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CENSUS OF INDIA 1961

VOLUME V

GUJARAT

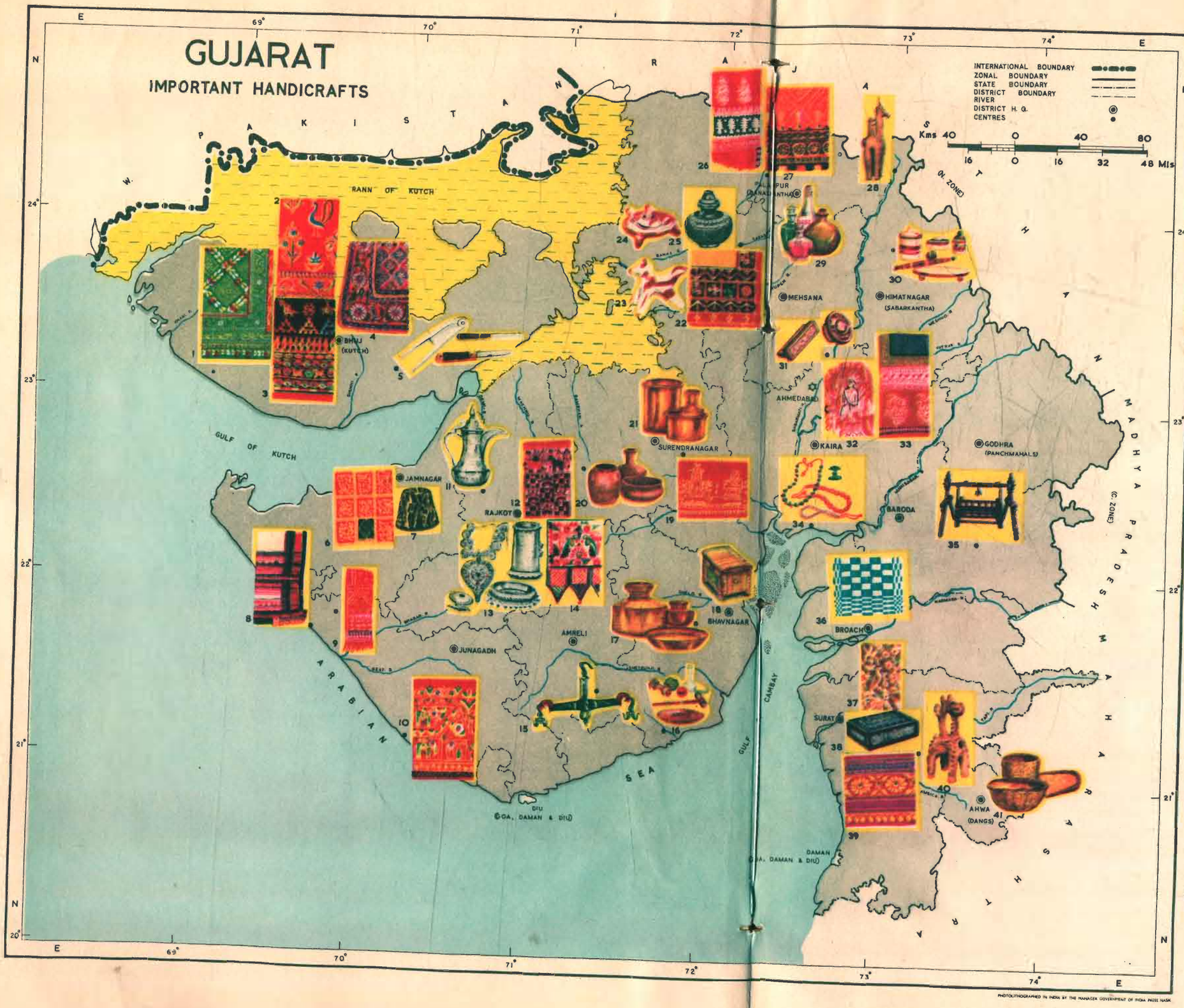
PART VII-A (3)
PATARA MAKING
AT
BHAVNAGAR

R. K. TRIVEDI
Superintendent of Census Operations, Gujarat

PRICE Rs. 4.95 P. or 11 Sh. 7 d. or $ U. S. 1.79

GUJARAT

IMPORTANT HANDICRAFTS



LEGEND

NO.	CRAFT	CENTRE	DISTRICT
1	2	3	4
1	TIE AND DYE *BANDANI (SARI)*	BHUJ	KUTCH
2	EMBROIDERED *ATLAS* SILK SKIRT	BHUJ	KUTCH
3	EMBROIDERED COTTON SKIRT	DHANETI	KUTCH
4	EMBROIDERED COVER	KUTCH	KUTCH
5	PENKNIVES, NUTCRACKERS AND SCISSORS	ANJAR	KUTCH
6	TIED AND DYED *GHARCHOLA* (WEDDING *SARI*)	JAMNAGAR	JAMNAGAR
7	CROCHET WORK (*BORA CAP*)	JAMNAGAR	JAMNAGAR
8	WOOLLEN BLANKET	PORBANDER	JUNAGADH
9	WOVEN WOOLLEN TIED AND DYED *CAMBAL*	RANAVAV	JUNAGADH
10	SHISHADHAR MIRRORED EMBROIDERED SKIRT	CHORVAD	JUNAGADH
11	CHASED SILVER PITCHER	RAJKOT	RAJKOT
12	BEAD WORK—*CHAKLA*	RAJKOT	RAJKOT
13	SILVER ORNAMENTS	RAJKOT	RAJKOT
14	EMBROIDERED *TORAN*	RAJKOT	RAJKOT
15	IRON SCALES	SAVARKUNDLA	BHAVNAGAR
16	LACQUERED TOYS	MAHUVA	BHAVNAGAR
17	BRASS AND COPPERWARES	SIHOR	BHAVNAGAR
18	WOODEN CHEST (*PATARA*)	BHAVNAGAR	BHAVNAGAR
19	WOOLLEN SHAWL CALLED *RAM-RAJ*	SHIANI	SURENDRA-NAGAR
20	POTTERY	THANGADH	SURENDRA-NAGAR
21	BRASS AND COPPERWARES	WADHWAN—JORAVARNAGAR	SURENDRA-NAGAR
22	*PATOLA*, DOUBLE *IKAT* WOVEN SILK *SARI*	PATAN	MEHSANA
23-24	*TERRA—COTTA* TOYS	PATAN	MEHSANA
25	BLACK, MOULD-MADE CLAY *SURAHI*	PATAN	MEHSANA
26	MUD RESIST DESIGN, BLOCK PRINTED ON COTTON FABRIC	DEESA	BANASKANTA
27	EMBROIDERED AND TIED AND DYED COTTONWALL HANGING	RAJPUR—DEESA	BANASKANTA
28	*TERRA—COTTA* HORSE AND RIDER	POSHINA	SABARKANTA
29	PERFUMERY	PALANPUR	BANASKANTA
30	LACQUERED WOODEN TOYS	IDAR	SABARKANTA
31	WOOD BLOCKS	PETHAPUR	MEHSANA
32	TEMPLE CLOTH	AHMEDABAD	AHMEDABAD
33	TRADITIONAL MORDANT DYED BLOCK PRINTED *ODHANI*	AHMEDABAD	AHMEDABAD
34	*AKIK* OR AGATE ARTICLES (HAND TURNED)	CAMBAY	KAIRA
35	LATHE-TURNED LACQUERED CRADLE	SANKHEDA	BARODA
36	HANDLOOM WOVEN (*SUJANI*)	BROACH	BROACH
37	SILK BROCADE OR *TANCHHOI*	SURAT	SURAT
38	MARQUETRY BOX	SURAT	SURAT
39	*ZARI SARI* BORDER	SURAT	SURAT
40	*TERRA—COTTA* HORSE	VALOD	SURAT
41	CANE AND BOMBOO	KUDIKAS	DANGS

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CENSUS OF INDIA 1961

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FOREWORD

One of the first steps to be taken in the First Five Year Plan was the establishment of six Boards for the promotion of handicrafts, village and small industries : (1) The Khadi and Village Industries Board; (2) The All-India Handicrafts Board; (3) The All-India Handloom Board; (4) The Central Silk Board; (5) The Coir Board; and (6) The Small Industries Board.

The rapid expansion of the activities of these Boards which concentrated not only on production and techniques, but also on organisation, extension, credit, marketing, and export, consolidated and enlarged the position that the household industries sector had so long enjoyed in the nation's economic life. It was this fact that forced itself upon the preparations for the 1961 Census and demanded that household industry should be separately investigated for a proper accounting of the nation's manpower, resources and its specific contribution to the national income. The 1961 Census therefore asked a special series of questions on household industry, input of family and hired labour, and the periods over which household industry is conducted. It was felt, however, that an enumeration of the total number of establishments and their industrial classification would be incomplete without a proper description of what they produce and how they produce. It was important to make an assessment of the limits of rigidity within which traditional skill operates. This could be obtained by studying the caste, occupational, social and economic stratifications, the limitations of credit and marketing facilities, the dominance of custom over contract, the persistence of traditional tools and design forms, the physical limitations of transport, communication and mobility, the inability to adopt new lines or adapt to changing circumstances. It was important also to make an assessment of the limits of flexibility that traditional skill is capable of, because the transformation of traditional skills to modern skills is easier said than done and a through study may well reveal that it is perhaps cheaper from the social point of view to develop industrial skills from saratch than to try to graft traditional skill on alien soil. A rather tragic case of failure to make what would on the face of it seem a minor adjustment caste its heavy shadow on the nation when it was discovered that goldsmiths used to working on 22-carat gold all their lives felt sadly helpless when asked to work on 14-carat, so narrow and unadaptable were the limits of their skill and proficiency and so rudimentary the tools and equipment with which they and their forefathers had worked. This fiscal accident revealed that tools are even more important than skills.

An early opportunity was therefore taken in February 1960 to suggest to State Census Superintendents, that the Census provided a unique opportunity for conducting and documenting a survey of this kind. As such a survey was quite outside the usual terms of reference of Census work it was thought prudent cautiously to feel one's way with the thin end of the wedge of what would, it was hoped, prove to be an exciting pursuit. It was therefore considered the wiser course to wait until the State Census Offices felt so interested that they would no longer take the inquiry as an imposition but rather want to do it on their own and ask for the necessary staff and equipment. This office, too, in its turn, could make use of the interval to organise and elaborate the design of inquiry in order to feed the appetite that work in progress would serve to whet. Because it was a labour of love, sought to be unobtrusively thrust on one's colleagues and because the inquiry itself was so vast that normally it would demand in any country as big a set-up; if separately established, as the Census organisation itself and that over a much longer period, and because it was almost a poineer venture, nothing like it having been undertaken since the 1880's, it was decided to move towards a build-up by stages, to let the inquiry unfold itself only as fast as my colleagues chose to ask for more.

Thus, in the first circular of 18 February 1960, it was suggested that the inquiry might be conducted

through the agency of the Development Department, the State Director of Industries, the Director of Tribal Welfare, the Registrar of Cooperative Societies, and other organisations concerned with the promotion of household industry. A draft questionnaire containing 30 questions in three parts was recommended for canvassing. It was suggested that information on this questionnaire, village by village and area by area, might either be obtained through the regular departmental channels of the State Government, or through the newly set up Census organisation, or through the hierarchy of the newly-created Panchayats. Stress was laid on the need of photographic documentation and illustration of designs, shapes and forms not only by photographs but with the help of line drawings or sketches together with a full description of the meterials used.

Almost the whole of 1960 and the first half of 1961 were spent in organising and taking the Census count, although several States even during this period had not allowed the grass to grow under their feet but made exploratory studies and decided in their minds how the inquiry should be organised. A series of regional conferences held in Trivandrum, Darjeeling and Srinagar in May and June 1961 revealed much enthusiasm among State Superintendents to proceed with the survey, but the need of separate staff and equipment was felt at the same time as the realization dawned that this was much too serious an inquiry to be treated casually and left to be achieved through the usual administrative channels and State Census Superintendents Proceeded to augment their staff with qualified research and investigating officers, technical persons, photographers, artists, draughtsmen and other trained personnel.

This was followed by rapid progress in coordination between the Central and State Census Offices in the matter of exchange and processing of information, documentation and investigation, of assisting each other with trained investigators and editing and finalizing drafts, layouts, presentations.

Mention has been of a questionnaire in three parts and thirty questions. The idea was to make a beginning with empirical, analytical studies based on a structured questionnaire which would replace general descriptive accounts that had obtained so far. The primary aim was to obtain a picture as much of the artisan himself as of his craft, to obtain a perspective of the artisan and his craft in his social and economic setting, the extent to which tradition bound him and the winds of change ruffled him, the extent of his mobility and immobility, the conditions of market, credit, new contacts and designs in which he operated, the frame of new as well as traditional producer-customer relationships in which he still worked, and how far he was ready to pierce his own caste-tribe socio-economic cocoon and make a break through to new opportunities promised by the Five Year Plans. The aim was to hold up the mirror to hereditary skills struggling with the dialectics of tradition and change.

Thus the first part of the questionnaire, purporting to be a village schedule, sought to take account of the size and population of the village, its remoteness from or proximity to centres of trade and commerce, in short, the degree of isolation in which the artisan worked, and the relative strengths of various communities in the village which would afford clues to social interdependence and the prevalence of the *jajmani* system. The second part was devoted to artisan communities in the village : the several castes of artisans, the number of families in each, the total number of workers, males and females, the extent of co-operative activity among them, the extent of dependence upon employers and of wage or contract labour. There were questions on the raw materials used, the means of their procurement, the possible extent of dependence on others for raw materials, the extent of the material that artisans can handle within the limits of their skill. There were other questions on the exchange and flow of designs, the use of colours, the ancientness of the craft and legends associated, the colonization of the craftsman, on patrons and customers and on social and economic contact with the world inside and outside the village. There were specific questions on the workshop itself and particularly the tools and the source of supply of these tools, because it was felt that tools decide everything and are the surest index of inertness or flexibility. Separate blocks of questions were designed to bring out the ramifications of artisan castes

throughout the country and the ways they sustained themselves, the type of clientele they catered for, the extent to which they operated on money or barter or service, how specialized their craft was, how wide the market, how dependent they were on their socially preordained clientele and how restricted the latter was by the seemingly unalterable laws of social custom; the extent to which they could operate in the open market, the range of their wares and the sizes to which these were ordinarily restricted either by the limits of their own skill or the length of their customers' pursestrings. Inquiries were to be made about the operation of middlemen and of cooperative societies, the people who gave new designs and demanded new products. Finally the several stages of production of the articles themselves were to be fully described including the final and finishing stage and a list of very skilled craftsmen of each community was to be furnished. The third part was devoted specially to tribal communities and designed to find out how self-sufficient or dependent they were on the production and supply of manufactured goods, the extent to which they produced themselves or depended on others, their contacts with other communities and the specific forms of production and commerce through which these contacts were maintained.

Particular emphasis was laid on the need of obtaining as full an account as possible of unique regional design differentiations as they reflect not only the very culture patterns of the country but the persistent inventive faculties of the craftsmen. The importance was emphasised of giving full attention to articles of domestic use as it is in their shapes, designs and forms that the culture patterns and traditional skills persist most tenaciously.

Simultaneously with the investigation of specific crafts, State Superintendents proceeded to compile a comprehensive list of all types of handicrafts obtaining in their State. As for the specific crafts to be investigated several tables were devised from the structured questionnaire in order to guide investigators toward pointed observation and analysis, to enable them to write, not just general descriptions, but with their eye on the object and on facts.

Investigations conducted between September 1961 and May 1962, including a study group of all States and the Social Studies Division in December 1961 at Delhi, stimulated many of the States into going in for a much enlarged schedule. The revised village schedule itself, the counterpart of the first part of the February 1960 schedule, contained 19 large sections containing elaborate and probing questions. The Family Schedule for practising artisan families similarly contained 19 main questions each subdivided into many questions. The Family Schedule for non-practising artisan families contained 21 questions. There were schedules for the study of cooperative societies of production-*cum*-training centres, and of consumer's preference. This enlarged schedule of investigation, in the formulation of which the States themselves actively assisted, was greatly welcomed. The surveys that will appear in this series will therefore consist of two main types: (a) those based on the original short schedule and (b) those based on the much enlarged schedule. In some cases Census Superintendents felt enthused enough to scrap the work based on the original short schedule and do it over again on the enlarged schedule. In the meantime much experience was gained on the analysis of facts and figures to clothe each observation with plenty of authentic information so that the reader could make his own judgement instead of being expected to see all the time through another pair of eyes.

This programme of survey of handicrafts and household industries has been fortified by several ancillary surveys, each one of which would deserve major attention. Along with the survey a compilation has been made of all handicraft centres in each State and an inventory prepared of skilled craftsmen. Photographic and other documentation has been built up to constitute what may now be regarded as the most considerable repository in the country. Elaborate and accurate maps of craft centres in taluks, tehsils and districts are either ready or under preparation. A full census of all fairs and festivals, weekly hats and markets, throughout India, has been taken and is being published for the first time. Andhra Pradesh has embarked upon a project of chronicling the social and religious antiquity and uniqueness of every fair and festival. A separate volume will be devoted to each district which promises to be of the utmost value to sociologists and orientalists. A full and complete inventory, replete with sketches and measurements of

every object, has been prepared of exhibits in museums of tribal crafts in India. There has been a fairly satisfactory survey of houses and buildings, indigenous architectual designs and use of local building material of the whole country. All this has been entirely a labour of love, patiently, organised and executed under great strain and in disregard of health and comfort, for which I take this opportunity of expressing my appreciation and grateful thanks to my colleagues.

NEW DELHI,
July 30, 1964

ASOK MITRA,
Registrar General, India.

PREFACE

Handicrafts have always played a very important part in the life of the people of this land and continue to do so even now when in a country which is still predominantly agricultural, cultivation and handicrafts go hand in hand and enable the people to make their living. In modern times when mechanisation of industries is the cry of the hour, crafts are no less important than in the past to meet the menace of unemployment and underemployment in the countryside. The need for their revival was at no time greater than it is today. It is because of this that the Registrar General took the decision at the Census of 1961 to introduce special questions on household industry in the Household Schedules and on establishments and workshops in the House Lists in order to obtain a frame for all types of industries in the country. But this was not enough. It was, therefore, decided to carry on a special survey of selected crafts with a view to present a complete picture through a series of monographs describing what is produced and how it is produced. Pursuant to this decision, a special survey of selected crafts of Gujarat, which has a rich heritage of household industries and crafts was undertaken in the State. *Patara* making at Bhavnagar is one of them. It shows that art is woven in the very life of its people and has permeated through various phases of their day-to-day living as disclosed by the present survey. *Patara* is put to various uses, not only for the safe keeping of valuables but also for the storage of articles of everyday use. But it is the genius of the local craftsmen which has made it an object of high artistic excellence, as well as an article of domestic use, as will be seen from the illustrations and the description of this craft given in this monograph.

Besides the field staff and other members of the Census Organisation who have contributed to this survey, I must also acknowledge the useful comments offered by Dr. Roy Burman, Officer on Special Duty, while going through the draft monograph as also to Shri Asok Mitra, Registrar General, and ex-officio Census Commissioner India, for his valuable guidance in the organisation of survey of the handicrafts of Gujarat.

AHMEDABAD.
25 September, 1966.

R. K. TRIVEDI,
Superintendent of Census Operations,
Gujarat.

SECTION I

INTRODUCTION

GENERAL

I.1 PATARA literally means a big wooden box. But here it means a traditional chest, decorated with embossed and perforated yellow coloured foils. On the two side walls there are two handles to facilitate moving it on small wheels fixed to the bottom. Two brass stoppers are fixed on the lid covered with thin white iron sheets. There are three to eight secret drawers to keep valuables, ornaments and documents. *Patara* is still used by agriculturists especially in Saurashtra for keeping mattresses, quilts, sheets, clothes, *ghee*-pots, utensils and even agricultural produce like grain, groundnut, *gur* and seeds. It is a decorative article of furniture also used as a cupboard. In some of the castes of Saurashtra like Garasia, Koli, Ahir, Rabari. Kanbi, Kathi, etc., there is a custom of giving embroidered clothes, utensils, cots, cradles, ornaments, livestock, trunks, mattresses and padded quilts to the bride by her parents while sending her for the first time to live with her husband or after completion of one year after marriage or sometimes after the birth of the first child. These ceremonies, known as *anu* and *jianu*, take place at the time of auspicious days like Divali or Dassera, when all these articles are arranged in one room and displayed as in an exhibition and relatives, neighbours and friends are invited to see them. *Patara* is one of the items of gifts purchased by the parents, accompanied by relatives, family priest, and sometimes the *valand* or barber on an auspicious day. Thus *patara* is a very common and popular piece of furniture especially in rural areas in use by all, high or low.

LOCATION

I.2 *Pataras* are manufactured in several cities and towns of the State and at some of the large villages of Saurashtra by carpenters mostly of the Gujjar Suthar caste. In rural areas they generally prepare carts, cart-wheels and wooden agricultural tools and implements but during the marriage season, they prepare *pataras*, cots, etc., for their regular customers. They are also engaged in making of doors, pillars, windows, and construction of roof, and receive labour charges on piece work basis as contracted. The general practice is to enter into an yearly agreement locally known as *athu* with 10 to 15 agriculturists to repair their agricultural tools and implements for remuneration in kind, i.e., grain, groundnut, *gur*, etc., during the harvest season. For making new articles they recover extra charges in cash or kind.

Bhavnagar is one of the most popular centres for *patara*-making famous for its workmanship and traditional designs.

BHAVNAGAR CITY

I.3 Bhavnagar city was founded in 1723 A.D. by Bhavsinhji I after whom the city is named. The capital of the former Bhavnagar State and headquarters of the present district of that name, it is situated on the bank of the river Gadhechi on 21°-46` north latitude and 72°-11` east longitude about 38 feet above the sea level on a creek of the gulf of Cambay in the south-east corner of the Saurashtra Peninsula. Bhavnagar is the terminus station of the Ahmedabad-Bhavnagar and Viramgam-Bhavnagar metre gauge sections of the Western Railway. It is also connected with Mahuva in the south *via* Talaja by a narrow gauge line. It is the divisional headquarters of the Western Railway as also of the State Road Transport Corporation connected by direct bus routes with Ahmedabad, Rajkot, Baroda, Jamnagar, Junagadh, Amreli, Surendranagar, Savar-Kundla, Mahuva, Palitana, etc. There is also a city bus service run by the municipal authorities.

I.4 Being an intermediate port for coastal and foreign traffic, Bhavnagar is an important commercial and industrial centre. Cotton, silk, timber,

foodgrains, coal, cement, etc., are the main items of import, whereas groundnut seeds and cake, hydrogenated oil, kerosene, iron, steel, cotton seeds, building materials, salt, textiles and minerals are the main exports. There are major and small-scale industries like textile weaving and rayon mills, power looms, flour mills, saw mills, re-rolling mills and sheet metal works, rubber and bone factories, salt works, oil mills, factories of hydrogenated oil, matches, G. I. and hume pipes, fire-crackers, nails, bicycle chains, spare parts, perfumed oils, soap, furniture, and other articles of steel, paints, bobbins, moulded and lathe-turned articles, floor tiles, *agarbatti,* electrical apparatus, plastic articles, primus stoves, paper-boards, etc. Other small-scale and cottage industries concentrated in particular localities are pottery work including bricks, tiles and toys, carpentry, blacksmithy, textile-cotton and woollen weaving, leather tanning, leather work, gold and silver work, brass and copper work, making of musical instruments and lacquered wooden articles, ivory work, dyeing and printing work, *bidi* making, embroidery, button making, tin work, making of ropes and cordages, etc.

I.5 Even before Independence, Bhavnagar had the benefits of an enlightened administration. The first municipality in Saurashtra was established there in 1872 A.D. A town planning scheme having been undertaken in 1935, the well-planned suburbs of Krishnanagar and Takhteswar Plot grew up rapidly as a result of availability of land at cheap rate and liberal loans for the construction of buildings at reasonable rates of interest and easy terms for repayment. A legislative assembly was constituted even before Independence and responsible Government was established on the 15th January, 1948. Bhavnagar was the first among the States to merge in the Union of Saurashtra after Independence. As can be expected, Bhavnagar has many educational institutions, libraries, hospitals and places of interest. The Central Salt and Marine Chemical Research Institute, a national laboratory, run by the Government of India conducts researches in the production of pure salt and utilisation of by-products of salt manufacture. A District Training Service Centre trains the artisans in carpentry, blacksmithy, turning and fitting, electroplating and leather work and gives free technical guidance and advice to local artisans. There is also a polytechnic. Bhavnagar has long been equipped with electricity, piped water supply and underground drainage. It was the first to have a modern water works with filter plant in Saurashtra.[1]

HISTORY OF THE CRAFT

I.6 Necessity is the mother of invention. In early stages of human existence, the idea of possessiveness was absent. It appeared later when the household came to be recognised as the basic unit of society. Possession and belongings have to be preserved. Receptacles for storage and safe keeping were invented. They were first made of clay, then of wood and later of more durable articles like iron and steel Technique and processes developed *pari passu* as the general level of intelligence of the people advanced and tools of manufacture developed. Till the late 19th century everything that was produced was handmade and without the aid of modern machinery. Mechanisation has, however, changed and strongly influenced the implements of manufacture and the need to produce more in lesser time has ousted a number of crafts from the secured position they hitherto enjoyed.

I.7 The origin of *patara*-making is lost in antiquity. But the necessity for the safe custody of valuable articles was, in all probability, the mother of the craft. *Patara* thus takes an important place among articles used for storage, viz., wall-cupboards, wooden cupboards, steel-almiras and trunks, clay receptacles and cupboards, *dabdas, tanka,* etc., which are used to keep valuables, clothes, mattresses, etc.

I.8 With the foundation of Bhavnagar town in 1723 A. D., the first artisan of Gujjar Suthar caste, Kala Bhim started this craft along with the manufacture of carts and cart-wheels, in the locality known as Sutharwad, where to-day also *pataras* are manufactured. Thus, the beginning of this craft was made at Bhavnagar about 200 years ago. This single establishment was developed by the artisan's

1. For further particulars regarding Bhavnagar, see Appendix III.

two sons, Dama Kala and Deva Kala 150 years ago. Out of 100 carpenters employed in that shop, 15 were engaged in making *pataras*, 16 (8 pairs) worked as sawers and the rest were engaged in making carts and cart-wheels. About 50 lbs. of sweet-balls were distributed for refreshment daily to the artisans working in the night shift. The rates of daily wages at that time are said to be 0.06 P. to 0.25 P. *Pataras* were made from *sisam* or *Dalbergia latifolia* wood in a very simple form in 4 sizes (5`, 4¾`, 4½` and 4`). After sawing the wood into the required sizes by the hand-saw, the heavy *patara* was assembled by fixing big nails in its thick walls. Age-old carpentry tools were formerly used in making *pataras*. For rich customers *pataras* of *sisam* wood were decorated with brass rings and motifs of birds, flowers, animals, stars, etc., embossed or cut from brass sheets.

I.9 Reviewing the gradual development of this craft over the past century, it can be said that 50 to 55 establishments followed the system of covering the side-walls, bottom and lid with iron sheets and strips nearly 75 years ago, when 150 craftsmen were engaged in the craft. The main raw material, viz., wood of low quality like *sag, haldarvo, amba, sajad* and *achhola* was substituted for the better quality of *sisam* wood to reduce cost. Customers were also satisfied with such a product, as it was attractive, decorative and durable and easily moveable from one place to another because of its lighter weight.

I.10 Twenty-five years ago, there were 7 shops working with 25 to 30 family members and hired workers in the same locality of Sutharwad as detailed below.

Sl. No.	Name of the artisan	No. of persons engaged in the craft		
		Family members	Hired workers	Total
1	2	3	4	5
1	Purshottam Dhanji .	2	5	7
2	Lakhman Trikam .	1	2	3
3	Jasmat Nanji . .	1	2	3
4	Chhagan Mulji . .	1	2	3
5	Premji Mulji . .	1	2	3
6	Jetha Bhudar . .	1	2	3
7	Nanji Jeram . .	1	2	3

Among these establishments, the name of Purshottam Dhanji was so popular that he was locally known as *patara-no-raja* or the king of *pataras*, because of the superior quality of his workmanship and better financial position.

I.11 Of these 7 establishments, 5 have left this craft. Some of the male family members of these establishments have taken service in the Western Railway mostly on technical posts of carpenters or in building construction as carpenters on daily wages. One works as a hired worker in one of the establishments of *patara*-making.

I.12 After Independence the craft experienced difficulties in getting the right types of raw materials at the right time, at reasonable price and in required quantities. In the result, some artisans have given up the craft and turned to furniture making as hired or salaried workers. Even to-day, on account of the deteriorating position of the craft, one establishment has started furniture making and another has started manufacturing trunks from thick iron sheets along with *patara*-making. Two years ago there were 8 shops, but one of them having stopped working, there now remain 7 establishments engaged in this craft.

I.13 Of these 7 shops, 5 are owned by Gujjar Suthars and 2 by artisans of Luhar-Suthar caste. Out of the former, 3 are owned by 5 brothers of one family who have separated, while the owners of the remaining 2 shops are not related to each other. The 5 shops of Gujjar Suthar caste are traditionally connected with this craft, whereas the Luhar-Suthar artisans are new entrants since five years ago, prior to which they were engaged in their traditional craft of preparing cart-wheels. These 7 establishments normally employ 9 family members and 15 hired workers of Gujjar Suthar, Luhar-Suthar, Kumbhar, Sarania and Sathwara castes. Sarania and Sathwara joined this craft 10 years ago, whereas Kumbhar artisans have been engaged for the past 2 to 3 years. The total number of artisans working in this craft ranges from 40 to 50 in the busy season.

I.14 During the first and second World Wars, the craft suffered a set-back on account of scarcity of iron sheets and other foreign raw materials used in making *pataras*. Other contributory factors were a general increase in the daily wage rates paid by the British Government in India during

war-time, higher wages paid by building contractors in the suburban areas of Krishnanagar and Takhteswar Plot and the introduction of sawing mills in Bhavnagar. The demand of *pataras* had also declined. Artisans were, therefore, increasingly attracted by other carpentry work. Traditional artisans, however, attempted to revive this craft by introducing thin yellow iron sheet for the decoration of the front wall of the *patara*.

I.15 Besides *patara*-makers, artisans belonging to Gujjar Suthar, Luhar-Suthar, Kumbhar Suthar, Sathwara and Pakhali castes, who work in wood and manufacture cart-wheels from *kher*-wood, are also concentrated in the same locality, viz., Sutharwad. Some Luhars who make iron rims for cart-wheels also manufacture iron-handles for *pataras*. Kumbhar and Sathwara artisans are drawn to *patara*-making in the busy season (October to January) to earn higher rates of daily wages as that is the slack season for cartwrights.

SECTION II

CRAFT AND CRAFTSMEN

II.1 ARTISANS belonging to four castes, viz., Gujjar Suthar, Luhar-Suthar, Kumbhar and Sathwara and the nomadic caste of Sarania are engaged in *patara*-making. While the Gujjar Suthars are traditionally connected with this craft, artisans of the remaining castes are new entrants.

II.2 Five out of the 7 establishments engaged in this craft are owned by six Gujjar Suthar households whereas 2 by Luhar-Suthar who have abandoned their traditional craft of making cart-wheels for *patara*-making. The total number of households engaged in this craft being 23, the 8 owner households give employment to the workers of 15 households of different castes. The 24 craftsmen engaged in the industry comprise 9 family workers and 15 hired workers. In the peak season, the figure of hired workers rises up to 50. These additional hired workers work as carpenters on daily wages in building construction during the slack season.

SUTHAR

II.3 Out of 13 households of Gujjar Suthar engaged as family workers or hired labourers, six are traditionally connected with this craft and own a majority of (5) the establishments. Of these, 3 are owned by one large family divided into 5 small households living separately. Two of the brothers are partners in one establishment, in which the youngest brother is a hired worker, and the remaining two work independently in their own workshops. This family migrated a century ago from the village Loya in Sayla taluka of Surendranagar district, where Hirabhai Khodabhai, the head of the family four generations ago used to prepare *pataras*, carts, cart-wheels and agricultural tools and implements in his own workshop. From there he moved to village Panshina, also in Surendranagar district, for a period of 8 to 10 months and finally to Bhavnagar for developing his business. But as Hirabhai's sister was residing at Khas, a village near Botad, he stayed for two years in his old age at Botad where he expired. Hirabhai's son Bhudarbhai (3 generations removed from the present) who had been to Bhavnagar decided to settle there, and joined as a hired carpenter on daily wages in Kala Bhim's workshop manufacturing wooden agricultural tools and implements, carts, cart-wheels, and *pataras*. At that time, his son Jethabhai was a child of 5 years. Bhudarbhai continued to work in the same establishment under a new owner, Shamji Devji, and became skilled in *patara*-making. After the death of his father Bhudarbhai, Jethabhai was also employed in the same establishment at that time run by Jivanbhai Shamji. But after the death of Jivanbhai, his two sons Vanmali and Lallubhai continued the work for some time and then sold away the shop-*cum*-dwelling to Jethabhai. After the death of Jethabhai in 1941, the five sons of Jethabhai (the present generation) redeemed the mortgage on the building in 1955-56. The partition of one establishment into 3 independent establishments took place in 1957 when they divided the property in equal shares. All the five brothers reside in their own houses near their workshops in Sutharwad locality. One of the three workshops is owned and the other two are rented, one with a rented warehouse attached.

II.4 The remaining two establishments of Gujjar Suthar are run by two separate households which are not related to each other. The head of one household migrated 75 years ago from Bhojavadar in Bhavnagar district, a village one mile away from Dhola Junction, a railway station on Bhavnagar–Ahmedabad metre gauge line. At that village, the family was engaged in making *pataras*, carts, cart-wheels, and agricultural implements in its own workshop on yearly contracts with cultivators. It also offered services for making windows, doors, etc., to regular customers on daily wages. At present this family has no connection with that

village as it has sold out its workshop-*cum*-dwelling situated there. It owns its residential building, workshop and warehouse in Bhavnagar.

II.5 The owner of the fifth and the last establishment is engaged in this craft exclusively since 1945. Prior to that he also made other furniture and worked as a hired carpenter in building construction besides making *pataras*. His grandfather Dadabhai made chariots for the royal family of Bhavnagar in 1900. The residence, workshop and warehouse are owned by the head of the family.

II.6 Of the 7 hired workers of Gujjar Suthar caste, two families came from Loya (Surendranagar district) and Chogath in Umrala mahal (Bhavnagar district) before 100 years and the third from Vallabhipur (Bhavnagar district) before 75 years. Two workers migrated recently—one from Vallabhipur and the other from Varal near Sihor respectively 4 and 7 years ago. One worker daily cycles from and to his village Tarsamia five miles away, while one worker is a native of Bhavnagar. They are paid daily, weekly or fortnightly wages. Two workers reside in owned houses and 5 in rented ones. Except the daily migrant all of them have their workshops not more than a mile from their residence.

II.7 The principal avocation of all the 7 households of hired workers is carpentry in general but only four have specialised in *patara*-making as their main occupation. The main occupation of other two households is making of cart-wheels, and of one that remains structural carpentry. *Patara*-making is a subsidiary occupation for the family of the migrant from Tarsamia as three members of his family work as cart-wrights in that village. One member of each of the families belonging to Varal and Bhavnagar are engaged in building construction and making of cart-wheels respectively, while another in the subsidiary occupation of *patara*-making.

II.8 Of the 6 owner establishments, 3 have some subsidiary occupations. One of them manufactures furniture and also earns Rs. 2,000 annually from rented premises. The second household has a member serving as a carpenter in the Railway workshop at Bhavnagar Para. The third establishment used to prepare furniture but is now compelled to manufacture trunks from iron sheets obtained against sanctioned quota for *patara*-making, as the sheets are thicker than the required gauge.

ORIGIN OF SUTHAR

II.9 There are several legends about the origin of Suthar caste. According to one, Vishvakarma, the architect of gods and the tutelary deity of the Suthar caste, had four sons among whom he distributed the four regions, viz., Gujarat to Gujjar, Panchal to Pancholi, Madhya Pradesh to Vandh and Mevad to Mevada. According to another version, Vishvakarma had children by his wives married from Gujarat, Mevad and Panchal as also by a prostitute. Their children were known as Gujjars, Mevadas, Pancholis, (Suthar or Luhar) and Vaishyas respectively. As Vaishyas were looked down upon by others, Vishvakarma gave them a high rank. Thus Vaishyas rank the highest, followed by Mevadas, Gujjars and Pancholis in the order mentioned. The first two sub-castes are well-known for minute carving and the other two for carpentry in building construction In popular parlance, the first two sections are likened with Brahmins and the other two with Banias. The former do not interdine and intermarry with those of the other two sections. Their family God is Vishvakarma, the divine architect, whose idol is at Ellora near Aurangabad where some of them go to perform the sacred thread ceremony of their sons.

II.10 *Vishvakarma Purana* narrated by Sut Purani to Shaunak Rishi states that Shri Krishna directed Vishvakarma to create *sutradhars* or carpenters and other artisans. He, therefore, created Vaishyas from the chest, Mevadas from the navel, Gujjars from the knee and Pancholi from the feet. He gave the right of wearing the sacred thread to Vaishyas and Mevadas because of their religious bent of mind. Such rights have not been given to Gujjars who were, however, blessed to earn popularity and become devout followers of Vishvakarma. The Panchals are consigned to a lower category of *shudras* but allowed to worship him so that they can gain prosperity.

II.11 According to *Hanumat Shilpa*, Manu, Maya, Tvashta, Shilpi and Vishvajna (Takshak), the five sons of God Vishvakarma are known as *panchalas*. *Skanda Purana* states that while distributing creative workmanship among them, Vishvakarma assigned blacksmithy to Manu, wood

work to Maya, copper work to Tvashta, stone carving to Shilpi and making of golden ornaments to Takshak.[1]

II 12 About the caste of Suthar, the report of Census 1931 for the former Baroda State says,

> "Suthar—Carpenters from the Sanskrit word *sutradhar (sutra,* i.e., the thread with which the course of the saw is marked).... They belong to six divisions, Pithva, Gujjar, Mewada, Pancholi, Marwadi and Vaishya. Of these, the Pancholis and the Vaishyas are found only in Gujarat proper, the Gujjars and Marwadis in Gujarat, Kathiawad and Cutch and the Pithvas in Kadi. The Gujjar, Mewada, Pancholi and Vaishya claim to be the descendants of Vaishvakarma, the divine world builder. Both Marwadis and Pithvas claim to be the Rajputs who took to carpentry when Parshuram resolved to destroy the Kshatriyas. The Gujjar section forms over 40 per cent in the State. The Vaishya and Pancholi rank next in order of strength. Except that the other five divisions eat food cooked by Vaishyas, none of the six divisions eat together or intermarry. The Vaishyas rank highest, because they do not eat food cooked by the other divisions, wear the sacred thread and do not allow their widows to marry. The Pancholis rank lowest, because they alone prepare oil-presses and do other woodwork which causes the loss of animal life. Besides the regular carpenters, some Darjees, Kolis, Kumbhars and Tapodhans have taken to carpentry.
>
> In look and dress, Sutars do not differ from Vanias. All the six divisions of Sutars are thrifty and sober. In religion they are Parnamipanthi, Ramananadi, Shaiva, Swaminarayan and Vallabhachari. Of the six divisions of Sutars, the Vaishya and Mewada in North Gujarat wear the Brahmanic thread. The Sutars' marriage customs do not differ from those of Vanias and Kanbis. Among the Vaishya and Mewada, widow remarriage, polygamy and divorce are not allowed; among the rest widows are allowed to marry, divorce is granted and polygamy practised. Caste disputes among the several divisions are settled either by a headman or a few leading men at the meeting of all the men of the caste. No fee is levied from an outsider who takes to carpentry. Carpenters who do not observe as a close day the dark fifteenth of every hindu month, or the day on which a death has taken place in the caste in a town or village, are fined and those who work as shoemakers are excommunicated."[2]

LUHAR-SUTHAR

II.13 There are four households of Luhar-Suthar engaged in this craft. Out of these four families, two migrated from Bagasra in Amreli district before 50 years, one from Velavadar in Bhavnagar district before 25–30 years, while the fourth family belongs to Bhavnagar. The two householders from Bagasra own their establishments, and the other two work as hired labourers in this craft which is their main occupation. The former also are unrelated to each other ; they gave up cart-wheel manufacture for this craft a couple of years ago to better their prospects. They have their own dwelling-*cum*-workshops. One male member from each of these households works in the craft. Three hired workers of Luhar-Suthar, Kumbhar and Sarania castes are employed in these two workshops.

II.14 One male from the family of Velavadar works in *patara*-making whereas the other two are engaged in the main occupation of carriage repairing and miscellaneous labour respectively. Similarly, *patara*-making is the subsidiary occupation of one male of another family of Bhavnagar but the other two males of the same family work as carpenters in building construction. Two artisans engaged in this craft work for daily wages in the workshops of their employers and live in rented premises. These two families are not related.

II.15 Luhar-Suthars originated from Luhar caste. The word Luhar is derived from the Sanskrit word *lohkar* which means one who works on iron, i.e., blacksmith. In small villages the

1. SHUKLA, UMASHANKAR NARMADASHANKAR, *Virat Vishvakarma Charitra Darshan*, P. 48, 1963
2. MUKERJEA, SATYA, V., *Census of India, 1931*, Vol. XIX, Baroda, Part I, Report, P. 466

blacksmith has also to do carpentry work in the absence of a carpenter and hence he is known as Luhar-Suthar. Further, due to the scarcity of iron also, blacksmiths have taken to carpentry and are, therefore, known as Luhar-Suthar.

II.16 According to legend, a Luhar married a Suthar girl giving rise to the term Luhar-Suthar. This legend gets support from the following account given by R. E. Enthoven.

"LOHARS (Luhars) or blacksmiths, from the Sanskrit *Lohakar*, i.e., worker in iron have the following endogamous divisions :

1. Gujarati
2. Kanada Lohars or Kamars
3. Konkani
4. Maratha
5. Panchal

* * * *

GUJARAT LOHARS are sometimes called Deva Tanakhi, meaning 'divine spark', which may have reference to fire (which is worshipped as a deity), which is indispensable for their work. They often address one another, especially those connected by marriage relations as Luhar Sutar, which has its origin in the following story.

Once a Gujar Sutar went to a Luhar, accompanied by his daughter, to sharpen his tools. It was meal time, and the Luhar, being alone, had to cook his own food. He, therefore, told the Sutar to wait till his meal was prepared. The Sutar was in a hurry, and asked his daughter to cook the Luhar's meal so that his work might not be delayed. The Luhar consenting, the Suthar's daughter prepared the meal. In the meantime, the tools were sharpened and the Sutar started to return home. He asked his daughter to come with him, but she declined to do so, remarking that as she had done a housewife's work for the Luhar, she could not marry another man. The Sutar saw his folly and married the girl to the Luhar. To commemorate the occurrence, the custom of addressing relations connected by marriage as Luhar Sutar came into vogue.

Gujarat Luhars claim descent from Pithvo, who according to tradition was created by Parvati out of the dust adhering to Shiva's back for the purpose of forging weapons for use in Shiva's wars against the two demons Andhkar and Dhundhkar. They have six endogamous divisions, (1) Bhavnagri, (2) Khambhati, (3) Parjia, (4) Panchal, (5) Sirohia and (6) Surti, who neither eat together nor intermarry. Besides these, three more divisions are found in Kathiawar, (1) Sorathia (2) Machhukothia and (3) Jhilka. They have several exogamous divisions, some named after Rajput clans, others after places of residence. Of the former type the chief are :

Chavda	Makvana	Rathod	Vaghela
Chohan	Parmar	Solanki	Vala

Those of local origin are :

Afadia	Deladia	Kahalia	Podhyar
Asodia	Devgha	Karania	Sandhav
Bardia	*Dodia*	*Kava*	*Sirohia*
Bodana	Harsura	Maru	Vanol
Chiptada	Hathodia	Pati	
Chitroda	Jhilka	Pithva.	

Except that in parts of South Gujarat, children of sisters or of brothers and sisters are allowed to marry, marriage between near relations is forbidden. Marriage with two sisters is allowed, and brothers are allowed to marry sisters. Marriage is generally infant. In some places, if a girl is not married before fifteen, a fine is imposed upon the parents of the girl or they are excommunicated. Divorce is allowed. Except among some Cutch Luhars, the widow is allowed to remarry, but marriage with the younger brother of her deceased husband is rare.

Cutch Luhars are girt with the sacred thread, but some wear it for a short time only. With one or two peculiarities, the marriage ceremonies of Luhars are similar to those performed by Kanbis. The peculiarities are that, on the third day before a marriage, the mothers of the bride and the bridegroom go separately with music and female relations a little way from their house and drive an iron nail into the ground, and that on the day before the marriage at the house, both of the bride and of the bridegroom, seven women of the caste, take seven earthen pots filled with water from a river, pond or well.

Luhars belong to many religious sects, Godiapanthis, Kabirpanthis, Margipanthis, Meherajpanthis, Ramanandis, Shaivs, Swaminarayans and Vallabhacharyas. They worship all Brahmanic and village gods and goddesses, but the special object of their worship is the goddess Bhavani. Some of them regard their bellows as a symbol or home of Devi, and on big days worship the bellows, placing near them a lamp fed with clarified butter. Most of them believe in witchcraft, exrocism and the ordinary omens. Their priests except in Cutch are a class of Audich Brahmans, known as Luhargors, and considered degraded as they do not scruple to eat food cooked by Luhars. In Cutch the priests are Shrigauda Brahmans who do not consider themselves degraded. They burn their dead with all Kanbi ceremonies.

In South Gujarat and Cutch they privately eat fish and flesh and drink liquor, but elsewhere they are strict vegetarians."[1]

II.16 The account of this caste as narrated in the Census Report, 1931, of the former Baroda State, is as follows :

> "LUHAR, Blacksmiths, from Sanskrit *lohkar*. They are found in cities and large villages. According to their account they are the descendants of one Pithvo, who was created by Parvati out of the dust clinging to Shiva's back, to prepare weapons in Shiva's war against the demons Andhkar and Dhundhakar. They have such surnames as Chavda, Chohan, Dodia, Sirohia, etc., which show that some Rajputs also must have taken to their calling. There are 13 main divisions in this caste, who neither eat together nor intermarry. They are Gujjar..., Bhavnagari..,Panchal..., Sirohia..., Surti..., Chokia..., Dali..., Khambhati..., Lodhaghada..., Rupaghada..., Pithva... and Parajia...Panchal Luhars claim to be Brahmans, who were degraded owing to their taking to the blacksmiths' profession, and in the present census some returned themselves as Panchal Brahmans. Luhars are strict vegetarians, except in South Gujarat, where they privately eat flesh and fish and drink liquor. In blowing the bellows and in the lighter part of the work, the Luhar is helped by the woman of his family. The competition of European ironware has forced Luhars to give up their original calling and become silversmiths, carpenters, watch repairers, etc., and in some cases field-labourers. In return for mending field tools, the villagers pay a Luhar in grain at harvest time. Marriage between near relations is avoided. Divorce and widow remarriage are allowed. Luhars belong to many religious sects, such as Kabirpanthi, Swaminarayan, Ramanandi, etc. Their priests belong to many divisions of Brahmans who are known as *Luhar Gors* and are despised by other Brahmans."[2]

KUMBHAR

II.17 Craftsmen of the remaining 3 households of Kumbhar, one of Sathwara and one of Sarania a nomadic tribe work as hired workers on daily wages. Of three Kumbhar households, one belongs to Bhavnagar, whereas the other two migrated from Bhikda and Devgana villages of Bhavnagar district 50 and 24 years ago respectively. They are not related to each other. The traditional occupation of the first family is *patara*-making but that of the other two is carpentry. From the first household one male works as a hired worker, from the second two males work as carpenters in building construction and one is a hired worker in this craft, while from the third family two are engaged in making cart-wheels and one in *patara*-making. All the 7 earning members of these 3 families are employed on daily wage system. All of them live in rented houses within a mile's distance from Sutarwad, the place where they work.

II.18 Kumbhars call themselves Prajapati which means Lord of the people, because they fulfil all the earthen utensils and other articles for domestic use. In another sense the potter shapes and produces clay articles by

1. ENTHOVEN, R. E., *The Tribes and Castes of Bombay*, Vol. II, pp. 384–392, 1922
2. MUKERJEA, SATYA V., *Census of India, 1931*, Vol. XIV, *Baroda*, Part I, *Report*, P. 449

rotating a wheel which is likened to a universe. He is therefore metaphorically considered *prajapati* or creator. But in Sanskrit *kumbh* means a pitcher and *kar* a maker and thus *kumbhkar*, corrupted into Kumbhar, literally means the maker of pots or pitchers. About their customs, divisions, hobbies, sects, etc., Enthoven states as follows :

> "KUMBHARS or Potters, from the Sanskrit *kumbha* a water-pot and *kar* maker, ...are found in all parts of the Presidency. They are divided into twenty-three endogamous groups....None of the above 23 divisions eat together or intermarry.....Gujar Kumbhars, like Gujar Vanias, Gujar Sutars, etc., are part of the tribe known as Gujar or Khazar, a late strain of invaders from Central Asia. Vatalias, that is polluted, are said to be the offspring of a Brahman by a Kumbhar wife. Kadia Kumbhars are those who have taken to the occupation of Kadias or masons. The origin of the other divisions is unknown.....
>
> The chief occupation of Kumbhars is the making of tiles, bricks and earthern pots and figures of meh and animals.....The pottery of Ahmedabad and Patan is well burnt, glazed and ornamented with designs. In villages, Kumbhars form part of the village establishment, and provide the villagers with earthern pots, for which they are paid in grain at harvest time or are allowed to hold village lands.....GUJARAT KUMBHARS are also called Ghatghadas, Ojhas and Prajapatis. The term Ghatghada means maker of an earthen water jar *(ghat)*. Prajapati is a name of Brahma or the creator of the Hindu trinity, and is applied to the Kumbhars humorously on account of their profession of making earthen vessels which is likened to Brahma's creation of the world. The origin of the term Ojha is uncertain, but is seems to have some special connection with the Gujar tribe, and may possibly be a form of Khazar or Gujar as Sir James Campbell suggests.
>
> Gujarat Kumbhars claim descent from the mythological king Daksha Prajapati. Some of their divisions claim to be Kshatriyas. They appear to be a functional caste evolved from Kanbis, whom they resemble in many respects. They have seven endogamous divisions, (1) Gujar, (2) Kadiya or Khedvaya, (3) Khambhati, (4) Lad, (5) Sorathia, (6) Varia and (7) Vatalia. Of these, Sorathias, Khambhatis and Lads are territorial in origin, Gujars belong to the great tribe of Gujars who gave Gujarat its name, and to which the majority of the Gujarat Kanbis belong. Vatalias or 'polluted' are said to be the offspring of a Brahman by a Kumbhar wife. Kadia Kumbhars are, properly speaking, a distinct caste formed by fission from Kumbhars by those who gave up making earthen pots, and took to masonry. They are known in many places simply as Kadias. The origin of the other divisions is unknown.
>
> Gujarat Kumbhars have several exogamous divisions named after Rajput clans, such as Yadav, Chudasama, Chohan, Bhatti, Rathod, etc. Marriages are prohibited within four or five degrees of relationship. Marriage with a father's sister's, mother's sister's or mother's brother's daughter is not allowed. A man may marry his deceased wife's sister. Marriage is infant as well as adult. Polygamy is allowed, but polyandry is unknown. The remarriage of widows is permitted. Except among some of the Sorathias, a widow is not allowed to marry a younger brother of her deceased husband. Divorce is allowed. Divorced women are allowed to remarry.....Most of the Gujarat Kumbhars are Hindus of the Vaishnav sect. Some are followers of Ramde Pir. Their religious beliefs are the same as those of Kanbis...In food and drink they resemble Kanbis."[1]

II.19 The above legend about the origin of Kumbhar caste is also supported by another such description recorded in the Census Report, 1931, of the former Baroda State.

> " In some places, they are called Ojhas... They are divided into nine sub-castes as

1. ENTHOVEN, R. E., *The Tribes and Castes of Bombay*, Vol. II, pp. 276–282, 1922

follows : Gujar, Lad, Maru, Ajmeri, Banda, Khambhati, Sami, Varia and Vatalia. The first named is the predominant section in the State. Besides working as potters, many of this caste are employed in villages as domestic servants and in towns have become carpenters or bricklayers. Those who have *taken to carpentry or bricklaying call them*selves Sutar-Kumbhar or Kadia-Kumbhar and claim superiority over others.....They live mostly on vegetable food but some in South Gujarat take liquor and even eat flesh. Brahmans officiate at their ceremonies, and are treated on equal terms by other Brahmans.....Each division has its headman and settles social disputes at the meeting of all the men of the caste."[1]

SARANIA

II.20 The two households of Sarania, a nomadic tribe having the surnames of Dhumaliya and Sorathia Luhar are related to each other. They migrated from Mahuva 65 miles away from Bhavnagar, 35 years ago. Originally they were cartwrights. One male from each family works as a hired worker in *patara*-making since last 24–27 years, the other members being dependent as non-workers. Both these families live in rented houses very near to the place of work.

II.21 Saranias are traditional knife sharpeners, so called from *saran* or grinding wheel. They are concentrated in Saurashtra and found roving in pairs with *saran* on their shoulders. One of them rotates the *saran* with the help of a leather belt and the other sharpens scissors, penknives, nut-crackers, etc., on it. They are a wandering tribe. According to R. E. Enthoven, they constitute a subdivision of Vaghris. They allow widow marriage and divorce. Junior levirate is compulsory among one of their sections which lives a settled life. The other, which is nomadic practises winning the bride by rendering service to her parents.[2]

II.22 *Gujarat Sarvasangrah* states that they have migrated from Marwad. Those who are Hindu, worship Kalika and Hanuman. The marriage ceremony which is unique, is performed in the open. The mother of the bride and the father of the bridegroom tie clay pots on their bellies. They run seven times to each other in such a way that during their last turn both the pots clash together and break into pieces and that completes the marriage. After the death of her husband, the widow can remarry. While some of them burn their dead, others inter them after touching the face with a burning bunch of grass.[3]

SATHWARA

II.23 The one household of Sathwara caste migrated before 70 to 80 years from Bagasara in Amreli district where the family was engaged in sawing of wood. The head of the family works in this craft as a hired worker on daily wages. One woman of the family works as a domestic servant. But the main occupation of the household for 30 years has been *patara*-making. The artisan lives in a rented house near his place of work.

II.24 In the rural areas of Jamnagar district, Sathwaras are known as Dalwadi. Hindu by religion and agriculturist by occupation, they are also engaged in trade, commerce, and gardening as hired labourers. Most of them are concentrated in Halar, i.e., Jamnagar district and scattered in Zalawad (Surendranagar district) and Madhya Saurashtra (Rajkot district) where they are found in Baradi area, Jamnagar, Khambhalia, Dhrol, Morvi, Surendranagar, Sayla, Dhrangadhra, Botad, Junagadh and Bagasara. Each group has its own separate customs. They are also found in Gujarat but with no connection with Sathwaras of Saurashtras. There are two legends about the origin of Sathwaras– According to one, they derive their caste name from *Satwala* or those who stick to truth up to death. According to the second legend they were originally Kshatriyas. On the other hand some of them believe that they are descendants of Lord Shiva, who saved 16 Kshatriyas from Parashurama posing them as husbands of his 16 daughters created

1. MUKERJEA, SATYA V., *Census of India 1931*, Vol. XIX, *Baroda*, Part I, *Report*, pp. 447
2. ENTHOVEN, R. E., *The Tribes and Castes of Bombay*, Vol. III, pp. 320, 1920
3. *Gujarat Sarvasangrah, Chapter* 3, p. 108

on the spot. They came to be known as Satwara. There are 16 divisions in Kshatriyas. The seventeenth Kshatriya, who came late was asked to do the work of pounding near a bullock to save him from the anger of Parashurama. Therefore, his descendants, came to be called Kandava or Khandala. Their surnames like Parmar, Songara, Nakum, Kachhatiya, Kanmiriya, Chopda, Dabhi, Mori, Khandar, Bedia, Damani, Hamiyel, Khandala are similar to those of Kshatriyas. They are sturdy in health, and of *medium height. Males wear narrow trousers,* shirt (*angadi*), white or red turban and put on shoes. Females put on a short blouse, skirt and *odhani* (*gadhari*). They use golden and silver ornaments popular among agriculturists of Saurashtra. The customs of birth, marriage and death are similar to those of Hindus.[1]

II.25 About their customs, occupations, etc., Enthoven says :

> " Marriages are forbidden between the descendants of collateral males within seven degrees. Girls must be married before they are fourteen, and in some cases boys and girls are married when not more than a month old.....Widow remarriage and divorce is allowed. Younger brothers may marry the elder brother's widow. Both husband or wife can seek a divorce.
>
> In religion the Sathwaras are Shaivas and Vaishnavas of the Vallabhacharya, Ramanandi, Swaminarayan and Bijmargi sects...The only bird they worship is the *nilkanth* or jay on *Dasara* day in October. Sathwaras make pilgrimages to Dakor, Dwarka, Sidhpur, Benares, Gokul, Mathura and Allahabad.....Their priests are Audich, Shrimali or Modh Brahmans.
>
> .....Sathwaras are husbandmen, field-labourers and bricklayers. Those who are cultivators work in the fields throughout the year, and are helped by their wives and children. In Kathiawar they rear rich garden crops."[2]

DAUDI VORA

II.26 The yellow colouring of the thin white iron sheets which beautify the *patara* is the handiwork of an old Daudi Vora Muslim family of Bhavnagar. The householder deals in steel and hardware as his main occupation. Colouring of sheets is has subsidiary occupation. His unit, known as the Saurashtra Yellow Tin Manufacturers is located at Gam-ni-Vorawad, Gadh-ni-Rang, Bhavnagar. This is the only household in Gujarat undertaking such colouring for the last 75 years on piece-work basis. Of the 12 family members 3 males and 4 females are engaged in this work in their own workshop-*cum*-dwelling. The work is done manually without using any type of power, the place of work being the front portion of the house. No hired labourers are employed. Orders are booked and coloured sheets are delivered at the rented shop of steel and hardware situated in Lokhand Bazaar, one mile away from the place of residence and work. The shop is looked after by 3 male members of the family who also work in the colouring process. Monsoon is the slack season for this process.

II.27 The Daudi Vora community is generally engaged in trade and commerce, making of tin and steel articles, repairing of locks, petromax lamps, fountain pens, spectacles, lighters, primus stoves, lanterns, etc., framing of photographs, sale and purchase of *jari* goods, and also in service in oil mills, railway and port workshops and textile mills. Females also do gainful work like making *papad, vadi* and *sev,* embroidery, knitting work, tailoring, crochet work, making of buttons, etc., at home. It is believed that they are Muslims converted from Hindu as evidenced by their surnames which are similar to those of Brahmins. Their origin, customs and habits, etc., are described by Campbell in the Gazetteer of the Bombay Presidency, 1899 as under :

> " Daudis are Shiahs of the Mustaalian divisions of the great Ismaili sect. They are attentive to their religious duties, many both men and women knowing the Kuraan. They are careful to say their prayers, to observe Muharram as a season of mourning,

1. *Saurashtrani Pachhat Komo,* Part II, pp. 269–292, 1958
2. ENTHOVEN, R. E., *The Tribes and Castes of Bombay,* Vol. III, pp. 322–324, 1922

and to go on pilgrimage to Makkah and Karbala. They strictly abstain from music and dancing and from using or dealing in intoxicating drinks or drugs.

.....Except for some peculiarities in their names; that they attach special importance to circumcision; that the sacrifice of *akikah* ceremony is held in the Mulla's house; that at marriage the bride and bridegroom when not of age are represented by sponsors or walis; that at death a prayer for pity on his soul and body is laid in the dead man's hands; and that on certain occasions the High Priest feeds the whole community. Daudi customs do not, so far as has been ascertained, differ from those of ordinary Musalmans.

.....The completeness of their class arrangements, the envy of other Muhammadans, is the most marked feature of the Daudi Bohoras. Their leader, both in things religious and social, is the head Mulla of Surat... Short of worship the head Mulla is treated with the greatest respect. He lives in much state and entertains with the most profuse liberality. On both religious and civil questions his authority is final. Discipline is enforced in religious matters by fine..... Every considerable settlement of Daudis has its Mulla or deputy of the head Mulla. He is their leader in religious matters, and when disputes arise he calls a meeting of the chief members and decides the point. From this decision an appeal lies to the head Mulla in Surat.....

Though they seem little inclined..... to take to other than their hereditary calling of trade, the Daudis for shrewdness and enterprise hold their own with any class of traders in western India, and of late years the growing use of iron has been a source of special gain to them."[1]

SOCIAL AND PERSONAL CHARACTERISTICS

II.28 Carpenters are a very intelligent and healthy class. This occupation requires technical skill, correct calculations and deftness of hands. The artisans are tempted to relax from the labour involved in their calling with tea, *bidi* and betel-leaves. They read newspapers and religious books and visit cinemas. Because of constant use of hands, they develop corns on the palms. Stomach diseases are stated to be common among these artisans. They feel that they offer good services to the society and take pride in their work. There are in all 150 households of Gujjar Suthar caste in Bhavnagar. On certain occasions, like betrothal, marriage and birth of a child, voluntary contributions are given to the caste *panch*. From such funds medicines and books, etc., are given to needy caste-fellows. Vishvakarma is their tutelary god and Vasistha is considered to be the original preceptor or *guru* of the caste. Chamunda is their caste goddess. On Magh Sud 13, they all gather, 800 strong, in Vishvakarma Mandir to celebrate the Vishvakarma Jayanti and enjoy a feast there. The expenses are met with by equal contributions from them.

II.29 The big building with some blocks and temple in Sutarwad is owned by the caste *panch*. The festivals celebrated in the temple are :

Kartik Sud 1	(New year day)	Annakoot.
Magh Sud 5	(Vasant Pan-) chami)	Marriage of Rannade, daughter of Vishvakarma with Surya.
Magh Sud 11		Sthapana Din or the day of installation.
Magh Sud 13		Birthday celebration of Vishvakarma.
Ashadh Vad 11		Anniversary of arrival of Vishvakarma idol from Ahmedabad.
Shravan Sud 11		*Swadham Gaman*.

1. CAMPBELL, JAMES M., *Gazetteer of the Bombay Presidency*, Vol. IX, Part II, *Musalmans and Parsis*, pp. 30–32, 1899

HOUSING CONDITIONS

II.30 It is interesting to note that the owners of the 7 establishments of this craft reside in owned premises, mostly on the upper stories of the workshop. The houses are well ventilated and spacious. The hired workers reside in rented premises in a radius of one mile from the place of work except one Gujjar Suthar who comes daily from Tarsamiya, a village of Bhavnagar taluka, 5 miles away from Bhavnagar city. Thus hired craftsmen live scattered in the city, but not far from the place of work.

WORKSHOPS

II.31 All the 7 workshops and 2 warehouses are *pucca* built with bricks and lime on the ground floor with wooden ceilings. Some portion of the floor is plastered with cement and the rest with mud so that certain operations which require hammering can be done without damage of flooring. Some of the rooms are even laid with tiles where finished products are preserved for sale or semi-finished raw materials are stored. The general environment and hygienic condition of the workshops and warehouses are good as they abut on the main road. Four workshops and one warehouse are in owned premises whereas 2 workshops and one warehouse are rented premises. Three workshops have two rooms each, and the remaining four are single roomed. Two workshops have seperate verandahs where some of the operations are carried on. Two workshops have separate warehouses where, in the peak season, the work of *patara*-making is also done. The largest workshop has an area of 1,200 sq. ft. Two others have 600 sq. ft. each, three workshops and 2 warehouses have an area less than 300 sq. ft. each, and the remaining one has an area of over 400 sq. ft.

II 32. All these 7 establishments and other units related to *patara*-making work independently. All the *patara*-makers employ hired workers. One establishment did not hire any worker at the time of the survey because of the slack season. The largest employs five workers, and the rest one to three workers each, making a total of 15 hired workers and 9 family workers engaged in the craft. In former days *pataras* were made and in use in all parts of the State. But its manufacture in decorative form was a speciality of Saurashtra and Kutch where they are still popular with certain sections particularly in villages.

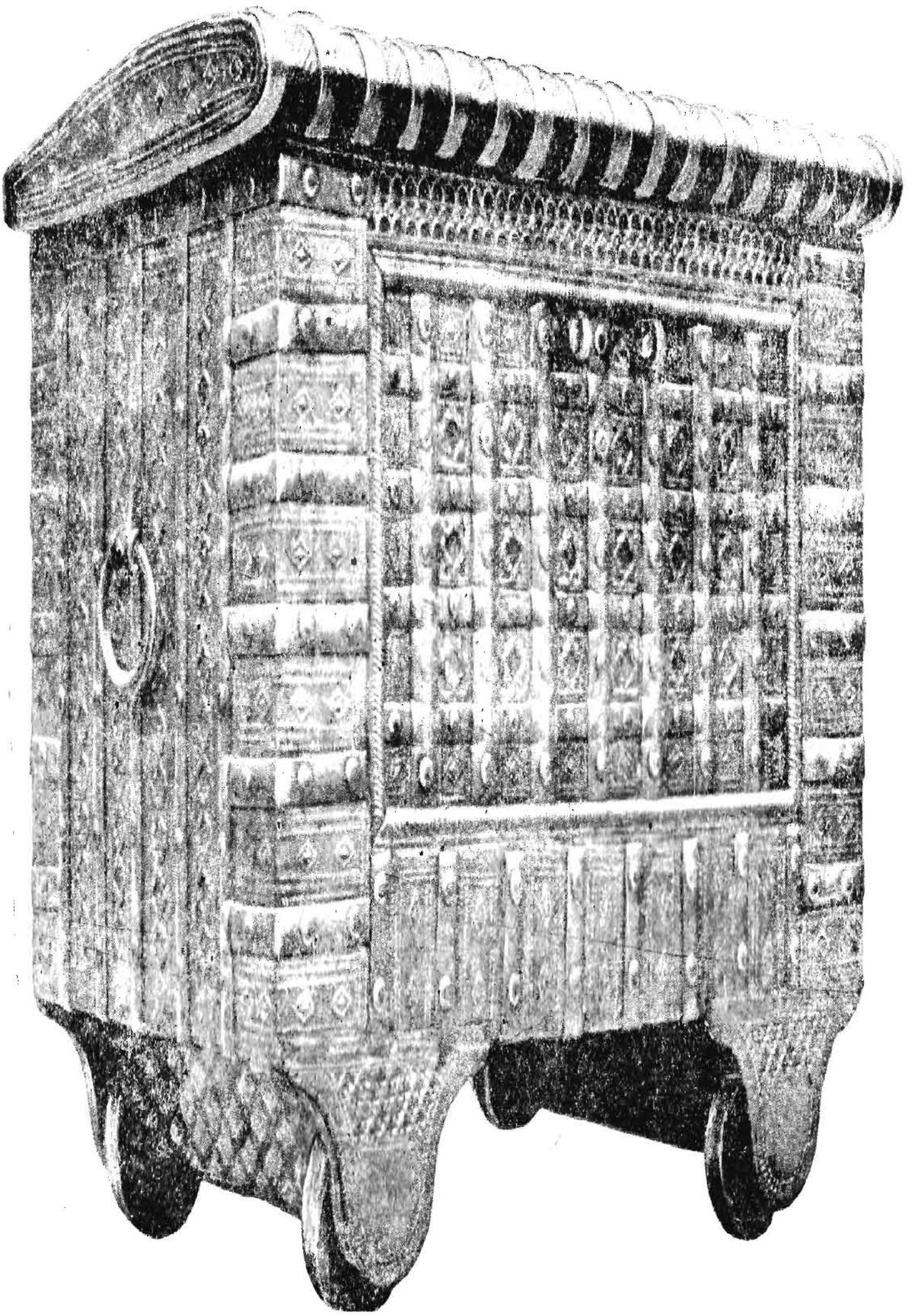
LITERACY

II.33 The craft under study requires proper understanding of measurements and mathematical calculations. A fair percentage of literacy in the families of the artisans is, therefore, only to be expected.

II.34 The following statement examines the spread of literacy and education obtaining in the artisans' families.

STATEMENT I
Literacy and educational status

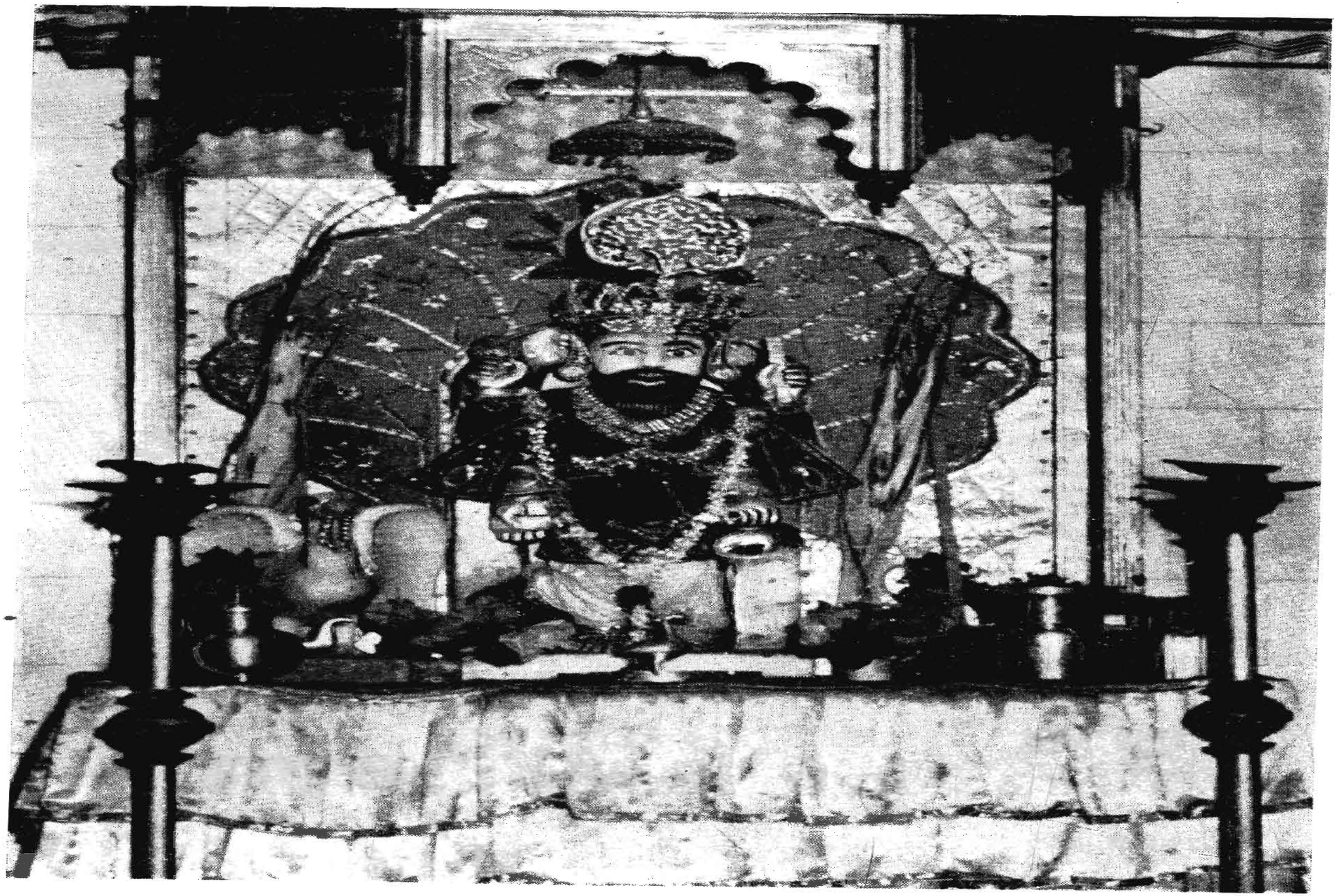
Age group	Total	Illiterate	Literate without educational standard	Primary	Secondary	Matriculate
1	2	3	4	5	6	7
Persons	**138**	**54**	**2**	**75**	**6**	**1**
0 to 14	56	24	2	28	2	..
15 to 34	49	14	..	30	4	1
35 to 59	31	14	..	17	..	..
60 and above	2	2	..	..	..	..
Males	**71**	**21**	..	**44**	**5**	**1**
0 to 14	23	12	..	10	1	..
15 to 34	30	5	..	20	4	1
35 to 59	17	3	..	14	..	..
60 and above	1	1	..	..	..	..
Females	**67**	**33**	**2**	**31**	**1**	..
0 to 14	33	12	2	18	1	..
15 to 34	19	9	..	10	..	..
35 to 59	14	11	..	3	..	..
60 and above	1	1	..	..	..	..



The finished product that Patara is

PLATE I

PLATE II



Vishvakarma, the Divine Architect

Front view and ground plan of workshop-cum-dwelling

Out of a total of 138 members, 84 or 60.87 per cent are literate or educated, while the remaining 54 or 39.13 per cent are illiterate. The percentages among males and females are 70.42 and 50.74 respectively. The highest number as well as proportion of literates is found in the age group 15–34 which claims 35 literates who form 71.42 per cent of the 49 persons in that group. The literacy ratio among those below 15 years of age is 57.14 per cent as against 54.85 per cent in the age group 35–59. There is no literate among those aged 60 and over.

II.35 Most of the literates have attained only the primary level of education, which accounts for 75 or 54.34 per cent of the literates. Six of the males have gone further. Five of them have taken secondary education while one has passed the matriculation stage and joined a diploma course. Only one female has received secondary education. Confined to the workers of these families, the analysis reveals that 31 out of the 40 earning members have taken primary education, and 9 are illiterate. Out of 24 total artisans engaged in the craft, 19 have taken primary education and 5 are returned as illiterate. As far as the 16 workers in other occupations are concerned, 12 have attained the primary level, and 4 are illiterate.

SECTION III

RAW MATERIALS

III.1 TIMBER AND metal are the principal raw materials used in making *patara*. On the basis of quantity, timber takes precedence over metal which is considered a subsidiary raw material, though in terms of cost the latter outweighs the former. The chest is prepared mainly from two kinds of timber, viz., *amba* wood, i.e., wood of mango tree, *Mangifera indica* and *sag* or teak wood, *Tectona grandis*, having red colour. Teak wood is preferred though it is dear because of its durability, smoothness, light weight, and hardness due to closeness of veins. Mango wood is rough, heavy in weight and damaged easily because of its scattered veins and its softness. Moreover, it is quickly affected by the climate, bending or cracking in summer and expanding in monsoon, awkwardly deforming the fittings and the shape of the chest. To reduce the costs and sometimes for mass production in the peak season, three other low varieties of *haldarva*, *sajad* and *achhola* are also used but to a very limited extent. In their earnest desire for preparing chests of the best workmanship and for avoiding unwanted competition in this craft, artisans explain the customers, the drawbacks of such low varieties of wood and the short life of the finished products.

III.2 In the past chests were prepared of *sisam* wood or *Delbargia latifolia* and iron strips of rightangular shape were fixed on corners of the chest and on the lid also. This wood stands first in the rank of quality, finish and durability. Because of the natural colour of the wood it gives a pleasing appearance and as it is very hard, its surface shines as if polished. A more glossy shine was also obtained by applying groundnut oil over it. It was adorned with brass rings and floral designs. Now this article is a fond luxury only for the rich, as it costs much.

III.3 In the city of Bhavnagar, there are more than 50 shops of timber owned by merchants of Kanbi, Lohana and Muslim castes, who purchase it in big lots through their agents at Bulsar, Broach and other trade centres of timber. Most of the timber required for the use of this craft and for other carpentry work like furniture, and structural wood work, is obtained from the forests of Surat and Dangs districts and transported to Bhavnagar by country craft, rail or truck. Teak wood is procured also from Indore (Madhya Pradesh) by merchants and artisans and transported by rail. Bhavnagar being an intermediate port, the sea route is preferred for the movement of timber between Surat and Bhavnagar, as the distance by sea is shorter. It reduces the time and cost of transportation. Most of the purchases are on credit. The agent pays the amount of cost which he recovers from the principal along with his commission and interest within 30 to 90 days or even within a year, if the party is reliable. This interest can be reduced by paying the amount within the prescribed time-limit according to their contract. Similarly, the amount of commission to be paid to the agent may be reduced by making immediate payment, or, a concession obtained in the purchase price, which is known as *vatav* or discount.

III.4 Merchants sell timber to artisans, both on cash and credit basis after adding transportation charges, commissions, taxes like octroi and sales tax, other incidantals and profit to the purchase price. Artisans have to pay the amount within 30 to 90 days. The rate of interest ranges from 3 per cent to 9 per cent if the time limit agreed to by both the parties is exceeded. The artisan keeps timber worth Rs. 1,000 to Rs. 10,000 in stock.

III.5 Teak wood is available in pieces from the local market at the rate of Rs. 2 to 4 per

cubic foot and, in the size of 3" breadth and ⅓" thickness, obtained from Indore at Rs. 3 75. *Amba* wood in the popular size of 4½` (3` to 7`) 2⅓`x⅓" costs Rs. 4.00 per cubic foot. The rate of this kind of wood was Rs. 0.44 to 0.50 before 25 years. If the stock on hand, as stated above, is considered, it can be concluded that each establishment purchases wood worth about Rs. 1,000 generally during summer or in the beginning of the monsoon on wholesale basis. During the slack season, i.e , monsoon, they prepare various parts of the chest only but do not assemble the article. The average annual consumption of different kinds of timber only for the manufacture of *pataras* at this centre is estimated to be worth Rs. 28,850 comprising 7,212 cubic feet.

III.6 The system of preparing *pataras* on piece-work basis prevails in several towns of Saurashtra. In this system, the *latiwala* or timber merchant supplies wood and pays the actual expenses incurred by the artisans on other raw materials like iron sheets, tin sheets, nails, handles, hinges, foils, etc. Sometimes merchants give the required amount in advance for such purchases or they themselves purchase and supply the raw materials required. Thus the artisan has not to invest any money and he gets good remuneration for his workmanship, whereas the merchant receives profit from the regular customers who come to purchase timber, and other building material. On a very small-scale. these merchants also keep carts and cart-wheels for sale sometimes on commission basis. In Bhavnagar, there is no such system as there are nearly 50 separate establishments of Gujjar, Luhar, Kumbhar and Sathwara Suthar castes, which are engaged in making of *pataras*, carts and cart-wheels.

III.7 Three kinds of metals, viz., iron, brass and aluminium are used as subsidiary raw material in *pataras*. Iron is used in the form of thin as well as thick sheets. The thin sheet is known as *safed patara* or tin plate. The thick iron sheet is known as *kala patra* or black or blue plate generally used for covering the *patara* to give it strength and durability. Tin plate is thin and used for making decorative pieces. For this purpose yellow oil paint is applied by hand on the thin tin plate. It is then cut into squares and rectangular pieces. These pieces are then embossed by dies or punched by pointed tools specially prepared for the purpose. The perforated pieces are then fixed in geometrical shapes supported by iron strips generally on the front part of *patara*, locally known as *darshan bhag*. Iron rods are used to make the side-handles and staples. Nails, big and small are used in assembling the wooden planks and fixing the iron sheets, whereas the lid is secured with the chest with iron-hinges. Thin brass plates are used instead of iron ones in the front portion and the borders of the lid, in the various forms as above, only in chests made to special order. Moulded brass stoppers are fixed to the lid.

III.8 The iron sheets of 42 gauge which were formerly used being thinner were more suitable than the thicker sheets of 33 or 34 gauge, involving increased labour and time, as they add to the ultimate weight and cost of the *patara*. The quality of the finished product also suffers.

III.9 The tin sheets of 33 and higher gauges were imported from foreign countries. For obtaining import licence, the artisan had to enroll himself as a member of the Small-scale Industries Association and had to obtain an essentiality certificate from the Director of Industries, Ahmedabad through the concerned District Industries Officer after furnishing required data for the purpose. In addition, an income-tax verification certificate or exemption certificate from the Income-tax Officer of the district, had to be obtained and registered with the Joint Chief Controller of Import and Export, Bombay. Application in the prescribed form after payment of prescribed fees was then required to be submitted to the Controller of Iron and Steel, Bombay, who after taking into consideration the availability of foreign exchange quota allotted to the State issued a licence either for the full quantity applied for or in part. At times the licences were issued for a very small quantity with the result that some applicants had to surrender the licence. The quota thus remaining unutilized is redistributed by the Controller. Thus there was a possibility of getting the quota in stages. On getting the import licence, the artisan had to

arrange for the purchase of the tin sheets through the commercial agent dealing in import business. He had to bear all the incidental charges in respect of custom, dock clearance, transportation, octroi, freight, etc.

III.10 Six of the seven establishments engaged in this craft at Bhavnagar, obtain their requirements from the local market. Only M/S Niranjan Furnitures, Bhavnagar secured a quota of tin sheets of 33/34 gauge through the import licence issued by the Controller of Iron and Steel, Bombay in 1960–1963 as detailed below.

Issue date of Import Licence	Gauge	Quantity (in Kg.)	Company	Agency
1	2	3	4	5
30–11–60	33/34	2,032	M/s S. Ber & Co, Ltd. London	Shri P. L. Bhatt Bombay
11–2–61	33/34	103	,,	Bhavnagar Iron & Steel Merchants Association
13–4–61	33/34	1,000	,,	Shri P. L. Bhatt Bombay
7–8–61	33/34	1,855	M/s. Henry Vigern, New York	Madras Iron & Tin Plate Syndicate Limited
3–6–62	33/34	4,000	,,	Shri Amichand Pyarelal, Bombay
9–7–62	34	1,000	,,	Shri Khandelwal & Bros., Bombay
27–7–62	33/34	1,000	M/s Henry Vigern, New York	Madras Iron & Tin Plate Syndicate Ltd.
7–5–63	33/34	1,352	M/s Murwal Incorporated, New York–4	Jayant N. Dave 208/1, Ghashiram Pole, Ahmedabad
7–12–63	33/34	817	M/s Morleys (BHAM) Ltd., Iron and Steel stock holder, Essex Road, Hoddesdon, Herts, England.	Jayant N. Dave 208/1, Ghashiram Pole, Ahmedabad

III.11 After the setting up of Rourkela Steel Works by the Hindustan Steel Limited, import of steel from foreign countries is restricted. In 1964, the Niranjan Furnitures, Bhavnagar were granted permit for the purchase of 8 tonnes of iron sheets of 28 to 33 gauges manufactured at Rourkela through the Gujarat Small Industries Corporation, Ahmedabad, the details of which are given below.

Date of issue of the permit	Gauge	Quantity (in Kg.)	Agency
1	2	3	4
18–3–64	28 to 33	2,714	The Gujarat Small Industries Corporation, Ahmedabad.
16–5–64	28 to 33	2,000	The Gujarat Small Industries Corporation, Ahmedabad.
6–6–64	28 to 33	3,286	The Gujarat Small Industries Corporation, Ahmedabad.

Although the permit issued covered thinner gauges up to 33, the actual sheets received were of 28 gauge only, which are not suitable for being used in *patara*-making. Thus for want of facilities to secure iron sheets of required type, the craft has suffered adversely and the quota received is diverted to manufacturing trunks and boxes.

III.12 Up to 1963 M/s Niranjan Furnitures were receiving regular import licences for a period of four years from the Controller of Iron and Steel, Bombay. From April 1964 the import policy has been revised and made defence-oriented. The policy followed is to encourage utilisation of products manufactured within the country and to cut down imports as far as possible. Out of seven establishments at Bhavnagar, only one, namely, Messrs. Niranjan Furnitures have been able to take advantage of the quota system introduced for obtaining the requirements of iron sheets of Indian manufacture. As the sheets of 24 to 32 gauges manufactured at Rourkela are not suitable for *patara*-making. This establishment has approached the Director of Industries, Ahmedabad, District Industrial Cooperative Association, Bhavnagar, and Bhavnagar Small Industries Association with a request to bring their difficulties to the notice of the higher authorities and make available iron sheets of requisite gauge, namely. 42. In the alternative, they may be granted essentiality certificate for their imports from foreign countries as in the past. The artisans feel that the handicraft of *patara*–making will suffer a severe blow, if their request is not considered sympathetically. They also feel that the procedure for obtaining the sheets of requisite gauge should be so simplified as to enable them to obtain their quota without any difficulty at competitive rates.

III.13 Similar is the case of Shri Abdulhusain Lukmanji Vaidya, the owner of Saurashtra Yellow Tin Manufacturers, who received (i) 1 ton American sheets, Tiger Brand, of 40 gauge in 1960–61, (ii) 2 tonnes English and Russian sheets of 32 to 36 gauge in 1961-62 through two companies in Bombay, viz., Western India Private Ltd. and Amichand Pyarelal private Ltd. But in 1962-63 he could not avail of the 670 Kg. of Japanese tin plate according to the permit issued to him, because the quantity sanctioned was too small and would entail disproportionately heavy shipping charges. The establishment is engaged in colouring tin plates used for decoration of the front of the *patara*. The establishment works independently as well as for the artisans engaged in *patara*-making and for merchants dealing in coloured plates. It does not get the required quality of tin plates now. In absence of import licence system, it is very difficult to obtain the sheets from the open market. In foreign countries, the cost price of one ton of tin plates is Rs. 1,000 to 1,100. But in India, after adding transportation charges and local taxes, the cost per tonne rises to Rs. 1,500 and the market price goes up still further to Rs. 2,000. Thus it becomes very expensive and dear to obtain the sheets from the authorised dealers in comparison to procuring them directly from foreign countries through agents. There are some merchants dealing in iron and steel at Bhavnagar who also get these sheets which some artisans of the city purchase at a very high price.

III.14 English sheets of 450 mm x. 600 mm. and larger sizes and American sheets of 600 mm. and larger sizes were available from London and New York up to 1963 in the popular unit of metric tonne at Rs. 1,500 including transportation charges, labour charges, customs charges, local taxes, etc. Before 25 years, a white tin sheet measuring 20″ × 28″ of 34 to 36 gauge was available at Rs. 50 to 55 (50 Kg.). The iron strips of 20 to 28 gauge are available from Japan in the form of bundles of 100 feet at Rs. 250 per metric tonne being the inferior quality of 18 to 19 gauge is available at Bhavnagar at Rs. 700. Twentyfive years ago, the price of one B.md. of such strips was Rs. 1 to 3. But most of the artisans nowadays purchase from the local market loose iron strips used for packing cotton and cloth bales at the price of Rs. 12 to 14 per B md.

III.15 Iron rods used for making handles and hooks are available in the city at Rs. 45 per Cwt. The size of the rod varies from 2` to 6` and its radius is $\frac{1}{16}$″. Similarly small nails of various sizes, i.e., $\frac{1}{2}$″, $\frac{3}{4}$″ and 1″, of 17 gauge are used to join two planks or to fix the strips and sheets. Another bigger variety of 13 gauge

in sizes 1", 1½" and 2", are also used for the same purpose but for the thicker strips, sheets and wooden strips. Both the varieties are available in the local market at Rs. 8 and 5 per Kg. respectively. The rates were only Re. 0.37 to 0.62 per Kg. a quarter of a century ago. Iron hinges (3" breadth) are also available locally at Rs. 3 per dozen, as against only Re. 1 in the past.

III.16 Before 25 years, the foreign made brass sheet (14"×48" Queen brand) were available in the market at Re. 0.62 per piece. But now the price per sheet of 1`×4` is Rs. 11.50 in the local market. It is used for covering the front portion of *patara* either as a simple sheet or in the form of rings or embossed or engraved squares and borders. The brass moulded stoppers fixed on the lid are procured from Sihor, well-known for its brassware, at Rs. 240 per 100 pairs weighting about one B.md. In the past, a pair was available at Re. 0.75, i.e., Rs. 75 per 100 pairs. The total consumption of these main and subsidiary raw materials at Bhavnagar centre is estimated at Rs. 93,500.

SECTION IV

TECHNIQUES AND PROCESSES

IV.1 IN MAKING *pataras* the age-old techniques of carpentry are combined with blacksmithy because the chest is made from two raw materials, viz., timber and iron. Before assembling the chest and fixing the iron sheets and strips on the outer portion of it, various wooden and iron parts are prepared in advance during the slack season from June to September. The peak season is winter from October to January and summer from February to May. *Pataras* are made in three sizes, viz.,

1. 4¾` x 2¾` x 3½`
2. 4½` x 2½` x 3`
3. 4` x 2½` x 2¾`

TOOLS AND IMPLEMENTS

IV.2 Age-old tools of carpentry and smithy are mostly used in making of *patara*, as listed in Table VIII in Appendix I. They are available in the local market. Popular tools and implements, shown in Part I of the table above mentioned are operated by hand. Electrically operated implements shown in Part II of the table were introduced two years ago by Shri Damodar Jethalal Mistri, the owner of Niranjan Furnitures, Bhavnagar. The power press and roll press are manufactured under the supervision of the artisan himself by local blacksmiths. The bandsaw and circular saw worked by power were introduced in one establishment 20 years ago. But only circular saw is in use in others. In the past, all sawing was done only by hand. Even to-day, the work of bending the strips and embossing of designs is done by hand except in one establishment, viz., Niranjan Furnitures, where it is done by power roll and presses. The total investment in these tools and implements in this craft comes to Rs. 7,700. One big unit would require all these tools and implements costing about Rs. 4,500 to 5,000, whereas in the case of a small establishment the cost would be Rs. 800 to 1,000 and include hand operated tools and one electrically operated circular saw.

TECHNIQUES AND PROCESSES

IV.3 The technique and processes can be divided into the following stages :

1 Sawing and planing timber
2 Joining wooden planks
3 Assembling the planks to form a chest
4 Making wooden frame for the front portion of the chest
5 Making the lid
6 Wooden drawers, coverings for the bottom corners, axles and wheels
7 Colouring thin tin sheets
8 Cutting yellow sheets into squares, rectangles and strips
9 Embossing and punching of squares and strips
10 Cutting and shaping iron strips and wrapping them with yellow tin sheets
11 Making staples and side handles
12 Fixing iron sheets on sides, bottom and outside of the lid with iron strips
13 Fixing embossed, perforated or punched designs in sqares, rectangles, etc , made of yellow tin sheets with coloured aluminium foils underneath
14 Fixing wooden axle and wheels at the bottom
15 Fixing of stoppers, hinges, and side handles

IV.4 These stages are discussed below in details.

1. *Sawing and planing timber*—The first operation in *patara*-making is to prepare wooden planks of required size. The *pataras* are made in three different sizes from *sag (Tectona grandis)*, *ambo (Mangifera indica)*, *haldarvo (Adina cordifolia)* and *sajad (Temanalia tomentosa)* trees. Thicker pieces are reduced to ½" thickness by sawing, and cut to required size according to the size in which the *patara*

is to be prepared. Sawing used to be done manually by putting the wood slanting with one end on the ground and the other end on a raised platform. One man sits above the log of wood and the other on the ground holding each end of the saw in hands. Chalk markings are made on the wood to enable them to cut the planks of required thickness. As the log of wood is placed in a slanting position, the work is done smoothly with little strain. Longer planks are cut to required size by small saws. Electrically operated band-saw is now used for sawing the log of wood into planks and circular one for cutting the big plank into pieces of required sizes.

The rough surface of the planks is made even by carpenter's planes, whereafter they are collected in a corner in the workshop, in wall cupboards, cellars or warehouses.

2. *Joining wooden planks*—As the thickness of all the planks is the same, the required number of planks are taken and joined together to make different sides, bottom or lid. The two side walls are called *bajuna kara,* the back wall is called *vahilu bhadu* and the front wall is called *darshan bhag*. The lid is called *dhankanu* and the bottom *taliyu*. The required number of planks for each wall or side, bottom or lid are joined together by nails without heads. Boards for the sides and the bottom are assembled first and the lid last. Formerly planks used to have projections and grooves made alternately on each end and then joined together without using any nails. The entire piece thus appeared like a single board without joints. The outer and inner surfaces of these boards are smoothened with the help of carpenter's planes.

3. *Assembling the planks to form a chest*—One of the side walls and the back wall are first fixed firmly at right angles and joined by nails without heads. Similarly, the front wall and the other side wall are fitted together. The two pieces are then joined together to make a rectangular case, which is fitted with the bottom. The chest is now ready without the lid.

4. *Making of wooden frame for the front portion of the chest*—The next operation is to prepare a wooden rectangular frame for being fixed on the *darshan bhag* or the front wall of the *patara*. For this purpose wooden strips of $\frac{1}{8}$" thickness and 2" to 3" width are used. These strips are cut into following sizes (i) 4.75` x 3.5` (ii) 4 5`x3` and (iii) 4` x 2.75` according to the size of the *patara*. The strips are fitted to form a frame which is fixed on the front wall leaving uniform space on its border. Within the frame guide-lines are drawn by dividing the space equally for fixing squares, rectangles and strips for decoration.

With a view to protect the upper edges of the three sides which are prone to have maximum friction due to the weight of the lid, whenever it is opened and shut, a frame locally known as *kantho* prepared mostly from teak wood is fitted on the top of the walls. As the lid is slightly convex or semi-circular, the rim fitted on the side walls is also made semi-circular to ensure proper fitting of the lid. The rim on the front and the back wall is plain.

5. *Making the lid*—A frame having two concave sides, semi-circular in shape, is then prepared and planks fitted with the nails without heads to make the lid. The lid thus made is convex in shape

6. *Wooden drawers, coverings for the bottom corners, axle and wheels*—All these parts are made from *sag (Tectona grandis)* or *amba (Mangifera indica)* wood. A *patara* generally has six drawers, and even more at times. One drawer each is fixed on the two side walls and the back wall, and three at the bottom. A small secret drawer within a bigger one is at times provided in such a way that it cannot be detected. A special contrivance is provided for opening such a drawer and keeping valuables, ornaments, etc. Such a drawer is called a *chor khana* or secret drawer, which protects the contents from a thief.

To the bottom of the *patara* 4 small wooden wheels fitted at the ends of two axles are fixed at the four corners. With a view to make wheels and axle invisible from outside, they are shielded by semi-circular pieces of wood fitted at four corners of the bottom.

7. *Colouring thin tin sheets*—The work of giving golden yellow colour on one side of

the white tin sheets is done by a Muslim Vora family in Bhavnagar. Powder of brown colour is dissolved in linseed oil and boiled in a pan on the furnace for six to eight hours. It is then allowed to cool for 24 hours. The mixture turns into black. The paint is then applied by hand on the white surface. For spreading the colour evenly the sheet is tapped by hand continuously for sometime and then the plate is kept in the sun for drying. As a result of sun drying the black colour changes into golden yellow. The boiling of the mixture is attended to by males and spreading of the colour is attended to by skilled women.

8. *Cutting yellow sheets into squares, rectangles and strips*—The yellow coloured tin sheets are then utilised for decorative purposes. The sheet is cut into pieces of required sizes such as square or *chagda*, rectangle or *chaloya*, *sandhpati* or horizontal strips, *achhoda* or vertical strips and *pavdi* or semi-circular coverings. The work is generally done by unskilled workers.

9. *Embossing and punching of squares and strips* –These plain yellow pieces of tin sheets in the form of squares, rectangles and strips are then taken up for embossing, punching, etc. For the purpose of embossing a big wooden log is taken as a support on which the steel die is placed in the centre. Some soft metal or thin layer of zinc is kept in the cavity of the die. The piece to be embossed is then placed on the die with yellow colour surface facing the die. Another die of the same form but of inverted design is placed exactly above the sheet. The hammer is then struck to get the piece embossed. The designs embossed are generally figures of animals, birds, flowers, etc. Alternatively squares, rectangles and strips are punched with pointed nails or half round nails or discarded files to make perforated designs. The job is easy and unskilled artisans can do it.

10. *Cutting and shaping iron strips and wrapping them with yellow tin sheets*—Squares and rectangles are kept in place by iron strips also covered by yellow tin sheets. Iron strips of required length are bent from the middle to make them semi-circular. They are then covered by yellow tin sheet, which makes them look golden. These strips are fixed at uniform distances marked horizontally and vertically in advance on the front part of the *patara*. Before doing so squares and rectangles are placed on the uncovered parts as demarcated by pencil. Unskilled workers also attend to this operation.

11. *Making staples and side handles*—As the *patara* is a very heavy article, it requires to be moved on wheels from one place to the other. Handles are, therefore, provided on the two side-walls. For this purpose iron rods, $\frac{1}{2}$" in diameter is turned into crescent shaped handle, locally known as *kalabu*, by turning the rod on the anvil. Two iron staples are fixed for inserting the two ends of the handle in them. Generally these items are prepared by the artisans themselves. However, in the peak season they get them prepared by local blacksmiths on piece work basis.

12. *Fixing iron sheets on sides, bottom and outer side of the lid with iron strips*—The exterior side-walls, back-wall and the bottom are mostly covered with blue or black iron sheets and the outer side of the lid with white tin sheet. To impart durability to the fittings, iron strips are fitted over these sheets with nails at a uniform distance of about 3". The front of the lid is, however, covered by decorated yellow strips so as to give uniformity of golden colour to the entire front. Skilled workers are required to handle this job.

13. *Fixing embossed, perforated or punched designs in squares, rectangles, etc., made of yellow tin sheets with coloured aluminium foils underneath*—Now starts the most important of the decorative work on the *darshan bhag* of the *patara*. It consists of embellishing the front portion by dividing it into squares and rectangles by means of iron strips filled in between with various designs which are either embossed or perforated. To add to the beauty and appearance of the *patara*, multi-coloured aluminium foils are placed underneath the squares and rectangles known as *chagdas* and *chaloyas* in local parlance. A *kinari* is sometimes added to the border close to the lid and bears the design of *kumbh* or pot. Even the strips which hold them in position are perforated with zigzag designs, all

of which combine to make the front portion really artistic and decorative.

14. *Fixing wooden axle and wheels at the bottom*—For fixing the wooden axle and wheels, the chest is kept in an inverted position. Two small wheels are fitted at either end of the axle with big nails Two axles with two wheels each are thus fixed at the bottom in such a way that four wheels remain at the four corners The wheels and the axle if not shielded spoils the appearance of the *patara*. The artisan, therefore, covers them up from the front by fixing two small semi-circular wooden pieces called *pavdi*. These pieces are also covered with yellow tin sheet.

15. *Fixing stoppers, hinges and side handles*—On the edge of the lid two brass stoppers of leaf-shape called *pansakal* are fitted in the middle with staples on the front wall. These stoppers are manufactured by the copper and brasssmiths of Sihor, 22 Km. away from Bhavnagar. Two hinges are fitted to the edge of the back wall and the lid. If the *patara* is of bigger size 3 to 4 hinges are fitted. The *patara* is now ready for sale.

IV.5 No noticeable changes are seen to have taken place in the old technique and processes of *patara* making. Minute carving was in the past done on brass or silver sheets with pointed gravers by skilled artisans. But due to the lack of interest and patronage, the artisans have introduced steel dies and pointed punches for easy embossing and engraving on thin tin sheets. Similarly for the purpose of sawing and drilling electrically operated tools are introduced which save human energy and increase production.

DESIGNS

IV.6 The *patara* which is called a railway wagon by the artisans appears very graceful particularly due to the convex shape of its lid. The golden coloured tin sheets in front decorate the chest. The *patara* thus made is locally known as *jadtarno* or *soneri kamavalo pataro*, i.e., *patara* studded with golden designs.

IV.7 With a view to give proper colour and make it more attractive, various geometrical and floral designs are worked out on the yellow-coloured tin sheets and affixed on the front part. The designs are in the form of squares, rectangles, semi-circular coverings, strips, etc. The most popular design which is locally known as *rai dano* or the mustard grain comprise of dotted border. The design is embossed with the help of hammer and pointed gouges on the edge of strips, squares, rectangles and semi-circular coverings

IV.8 Within the squares, rectangles and strips diamond-shaped flowers are embossed. These floral designs are embossed with the help of gouges and hammer. The popular design in squares is a flower with 4 to 6 petals and a creeper. In case of rectangles, flowers with five stars are popular. *Kanthapati* is generally decorated by a zigzag or by a semi-circular design worked out with the help of a discarded file and a hammer. Border or *kinari* is generally decorated by designs of pitchers carved out from the same. After fixing the squares, rectangles and strips on the *patara*, the artisan looks up for blank space where no designs have been embossed. He puts crosses on such places.

IV.9 In the past only brass rings or *kadi* and small flowers or *fudadi* were fitted on the front portion and lid of a *patara*. The most popular and modern motifs embossed on the squares are animals like elephants, lions, horses and birds like peacocks and parrots. *Swastik* is also popular with customers as it is considered auspicious. The artisans themselves create these designs and there is no history or legend, and ritualistic or symbolic significance behind them. But the ideas for decorative designs and motifs are derived from rustic embroidery or bead work. All these designs are very popular among all sections of the people who use the *patara* as a chest. Artisans can adopt any design they fancy and there are no taboos or reservations in respect of particular designs.

SECTION V

FINISHED PRODUCTS

V.1 THE SIZES, prices, weight, use, etc., of the *patara* or decorative wooden chest as in vogue half a century ago and at present are given in the comparative statement that follows.

STATEMENT II

Finished products

Period 1	Size in Ft and inches 2	Approx. weight (B.Md.) 3	Price per patara 4		Use 5
			Rs. (Tin)	Rs. (Brass)	
1913–14 A.D	to				
	(1) 3 hath=5`x2¾`x3½`	1–70	12–00	17–00	To keep ornaments, valuable articles of bead-embroidery, *gur*, grain, seeds, clothes, etc.
	(2) 2¾ hath=4¾`x2¾`x3½`	1–60	10–00	15–00	
	(3) 2½ hath=4½`x2½`x3`	1–50	8–00	10–30	
	(4) 2¼ hath=4`x2¼`x2¾`	1–40	6–00	11–00	
1962–64 A.D.	(1) 2¾ hath=4¾`x2¾`x3½`	1–60	80–00 to	90–00	To keep ornaments, valuables, articles of bead-embroidery, clothes, *gur*, grain, seeds, etc.
	(2) 2½ hath=4½`x2½`x3`	1–50	65–00 to	70–00	
	(3) 2¼ hath=4`x2¼x2¾`	1–40	50–00 to	60–00	
	(4) 15″x10″x13″	0–15	..	60–00 (Brass and alluminium)	Toilet Box

V.2 *Pataras* of the 3 sizes of 4¾`, 4½` and 4` are manufactured in all the establishments. The small sized *patara*, 15″ x 10″ x 13″, is made by only one establishment, viz., Niranjan Furnitures. No attempts are made for standardisation, but these sizes are accepted by all the artisans, merchants and customers. Small *pataras* are purchased by the Government, All India Handicrafts Board, the former rulers of Bhavnagar and other States and the fashionable rich. Finished products are arranged in a row in the workshop if space permit otherwise in the warehouse. The total annual production and sale of *pataras* come to 1,500 to 1,600 pieces valued at Rs. 136,600 approximately.

SECTION VI

MARKETING

SALE PRACTICES

VI.1 IN SAURASHTRA, *pataras* are generally given to daughters in *anu* as presents by the parents in *dahej* or dowry after marriages in certain castes like Garasiya, Kathi, Koli, Ahir, Rabari and Kanbi, etc., as stated earlier. Even though families of these castes might have migrated to other parts of Gujarat for livelihood, they have retained their fairy for *pataras*. The marriage season from Margashirsh to Jyeshtha or December to June is the peak season for the sale of these products. The estimated volume and value of production in 1963-64 are shown below.

STATEMENT III

Volume and value of products, 1963-64

Sl. No.	Size of pataras	No. of pataras produced	Average price per piece in Rs.	Values in Rs.
1	2	3	4	5
1	$4\frac{3}{4}$` x $2\frac{3}{4}$` x $3\frac{1}{2}$`	800	100	80,000
2	$4\frac{1}{2}$` x $2\frac{1}{2}$` x 3`	400	80	32,000
3	4` x $2\frac{1}{4}$` x $2\frac{3}{4}$`	400	60	24,000
4	15` x 10" x 13"	10	60	600

Customers from Bhavnagar district and merchants from all over Saurashtra visit this centre to purchase *pataras*. The customers purchase them in retail on cash basis whereas the merchants on wholesale basis, payment to be effected within 30 days during which period no interest is charged. There is hardly any gap between production and sale in the peak season, and the product is sold within 24 hours after completion. In the slack season there may be a lag of 15 to 60 days. Sales, however, depend upon the nature of agricultural season; as the patrons are mostly agriculturists. Only one establishment, that of Niranjan Furnitures, sells small *pataras* to All India Handicrafts Board or emporia and princely families and other interested customers in compliance of orders received. The terms and conditions of sale are the same as in the case of merchants. The products are not sold at *hats* or fairs, nor do local customers purchase these *pataras* in large numbers.

VI.2 Choosing an auspicious day, customers come with relatives, the priest and the barber to the shops where *pataras* are displayed. Examining the products minutely, they decide to purchase a particular *patara* of good timber known for its durability. Then, they put a sign or write their name with a piece of chalk and give a small amount as advance locally known as *banu*. Transport to short distance is made by carts, but in the case of long distances truck is selected. The customers wrap carpets, coarse cloth, gunny bags, etc., especially on front portion of the *patara* to save it from scratches and damage during transportation.

The main marketing centres and transportation charges per *patara* to destination from Bhavnagar are given below.

STATEMENT IV

Marketing Centres and Transportation Charges

Marketing Centre/district	Means of Transportation	Transportation charges (in Rs.)
1	2	3
BHAVNAGAR DISTRICT		
Gariadhar	Truck	3
Savarkundla	,,	6
Dhasa	,,	3
Botad	,,	4
AMRELI DISTRICT		
Lathi	,,	4
Bagasara	,,	5
RAJKOT DISTRICT		
Jasdan	,,	4
Rajkot	,,	5
Wankaner	,,	7
Morvi	,,	8
Jetpur	,,	5
Dhoraji	,,	5
JUNAGADH DISTRICT		
Bilkha	,,	7
JAMNAGAR DISTRICT		
Dhrol	,,	7
BANASKANTHA DISTRICT		
Bhabhar	Railway	8
MEHSANA DISTRICT		
Harij	,,	6
MAHARASHTRA STATE		
Bombay	,,	8

VI.3 The balance amount of the price is paid at the time of taking delivery of the article. At times the price rises by 20 to 25 percent of its normal price in peak season. However, while finalising the price with the customers, the current supply position in the market and the necessity of finance are also taken into consideration before charging high prices. Merchants who purchase these articles on wholesale basis (minimum 3 *pataras*) get a discount of Rs. 3.00 to Rs. 5.00 per piece. Being a heavy and bulky article, *pataras* are not exported. But one foreigner, Major John, who was serving on Bhavnagar port 40 to 45 years ago was sufficiently interested in the *patara* to buy one from Shri Zaverbhai Nanjibhai. In the past, *pataras* were despatched by train because of thier good fittings and sturdy wood used in making them. At present, this is not possible as the fittings become loose and trucks are, therefore, preferred. The value undisposed stock of *pataras* at the end of the financial year (Divali) can be estimated at Rs. 5,000.

OTHER CENTRES

VI.4 Other important centres where such *pataras* are manufactured are listed below.

Sl. No.	Name of Centre	District
1	Dholera	Ahmedabad
2	Botad	Bhavnagar
3	Jasdan	Rajkot
4	Chital	Amreli
5	Mahuva	Bhavnagar
6	Talaja	Bhavnagar
7	Anjar	Kutch
8	Lathi	Amreli

VI.5 The first five centres are very well-known for this craft. Bhavnagar ranks first among all because of its workmanship and design. The raw material, size, shape and price of the *patara* are practically the same in all the centres. But sometimes customers themselves suggest a larger size of *patara* to suit a big room at the time of placing the order. *patara* manufactured at Botad are costlier than those at Bhavnagar, as they are made from *Sisam* (*Delbergia latifolia*) wood and decorated by brass squares and rectangles.

VI.6 Customers who can afford always prefer to purchase *pataras* of Bhavnagar because they are durable with good fittings, shape and finish. The artisans, therefore, do not care to enquire about the price prevailing in other centres but keep a close contact with the local market. They have, however, to face difficulties in selling superior varieties of *pataras* as against inferior prepared from material of low quality. In this contingency they try to convince the customer by pointing out the good quality of material used and the excellent fittings of their products.

VI.7 Details of workers, prices, market, etc., in respect of the five centres of Jasdan, Botad, Chital, Anjar and Dholera are given in Table IX in Appendix I at the end. The number of artisans employed in these centres vary from 15 in Jasdan to 60 in Chital and the volume of production in the largest centre of Chital is about 1,125 pieces per year. The price ranges from Rs. 67 in Dholera Rs. 350 in Botad, apart from Anjar where the largest size of 6` is manufactured and where the price goes up to Rs. 425. Markets to which the finished products are exported are mostly within the Saurashtra region except in case of Botad which exports some *pataras* even to Mehsana in North Gujarat. The customers come from agricultural and pastrol castes like Kanbi, Koli, Rajput, Kathi, Bharwad and Rabari who purchase *pataras* mostly as gifts to their daughters in marriage and decorative pieces of furniture to store valuable and other articles.

VI.8 The Regional Design Development Centre, of the All India Handicrafts Board, Bombay, sometimes makes suggestions for the export promotion scheme for the manufacture of *pataras* of the small size, which are used as ornament boxes and toilet boxes. Shri D. J. Mistry of Niranjan Furnitures, Bhavnagar takes interest in such suggestions and makes small *pataras* according to orders.

VI.9 The difficulties experienced during sales and the suggestions of the artisans to mitigate them are as follows :

(i) The sales tax is charged at 6¼ per cent on the price of the *patara*. It should be charged instead only on the materials used and family and hired labour charges included in the price should be exempted.

(ii) Being a traditional craft more or less of a household nature of decline it should be exempted from all taxes. In Bhavnagar, there are 25 shops which make cart-wheels. These artisans pay sales tax on iron strips and timber but they are not charged sales tax on cart-wheels, which are considered articles used in agriculture. The artisans contend that sales tax should not be levied, if this traditional craft is not disappear in course of time.

SECTION VII

ECONOMIC CHARACTERISTICS

FINANCIAL POSITION

VII.1 THE FOLLOWING table shows the total investment made by different establishments engaged in the craft.

STATEMENT V

Financial Position

Sl. No.	Name of the establishment	Approximate No. of *pataras* manufactured annually	Value of raw materials Rs.	Value of finished products in stock Rs.	Cash on hand Rs.	Recovery Rs.	Tools and implements Rs.	Debt Rs.	Annual expenditure on tools & implements Rs.
1	2	3	4	5	6	7	8	9	10
1	Niranjan Furnitures	750	18,000	400	8,000	1,000	2,000	1,000	150
2	Mistri K. J	75	2,500	300	500	125	700	1,500	150
3	Mistri P. J.	200	3,000	300	3,000	700	1,000	800	200
4	Mistri Z. N.	150	2,500	400	400	500	1,000	450	125
5	Mistri R. G.	150	3,000	500	1,000	1,000	1,000	1,000	150
6	Mistri R. D.	175	1,500	350	400	500	1,000	500	150
7	Mistri S. M.	80	1,000	600	200	500	1,000	500	125
	Total	**1,580**	**31,500**	**2,850**	**13,500**	**4,325**	**7,700**	**5,750**	**1,050**

The number of *pataras* that an establishment can manufacture annually is an index of the resources and the capacity of the owner. Most of the proprietors prepare 150 to 200 *pataras* a year. Leaving out the single largest manufacture, Niranjan Furnitures, among the rest, each has in stock raw materials worth Rs 3,000 and less, and finished products ranging from Rs 300 to Rs. 600. Investments in tools and implements is about Rs. 1,000 per establishment. Considering the stock and cash in hand as well as investment in tools, outstanding recovery, etc., the tolal assets in the trade of these seven establishments amount to Rs. 59,875 or Rs. 8,554 per establishment. The annual expenditure towards tools and implements is around Rs. 150 per establishment. Debt ranging from Rs. 450 to 1,000 is not excessive and in some cases equals the outstanding recovery.

The financial position of the establishments can, therefore, be said to be not poor. A majority of the artisans work in their own workshop-*cum*-dwellings. But the hired workers live in rented houses. Because of the shortage of working capital, they cannot afford to purchase raw materials on wholesale basis, nor can they keep large stocks of raw material and finished products on hand. Most of the artisans invest their own capital. None has taken advantage of the Government loan for the development of the craft, advanced by the Registrar Cooperative Societies as well as by the Director of Industries. The artisans do not take advantage of Government loans because they feel that the procedure involved is lengthy and cumbersome. Very few artisans utilise the facilities of bank loans available at 6 per cent interest. Only one household has taken a bank loan of Rs. 3,000

in 1963 A.D. for the development of the craft. The bank grants the loan up to Rs. 5,000 if the artisan has his account with the bank or owns a building.

COST AND EARNINGS

VII.2 The total cost of one *patara* of medium size (4½` x 2½` x 3`) is given below.

	Rs. np.
Timber	18.00
Thick Black iron sheets	16.00
Yellow coloured sheets	10.00
Iron strips	4.00
Nails	3.00
Handles, stoppers and hinges	4.00
Total cost	*55.00*
Labour charges	15.00
Profit	10.00
Sale price	**80.00**

VII 3 Two artisans can complete one *patara* within two days, if they work eight hours a day to assemble the parts already prepared earlier. If artisans have to prepare all the spare parts and then join them, a *patara* takes four days to complete. The average earnings of workers of different categories are in the range of Rs. 125, 100, 75, and 25, per month according to the skill of the worker.

VII.4 Wages are mostly paid in cash on any day of the week. Most of the hired workers are on daily wages varying from Re. 1 to Rs. 4.62 Ps. They work in a group in the master's workshop. The skilled worker joins the wooden strips, prepares the box, frames and lid, assembles all wooden parts in the form of *patara* after fixing the iron sheets, etc., on it. The semi-skilled worker helps the skilled artisan, fixes the strips and embosses the squares, etc. Unskilled workers bend the strips, cut them into pieces and wrap the yellow coloured tin sheet on them. The owner of the shop supervises the work, handles sales and looks after the entire manufacture administration of this business. In the peak season, some artisans work on piece work basis charging Rs. 10 to 30 per *patara* for his labour. In the busy season, artisans get regular work for eight months at the prescribed rates.

VII.5 Females do not work in this craft except four Daudi Vohra females who work for giving yellow colour to the tin sheets.

VII.6 The total annual earnings of 23 households engaged in this craft stood at Rs. 40,000, the average annual income per household being Rs. 1,739. A break-up of the total income shows that 8 owner households claim a major share of the earnings which come to Rs. 27,000, while 15 families of hired workers get Rs. 13,000 on the aggregate. 7 or 30.43 per cent of the families have incomes higher than the general average.

The households engaged in the craft under study can be distributed into five ranges of income.

STATEMENT VI

Households according to Income Range

Income Range(in Rs)	No. of households	Percentage to total
1	2	3
201—500	1	4.35
501—800	8	34.78
801—1,000	3	13.04
1,001—2,000	5	21.74
2,001 and above	6	26.09

VII.7 Eleven or 47.83 per cent of the households earn over Rs. 1,001 each, while 12 or 52.17 per cent have smaller incomes. Further distribution of the households reveals that only one household earns Rs. 500 or less whereas 8 or 34.78 per cent of the households fall in the income range Rs. 501–800 and 3 households in the range Rs. 800–1,000. Out of the eleven families earning more than a thousand, 6 or 26.09 per cent of the total families are in the highest income bracket of more than Rs. 2,000 per annum.

VII.8 Artisans work daily for 8 hours, i.e., from 8–30 a.m. to 12-30 p.m. and 2-30 to 6-30 p.m. with a recess of two hours in between. On Sunday the shops remain closed under the Bombay Shops and Establishments Act. Artisans also observe holidays on important Hindu festivals like Janmashtami, Bhim Agiyaras, Divali, New Year day, Dev Divali, Holi and Vishvakarma Jayanti on Magh Sud 13. The total working days in a year are estimated to

be 300 to 310. In the slack season (monsoon) only 2 to 3 hired workers are employed in each workshop but in the peak period the figure rises to half a dozen. Surplus hired workers get employment in carpentary in slack season. Thus they work for 270 to 280 days in the year. The names of skilled craftsmen from different castes working in *patara*-making are listed in Table VII in Appendix I.

ECONOMIC STATUS

VII.9 As discussed in the foregoing paragraphs, 24 persons (9 family members and 15 hired workers) from 23 households of different castes are engaged in this craft. The table given below distributes the members of these families into workers and non-workers by sex and age group.

STATEMENT VII

Workers by Age Group

Age-Groups	Workers									Non-workers		
	Persons			Males			Females					
	In the craft	In other occupation	Total	In the craft	In other occupation	Total	In the craft	In other occupation	Total	P	M	F
1	1	3	4	5	6	7	8	9	10	11	12	13
Below 15	..	1	1	..	1	1	..	..	..	55	22	33
15–34	12	9	21	12	9	21	..	..	..	28	9	19
35–59	12	6	18	12	5	17	..	1	1	13	..	13
60 & above	..	..	..	..	..	..	..	..	..	2	1	1
Total	24	16	40	24	15	39	..	1	1	98	32	66

VII.10 Out of a total of 138 members in 23 households depends on this craft 40 or 28.99 per cent are workers and 98 or 71.01 per cent are non-workers. A majority of 24 or 60 per cent of the workers are engaged in *patara*-making as against 16 or 40 per cent who find employment in other occupations. All except one of the workers are aged between 15 and 59 years. The only worker below 15 is not employed in *patara* craft. The 24 *patara* workers are equally distributed between the age groups 15–34 and 35–59. Among the 40 workers in these families, there is only one female, Sathwara by caste, who falls in the age group 35–59 and works as a domestic servant. *Patara*-making is thus confined to male workers only. In the past, however, a few females used to be engaged in putting nails in the holes of brass rings to be fixed on the front wall of *pataras*. But now females do not work in this craft.

VII.11 Family members or owners supervise over various operations of the craft, look after the purchase of raw materials and sale of finished products and even work in assembling *pataras*, i e., fix the axis or lid and give final touches to the product. Most of the operations involved in this craft are carried out independently by each workman. But in operations like sawing timber, assembling planks in the form of a chest, fixing the axles, strips, sheets, stoppers, hinges, handles and lid, artisans are required to work in pairs.

VII.12 It is estimated that 8 to 10 households of Luhar caste are engaged in making or repairing tools and implements used in the craft and a similar number of timber and hardware marchants supply timber and iron or tin sheets which are the raw material required by this craft. At Sihor which is 22 Kilometers away from Bhavnagar, 10 households of Kansara

caste also mould brass stoppers for *pataras* besides the Vora household of Bhavnagar engaged in colouring tin sheets.

ORGANISATIONAL CHARACTERISTICS

VII.13 All the establishments work independently. There is no guild, cooperative society or association of owners or hired workers. The head of the household looks after the administration of the establishment.

VII.14 Most of the workers engaged in this craft are Gujjar Suthar by caste. They receive training in carpentry from their elders. Hired workers of other castes also work since long in this craft and their fore-fathers were also working in carpentry. An apprentice can become a skilled worker in carpentry within a period of 2 years. During this period he gets. Re. 1 to 1.50 per day in private establishments.

VII.15 There is one District Training Service Centre established by the State Government at Bhavnagar. This centre which was originally started as production-*cum*-training centre imparted training in carpentry, blacksmithy and leather. Being a production-*cum*-training centre, the training side received poor attention as the staff of the centre had to move from place to place for receiving orders of the different articles prepared in the centre. It was, therefore, decided to emphasise the importance of training by converting it into the District Training Service Centre in 1961 and enhancing its activities by providing two more courses in (i) turning and fitting and (ii) electroplating. With the introduction of Panchayat Raj, with effect from 1st April, 1963, the management of the centre has been transferred to the District Panchayat.

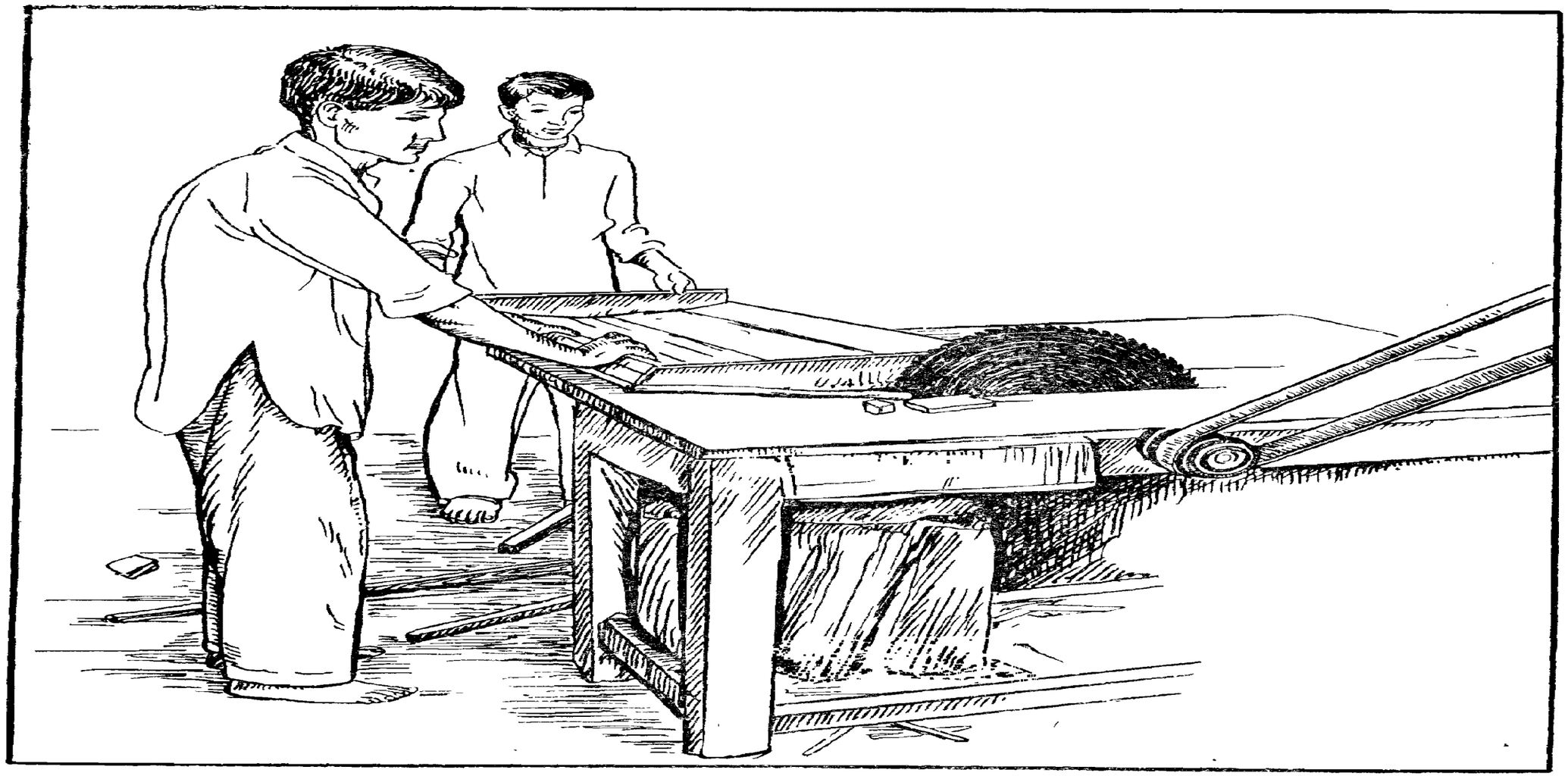
VII.16 There is a provision in each training class to train 16 adult trainees. The academic qualification required for admission is IV Standard Primary. Out of 16 trainees, 6 are deputed by the Taluka Development Officers of the district and 10 are directly selected by the centre. Training extend for a period of one year, during which a trainee draws a stipend of Rs. 25 per month. At the end of the training, certificates are given to those who pass the prescribed test. Preference is given to such trained persons in Government institution imparting technical training in crafts. Those who want to start their own business are granted loans in form of working capital to the extent of Rs. 10,000 for tools and implements, and workshops. No artisan working in the craft of *patara*-making has, however, taken advantage of the training offered by the centre. They suggest that the Government should send them to exhibitions in India and abroad where they can show the making of *patara* to the public. Most of the owners engaged in the craft are eager that at least one of their family members should continue in this craft so that it may not become extinct, though they wish that their sons should take up some technical or engineering line which may have better prospects.

CONCLUSION

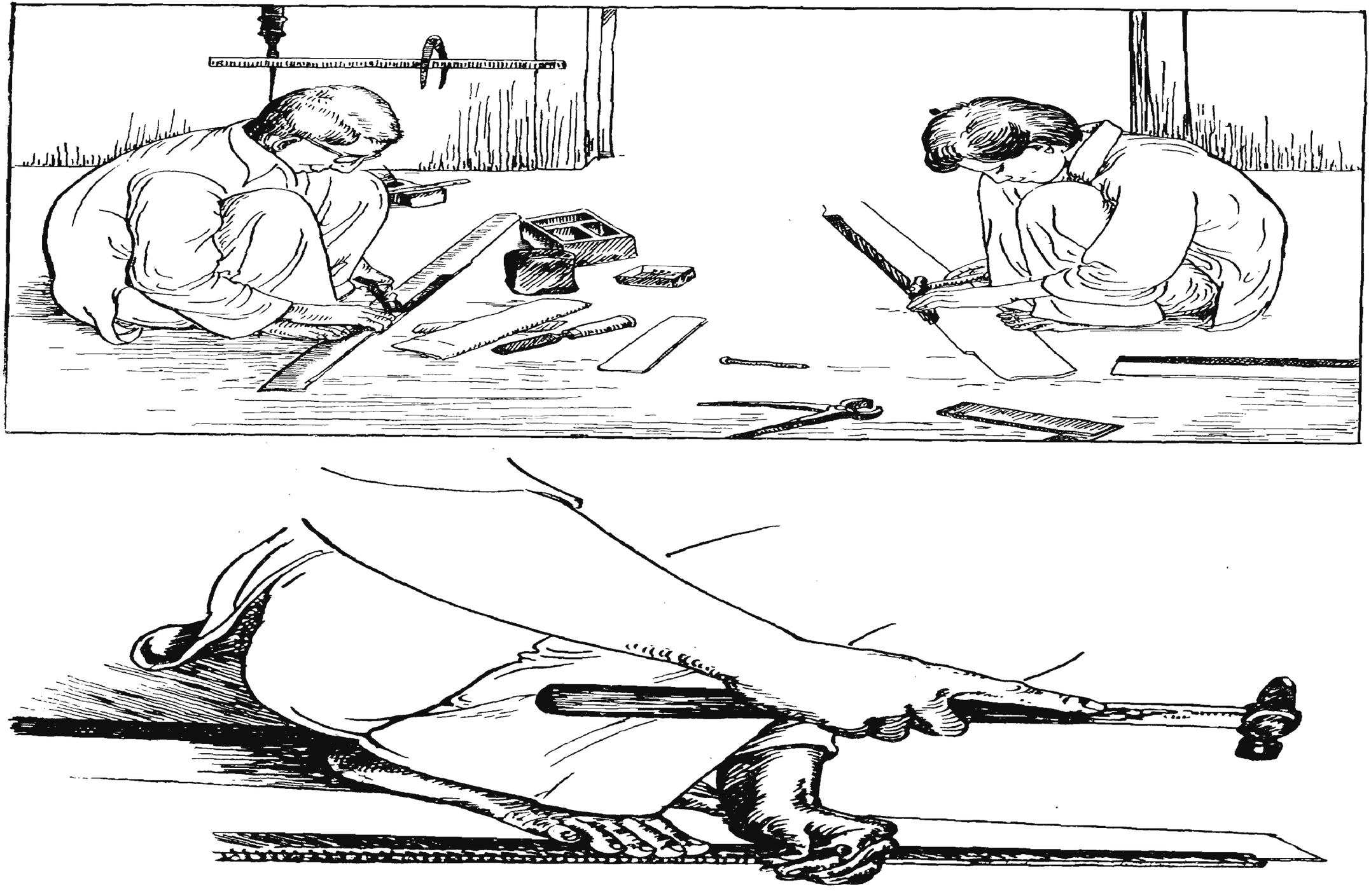
VII.17 Man is an inborn artist, ever anxious to weave art into his surroundings and belongings, which mainly consist of articles of domestic use. As arts developed, an ordinary wooden box got itself transformed into a decorative piece of furniture, a *patara* strongly built, with secret drawers for keeping valuables and embellished with a variety of designs and motifs. *Patara*, though essentially a decorative piece of rural furniture, was popular alike in villages and towns a generation ago and is prized even to-day by the urbanite because of its artistic workmanship and utility. In modern times, when adequate living space is not available to house the growing population, one finds it difficult to have a *patara* of the size in which it is manufactured for use by the village people. Its use in towns and villages can be popularised by variation in design, reduction in size and improvement in technique to suit the conditions under which people nowadays live. Its modern variations as a toilet box or a dressing table are still capable of maintaining its former popularity as an article of utility and artistic decoration.

VII.18 *Pataras* are in use all over Gujarat, peninsular as well as mainland, because of their usefulness as a very sturdy receptacle for the storage of goods and valuables. Its

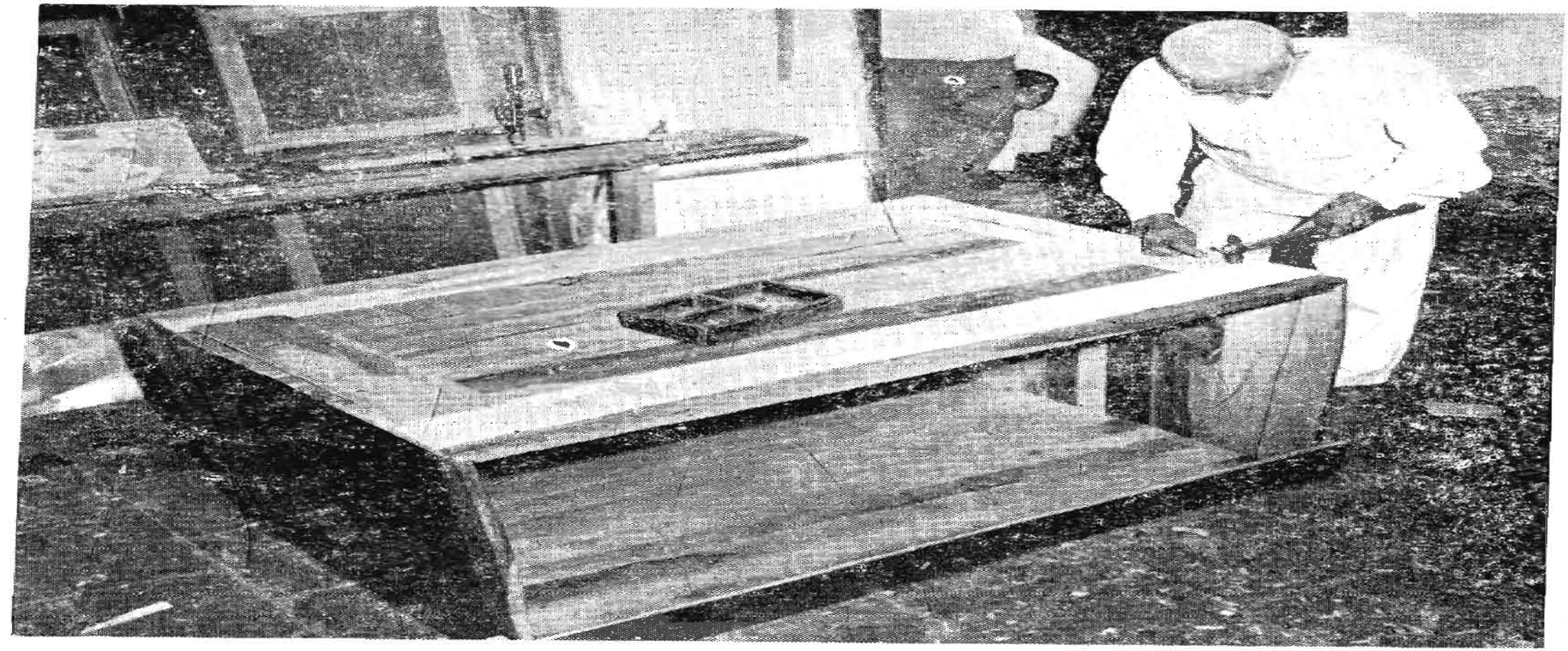
artistic manufacture, however, is particularly noteworthy in Saurashtra, where it is still in demand by a number of castes and communities. Such a craft must be preserved and should not be allowed to die for want of patronage and encouragement. Difficulties the craft is facing in procuring the one and the only raw material, namely, white tin sheets of the desired gauge can be easily removed by a sympathetic approach to the needs of the small manufacturers and its use popularised by giving it wide publicity and creating new markets through the efforts made in this behalf by the All India Handicrafts Board.

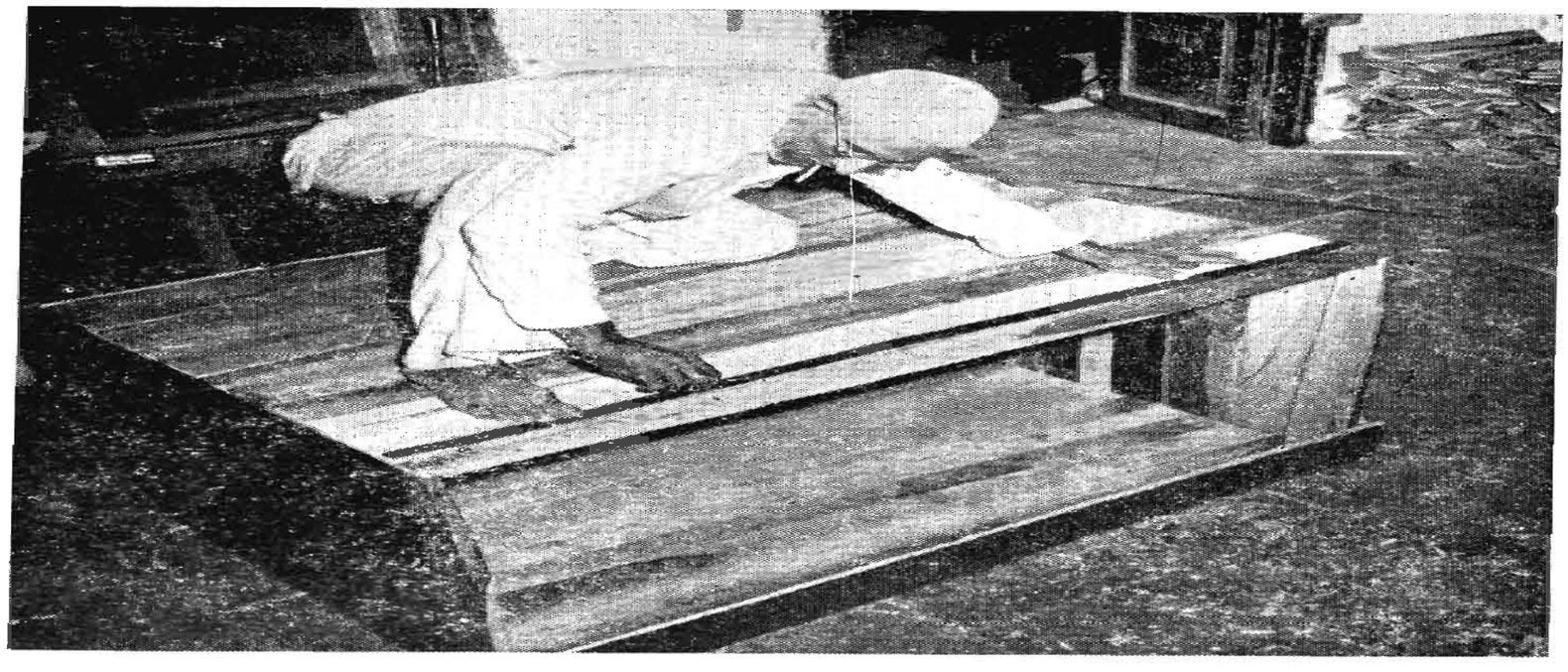


Sawing and cutting by electrically operated circular saw

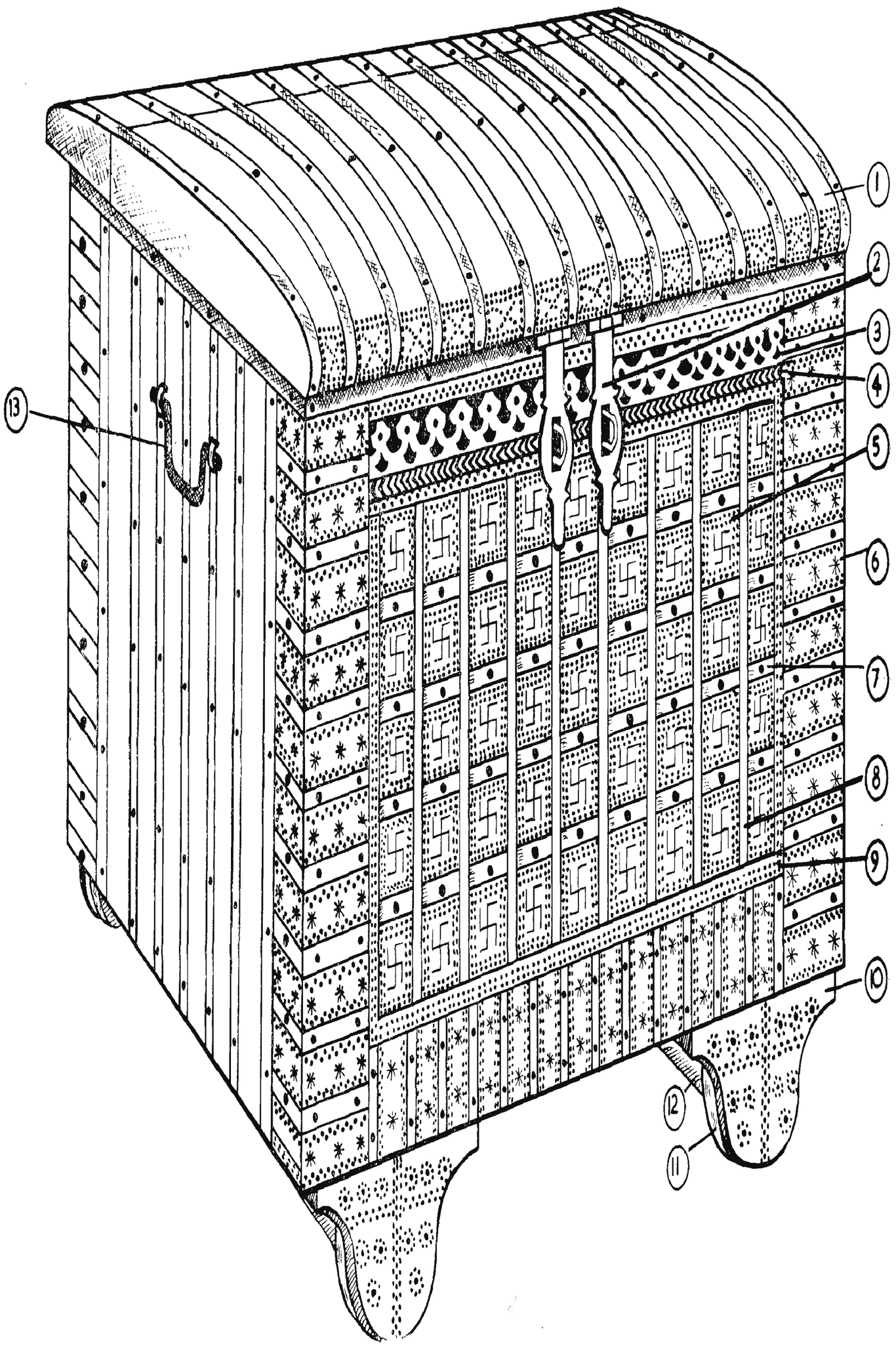


Top: Making the frame
Bottom: Embossing the frill

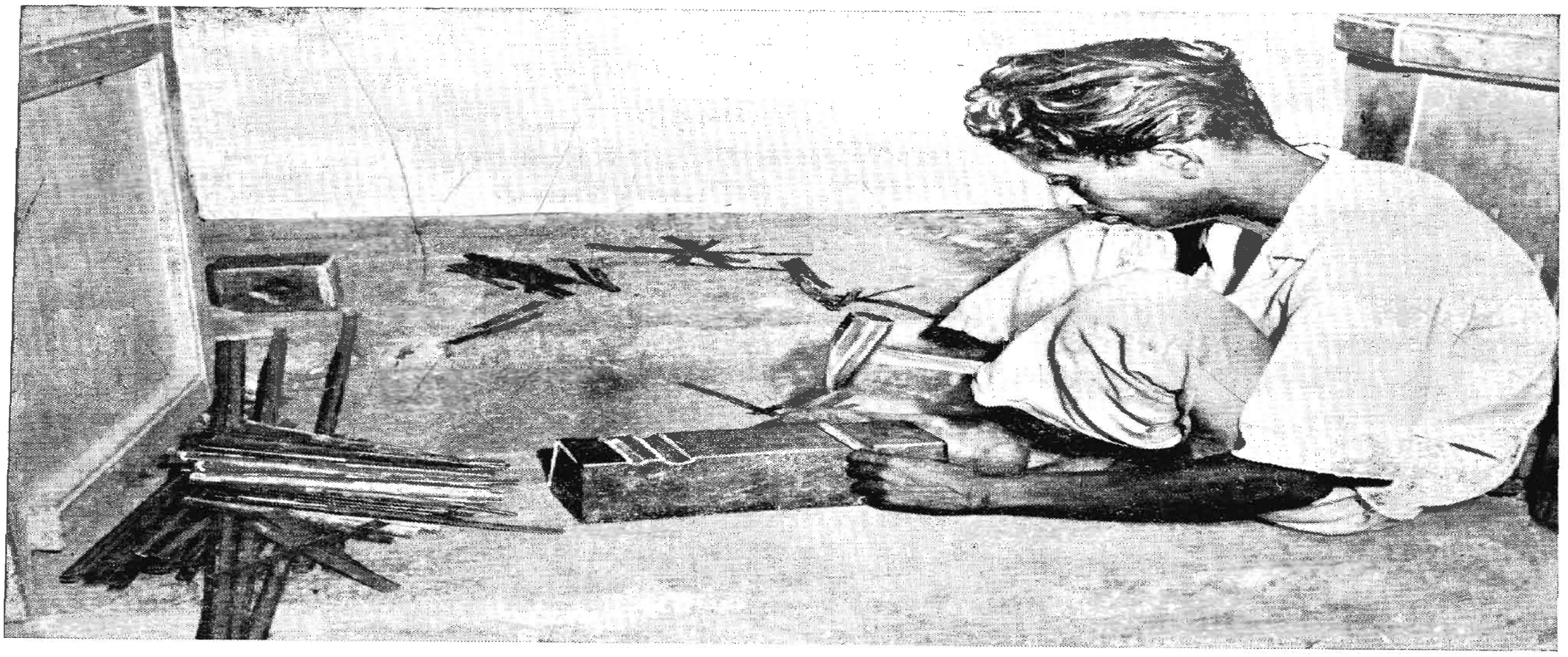




Top : Fixing the frame
Bottom : Marking the guide lines



1. Dhankan (Lid); 2. Pansankal (Stopper); 3. Jali (Lattice); 4. Kinari; Vel (Border); 5. Chagda (Square); 6. Chaloyu (Rectangle); 7. Sandh pati (Horizontal strip); 8. Achhoda (Vertical strip); 9. Kandoro (Frill); 10. Pavdi (Covering); 11. Paidu (Wheel); 12. Dhari (Axle); 13. Kalabu (Handle)



Giving convex shape to iron strips on an anvil

Fitting iron strips on the lid

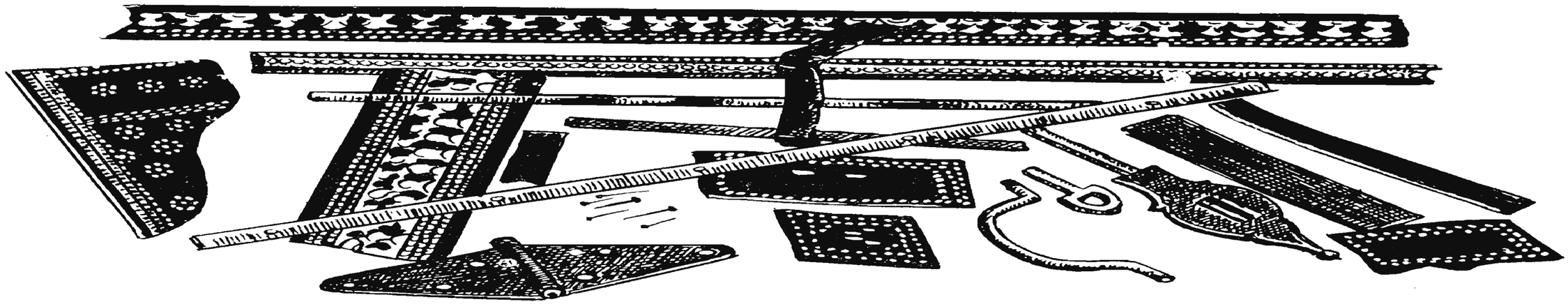


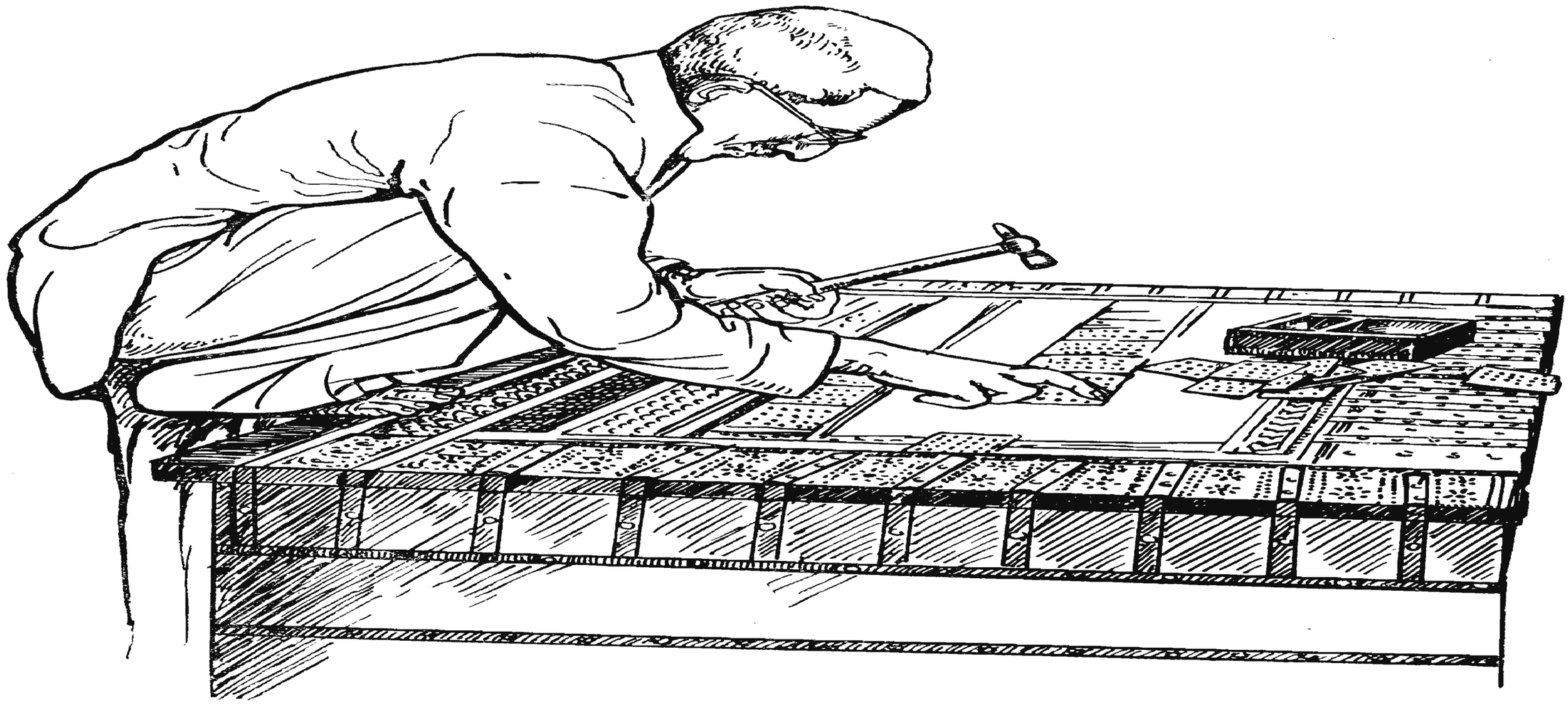
Fixing iron strips on the inner side of the lid

PLATE X

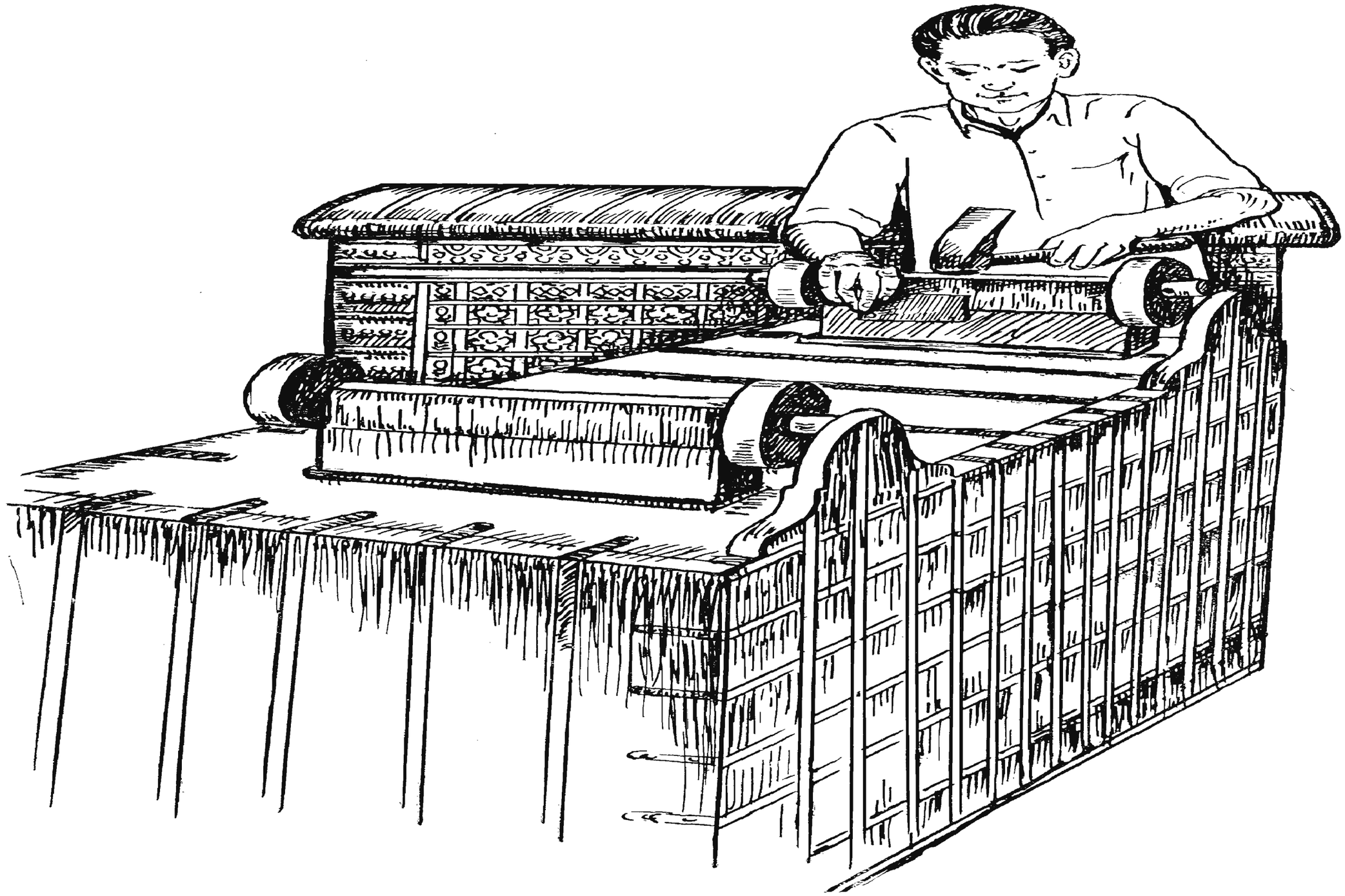


Perforating design on an iron strip

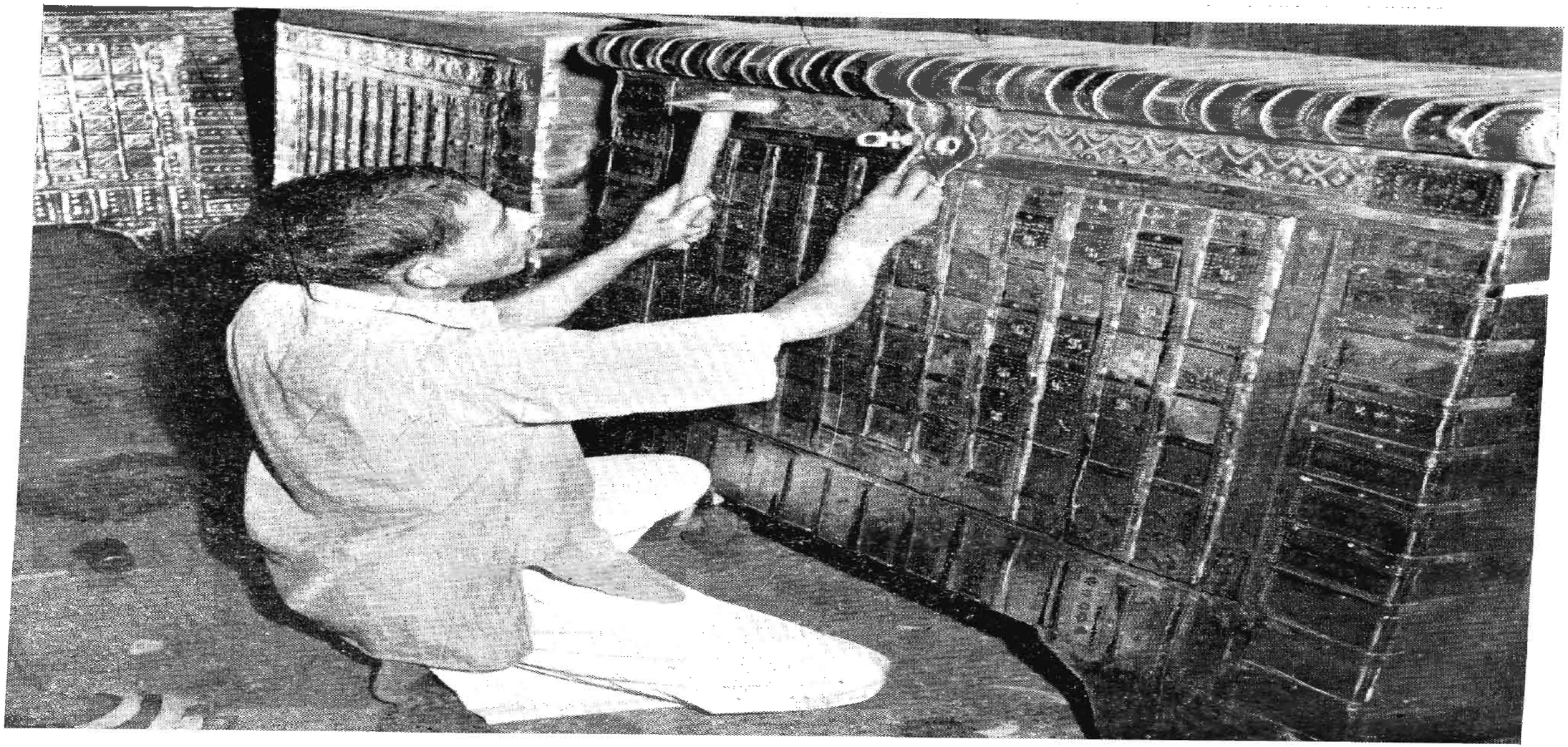




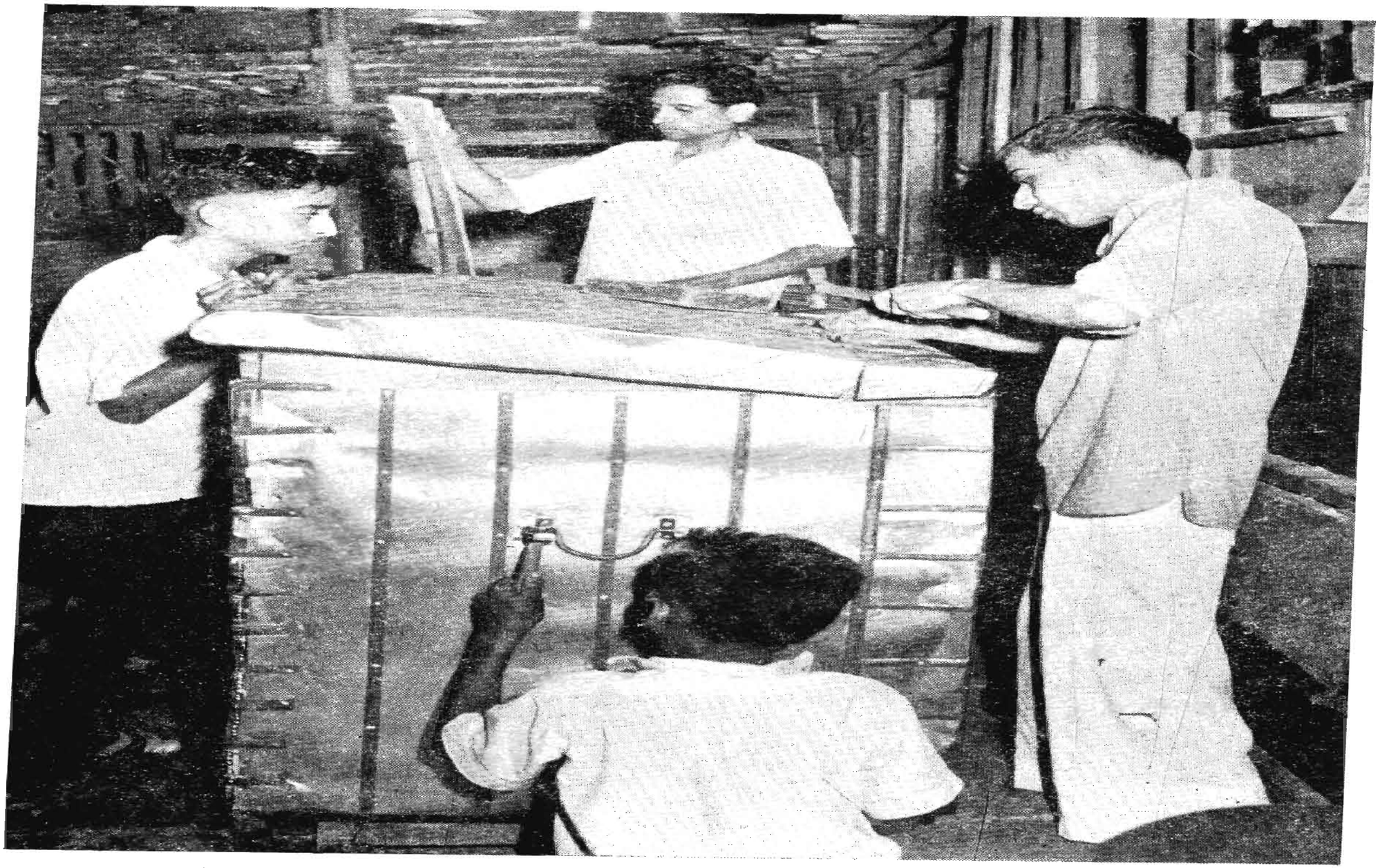
Top: Decorative and other fixtures
Bottom: Decorating the front



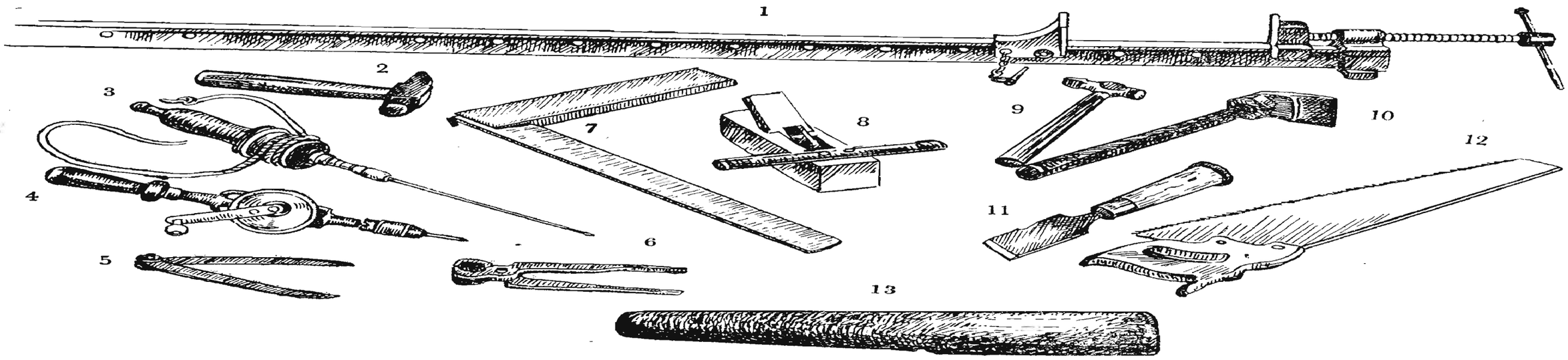
Fixing wooden wheels and axles at the bottom



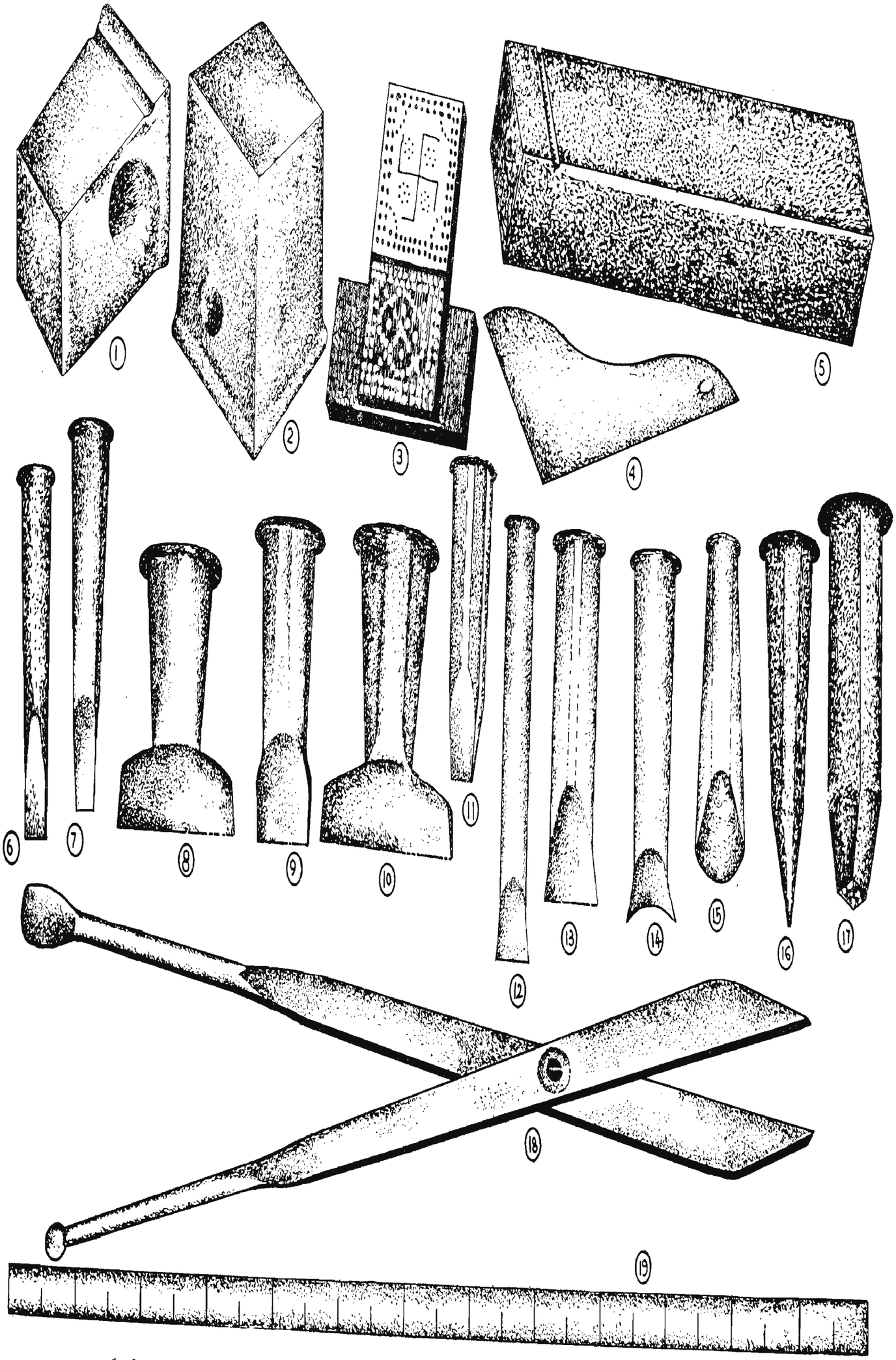
Putting hasp for lock



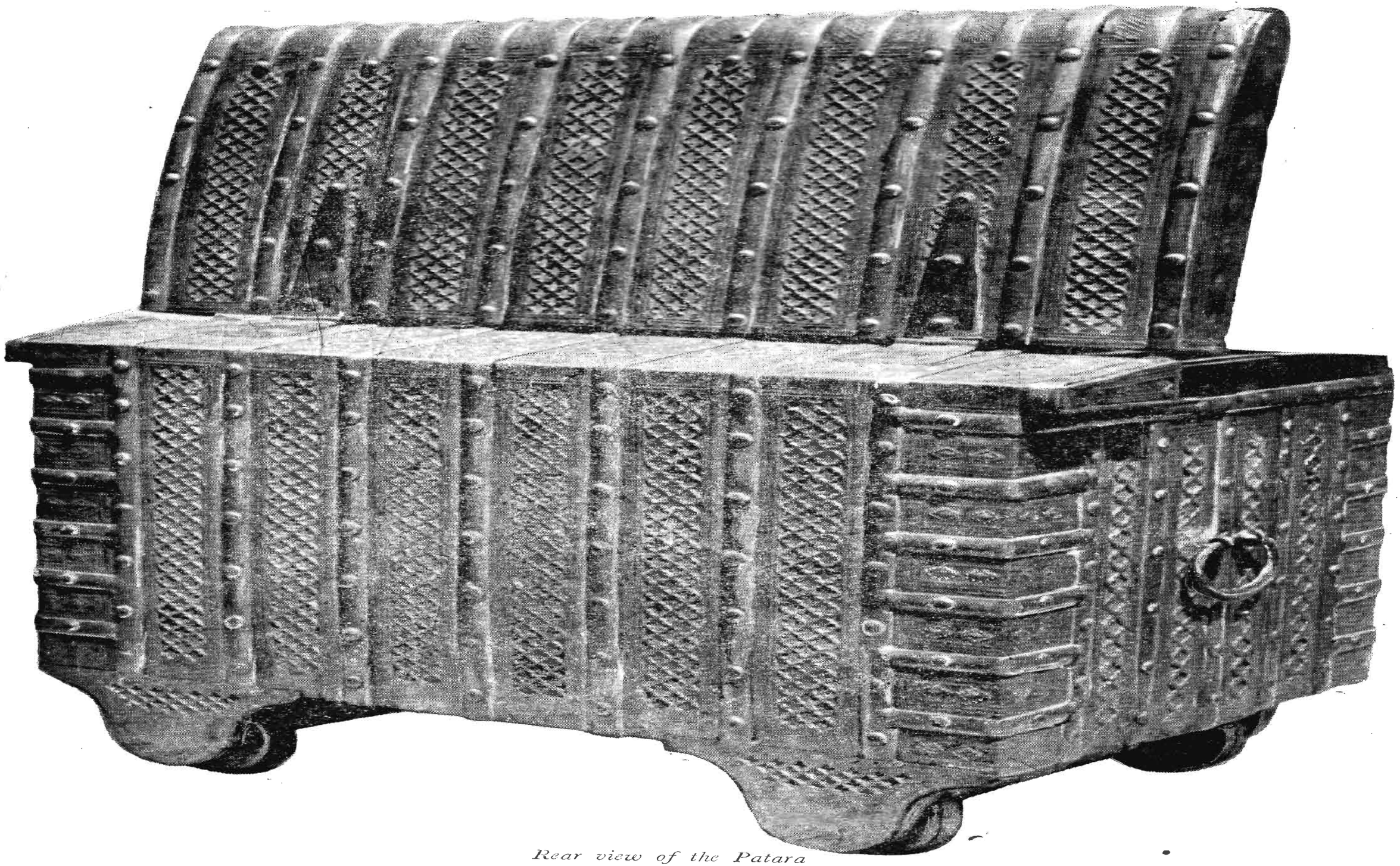
Covering the Patara with lid



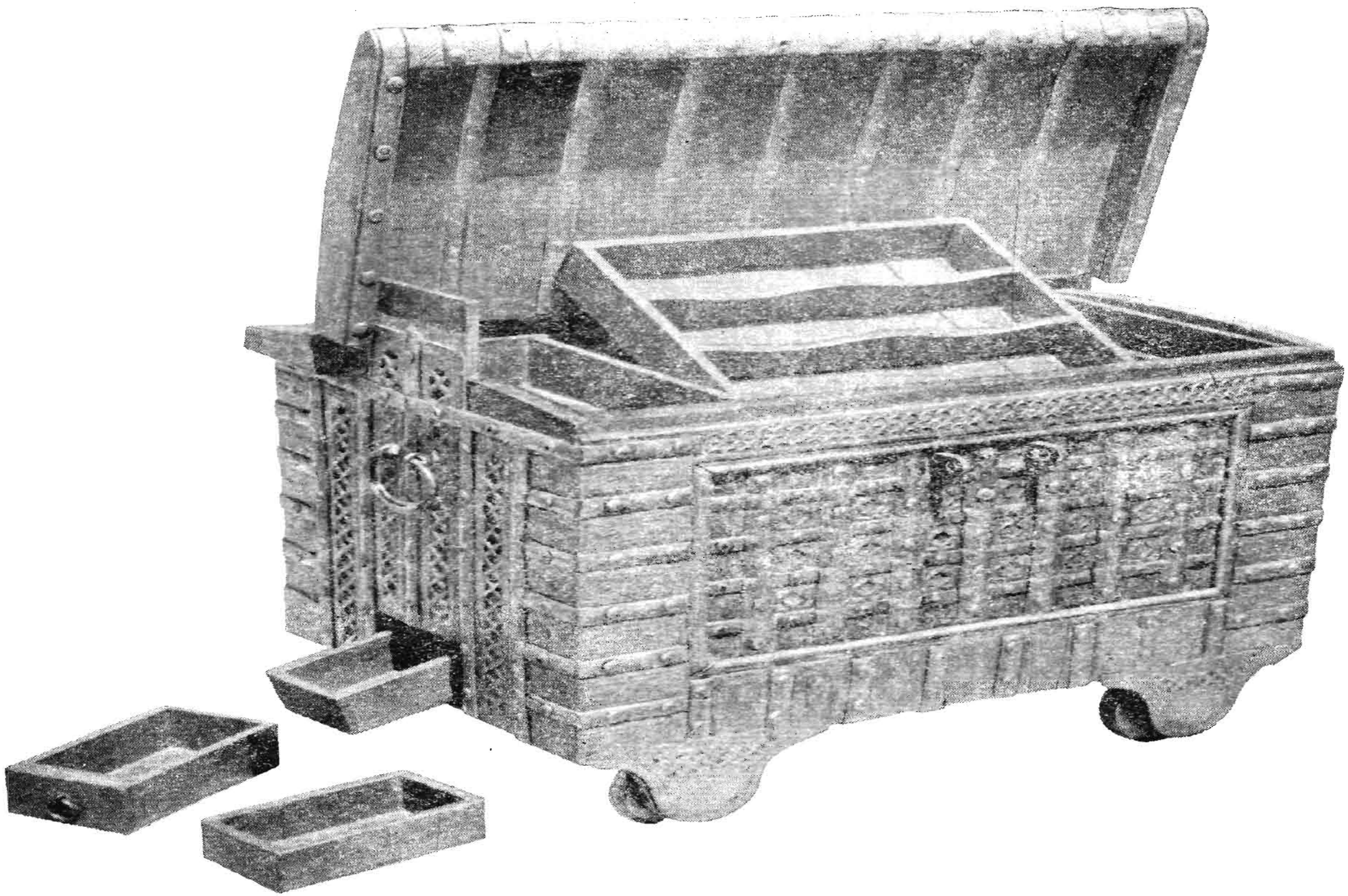
Tools:—1. Vice; 2. & 9. Hathodi (hammer); 3. & 4. Shardi (drill); 5. Compass; 6. Jambur (nail puller); 7. Katkhuno (right angle); 8. Randho (plane); 10. Vanslo (adze); 11. Farsi (chisel); 12. Karvat (saw); 13. Gotilo (mallet)



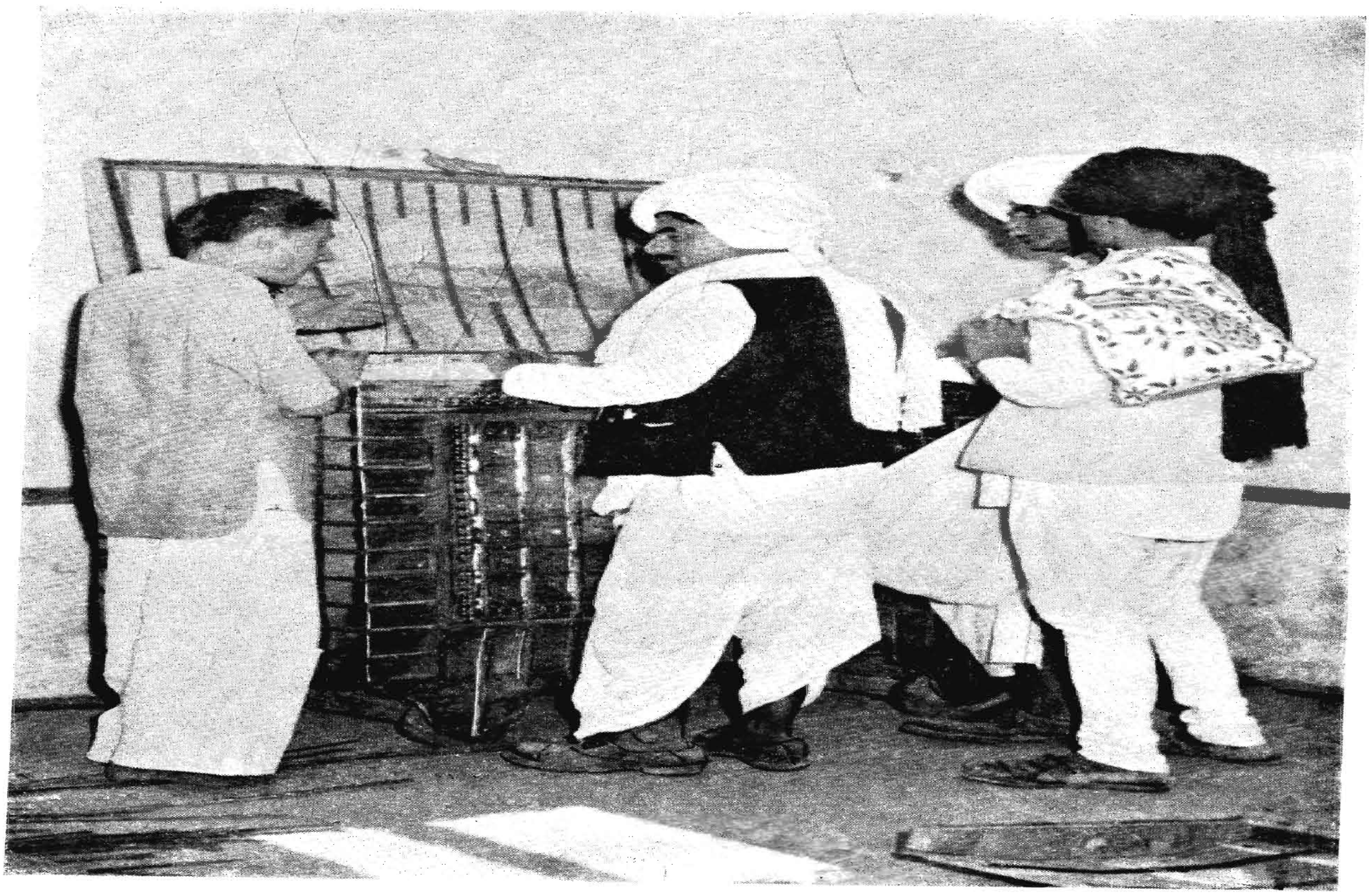
1. 2. 5. Eran (Anvil); 3. Katkhuno (right angle); 4. Pavdi pharmo (wooden stencil); 6. 7. 11. to 15. Chhinatankana (chisels); 8. 9. 10. Kaydakayani (embossing tool); 16. Panch (punch); 17. Javalu (square embossing tool); 18. Kapani (shears); 19. Hath pati (ruler)



Rear view of the Patara



Patara in miniature with secret drawers



Striking the bargain

APPENDICES

APPENDIX I

TABLES

Number of persons employed

TABLE I

Name of craft	No. of villages/Towns	No. of persons employed in production		
		P	M	F
1	2	3	4	5
Patara making	1 Bhavnagar (City)	24	24	..

Distribution of artisan communities

TABLE II

Name of the craft	Name of caste or community	No. of villages surveyed	No. of families in the craft	Total number of adult workers			No. of families working under corporation	No. of families working in own houses or in workshops set up by their employers
				Persons	Males	Females		
1	2	3	4	5	6	7	8	9
Patara making	1 Gurjar Sutar	1 Bhavnagar (City)	13	14	14	..	..	6 (in own houses) 7 in employer's workshop
	2 Luhar Suthar		4	4	4	..	..	2 (in own houses) 2 in employer's workshop
	3 Kumbhar		3	3	3	..	..	3 „ „ „
	4 Sarania		2	2	2	..	..	2 „ „ „
	5 Sathwara		1	1	1	..	..	1 „ „ „
	Total		**23**	**24**	**24**	..	..	**8 in own houses** **15 in employer's workshop**

Distribution of raw materials

TABLE III

Name of article	Main material		Subsidiary material		Raw material imported
	Name of material	Number of village/town engaged in manufacture	Name of material	Village/town surveyed	Place from which imported (name of state or country)
1	2	3	4	5	6
Patara					
Decorative wooden chest	(i) A. Teak wood	..	..	..	Indore (M. P.)
	B. Other wood	..	..	..	Bhavnagar (Gujarat) Bhavnagar
	(ii) A. White tin sheets	(One family processing white tin sheet into yellow coloured sheets at Bhavnagar)	..	..	Bombay (Maharashtra) Ahmedabad (Gujarat)
	B. Black sheets	..	..	..	Bhavnagar
			(iii) Iron strips (iv) Iron rods (v) Nails (vi) Hinges	City of Bhavnagar	
			(vii) Stoppers	..	Sihor (Gujarat)
			*(viii) Foils *(ix) Brass sheets		Bombay

* These items can be purchased from Bhavnagar also.

TABLE IV

Raw materials

Sl. No.	Raw materials	Form and unit	1963-64 Price	1963-64 Market	1938-39 Price	1938-39 Market
1	2	3	4	5	6	7
I	TIMBER					
	(a) Sag (teak) wood	Pieces–Cubic feet 1½' to 6' Length 3" & ½" breadth	2.00 to 4.00 3.75	I Bhavnagar II Indore	0.44 to 0.50 ..	I Bhavnagar II Indore
	(b) Other wood	2¼' X 4½' X ½' length, 3" to 7" breadth	2.50 to 3.50	Bhavnagar	Below 0.44	Bhavnagar
II	IRON					
	A. Tin-plates	Sheets M. Tonne 450 m.m. X 600 m.m. and larger 600 m.m. and larger	1,500.00 (Including all expenses like custom fee, Muni. Tax & labour charges, etc.)	.. I Bombay II Ahmedabad III Bhavnagar	Tin sheet white (50 K.G.) 20"X28" 50 to 55 Rs. (34 to 36 Gauge)	I Bombay II Bhavnagar
	B. Black sheet	Piece	1.80	Bhavnagar	..	..
	C. Strips (a) 20G to 23G (b) 18G to 19G	Bundle of 100 feet M. Tonne	..	..	1.00 to 3.00 Bengal maund	..
	D. Rods	Loose metric Tonne 1/16" Loose cwt. 2' to 6'	700.00 45.00	Bhavnagar Bhavnagar	.. 25.00 (50 K.G.)	.. Bhavnagar
	E. Nails (a) Small 17G	½"/¾"/1" Kg.	8.00	Bhavnagar	1.00 to 1.50	Bhavnagar
	(b) big 13 Gauge	1"/1½"/2" Kg.	5.00	Bhavnagar	0.37 to 0.62	Bhavnagar
	F. Hinges	3" Breadth Doz.	3.00	Bhavnagar	1.00	Bhavnagar
III	BRASS					
	1 Sheet	1' X 4'	11.50	Bhavnagar	0.62 P. (14"X48")	Bhavnagar
	2 Stoppers (Moulded)	100 Pairs B.md.	240.00	Sihor	0.75 (Pair)	Sihor
IV	ALUMINIUM					
	1 Foils	Book of 100 leaves 5" X 10"	6.00	Bhavnagar	0.37 to 0.50 (100 leaves)	Bhavnagar

Designs

TABLE V

Name of craft	Name of article	Size	Name of design: Colloquial name	Name of design: English equivalent	Nature of the design	No. of families engaged
1	2	3	4	5	6	7
			Article			
Putara making	*Patara*– Decorative wooden chest	(1) $4\frac{3}{4}$' x $2\frac{3}{4}$' x $3\frac{1}{2}$'	(*i*) *Sada patara*	Simple wooden chest	Traditional	23
		(2) $4\frac{1}{2}$' x $2\frac{1}{2}$' x 3'	(*ii*) *Kotarniwalo pataro*	Wooden chest with embossed and punched design	,,	
		(3) 4' x $2\frac{3}{4}$' x $2\frac{3}{4}$'	(*iii*) *Soneri Kamwalo or Jadtarno pataro*	Wooden chest studded with or having good work	,,	
		(4) 15'' x 10'' x 13''				
			Different parts of the article			
			1 *Chagdo*	Square	,,	
			2 *Chaloyu*	Rectangle	,,	
			3 *Kandoro*	Frill	,,	
			4 *Jali*	Lattice	,,	
			5 *Kinari; Vel*	Border	,,	
			6 *Pavdi*	Covering	,,	
			7 *Achhoda*	Vertical strip	,,	
			8 *Sandh pati*	Horizontal strip	,,	

TABLE VI **Cost of production, sale price and earnings**

Name of article	Cost of raw material			Cost of conversion into finished product	Average sale price of finished goods	Average earning per worker
	Raw material	Unit	Price (in Rs.)			
1	2	3	4	5	6	7
Patara						
Decorative wooden chest	1 Timber	Cubic foot	2.00 to 4.00	Rs. 10.00 to 30.00 per *Patara*	Rs. 60.00 to 100.00	Rs. 1.00 to 4.62 per day
	2 (a) Tin sheet	(33 to 35 Gauge) M. Tonne	1,500.00			
	(b) Black sheet piece		1.80 P.			
	3 Strips	Tonne	250.00 to 700.00			
	4 Rods	CWT	45.00			
	5 Nails	K.G.	3.00 to 8.00			
	6 Foils	Book of 100 leaves	6.00			

TABLE VII **List of very skilled craftsmen of each community**

Name of village/city	Name of craft	Name of community	Names of skilled craftsmen
1	2	3	4
Bhavnagar	Patara Making	Gujjar Suthar	1 Shri Damodarbhai Jethabhai
			2 Shri Prabhudas Jethabhai
			3 Shri Anandji Jethabhai
			4 Shri Kanaiyalal Jethabhai
			5 Shri Ratilal Jethabhai
			6 Shri Zaverbhai Nanji
			7 Shri Ramji Girdhar
			8 Shri Popatlal Valji
		Luhar Suthar	9 Shri Ramjibhai Dahyalal
			10 Shri Shantilal Makanbhai
		Sarania	11 Shri Balubhai Khoda
			12 Shri Nanjibhai Khoda
		Sathwara	13 Shri Bhagwan Devji

Tools and implements

TABLE VIII

Sl. No.	Name of tool: Local term	Name of tool: English equivalent	Price: 1938–39 Rs. P.	Price: 1963–64 Rs. P.	Place from where procured	Life: Year Month
1	2	3	4	5	6	7
I	OPERATED BY HAND					
1	*Bhido*	Vice	8.00	35.00	Bhavnagar	25
2	*Hathodi*	Hammer	0.37	3.00	,,	5
3	*Katkhuno*	Right angle	1.00	5.00	,,	25
4	*Nani eran*	Small anvil	2.00 (20 lbs)	8.50	,,	25
5	*Moti eran*	Big anvil	4.00 (40 lbs)	15.00	,,	25
6	*Panch*	Punch	0.10	0.50	,,	2 months
7	*Vansalo*	Adze	0.75 to 1.00	12.00	,,	2
8	*Pharshi*	Chisel	0.75	10.00	,,	1
9	*Rando*	Carpenter's plane	1.50	7.00	,,	3 months
10	*Shardi*	Drill (wooden)	0.25	2.00	,,	1
11	*Drill*	Drill (iron)	..	18.00	,,	10
12	*Compass*	Compass	0.50	2.00	,,	3
13	(a) *Hath pati*	Ruler (4¾")	0.75	2.00	,,	8
	(b) *Hath pati*	Ruler (3½")	0.50	1.50	,,	8
14	*Pakkad*	Pliers	0.75	7.00	,,	8
15	*Kapani*	Shears	4.00 to 5.00	15.00	,,	2
16	*Hath karvat*	Hand Saw	1.00 to 3.00	5.00 to 20.00	,,	3
17	*Lagiyo*	Iron support	4.00 to 5.00	75.00	,,	25
18	*Nani–kavdakayni*	Embossing tool (small)	0.25	2.50	,,	1
	dana-kani	,,	0.50	3.00	,,	1
19	*Pavdipharmo*	Wooden stencil	0.15	0.50	,,	1
20	*Map*	Ruler (4", 4½")	0.15	0.50	,,	1
II	OPERATED BY ELECTRIC MACHINES					
21	*Benso*	Band-saw	300.00	1,200.00	,,	25
22	*Chakardi*	Circular saw machine	20.00	100.00	,,	25
23	Press	Power press	250.00	1,000.00	,,	25
24	Roll press machine	Roll-press	30.00	150.00	,,	25
25	Drill–machine	Drill-machine	25.00	125.00	,,	25
26	Motu drill	Drill (big)	..	250.00	,,	25
27	Nanu drill	Drill (small)	..	125.00	,,	25
28	Motor	Motor (5 H.P.)	300.00	1,000.00	,,	25
29	Emery chakkar	Emery wheel	10.00	50.00	,,	1

APPENDIX I

TABLE IX

Patara making in other centres

Centre	Units	Caste/community	Approximate number of artisans			Size of *patara*	Average annual production	Price of *patara*	Market
			Total	Family workers	Hired workers				
1	2	3	4	5	6	7	8	9	10
1 Jasdan (Rajkot)	7	Suthar	15	7	8	N. A.	N. A.	125	Jasdan
2 Botad (Bhavnagar)	4	(i) Gujjar Suthar (ii) Luhar	20	5	15	(i) 4½' (ii) 5¼' (iii) 5⅝'	N. A. N. A. N. A.	125 200 350	(i) Botad (ii) Dhrangadhra (iii) Wadhwan (iv) Mehsana
3 Chital (Amreli)	10	Gujjar Suthar	60	10	50	(i) 4½' (ii) 5' (iii) 5¼' (iv) 5½'	125 600 100 300	90 110 125 140	(i) Chital (ii) Saurashtra
4 Anjar (Kutch)	6	Gujjar Suthar	16	6	10	(i) 6' (ii) 4' (iii) 3'	N. A.	425	Anjar
5 Dholera (Ahmedabad)	9	(i) Suthar (ii) Koli	32	12	20	(i) 4⅝' (ii) 4½'	600 to 700	67 90	Dhrangadhra & other places

N.A.=Not available

Source :
Taluka Development Officer, Jasdan, Botad, Amreli, Anjar, Dhandhuka

APPENDIX II

Unstructured Biographies

(i) A SKILLED CRAFTSMAN

NAME: Mistri Damodar Jethabhai Vadgama
OCCUPATION: Patara making
ADDRESS: Mor Building, Sutharwad, Bhavnagar

Introduction

I was born in V. S. 1980 at Bhavnagar. I have completed 40 years. I have passed the 4th standard of primary school in Bhavnagar. I started carpentry at the age of 15 in my father's shop of *patara* making. Thus I have been working in this craft for the past 25 years. It is our hereditory occupation.

Family History

I am in the fourth generation from the pioneer craftsman Hirabhai as shown below:

Hirabhai Khodabhai
I
Bhudar
I
Jetha
I
Damodar (self)

Hirabhai had his own house used as workshop-*cum*-dwelling. He used to make *pataras*, carts, cart-wheels and wooden tools and implements for agriculture at the village Loya of Sayla taluka in Surendranagar district. From there he migrated to Panshina village of Limbdi taluka in the same district for a period of 8 to 10 months and then came to Bhavnagar 100 years ago for the development of his business. For some period, Hirabhai stayed for two years at Botad because his sister resided in Khas near Botad where she expired because of old age. Previous to that, he started his career in *patara* making in Kala Bhim's establishment and developed the craft gradually. His son, Bhudarbhai had been in Bhavnagar with Hirabhai and so he decided to settle in Bhavnagar. He also worked as a hired carpenter in Kala Bhim's establishment in which *pataras* were made along with carts, cart-wheels and other agricultural implements. At that time Jethabhai was 5 years old. The owner of the shop was later on changed but Bhudarbhai continued to work at making *pataras* and became a skilled craftsman in the shop of Shamji Devji, the new owner. Bhudarbhai expired in Bhavnagar and his son Jethabhai then joined the same shop on the same job. After the death of Jivanbhai, son of Shamji, his two sons Vanmali and Lallubhai continued the work. Vanmali sold the shop-*cum*-dwelling to Jethabhai. In V. S. 1997 Jethabhai expired, leaving a debt of Rs. 7,000 including interest to be paid to a timber merchant. Our building was mortgaged to discharge this debt. We five brothers paid up the debt in V. S. 2,011–12 and in V. S. 2,013 all of us started making *pataras* independently after dividing the property equally. As I preferred to own the building of my father, I again mortgaged it and distributed Rs. 14,000 obtained from it among my brothers as their share of ancastral property. I gave on hire some portion of my shop to one of my brothers for a short period so that interest on mortage could be defrayed from the rent recovered from him. Later the mortage was redeemed and I renamed the shop 'Niranjan Furnitures'.

Production

As mentioned below, I gradually developed the production of *pataras* of 3 sizes ($4\frac{3}{4}'$, $4\frac{1}{2}'$, $4'$) covered with yellow coloured thin tin sheets and white/blue iron sheets.

V. S.	No. of pataras of all sizes
2014	450
2015	300
2016	275
2017	400
2018	750

Raw Material

In view of my good workmanship, I was given an import licence and additional permit to obtain iron-sheets from India and foreign markets by the State Director of Industries. The particulars of Import licence and permit are given below.

	Import licence		Permit	
Size of iron sheets	Date	Quantity obtained from other countries through agent Kg.	Date	Quantity obtained from India from authorised dealers
1	2	3	4	5
G/33/34	30-11-60	2,032	..	..
	11- 2-61	103		
	13- 4-61	1,000		
G/33/34	7- 8-61	1,855		
	3- 6-62	4,000		
	9- 7-62	1,000		
G/33/34	27- 7-62	1,000		
G/33/34	7- 5-63	1,352		
G/33/34	7-12-63	817	18-3-64	2,714
G/28 to 33	..	..	16-5-64	2,000
			6-6-64	3,286

While in Bombay State, the procedure for obtaining the raw material on the basis of import licence was very easy. In *patara* making the iron sheets of gauge 33 to 42 are required. Import licences were issued on the basis of actual consumption and additional permits were also given to fulfil the demand of the artisans who used to purchase foreign iron-sheets from stockists in India. In 1964, I did not receive the licence but received a permit to obtain iron-sheets of gauge 28 to 33 (India). At the time of actual delivery I received sheets of 28 gauge which are of no use in *patara* making because they are too thick. Thin sheets are wrapped on strips of iron and then fixed on the front portion and lid, and so, thick sheets can not be used for this work. Further they would make *pataras* very heavy and costly. The customers would not like to purchase such *pataras*. I, therefore, started making boxes and trunks out of such heavy sheets. For the development of this craft, import licences should be issued to all the establishments engaged in *patara* making. Guidance and advice by the Government for export promotion and design would prove useful.

Tools

I am the only owner in this craft to use electric band-saw for sawing timber. I introduced the circular saw in this craft for the first time in Bhavnagar 20 years ago. During the last 5 years, I have introduced the following electrically operated machines, viz., (i) Roll for bending strip, (ii) emery wheel for sharpening tools, (iii) big and small electric drills for boring and (iv) power press for embossing sheets. Most of these machines have been manufactured by local blacksmiths under my supervision.

Patrons

My father, first started making small *pataras* (15" X 13" X 10") for the Maharaja of Bhavnagar. I make *pataras* also for rulers of Palitana and Lathi, etc., All India Handicrafts Board and other interested customers.

Health and Habits

My father expired in V. S. 1997 and my mother died 15 or 20 days later on account of old age. My sixth brother who had passed the 2nd standard of primary school expired from a disease of the spleen at the age of 8 years. My three daughters expired at the age of 1 year, 8 months and 6 months respectively. I have never been bed-ridden because of sickness.

During war time, I visited Bombay to see that city and I stayed there for a period of 4 months. I worked there as a carpenter on daily wages. I like to visit historical and pilgrim centres. I visited

char dham, the four main pilgrim centres 10 to 12 years ago and historical places like Agra, etc. I have also visited Ilorgadh (Ellora) twice. I take tea and betel leaves. During leisure time I always think how to develop the craft and try to think out mechanical devices to increase production.

(ii) A MASTER CRAFTSMAN

NAME: Zaverbhai Nanjibhai Ahalpara
OCCUPATION: Patara Making
ADDRESS: Manilal Dalal's Khancha, Sutharwad, Bhavnagar

Introduction

1. My birth place is Bhavnagar. I have completed 43 years of age. I left study when I was 14 or 15 after passing the 4th standard in primary school of Bhavnagar. I became a skilled craftsman in carpentry at the age of 16 or 17 after completing two years' training in this craft in my father's shop situated in Sutharwad. My father was a skilled craftsman in *patara* making. In the peak season I used to make *pataras* but in the slack period I worked as a carpenter in building construction in the city on daily wages. In those days the daily wages used to be Re. 0.75 P. to Re. 1 for the ordinary carpenter but Rs. 1.50 P. to 1.75 for the skilled worker. Artisans had to work from morning to evening with a recess for 90 minutes at noon time.

History of Craft

2. About 150 years ago, there were two brothers, namely, Shri Dama Kala and Deva Kala, who employed nearly 100 workers in making carts, cart-wheels, *pataras*, etc. There was only one shop of *patara* making.

3. Tin sheets coloured yellow are used for decoration of front portion since 100 years ago. The system of covering the side and back walls and bottom with iron sheets came into vogue before 75 years. Prior to that brass-sheets were used for covering only the front portion and the price of *patara* was only Rs. 11 to 17.

4. 25 years ago, there were 7 shops in *Sutharwad* which extends from the railway station to Lati water fountain where *pataras* were manufactured. 10 family workers and 20 hired workers of Gurjar Suthar caste worked in these units. *Pataras* of 3 sizes (4¾', 4½', 4'), were made in the peak season of eight months (winter and summer), and in slack season (monsoon) separate parts of *pataras* were made.

Parshotam Dhanji, the owner of one of the establishments was known as 'the king of *patara*'. Because of his good financial position, he manufactured and stored *pataras* in large numbers. Out of the 7 units described above, only 2 are working at present and the rest are closed down because the heirs of the owners have taken up to service and carpentry on account of their critical financial condition.

Family History

5. My father migrated to Bhavnagar 75 years ago from Bhojavadar, 1 mile away from Dhola Junction (50 Km. from Bhavnagar), a railway station on Bhavnagar–Surendranagar metre gauge line. In the village my father was making *pataras* and agricultural wooden implements in owned shop-*cum*-dwelling and also worked on daily wages in building construction as a carpenter. We have already sold the building at Bhojavadar village. Now we have no connection with that village but some of our relatives stay there.

6. My father was suffering from asthma. He expired at the age of about 60 in Bhavnagar. My mother died of fever 18 years ago at the age of 60. My married brother expired of convulsions at the age of 22. My sister died of burns while cooking at the age of 25 or 26 in Sanand. Now I have no brother, sister or parents. In my family there is one married son (22) who is working in *patara* making, another son (18) and a daughter (14) are studying in S.S.C. (11th standard) and 8th standard respectively of secondary school. My wife (35) has passed 2 standards of primary school. A son (0–7 months) and a daughter (0–7 months) expired before 12 and 10 years respectively.

Marriage Customs

7. My marriage took place when I was 7 years old, thus it was a child marriage. I started my regular married life at the age of 18. To-day there

are no such hard and fast rules for marriage customs in my caste. The bride is offered without any payment (*Kanku–Kanya*), though some persons pay Rs. 1,000 as dowry in cash and kind or take Rs. 500 cash over and above clothes and ornaments. According to the custom-book laid down by the caste panch in V. S. 1965, the bridegroom has to pay Rs. 65 only to the bride and Rs. 15.62 P. for other miscellaneous expenses, i.e., a total of Rs. 81.62 over and above one silk *sari*, one silk skirt, four *jari* embroidered blouses, and ornaments like nose-ring, ear-rings, bangles, bracelets and anklets. The bride's father served 4 feasts to the number of persons whom 3 carts can carry (i.e., 35 persons) and grass to the horse of the bridegroom.

Health and Hazards

8. I suffered from stomach disease before 18-20 years when I was working on daily wages as a carpenter in Dadar (Bombay) only for nine months. Ten years ago, while embossing the strip an iron splinter pierced my left eye which was operated upon for taking out the splinter. Since that time, I use spectacles.

Religion

9. Our caste-god is Vishvakarma. It is believed that Vishvakarma resided in Ilorgadh (Ellora) which is approachable *via* Aurangabad by State Transport Bus from Velur. There are five carved caves and in one of them, the idol of Vishvakarma is there. Some of our caste-fellows perform the sacred thread ceremony there.

10. I live in my own house for the past 10 years. In the past my father stayed in an old rented house of bamboo chips who paid monthly rent of Rs. 5. During leisure hours, I read newspapers. I take tea, *bidis* and betel leaves.

(iii) A SKILLED ARTISAN

NAME: Shri Popatlal Valjibhai Mistry
CASTE: Gujjar Suthar
AGE: 33
OCCUPATION: Patara making
ADDRESS: Tarsamiya (5miles away from Bhavnagar)

I was born in Tarsamiya village of Bhavnagar taluka where I passed my childhood. I have passed 3 standards of primary school. After completing the study at the age of 15, I went to village Nari of Bhavnagar taluka to learn carpentry. This village is 5 miles away from Bhavnagar. My maternal uncle prepares carts and other agricultural implements there. I completed training under him at the age of 18 and started making doors, windows, etc., and did otherwork also relating to building construction in nearby villages and towns. I did that work for 2 years. For 3 years I was engaged in making furniture at Bhavnagar. I was getting Rs. 2.50 to 4 daily during this period. I started the work of making *patara* at the age of 23 in Niranjan Furnitures, Bhavnagar. Since then I am working in this craft and getting a regular daily wage of Rs. 4.25. I come daily to Bhavnagar in the morning by a bicycle and return in the evening to my village. We three brothers and my parents live together. My father and two brothers are engaged in carpentry, i.e., making of carts and other wooden implements of agriculture. For the whole year we give regular service of repairing carts and implements of agriculture to 5 farmers on the basis of contract which is locally known as *athu*. For these services, each farmer gives us *bajro* grains weighing 1 B.md. (*10 manas*) but pay cash for getting new wooden articles made for them.

My three sisters are married. I married 15 years ago. My younger brother married before 5 years. Before 3 years, my wife expired on account of stomach disease. My elder son (14) studies in the 7th standard of primary school. He attends school daily at Bhavnagar. My daughter Rasila (8) attends primary school in the 1st standard at Tarasamiya. I do not want to marry again because I have two children. My brother has only one son, Bhogilal (3).

Physically I am healthy. For the past 6 years I have been using spectacles. I read religious books and sing *bhajans* or devotional songs. I was once invited by the All India Radio, Rajkot to sing *bhajans* on the radio.

APPENDIX III
BHAVNAGAR

Bhavnagar is a municipal town with a population of 176,473 situated on 21° 46' north latitude and 71° 11' east longitude.

It is a port to the west of the Gulf of Cambay and a terminus of the Surendranagar–Botad–Dhola–Bhavnagar metre guage section and Bhavnagar–Talaja–Mahuva narrow gauge section of the Western Railway. It is also joined by a State Highway with Rajkot, and State Transport buses connect it with many towns around, while the municipality runs the city bus services. There is also a daily air service to Bombay. The river Gadhechi takes its rise from hills near the village of Sidsar four miles south–west of Bhavnagar and joins the Bhavnagar creek near the town.

Formerly the capital of the progressive State of Bhavnagar, it is the district headquarters of the district since 1948. Bhavnagar rulers were Suryavanshi Gohel Rajputs, originally from Marvad, who gave the name Gohilwad to the area now included in Bhavnagar District. They established their first capital at Umrala which was later shifted to Sihor. Bhavsinhji I founded Bhavnagar in 1723 on the site of the village Vadwa, now one of the wards in the city. The capital from Sihor was removed by him with the twin objects of enabling himself to take to sea in the event of an invasion, and developing maritime trade for his State. In both these objects he succeeded well and the new capital grew rapidly under a line of enlightened rulers and illustrious Divans like Gaurishanker (Gaga) Oza, Shamaldas Mehta and Sir Prabhashanker Pattani. The first municipality in Saurashtra was established in Bhavnagar town in 1872. Total prohibition was introduced in the State in 1919. A legislative assembly was constituted even before independence and responsible Government was established on 15th January 1948. Bhavnagar was the first among States of Saurashtra to merge in the Indian Union after Independence.

Being a port, Bhavnagar is an important commercial and industrial centre. Cotton, silk and timber are the main items of its trade, while its industries include textile and rayon mills, power looms, flour mills, saw-mills, re-rolling mills and sheet metal works, rubber and bone factories, salt works and factories for the manufacture of hydrogenated oil and matches, G. I. and Hume pipes, fire–crackers, nails, bicycle chains and spare parts. There is also a public dairy. There are three to four factories which process yellow earth and Fuller's earth of good quality found in Bhavnagar Taluka. Numerous small engineering industries are flourishing in Bhavnagar. Laquered wooden toys and fruits, *patara* (wooden chests) and cart-wheels are well-known handicraft products of Bhavnagar. An industrial estate with 38 sheds has been constructed under the Second Five Year Plan with sufficient land for expansion up to 144 sheds. Under the First and Second Five Year Plans 714 tenaments have also been built for industrial labourers at a total cost of Rs. 2,147,243. There is also a training school for artisans in lathe-turning and blacksmithy, carpentry and leather products. There is a modern market maintained by the municipality.

Bhavnagar is an intermediate port for coastal and foreign traffic with an iron jetty at the old harbour and a concrete jetty at the new one which has been constructed by the former state as the old jetty was getting silted up. There is a workshop at the port and the railway line has been extended to the harbour. As described in Statistical Account of Bhavnagar "From its excellent position at the head of the Gulf of Cambay as well as from the secure anchorage afforded by the excellent creek in its vicinity, it commenced at an early period to attract to itself no small share of the local trade of the Gulf". Formerly ships were able to enter the harbour at the concrete jetty only during tide time. In order to obviate this difficulty a lock-gate has been constructed in 1961,

1. TRIVEDI R. K., *District Census Handbook, 1961*, Bhavnagar district, Part-I, pp. 39–41

at a cost of Rs. 90 lakhs which enables steamers to remain in harbour constantly. It is now an all weather port and handled 347,683 tons of cargo in 1961-62. The imports, which amounted to 229,482 tons, included foodgrains, coal, timber, building materials, kerosene, iron and steel and cotton seeds. The main items of 118,201 tons of export cargo were salt, oil-cake, cotton and groundnut seeds and oil. Foreign trade accounted for 40 per cent of the total tonnage. The railway line opened in 1880 has also contributed to the development of trade of Bhavnagar town and port commanding the shortest link with the hinterland. Bhavnagar, which was the headquarters of the Bhavnagar State Railway is now a Divisional headquarters of the Western Railway, and has a railway workshop.

Bhavnagar has long been reputed as a centre of education, where the first college in Saurashtra, viz., the Shamaldas College was started, and where Mahatma Gandhiji studied for some-time before proceeding to England. It has, Arts, Science and Commerce colleges, a Polytechnic, a Mahila Vidyalaya (college for women), a primary teacher's training college and several boys' and girls' schools, a school for blind children and a cooperative training school. The Alfred High School in "an imposing building in the Indo-Saracenic style." The pioneering work done by the late Shri Gijubhai Badheka in the field of children's education and by the late Shri Nanabhai Bhatt in basic education brought fame to the institution of Dakshinamurti founded by them. It has now been closed down, but the Bal Mandir movement initiated by Gijubhai has spread all over Gujarat. The Central Salt and Marine Chemical Research Institute, one of the national laboratories run by the Government of India conducts research in respect of production of pure salt and utilisation of by-products of salt manufacture. There are also the well equipped Barton Library, the District Library, a library for women and a museum. The Gandhi Smriti declared open in 1955 has a library of Gandhian literature, Gandhi picture gallery and an open air theatre. Promoting social and cultural activities is also one of its aims and objects. Mahila Mandal is another notable institution. Numerous literators, artists, educationists and social and public workers have made Bhavnagar rich in culture and public life.

The chief medical institutions include Sir Takhtasinhji Hospital, Shri Gopnathji Maternity Hospital, and a leper hospital with 250 beds. There is also a nurses' training school. During the State regime, some beautiful public buildings were constructed. A town planning scheme having been undertaken in 1935, the well planned suburbs of Krishnanagar and Takhteshwer plot grew up rapidly as a result of availability of land at cheap rate and liberal loans for the construction of building at reasonable rates of interest and easy terms for repayment. Takhteshwer Mahadev is a beautiful marble temple on a small hillock and provides an excellent view of the city. Beautifully carved Ganga Chhatri is another temple in marble in the middle of Gangajalia tank now used as a playground or meeting place. Both these temples are protected monuments. The Town Hall is an imposing edifice.

Bhavnagar has long been equipped with electricity, piped water supply and underground drainage. It has the first modern water works with a filter plant in Saurashtra. Its water supply is drawn from Gaurishanker lake, popularly known as Bor Talav supplemented by Kodiar Lake, both of which are beautiful picnic spots. The Gaurishanker lake also has a terrace garden and children's park (Balodyan) with a variety of items of entertainments. The Victoria Park close by is also a place for picnic.

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GLOSSARY OF LOCAL TERMS

A

Achhola	Different type of wood-waste pieces
Agarbatti	An incense stick
Ambo	Mango or *Mangifera indica* tree
Angadi	A shirt
Anni	One-anna worth or one-sixteenth part
Anu	Usually the first occasion after marriage when a married girl goes to her husband's house
Athu	System of annual contract for repairing agricultural implements for remuneration in kind, i.e., grains

B

Bajara	Millet
Bajuna kara	Two side-walls of *patara*
Banu	A small amount as an advance payment
Bhajans	A devotional song
Bidi	An indigenous cigarette rolled in leaves

C

Chagda	A square piece
Chaloya	Oblong perforated or embossed iron piece
Chardham	The four pilgrim centres
Chorkhana	Secret drawer

D

Dabda	A box
Dahej	Dowry
Damachiya	A wooden stand on which mattresses are stacked
Darshan bhag	The front portion
Dhankanun	A lid

F

Fudadi	A small metal ring with a flower design

G

Ghat	A pitcher
Ghee	Clarified butter
Gur	Jaggery
Guru	A preceptor

H

Hadfa	A wooden box
Haldarvo	*Adina cordifolia* tree
Hat	A bazaar
Hath	A hand, a linier measure

J

Jadtarno	With decorative fittings
Jali	Lattice; perforated design
Jari	Gold or silver wire used in brocade; gold or silver brocade
Jianu	A ceremony performed when the mother goes with the first born to her husband's place

K

Kadi	A ring
Kala patra	Black metal sheet
Kanthapati	A frame fixed on top of the walls of a *patara*
Kara	Side-walls
Kher	*Acacia catechu* tree
Kinari	A border
Kumbh	A pitcher

L

Latiwala	A timber merchant
Luhar Gors	Priests of Luhars

M

Mana	A measure of weight

O

Odhani	A small *sari*

P

Panch	Headmen of a caste or community
Pansankal	A stopper with the shape of a leaf
Papad	A spicy thin cake made of *udid*, etc.
Pavadi	A piece covering the wheel
Pucca	Solidly built; durable

R

Raidano	A design with small grains like the mustrad seed

S

Sag	Teak; *Tectona grandis* tree
Safed Patra	White metal sheet
Sajad	*Terminalia tomentosa* tree
Sari	Hindu Woman's Chief garment draped round the body
Sisam	*Dalbegia Latifolia* tree
Sutra	A thread (with which the course of the saw is marked)
Swadham Gaman	Return of a deity to its own abode

T

Taliyu	Bottom
Tanka	A wall cupboard

V

Vadi	A spicy preparation of *udid*
Vatav	Discount

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AGRA—
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Wadhawa & Co., 45, Civil Lines
Banwari Lal Jain, Publishers, Moti Katra (R)
English Book Depot, Sadar Bazar, Agra Cantt. (R)

AHMADNAGAR—
V. T. Jorakar, Prop., Rama General Stores, Navi Path (R)

AHMEDABAD—
Balgovind Kuber Dass & Co., Gandhi Road
Chandra Kant Chiman Lal Vora, Gandhi Road
New Order Book Co., Ellis Bridge
Mahajan Bros., Opp., Khadia Police Gate (R)
Sastu Kitab Ghar, Near Relief Talkies, Patthar Kuva, Relief Road

AJMER—
Book-Land, 663, Madar Gate
Rajputana Book House, Station Road
Law Book House, 271, Hathi Bhata
Vijay Bros., Kutchery Road (R)
Krishna Bros., Kutchery Road (R)

ALIGARH—
Friend's Book House, Muslim University Market

ALLAHABAD—
Superintendent, Printing & Stationery, U. P.
Kitabistan, 17-A, Kamla Nehru Road
Law Book Co., Sardar Patel Marg, P. Box 4
Ram Narain Lal Beni Modho, 2-A, Katra Road
Universal Book Co., 20, M. G. Road
The University Book Agency (of Lahore), Elgin Road
Wadhwa & Co., 23, M. G. Marg (R)
Bharat Law House, 15, Mahatma Gandhi Marg (R)
Ram Narain Lal Beni Prashad, 2-A, Katra Road (R)

AMBALA—
English Book Depot, Ambala Cantt.
Seth Law House, 8719, Railway Road, Ambala Cantt. (R)

AMRITSAR—
The Law Book Agency, G. T. Road, Putligarh
S. Gupta, Agent, Govt. Publications, Near P. O. Majith Mandi
Amar Nath & Sons, Near P. O. Majith Mandi

ANAND—
Vijaya Stores, Station Road (R)
Charotar Book Stall, Tulsi Sadan, Stn. Road (R)

ASANSOL—
D.N. Roy & R.K. Roy Booksellers, Atwal Building (R)

BANGALORE—
The Bangalore Legal Practitioner Co-operative Society Ltd., Bar Association Building
S. S. Book Emporium, 118, Mount Joy Road
The Bangalore Press, Lake View, Mysore Road, P. O. Box 507
The Standard Book Depot, Avenue Road
Vichara Sahitya Private Ltd., Balepet
Makkala Pustaka Press, Balamandira, Gandhinagar
Maruthi Book Depot, Avenue Road (R)
International Book House Private Ltd., 4–F, Mahatma Gandhi Road
Navakarnataka Pubns. Private Ltd., Majestic Circle (R)

BAREILLY—
Agarwal Brothers, Bara Bazar

BARODA—
Shri Chandrakant Mohan Lal Shah, Raopura (R)
Good Companions Booksellers, Publishers & Sub-Agent (R)
New Medical Book House, 540, Madan Zampa Road (R)

BEAWAR—
The Secretary, S. D. College, Co-operative Stores Ltd. (R)

BELGHARIA—
Granthlok, Antiquarian Booksellers & Publishers (24-Parganas), 5/1 Amlica Mukherjee Road

BHAGALPUR—
Paper Stationery Stores, D. N. Singh Road

BHOPAL—
Superintendent, State Government Press
Lyall Book Depot, Mohd. Din Bldg., Sultania Road
Delite Books, Opp., Bhopal Talkies (R)

BHUBANESWAR—
Ekamra Vidyabhaban, Eastern Tower, Room No. 3 (R)

BIJAPUR—
Shri D. V. Deshpande, Recognised Law Booksellers, Prop. Vinod Book Depot, Near Shiralshetti Chowk (R)

BIKANER—
Bhandani Bros. (R)

BILASPUR—
Sharma Book Stall, Sadar Bazar (R)

BOMBAY—
Superintendent, Printing & Stationery, Queens Road
Charles Lambert & Co., 101, Mahatma Gandhi Road
Co-operator's Book Depot, 5/32, Ahmed Sailor Bldg., Dadar
Current Book House, Maruti Lane, Raghunath Dadaji St.
Current Technical Literature Co., Private Ltd., India House, 1st Floor
International Book House Ltd., 9, Ash Lane, M. G. Road
Lakkani Book Depot, Girgaum
Elpees Agencies, 24, Bhangwadi, Kalbadevi
P. P. H. Book Stall, 190-B, Khetwadi Main Road
New Book Co., 188-190, Dr. Dadabhai Naoroji Road
Popular Book Depot, Lamington Road
Sunder Das Gian Chand, 601, Girgaum Road, Near Princess Street

List of Agents-*contd.*

BOMBAY-*contd.*

D. B. Taraporewala Sons & Co., (P) Ltd., 210, Dr. Dadabhai Naoroji Road
Thacker & Co., Rampart Row
N. M. Tripathi Private Ltd., Princess Street
The Kothari Book Depot, King Edward Road
P. H. Rama Krishna & Sons, 147, Rajaram Bhuvan, Shivaji Park Road No. 5 (R)
C. Jamnadas & Co., Booksellers, 146-C, Princess St.
Indo Nath & Co., A–6, Daulat Nagar, Borivli
Minerva Book Shop, Shop No. 1/80, N. Subhas Road
Academic Book Co., Association Building, Girgaum Road (R)
Dominion Publishers, 23, Bell Building, Sir P. M. Road (R)
Bombay National History Society, 91 Walkeshwar Road (R)
Dowamadco & Co., 16, Naziria Building, Ballard Estate (R)
Asian Trading Co., 310, the Miraball, P.B. 1505 (R)

CALCUTTA—

Chatterjee & Co., 3/1, Bacharam Chatterjee Lane
Dass Gupta & Co., Ltd., 54/3, College Street
Hindu Library, 69 A, Bolaram De Street
S. K. Lahiri & Co., Private Ltd., College Street
M. C. Sarkar & Sons Private Ltd., 14, Bankim Chatterjee Street
W. Newman & Co., Ltd., 3, Old Court House Street
Oxford Book and Stationery Co., 17, Park Street
R. Chambray & Co., Ltd., Kent House, P. 33, Mission Road Extension
S. C. Sarkar & Sons Private Ltd., I.C. College Square
Thacker Spink & Co., (1933) Private Ltd., 3, Esplanade East
Firma K. L. Mukhopadhaya, 6/1A, Banchha Ram Akrar Lane
K. K. Roy, P. Box No. 10210, Calcutta–19 (R)
Sm. P. D. Upadhyay, 77, Muktaram Babu Street (R)
Universal Book Dist., 8/2, Hastings Street (R)
Modern Book Depot, Chowringhee Centre (R)
Soor & Co., 125, Canning Street
S. Bhattacharjee, 49, Dharamtala Street (R)
Mukherjee Library, 10, Sarba Khan Road
Current Literature Co., 208, Mahatma Gandhi Road
The Book Depository, 4/1, Madan Street (1st Floor) (R)
Scientific Book Agency, Netaji Subhash Road (R)
Reliance Trading Co., 17/1, Banku Bihari Ghose Lane, District Howrah (R)
Indian Book Dist. Co., 6512, Mahatma Gandhi Road (R)

CALICUT—

Touring Book Stall (R)

CHANDIGARH—

Superintendent, Government Printing & Stationery, Punjab
Jain Law Agency, Flat No. 8, Sector No. 22
Rama News Agency, Booksellers, Sector No. 22
Universal Book Store, Booth 25, Sector 22-D
English Book Shop, 34, Sector 22-D (R)
Mehta Bros., 15-Z, Sector 22-B (R)
Tandan Book Depot, Shopping Centre, Sector 16 (R)
Kailash Law Publishers, Sector 22-B (R)

CHHINDWARA—

The Verma Book Depot (R)

COCHIN—

Saraswat Corporation Ltd., Palliarakav Road

CUTTACK—

Press Officer, Orissa Sectt.
Cuttack Law Times
Prabhat K. Mahapatra, Mangalabag, P.B. 35
D. P. Sur & Sons, Mangalabag (R)
Utkal Stores, Balu Bazar (R)

DEHRADUN—

Jugal Kishore & Co., Rajpur Road
National News Agency, Paltan Bazar
Bishan Singh and Mahendra Pal Singh, 318, Chukhuwala
Utam Pustak Bhandar, Paltan Bazar (R)

DELHI—

J. M. Jaina & Brothers, Mori Gate
Atma Ram & Sons, Kashmere Gate
Federal Law Book Depot, Kashmere Gate
Bahri Bros., 188, Lajpat Rai Market
Bawa Harkishan Dass Bedi (Vijaya General Agencies) P.B. 2027, Ahata Kedara, Chamalian Road
Book-Well, 4, Sant Narankari Colony, P. B. 1565
Imperial Publishing Co., 3, Faiz Bazar, Daryaganj
Metropolitan Book Co., 1, Faiz Bazar
Publication Centre, Subzimandi
Youngman & Co., Nai Sarak,
Indian Army Book Depot, 3, Daryaganj
All India Educational Supply Co., Shri Ram Buildings, Jawahar Nagar (R)
Dhanwant Medical & Law Book House, 1522, Lajpat Rai Market (R)
University Book House, 15, U. B. Bangalore Road, Jawahar Nagar (R)
Law Literature House, 2646, Balimaran (R)
Summer Brothers, P. O. Birla Lines (R)
Universal Book & Stationery Co., 16, Netaji Subhash Marg
B. Nath & Bros., 3808, Charkhawalan (Chowri Bazar) (R)
Rajkamal Prakashan Private Ltd., 8, Faiz Bazar
Premier Book Co., Printers, Publishers & Booksellers, Nai Sarak (R)
Universal Book Traders, 80, Gokhle Market
Tech. & Commercial Book Coy., 75, Gokhle Market (R)
Saini Law Publishing Co., 1416, Chabiganj, Kashmere Gate (R)
G. M. Ahuja, Booksellers & Stationers, 309, Nehru Bazar (R)
Sat Narain & Sons, 3141 Mohd. Ali Bazar, Mori Gate

List of Agents-*contd.*

DELHI-*contd.*
- Kitab Mahal (Wholesale Div.) Private Ltd., 28, Faiz Bazar
- Hindu Sahitya Sansar, Nai Sarak (R)
- Munshi Ram Manohar Lal, Oriental Booksellers & Publishers, P. B. 1165, Nai Sarak (R)
- K. L. Seth, Suppliers of Law, Commercial Tech. Books, Shanti Nagar, Ganeshpura (R)
- Adarsh Publishing Service, 5A/10 Ansari Road (R)

DHANBAD—
- Ismag Co-operative Stores Ltd., P. O. Indian School of Mines
- New Sketch Press, Post Box 26 (R)

DHARWAR—
- The Agricultural College Consumers Co-op. Society (R)
- Rameshraya Book Depot, Subhas Road (R)
- Karnatakaya Sahitya Mandira of Publishers and Booksellers

ERNAKULAM—
- Pai & Co., Cloth Bazar Road (R)
- South India Traders C/o Constitutional Journal

FEROZEPUR—
- English Book Depot, 78, Jhoké Road

GAUHATI—
- Mokshada Pustakalaya

GAYA—
- Sahitya Sadan, Gautam Budha Marg

GHAZIABAD—
- Jayana Book Agency (R)

GORAKHPUR—
- Vishwa Vidyalaya Prakashan, Nakhes Road

GUDUR—
- The General Manager, The N.D.C. Publishing & Ptg. Society Ltd. (R)

GUNTUR—
- Book Lovers Private Ltd., Kadriguda, Chowrasta

GWALIOR—
- Superintendent, Printing & Stationery, M.B.
- Loyal Book Depot, Patankar Bazar, Lashkar
- M. C. Daftari, Prop. M. B. Jain & Bros., Booksellers, Sarafa, Lashkar (R)

HUBLI—
- Pervaje's Book House, Koppikar Road

HYDERABAD—
- Director, Government Press
- The Swaraj Book Depot, Lakdikapul
- Book Lovers Private Ltd. (R)
- Labour Law Publications, 873, Sultan Bazar (R)

IMPHAL—
- Tikendra & Sons, Booksellers (R)

INDORE—
- Wadhwa & Co., 56, M. G. Road
- Swarup Brother's, Khajuri Bazar (R)
- Madhya Pradesh Book Centre, 41, Ahilya Pura (R)
- Modern Book House, Shiv Vilas Palace (R)
- Navyug Sahitya Sadan, Publishers & Booksellers, 10, Khajuri Bazar (R)

JABALPUR—
- Modern Book House, 286, Jawaharganj
- National Book House, 135 Jai Prakash Narain Marg (R)

JAIPUR—
- Government Printing and Stationery Department, Rajasthan
- Bharat Law House, Booksellers & Publishers, Opp., Prem Prakash Cinema
- Garg Book Co., Tripolia Bazar
- Vani Mandir, Sawai Mansingh Highway
- Kalyan Mal & Sons, Tripolia Bazar (R)
- Popular Book Depot, Chaura Rasta
- Krishna Book Depot, Chaura Rasta (R)
- Dominion Law Depot, Shah Building, P.B. No. 23 (R)

JAMNAGAR—
- Swadeshi Vastu Bhandar

JAMSHEDPUR—
- Amar Kitab Ghar, Diagonal Road, P. B. 78
- Gupta Stores, Dhatkidih
- Sanyal Bros., Booksellers & News Agents, Bistapur Market (R)

JAWALAPUR—
- Sahyog Book Depot (R)

JHUNJHUNU—
- Shashi Kumar Sarat Chand (R)
- Kapram Prakashan Prasaran, 1/90 Namdha Niwas, Azad Marg (R)

JODHPUR—
- Dwarka Das Rathi, Wholesale Books and News Agents
- Kitab-Ghar, Sojati Gate
- Choppra Brothers, Tripolia Bazar

JULLUNDUR—
- Hazooria Bros., Mai Hiran Gate (R)
- Jain General House, Bazar Bansanwala
- University Publishers, Railway Road (R)

KANPUR—
- Advani & Co., P. Box 100, The Mall
- Sahitya Niketan, Shradhanand Park
- The Universal Book Stall, The Mall
- Raj Corporation, Raj House P. B. 200, Chowk (R)

KARUR—
- Shri V. Nagaraja Rao, 26, Srinivasapuram (R)

KODARMA—
- The Bhagwati Press, P.O. Jhumri Tilaiya, Dt.Hazaribagh

KOLHAPUR—
- Maharashtra Granth Bhandar, Mahadwar Road (R)

KOTA—
- Kota Book Depot (R)

KUMTA—
- S. V. Kamat, Booksellers & Stationers (N. Kanara)

LUCKNOW—
- Soochna Sahitya Depot (State Book Depot)
- Balkrishna Book Co., Ltd., Hazratganj
- British Book Depot, 84, Hazratganj

LUCKNOW-*contd.*
Ram Advani, Hazratganj, P. B. 154
Universal Publishers (P) Ltd., Hazratganj
Eastern Book Co., Lalbagh Road
Civil & Military Educational Stores, 196/B Sadar Bazar (R)
Acquarium Supply Co., 213, Faizabad Road (R)
Law Book Mart, Amin-Ud-Daula Park (R)
LUDHIANA—
Lyall Book Depot, Chaura Bazar
Mohindra Brothers, Katcheri Road (R)
Nanda Stationery Bhandar, Pustak Bazar (R)
The Pharmacy News, Pindi Street (R)
MADRAS—
Superintendent, Government Press, Mount Road
Account Test Institute, P. O. 760 Emgore
C. Subbiah Chetty & Co., Triplicane
K. Krishnamurty, Post Box 384
Presidency Book Supplies, 8, PycroftRo ad, Triplicanes
P. Vardhachary & Co., 8, Linghi Chetty Street
Palani Parchuram, 3, Pycrofts Road, Triplicane
NCBH Private Ltd., 199, Mount Road (R)
V. Sadanand, The personal Bookshop, 10, Congress Buildings, 111, Mount Road (R)
MADURAI—
Oriental Book House, 258, West Masi Street
Vivekananda Press, 48, West Masi Street
MANDYA SUGAR TOWN—
K. N. Narimhe Gowda & Sons (R)
MANGALORE—
U. R. Shenoye Sons, Car Street, P. Box 128
MANJESHWAR—
Mukenda Krishna Nayak (R)
MATHURA—
Rath & Co., Tilohi Building, Bengali Ghat (R)
MEERUT—
Prakash Educational Stores, Subhas Bazar
Hind Chitra Press, West Kutchery Road
Loyal Book Depot, Chhipi Tank
Bharat Educational Stores, Chhippi Tank (R)
Universal Book Depot, Booksellers & News Agents (R)
MONGHYR—
Anusandhan, Minerva Press Buildings (R)
MUSSOORIE—
Cambridge Book Depot, The Mall (R)
Hind Traders (R)
MUZAFFARNAGAR—
Mittal & Co., 85-C, New Mandi (R)
B. S. Jain & Co., 71, Abupura (R)
MUZAFFARPUR—
Scientific & Educational Supply Syndicate
Legal Corner, Tikmanio House, Amgola Road (R)
Tirhut Book Depot (R)
MYSORE—
H. Venkataramiah & Sons, New Statue Circle
Peoples Book House, Opp., Jagan Mohan Palace
Geeta Book House, Booksellers & Publishers Krishnamurthipuram (R)
News Paper House, Lansdowne Building (R)
Indian Mercantile Corporation, Toy Palace Ramvilas(R)
NADIAD—
R. S. Desay Station Road (R)
NAGPUR—
Superintendent, Government Press & Book Depot
Western Book Depot, Residency Road
The Asstt. Secretary, Mineral Industry Association, Mineral House (R)
NAINITAL—
Coural Book Depot, Bara Bazar (R)
NANDED—
Book Centre, College Law General Books, Station Road (R)
Hindustan General Stores, Paper & Stationery Merchants, P. B. No. 51 (R)
Sanjoy Book Agency, Vazirabad (R)
NEW DELHI—
Amrit Book Co., Connaught Circus
Bhawani & Sons, 8–F, Connaught Place
Central News Agency, 23/90, Connaught Circus
Empire Book Depot, 278 Aliganj
English Book Stores, 7-L, Connaught Circus P.O.B. 328
Faqir Chand & Sons, 15-A, Khan Market
Jain Book Agency, C-9, Prem House, Connaught Place
Oxford Book & Stationery Co., Scindia House
Ram Krishna & Sons (of Lahore) 16/B, Connaught Place
Sikh Publishing House, 7-C, Connaught Place
Suneja Book Centre, 24/90, Connaught Circus
United Book Agency, 31, Municipal Market, Connaught Circus
Jayana Book Depot, Chhaparwala Kuan, Karol Bagh
Navayug Traders, Desh Bandhu Gupta Road, Dev Nagar
Saraswati Book Depot, 15, Lady Harding Road
The Secretary, Indian Met. Society, Lodi Road
New Book Depot, Latest Books, Periodicals, Sty. & Novelles, P. B. 96, Connaught Place
Mehra Brothers, 50-G, Kalkaji
Luxmi Book Stores, 42, Janpath (R)
Hindi Book House, 82, Janpath (R)
People Publishing House (P) Ltd., Rani Jhansi Road
R. K. Publishers, 23, Beadon Pura, Karol Bagh (R)
Sharma Bros., 17, New Market, Moti Nagar
Aapki Dukan, 5/5777, Dev Nagar (R)
Sarvodaya Service, 66A-1, Rohtak Road, P. B. 2521 (R)
H. Chandson, P. B. No. 3034 (R)
The Secretary, Federation of Association of Small Industry of India, 23-B/2, Rohtak Road (R)
Standard Booksellers & Stationers, Palam Enclave (R)
Lakshmi Book Depot, 57, Regarpura (R)
Sant Ram Booksellers, 16, New Municipal Market Lody Colony (R)
PANJIM—
Singhals Book House P.O.B. 70 Near the Church (R)
Sagoon Gaydev Dhoud, Booksellers, 5–7 Rua, 3 Idc Jameria (R)
PATHANKOT—
TheKrishna Book Depot. Main Bazar (R)

PATIALA—
Superintendent, Bhupendra State Press
Jain & Co., 17, Shah Nashin Bazar

PATNA—
Superintendent, Government Printing (Bihar)
J. N. P. Agarwal & Co., Padri-Ki-Haveli Raghunath Bhawan
Luxmi Trading Co., Padri-Ki-Haveli
Moti Lal Banarsi Dass, Bankipore
Bengal Law House, Chowhatta (R)

PITHORAGARH—
Maniram Punetha & Sons (R)

PONDICHERRY—
M/s. Honesty Book House, 9 Rue Duplix (R)

POONA—
Deccan Book Stall, Deccan Gymkhana
Imperial Book Depot, 266, M. G. Road
International Book Service, Deccan Gymkhana
Raka Book Agency, Opp., Natu's Chawl, Near Appa Balwant Chowk
Utility Book Depot, 1339, Shivaji Nagar (R)

PUDUKOTTAI—
Shri P. N. Swaminathan Sivam & Co., East Main Road (R)

RAJKOT—
Mohan Lal Dossabhai Shah, Booksellers and Sub-Agents

RANCHI—
Crown Book Depot, Upper Bazar
Pustak Mahal, Upper Bazar (R)

REWA—
Superintendent, Government State Emporium V. P.

ROURKELA—
The Rourkela Review (R)

SAHARANPUR—
Chandra Bharata Pustak Bhandar, Court Road (R)

SECUNDERABAD—
Hindustan Diary Publishers, Market Street

SILCHAR—
Shri Nishitto Sen, Nazirpatti (R)

SIMLA—
Superintendent, Himachal Pradesh Government
Minerva Book Shop, The Mall
The New Book Depot 79, The Mall

SINNAR—
Shri N. N. Jakhadi, Agent, Times of India, Sinnar (Nasik) (R)

Government of India Kitab Mahal, Janpath, Opp. India Coffee House, New Delhi
Government of India Book Depot, 8 Hastings Street, Calcutta
} For local sales

SHILLONG—
The Officer-in-Charge, Assam Government, B. D. Chapla Bookstall, P. B. No. 1 (R)

SONEPAT—
United Book Agency

SRINAGAR—
The Kashmir Bookshop, Residency Road

SURAT—
Shri Gajanan Pustakalaya, Tower Road

TIRUCHIRPALLI—
Kalpana Publishers, Wosiur
S. Krishnaswami & Co., 35, Subhash Chander Bose Road
Palamiappa Bros. (R)

TRIVANDRUM—
International Book Depot, Main Road
Reddear Press & Book Depot, P. B. No. 4 (R

TUTICORIN—
Shri K. Thiagarajan, 10-C, French Chapal Road (R

UDAIPUR—
Jagdish & Co., Inside Surajapole (R)
Book Centre, Maharana, Bhopal Consumers, Co-op. Society Ltd. (R)

UJJAIN—
Manek Chand Book Depot, Sati Gate (R)

VARANASI—
Students Friends & Co., Lanka (R)
Chowkhamba Sanskrit Series Office, Gopal Mandir Road, P. B. 8
Glob Book Centre (R)
Kohinoor Stores, University Road, Lanka
B.H.U. Book Depot (R)

VELLORE—
A. Venkatasubhan, Law Booksellers

VIJAYAWADA—
The Book & Review Centre, Eluru Road, Governpet (R)

VISAKHAPATNAM—
Gupta Brothers, Vizia Building
Book Centre, 11/97, Main Road
The Secy. Andhra University, General Co-op. Stores Ltd. (R)

VIZIANAGRAM—
Sarda & Co. (R)

WARDHA—
Swarajeya Bhandar, Bhorji Market

High Commissioner for India in London, India House, London, W C. 2

List of Agents-*concld.*

Railway Book-stall holders

S/S. A. H. Wheeler & Co., 15, Elgin Road, Allahabad

Gahlot Bros., K. E. M. Road, Bikaner

Higginbothams & Co., Ltd., Mount Road, Madras

M. Gulab Singh & Sons, Private Ltd., Mathura Road, New Delhi

Foreign

S/S. Education Enterprise Private Ltd., Kathumandu (Nepal)

S/S. Aktic Bologat, C. E. Fritzes Kungl, Hovobokhandel, Fredsgation-2 Box 1656, Stockholm-16, (Sweden)

Reise–und Verkehrsverlag Stuttgart, Post 730, Gutenberg-stra 21, Stuttgart No. 11245, Stuttgart den (Germany West)

Shri Iswar Subramanyam 452, Reversite Driv Apt. 6, New York, 27 N W Y

The Proprietor, Book Centre, Lakshmi Mansions, 49, The Mall, Lahore (Pakistan)

(On S & R Basis)

The Head Clerk, Govt. Book Depot, Ahmedabad

The Asstt. Director, Extension Centre, Kapileshwar Road, Belgaum

The Employment Officer, Employment Exchange, Dhar

The Asstt. Director, Footwear Extension Centre, Polo Ground No. I, Jodhpur

The Officer I/C., Extension Centre, Club Road, Muzaffarpur

The Director, Indian Bureau of Mines, Govt. of India, Ministry of Mines & Fuel, Nagpur

The Asstt. Director, Industrial Extension Centre, Nadiad (Gujarat)

The Head Clerk, Photozincographic Press, 5, Finance Road, Poona

Government Printing & Stationery, Rajkot

The Officer I/C., Extension Centre, Industrial Estate, Kokar, Ranchi

The Director, S. I. S. I. Industrial Extension Centre, Udhna, Surat

The Registrar of Companics, Narayani Building, 27, Erabourne Road, Calcutta-1

The Registrar of Companies, Kerala, 50, Feet Road, Ernakulam

The Registrar of Companies, H. No. 3-5-83, Hyderguda, Hyderabad

Registrar of Companies, Assam, Manipur and Tripura, Shillong

Registrar of Companies, Sunlight Insurance Building, Ajmeri Gate Extension, New Delhi

The Registrar of Companies, Punjab and Himachal Pradesh, Link Road, Jullundur City

Registrar of Companies, Bihar, Jammal Road, Patna-1

Registrar of Companies, Raj, & Ajmer; Shri Kamta Prasad House, 1st Floor, 'C' Scheme, Ashok Marg, Jaipur

The Registrar of Companies, Andhra Bank Building, 6 Linghi Chetty Street, P. B. 1530, Madras

The Registrar of Companies, Mahatma Gandhi Road, West Cott. Bldg. P. B. 334, Kanpur

The Registrar of Companies, Everest 100, Marine Drive, Bombay

The Registrar of Companies, 162, Brigade Road, Bangalore

The Registrar of Companies, Gwalior

Asstt. Director, Extension Centre, Bhuli Road, Dhanbad

Registrar of Companies, Orissa, Cuttack Gandhi, Cuttack

The Registrar of Companies, Gujarat State, Gujarat Samachar Building, Ahmedabad

Publication Division, Sales Depot, North Block, New Delhi

The Development Commissioner, Small Scale Industries, New Delhi

The Officer I/C., University Employment Bureau, Lucknow

Officer I/C., S. I. S. I. Extension Centre, Malda

Officer I/C., S. I. S. I. Extension Centre, Habra, Tabaluria, 24 Parganas

Officer I/C., S. I. S. I. Model Carpentry Workshop, Piyali Nagar, P. O. Burnipur

Officer I/C., S. I. S. I. Chrontanning Extension Centre, Tangra 33, North Topsia Road, Calcutta-46

Officer I/C., S.I.S.I. Extension Centre, (Footwear), Calcutta

Asstt. Director, Extension Centre, Hyderabad

Asstt. Director, Extension Centre, Krishna Distt. (A.P.)

Employment Officer, Employment Exchange, Jhabua

Dy. Director Incharge, S.I.S.I., C/o Chief Civil Admn. Goa, Panjim

The Registrar of Trade Unions, Kanpur

The Employment Officer, Employment Exchange, Gopal Bhavan, Mornia

The Officer I/C., State Information Centre, Hyderabad

The Registrar of Companies, Pondicherry.

The Asstt. Director of Publicity and Information, Vidhana Saubha (P. B. 271) Banglore