Kharaks, like other peasant communities of the region, make certain mud or clay-built objects and furniture in their households. These too are made by the woman. These are: 

1. Kothi - moti (large) and/or nani (small), which are granary jars varying from 3' to 10' in height,
2. Kothalo - rectangular kitch or larder generally about 3' to 3½' in height,
3. Thalu - this round clay-built tray to carry the stone hand-mill is about 6" in height,
4. Thapada - small bowls or containers are built with clay and paper pulp,
5. Kothala - or rectangular granaries larger than Kothalo in size and
6. Abharai - clay-built shelves along the wall.

(1) Kothi - These clay-built circular granaries occupy different positions in a Kharak house. The moti kothi is positioned generally in the verandah close to the wall or to one side of the inner room. It generally varies in size from house to house; by and large the dimensions are as follows: height - 8' to 10', diameter in the middle - 3'
to 4'; diameter of mouth - 1' to 1'-6"; diameter of foot
shape 1' to 2'. There are also certain variations in
shapes, some have rounded sides, some have straight sides,
some others have vase-like variations of surface (Vol.II
Pl.149 Figs. A to D). The mouths are large or small, which
are always sealed with mud, after filling. The foot in
certain cases is simple like that of a normal pot; in some
cases they are in multiples, two, three or four as the
case may be (Vol.II Pl.149 Figs. B, C, D).

These are comparable to primitive pot forms. They
are built with mud plaster and smoothened out. Their out-
sides are limewashed and often decorated with paintings.
Some of them carry small ribs of decoration made by over-
lay or pressed finger marks. This 'moti kothi' generally
holds rice, millet, groundnuts, pulses or seeds for the
whole year. The 'nani kothi' is generally positioned near
the kitchen. Its dimensions generally are: height - 3';
diameter at the middle - 1½', at mouth - 10" and foot - 8".
It does not vary much in shape. It is limewashed outside
and sometimes carries decorative motifs. In both kinds of
'kothis', but specially the 'moti' variety, the grain is
always drawn from a hole at the bottom of its belly (Vol.
II Pl.149 Fig. D) which is about 6" in diameter in the
'moti' and 3" in diameter in the 'nani' variety. Below
this hole the kothi holds layers of sand, tobacco leaves, neem leaves and 'paro' (or mercury kneaded into balls of cowdung and dried) to ward of vermin and insects. The hole is sealed with rag or mud. The 'moti kothis' are generally sealed with mud. Sometimes the 'nani kothis' do not have these holes; the filling and drawing is done from the top.

The clay-mixture with which 'kothis' (and the other clay items) are built is made in the following way (Vol.II Pl.150 Figs. A to I) (Vol.III Pl. 58 a, b):

Clay is dug from the fields, tank or river and brought home. The Kharak peasant does the digging, choosing uniform plastic clay. The Kharak woman brings it home in baskets; large quantities are brought in carts. The clay is pounded and sieved before the mortar is prepared, generally on the ground. It is mixed with the dung of the horse and the cow, grain husk and water in the same proportion as for wall plastering (see description - the Wall Paintings of the Kharak - chapter III, pp. 62 & 63.). The mixture is kept more loose in the present case by the addition of slightly more water. The clay is heaped and rotted in the same way as described (in The Wall Painting of the Kharak, chapter III, pp. 62 & 63.

The 'kothi' is built in the following manner:
First a bamboo grill is made to the dimensions of the Kothi base (of the container not the foot), it is then built over with clay on both the sides and rounded up (Vol.II Pl. 150 Figs. A, B, C). The method followed is by pressing clay balls into the grill and rounding up by use of clay strips under hand pressure. This is then left to dry. Any cracks are smoothened over. This base disc is generally 4" thick. Then the feet of the Kothi are built on one side of this disc. They are built solid, layer by layer (Vol.II Pl.150 Figs. D,E). When the whole unit is done it is shifted to the spot in courtyard where the Kothi is to be built and placed feet-down. Over the base the Kothi sides are built by the coil method, ring by ring (Vol.II Pl.150 Fig.G). The thickness of the sides is generally two inches. When the sides are raised to a height of about 4' to 5' it is left to dry, after which the second ring is added, then the third, or the fourth or more, till the required height is achieved. Sometimes the rings are built separately and then assembled (with bamboo pegs holding one to the other) and sealed (Vol.II Pl.150 Fig. F). When the whole 'Kothi' is finished and dried it is shifted to the place it is meant to stand by rolling it over a padding of grass or jute bags. The 'moti kothis', naturally, go in before a house is built. The small ones are made and taken in after.
On occasions, the 'kothis' are limewashed and painted, along with walls. Some of them carry gay painting, some simpler decoration (Vol.III Pl. 20 a, Pl.21 b and Pl.58 e).

(2) Kothalo (also called 'Majush') is a kind of kitchen cupboard or larder, generally used for storing food, milk, curds, etc. Its usual side is 6' in length, 2½' in breadth (or depth) and 4' in height.

The Kothalo is built in the same technique as the 'kothi' except for the fact that its base (Vol.II Pl.150 Figs. H, I) is rectangular and its sides are built on the base all at once on a bamboo grill. The thickness of the base and the walls is about 3". The front has a rectangular opening in the middle (Vol.II Pl.151 Figs. A, B) about 2½' wide and 3' high which take a wooden frame and one piece or two piece doors, which open out and have hand-forged hinges and padlocks (Vol.II Pl.151 Figs. A, B). The 'kothalo' front sometimes carries relief decoration (Vol.II Pl.151 Figs. A, B); the relief is done in clay, by hand, by pressing in rolled ribbons of clay on the surface and marking holes and incised ornament on these. The motifs are generally geometrical units or flower, plant and bird forms. When dry the outside of the 'kothalo' is limewashed.
The Kothalo has generally two shelves inside, built in the same way as the base or the sides with clay over a bamboo grill. In certain houses we find (Vol.III Pl.58 c) 'Kothalas' with a line of open niches, to hold utensils and the like.

(3) Thalu, a clay-built tray to hold the stone hand-mill is generally round, and about 3' in diameter. The base, like in the case of Kothalo stands on clay legs (in this case four, on the sides) and is about 4" thick. The rim of the tray stands about 3' to 4' high. The mill is placed in the middle of the tray and a central hole holds a projection of the middle peg of the mill and keeps it steady. The mill rim is plastered with clay at the base to the tray for the same purpose. The mill is always smaller than the tray and leaves about 6" around where the ground corn collects (Vol.III Pl.59 a, b).

This also is limewashed before use. Hand mills are therefore, going out of vogue, and 'thaldas' are rarely made these days.

(4) 'Thapadas' are bowls to keep various kinds of dry foodstuffs; they vary in size but a normal specimen would be about 1' across the mouth and about 6" across the base; the thickness of the bowl would be between ½" to 1".
The material used to make the 'thapada' is a mixture of clay, paper and gum in the proportion of 2:4:1 (generally mentioned in units of 'handful'). The paper (generally newspaper or paper waste) is torn up into small bits and kneaded with the clay and the gum and mixed into a stiff paste with water. The mixture is left to rot for a few days and then pounded by a corn-husking club. When it is ready, the 'thapadu' is hand-built over an inverted metal bowl layer by layer to the required thickness. A raised rim is built on it to form the base. The clay bowls are dried on a metal bowl support and when fully dry they are loosened out by tapping the inner sides of the metal bowl with a rolling pin. Then, it is painted white and decorated with motifs like flowers, creepers, birds or linear scrolls in various colours (red, green and blue). The 'thapads' have a rough and robust look (Vol.II Pl.152 Fig. 6).

(5) Kothala, found rarely these days, is a rectangular box-like granary. It is built like 'kothalo' except for the fact that the opening is on top, and is closed by a clay wattle lid. The Kothala is generally divided into two compartments. The size is generally larger in length than 'kothala'. 'Kothalas' have hardly any decoration worth mentioning; their outer surface, however, is painted white (Vol.II Pl.152 Fig. A).
Like 'kothala' the 'abharai' or the wall-shelf is rarely made in clay today; the shelves in use are mostly wooden now. They were in fact stone shelves with mud surfacing, (the stones used being flat field stones). They used to have a raised rim which was occasionally inset with 'abhala' or mirror pieces (Vol.II Pl.152 Fig. B).

The clay-work of Kharak women is certainly not as elaborate or decorative as the Rabaris and Bharwads of Kutch (Vol.II Pl.153 Figs. B,C). The clay work of the latter is more intricately designed, and has greater wealth of motif than that of Kharak and, too, its decorative presence is more impressive. They use mica dust in the white coat and mirror insets all over, both of which glitter in the light that seeps into the hut through the doors. The use of this kind of decoration is also more varied with them.

Such clay relief kitchen cupboard shelves are also found in the Punjab and Haryana. These shelves are more elegant and delicate in nature. They are used for storing kitchen utensils. Clay relief motifs depicting flower, bird, animal, and human figure motifs are also found in Haryana (Vol.II Pl. 153 Fig. A).

However, the 'kothis' and 'kothalas' of the
Kharaks, even their humble 'thapadas', have often a purity of shape and technical finesse which is remarkable enough; their presence in the huts add to its look of liveliness. The women who engage themselves directly in clay-work are generally the more grown up; they are the ones that mix the 'gar' or clay mortar or do the fabrication and finishing. The younger ones help in the side activities and watch them do it and in their time, come to same activity. So even if the clay-work of the Kharaks is simple in dimensions, it shows a channel of activity through which they develop their hand-skills.

Cord and Rope Making

The Kharak peasants formerly used to make a large number of fibre objects of a functional kind; like (1) neck-straps for cattle (jotar), (2) net-bags for storing onions and potatoes (theli), (3) scrubbing bags for washing cattle (kharero), (4) macrame belts for carrying money (vansali), (5) muzzle (makhodun), (Vol.III Pl.60 c, d, e & Pl.61 a, b, c). The Kharak peasants at present buy their items from dealers of cotton waste in towns and the macrame belt is no more in use.

But Kharaks still make ropes and cords; rope and
Cord twisting is a sizeable industry in this region and employs about 1500 Kharaks. They do the twisting today with small oil engines or electricity operated machines but, not so long ago, they did so with manual or animal operated contraptions. The basic cotton thread comes from the waste clippings from the cotton mills which the Kharaks buy in bulk. Initially the strands are manually cleaned and knotted into continuous thread and tripled and wound on a winder (Vol.III Pl. 60 a, b). Then it is taken off the winder and rolled into a ball, to a size that can be easily handled by one person in which the length is generally about 20' to 30'. Then this triple strand is tied to a wooden post about 250' away from the twisting machine and stretched towards the machine (the length naturally taking about 12 to 13 balls). Then this is looped to a hook in the machine (whose rotation is going to twist it) and then taken back to be tied in the same post. For a three strand cord, this is done thrice. The stretched threads are then passed through hooks in poles to hold them off the ground while twisting. Ten to twelve strands are joined to make whole length. Before twisting, the strands that go to make a cord are taken off the wooden post; a boy makes a loop from the threads and hangs it on a hook of the hub (velamun) (Vol.II Pl.155 Figs. E, D) in which an iron rod rotates. This is a composite
equipment devised by Kharaks themselves (Vol.II Pl.154 Figs. A to D). When threads are pulled by machine, they start getting woven. After this, a wooden whirler (bhamaradi) having three to four grooves is placed before the hub. (Vol.II Pl.154 Figs. A to C). Then the threads are passed through the grooves. Thereafter, these three (or four) threads are united and woven into the final twisted cord. It is to be noted that 'bhamaradi' has three, four or more grooves as per the requirement (Vol.II Pl.155 Figs. F to I).

These cords are made in various thicknesses or weights. The varieties currently in vogue are (1) 'vahan' or four strand cord (of 2 mm thickness), which comes into use for lacing cots, (2) 'rash' or cord of 6 mm thickness, to be used as reins for cattle, (3) 'rash' or cord of 8 mm thickness, for tethering animals and (4) 'varat' or rope 8 to 10 mm thickness, used for drawing water from wells, or fastening yoke to the shaft of the bullock-carts or plough.

The neck strap, the net bag and the belt are generally made with 'rash' of 6 mm thickness. Coconut fibre cords used in the making of muzzles and scrubbing bags also have similar thicknesses.
Among the other things that Kharak women make is 'godada' or the quilt (Vol. III Pl. 61 d) which they use as a spread on their cot when visitors come, and as a wrap in the cold season. Formerly they used to make a larger variety of quilt called 'dhadaki' and a variety of quilted bag called 'theli'.

The 'godada' is generally 6' long and 3'-4" wide. It is made by old women in summertime, and is made out of torn or used material. Material from men's and women's clothes is used, the only parts discarded are the stiffly padded areas like collar, hem etc. Pieces of material are collected through the year, and kept in a bundle (potalun).

Each woman arranges the pieces according to her taste. Generally, the tougher and more colourful pieces go in the middle. The edges have longer and less colourful pieces, those bordering on white or yellow. The pieces are first loosely tacked and once the arrangement is final, sewn firmly together. This is spread on the ground (generally on the verandah of the house) and then a layer of combed cotton (about 2 to 3 inches thick) is spread over it. Then a similar piece is placed on it and the hems are sewn. The sewing is generally in running stitch. Once the hems are secured, the quilting is done; the
kind of quilting the Kharaks do is simple and rectilinear; the average width of the grid unit being 3 inches.

The foregoing survey of the crafts and manual skills of the Kharaks is to indicate the extent to which they cultivate their hand skills as of today. As can be seen the Kharak men are more concerned with the more economically productive skills, whether of the field and the farm or things in their periphery. There is very little that they do which goes beyond the technical context. The Kharak women, however, have more aesthetic skills. Their wall-drawings and embroidery are, as has been already described, quite distinctive, their fabrication of granary pots and other clay furniture involve quite a measure of technical skill and aesthetic judgement; it brings them close to their materials and environment.

But the total craft environment of the Kharaks, as has been mentioned in the preface, is not entirely built of the things that they make within the range of their skills, as in primitive communities. A large part of it is built with things that specialised professionals make for them. It is interesting to note here that even in the present day Kharak household there is a large presence of hand-crafted objects of considerable
aesthetic and technical refinement. In fact, the machine made objects from urban sources have not yet made large inroads into their households except a few items like plastic cords or buckets or metal utensils or certain kinds of tools and certain hallmarks of modern civilization like radios, electric fans or lights and the like. That Kharak life supports, if only partially, a number of traditional crafts and keeps them going is an interesting fact.

So an effort is made in this chapter to give a general picture of these in some kind of order, as made out in chapter II.

Costume, Fabrics and Wraps

In chapter II, the Kharak costume has already been described. Of this the male costume is made of plain white cotton material. The only touch of colour in male costume is the red turban the young men wear on special occasions. The women's costume and to some extent the child's has more colour and expertise. Of these, the items that are home embroidered, have already been described at length in chapter IV. The other items, include plain dyed skirts, or printed material worn as saries (sadala) (Vol. III Pl. 61 e) by elderly women and wraps ('odhani' and 'pachheda'), worn by young women. The wraps are no more
of hand-printed material (gavan cloth) (Vol.II Pl.156 Figs. A,B,C), the mills of Ahmedabad and other centres produce them at present, though on the basis of old designs, some on the lines of hand-prints and some on the lines of cloth tie-dyes (Vol.II Pl. 156 Figs. A,B,C). The 'sadalas', however, are still block printed in Kharak towns, like Bhavnagar and Mahuva. The printers are Khatris and Brahmakshatriyas\(^1\). They are both dyers and printers and do all the dyeing of the basic fabric that the Kharak use. According to their account they used to print on a large scale 50 years ago; and also used to make tie and dye material. But, at present, they only print the 'sadala' for the Kharaks\(^2\). Their designs are based on older designs but much more simplified, and their craftsmanship is far from refined.

Some of the materials are printed in old resist and mordant method using chemical alizarine dye. Some are over-printed over a plain coloured (generally red) fabric. Brenthol dyes are used here. The usual colours in the fabrics are (1) white of the basic fabric, red (alizarine) and a brown black. The materials and tools and processes, as described by the printers is given below:

Materials: The basic cloth is generally mill-
woven cotton of various weights. Some are close to Khadi, some to mercerized calico. The material is generally of 34" width and is worked in approximately 5 yards length. This length is the length of a pair of 'sadala' (single and one measuring about 88" to 90" long; the breadth of a 'sadala' is usually 66" to 70") so two lengths of material are joined side to side in the middle.

(2) For alizarine dyeing and printing, they use (1) myrobalan fruits (harda), (2) powdered tamarind (ambaliya-no-lot), (3) sheep dung (chhan), (4) bajara (millet flour), (5) ball-clay (bhutado), (6) ant-hill clay (rafada-ni-dhud), (7) alum (fatakadi), (8) rock-salt (sodakhar), (9) gum arabic (gundar), (10) castor oil (arendiya-nu-tel), (11) sulphate of iron (hirakashi) as chemicals.

They also use hand-made wood blocks (biba), printing trays (tari) and vats built into the ground and copper, brass (Vol.III Pl.62 a) and earthen vessels for mixing and heating dyes and pastes; ladles and spoons.

(3) For brendhol-naphthol dyeing and printing they use (1) brendhol AS + BS, (2) turkey red oil, (3) caustic Soda, (4) slaked lime (kali chuno), (5) ball clay, (6) gum

The vessels and blocks used are much about the same that except for the fact/sometimes a "ziggar" is used for dyeing on a larger scale.

The method - In the alizarine printed fabric the process is as follows:

In a deep vat (Vol.III Pl. 62 b) powdered sheep-dung is stirred into cold water with a wooden ladle until the water turns yellow. The white material is soaked in this for two hours. Then, it is lifted out wet and stored overnight.

It is river-washed the next day and dried on the river sands. The dried material is soaked in a vat containing a mixture of water and castor oil for an hour, and then sun-dried on the river bank. This step is further repeated twice. This material is soaked thereafter in a vat with a solution of myrobalan powder, for half an hour and then the dried again in same manner.

For resist printing a paste is made of a mixture of ball clay, ant-hill clay and millet and tamarind seed flour. The clay is first kneaded in an open earthen pot,
then diluted in water. To this the flour of millet and seed flour of tamarind is added and stirred. The mixture is heated in a metal pot over a stove for about half an hour. On cooling it is strained through a gauge and poured into the printing tray.

The Khatri printer generally sits on the verandah of his house on a low table about 4' long, 2½' wide and 9" high. However, quite often, he prints while standing (Vol. III Pl. 62 d).

With wooden blocks the linear design (Vol. III Pl. 62 c) is stamped in the appropriate places first (Vol. III Pl. 62 d); these are meant to be white in the final stage. The field areas that are meant to be red in colour are now covered with a paste of iron sulphate (hirakashi) by block.

When these have dried in shade, they are dipped in a vat of alum in water, and sun-dried.

The dyeing is done in a vat of chemical alzarine heated in a metal vessel for an hour; the material turns brownish black. It is stored overnight on bamboo poles in the houses. Then it is soaked in a solution of caustic soda and thereafter washed again a few time to clear the image.
and clean the cloth. Then it is dried, and the final product is ready.

The Woollen Blanket

The woollen blanket (Vol.III Pl. 63 a) is a part of the male Kharak's costume during the cold season. The Kharak women never use any woollen wrap; if they feel cold they use the patchwork quilts they themselves make, though rarely outside. This kind of blanket is used by all the other sister communities already mentioned. They use mostly white blankets, rarely black; they never use blankets in other colours as the Bharwads and Rabaris do. Colours, however, feature in the decorated borders or edgings or motifs on the field (Vol.III Pl.62 a). The usual colours are red, green, pink, brown and blue, mauve, violet and black.

The woollen blanket used by the Kharaks are of two sizes - (1) large, called 'sandhio' (if it has white ground) or 'madiyo boro' (if it has black ground), is about 96" x 54" and weighs 3 kilograms, (2) small, called 'dhabali' (if it has white ground), 'boro' (it it has black ground) is 78" x 44" and is lighter in weight, about 1½ kilograms. The blankets are woven in two pieces of half the width and joined in the middle.
These blankets are woven by Harijan weavers (vankar). Weavers are found today in the villages of Makhaniya, Daccaññã, Manar, Valukad, Kukad, Paneri, Radol in the Kharak region. The winter is their busiest season, weaving is not undertaken in the monsoon months. In summer, the weavers mostly weave cotton blankets or other material, but they generally do not have enough work for all the months of the year.

The weavers buy their woollen yarn from dealers in Bhavnagar, Talaja, at various places. Coarse yarn of local goats and sheep costs today about Rs. 26/- a kilogram. Finer yarn costs far more, whether local or otherwise; the normal price today is about Rs. 60/- a kilogram. The dealers buy the wool, and have it spun by spinners of the 'khataki' community. The raw material for the local yarns come from the shepherds (Bharwads or Rabaris).

The yarn, whether black or white, that comes into use in Kharak blankets is in the natural colour. In these the coloured yarn is used only in ornamentation. For the shepherd communities, however, the same weavers weave blankets with coloured grounds (pink, green, red, violet, blue, etc.). The dyeing of these yarns is done by the weavers themselves.
The yarn that the weavers buy come in hanks. A hank is put round a wooden winder called 'pathio' (Vol.II Pl.159 Figs. A, B) and from this it is unreeled and wound on a lighter winder (called 'paratia') (Vol.II Pl.159 Fig. C). Yarns from two 'paratias' are wound up again on 'pathia' for doubling, from three, for tripling. The yarn that goes for dyeing is thus doubled or tripled yarn.

The dyeing is done in acid colours, that the weaver buys from a Vohra in retail. The yarn is first washed in cold water in a brass vessel (dhamela). The dyes are also made in such vessels. In case they are short of such vessels they use tins (dabala). The dyes are heated in water over a kerosene stove or wood stove in the prescribed proportion. The weavers keep it on the fire for about half an hour and then add alum (fatakadi) in the required proportion. The wool is dyed in this solution over the fire. The wool takes colour in about 20 minutes. The hanks are tied on a stick with the help of which they lower them, move them in the dye and take them out when the dyeing is done. A wooden club (dhoko) is used to stir the dye before it is ready. The dyed yarn is left to dry and then washed in cold water and hung from wooden pegs on the wall or branches of trees around.
The next step is the starching of the yarn. The yarn is reeled and stretched in the following manner (Vol. II Pl. 160 Fig. B).

(1) The weaver sinks two wooden posts which cross each other on top, and secured firmly by cords. These posts are 3½' to 4' high and they are further strengthened by tying them with ropes to iron pegs on both ends (Vol. II Pl. 160 Fig. B).

(2) The weaver then arranges stretched yarns which are tied between two horizontally placed sticks at both ends. (These sticks measure 4½' to 5' long). These sticks are in turn tied to the wooden posts. The stretched yarns measure 36' in length. To support this much yarn more sticks are inserted in yarns and sometimes even more than three wooden cots are placed lengthwise under the stretched yarns (Vol. III Pl. 63 c). The threads are then starched.

The starch is made out of wild onions ('pankada') which the weavers pick from the hills, free. In case they fall short they buy these from a 'gandhi's shop'. These are crushed with a pestle in an earthen container and cooked in water. The resulting paste is strained. The starch has a sharp smell and attracts flies. It is applied on the stretched yarn by a large brush (puchado) made of wild grass (Vol. III Pl. 63 b).
Before warping, different coloured yarns which are already starched are wound around 'kandhi'. Winding is the process of transferring yarn from the hanks of bobbins. The process is locally known as 'kokadi bharavi', the word 'kokadi' meaning bobbin. This work is achieved with the help of a spinning wheel (charkha) and a revolving frame (creel). The hank, in the beginning, is smeared round the creel and the winder draws a thread from the smeared hank attached to the bobbin. The bobbin is then placed on the spindle which is given motion by a rotation of the wheel. This way yarn is placed from the hanks to the bobbins (Vol. II Pl.159 Fig. D). These coloured yarn which are wound around 'kokadi' used for decorative patterns and motifs while weaving on a loom.

The starched yarn is reeled again and taken for warping. The warping is done on the ground round iron pegs or nails, standing about 9" from the ground and these pegs form a rectangular frame (Vol.II Pl.160 Fig. A). Five lease rods are placed between cotton threads which are tied around five nails. These lease rods help warp threads to maintain their respective position. A warper holding a winder in one hand and a lease frame (a long stick with tapering at one end measures about 12' long) in other hand, moves from the first to the fifth peg. While moving the warper stretches the thread with the lease frame from the winder...
and lifts the thread up and down alternately over lease rods and passing threads around the first peg and round the second peg. In this way, he goes on winding thread from the first peg to the fifth, and makes a return journey in the same way, repeating this movement several times till the required length of warping is achieved (Vol.III Pl.63 d). Warping is about 34'. When the warping is over, the lease rods are inserted on both sides and then the warp is taken off the pegs, rolled and brought to the loom.

The looms on which the weaving is done are pit looms. They are located either in the verandah of the Harijan homes or in the main room (if they have electric lighting). The looms are prepared for them by the village carpenter (the present price being about Rs.500/- to Rs.600/-); the weavers buy the loom and erect it themselves. The loom (sal) (Vol.III Pl.64 a, b) has no more special feature than the pitlooms elsewhere weaving similar material. 11 The loom-width is 2½', length 4' and pit 1'-7" deep and the reed width 4", length 2'-3" and 8 threads pass in one inch of the reed frame. The usual width of the finished woven piece is 24" / maximum 27".

The reed generally in use is made by weavers and is made of bamboo or locally available branches of 'gundi tree' (cordia augustifolia). The weaver generally uses two healds
and a number of wooden bobbins which are made in small factories in towns. The weaver keeps more than one through shuttles while weaving. He keeps a number of small reels having different coloured threads wound on them. Each reel measures 2'6". The ready warp is then drawn through the healds and reed (length of the stretched warp is 20' and length to the peg - length of the loose warp hung above is 16').

The weaving is simple—one up—one down weaving. The looms have two healds. The weavers use the throw shuttle and two to three shedding sticks to make shed while weaving. The normal layout of the design in a Kharak blanket is as follows (Vol.II Pl.161 Fig. B): The blanket has two broad borders (width about 2") on both sides; they have warp strips in various colours. In the example cited it is in this order: (1) violet, (2) yellow, (3) green, (4) violet, (5) green, (6) pink, (7) black, (8) pink, (9) black, (10) violet, (11) green, (12) black, (13) white, (14) pink and (15) violet.

In a white blanket the border has always black weft. This weft interlocks with the white weft of the main body, the interlocking is done like in many Indian fabrics in a sharp zig-zag. This is called 'phatakiya' (fire crackers) by the Kharaks. The rest of the design is realised
with extra weft weaving. Rarely certain weft stripes are realized in the ground weft by change of colour. The weft stripes in the present example are as follows: (1) yellow, (2) black, (3) green, (4) violet, (5) pink, (6) black, (7) green, (8) pink, (9) violet (Vol.II Pl.161 Figs.A, B, C).

But each Kharak blanket does not have the same design (Vol.III Pl.64 b,c,e & Pl.65 b). The example (Vol.III Pl.65 a) is what is most current. A lot of the variation in blankets is in their use of motif, whether at the two ends or on the body. The following motifs can be found in various layouts in the blankets. All the same, certain motifs are generally used in the following way:

(1) The small motifs are like (Vol.II Pl.162 Fig. A (a to h)) potted plants ('chhodava-ane-kunda'), small shrines (deradi), border (kangari), sweets (meshug), match sticks with large head (baporiya), barley (jawala), drums (dakala), border (kangari), match stick with large heads (baporiyas), small shrines (deradi) are generally found in the extra weft design at the end of a blanket (Vol.II Pl.163 Figs.A to H).

(2) The larger motifs like creeper (vel), flag (dhaja), swastik (sathio), butterfly (patangiya) are generally used free in the central body (Vol.II Pl. 164
(3) These above motifs are often laid out alternatively (Vol.III Pl. 64 c) and are always conceived (flag, 'char kunki', 'nav kunki', creeper, 'swastik', butterfly) in the line of the weft.

The fringe borders of the blankets are always very colourful. These borders are not woven on the loom. So they are called 'hathe bandheli kor' or hand-crafted border. The designs of these borders also change from blanket to blanket in the alignment of geometrical units and the use of colour and the use at ribbed plaing (Vol.III Pl.64 e & Pl.65 a). After this the loose fringes are tied into tassels. This is often done by men or women of the 'jogi' or 'bava' communities.

There are about 800 weavers in the Kharak region who, as already stated, weave blankets for the Kharaks and other communities, including the peasants, traders and the from higher castes. A blanket takes a weaver/ about two days. to a week or more to make, depending on the size and the nature for of the design. This keeps them busy/ about 9 months.

There has been, in the last 10 years, an increase of urban interest in these blankets. This is partly due to the
due to the promotional work of the Khadi Board and partly to the initiative of private traders, and partly to a special interest in indigenous design, the educated towns dweller has been cultivating of late. This has brought some economic relief to the weavers and has kept the indigenous designs and techniques alive.

Occasionally such commercialisation has some adverse features leading to deterioration in material quality and design (Vol. III Pl. 64 f & Pl. 65 b) under the pressure for quicker and cheaper production. This can, however, be counteracted by a rational pricing method. Urban markets bring in some distortions in design too, but this is marginal.

The traditional visual quality of the woollen blanket should, however, ensure it a lasting place in the village craft of the region. In fact, there is some evidence of a resurgence of interest in these even in those village groups that had temporarily shown preference for urban alternatives.

**Tailoring**

A tailor (sai or daraji) lives in Kharak villages and towns. He belongs to the Daraji community. He stitches clothes for Kharak men, women and children. A description of the Kharak clothes follows:
(a) **For men:** (1) tight shirt (kediyun), (2) trousers (chorani), (3) jacket (bandi).

(b) **For women:** (1) short-skirt (chaniyo), (2) blouse (kapadun).

He uses the following tools and equipment:
(1) needles (suo), (2) reels (kokadi), (3) oil cane (kupi) for lubrication and oiling machine, (4) sewing machine, (5) electric motor 1/5 H.P.

(c) **For children:** Male - (1) tight shirt (kediyun), (2) jacket (bandi), (3) knicker (chaddi), (4) bush-shirt. Female - (1) tight shirt (kediyun), (2) short-skirt (ghaghari), (3) frocks, (4) knicker (chaddi).

Kharaks buy the material locally and ask the tailor to work at their places before weddings and 'anas'. At this time, one can see more than one tailor at Kharak's house (Vol.III Pl.66 a). The tailors in the rural area still take 8 kilograms of foodgrains against sewing and mending clothes of each member of a farmer's family each year as the traditional gift. The tailor, apart from foodgrains, also charges the normal rate for stitching new clothes.

The village tailors excel in finishing embroidered items of various kinds ranging from wall-hangings, costume-
pieces, animal-covers and other miscellaneous items. The stitching, joining and finishing of the above referred items have been already described in chapter IV, refer pp.185 to 190.

A tailor's earning is larger than that of other craftsmen like potters, masons, blacksmiths, braziers, etc. in the region.

Leather Craft

Shoe-makers serving the Kharaks belong to 'mochi' community and they are found in both villages and towns. They generally make two kinds of shoes - (1) shoes for daily wear and others for occasional use, for men and women of all peasant and herding communities.\textsuperscript{15} The daily wear shoes for men are:

(1) rough and simple shoes ('khahada') (Vol.II Pl.165 Figs. C, D);

(2) more sturdy and durable shoes (dundala)\textsuperscript{16};

for women: (i) rough shoes (bairana), (ii) heavier shoes (hevala)\textsuperscript{17} (Vol.III Pl.66 c,d).

Shoes for occasional wear for men and women are as under (Vol.II Pl.165 Figs. A, B):
For men - (1) Ornamental shoes ('rangin' boot or 'shehari' boot) (Vol. III Pl. 66 e,f) with rounded front.

For women - (1) Decorative shoes ('mojadi') with pointed front.

The shoe-maker (Vol. III Pl. 67 a) uses the following material for making daily wear shoes:

(1) Leather ('chamadun'), (2) twisted & waxed cotton thread ('miniyo doro'), (3) eye-lets of yellow and white tin sheets ('soneri-ane-ruperi fudadi'), (4) yellow clay ('pili mati'), (5) cotton thread ('sutara-no-doro'), (6) a metal heel-piece shaped like a horse shoe ('nalo')

The following materials are used for occasional wear shoes:

(1) thin and refined leather, (2) resiin sheets, (3) coloured plastic sheets, (4) imitation silver and brass eye-lets ('ruperi-ane-soneri fudadi'), (5) powder coloures, (6) coloured-woollen-threads ('una-na-dora'), (7) waxed and twisted threads ('miniyo doro'), (8) cotton threads ('sutara-no-doro'); (9) leather laces ('vadharii'), (10) buckle ('bakal').
Tools are as under (Vol. III Pl. 67 b):

(1) Three legged support (aren), (2) hammer (hathodi), (3) scraping tools (rampio), (4) awl (ara), (5) pincer (pakad), (6) tongs (sansio), (7) iron pestle (dasto), (8) pencil, (9) iron nails (khilio).

Equipment - sewing machine (sancho).

The daily-wear shoes are made in the following method (Vol. II Pl. 166 Figs. A to I & Pl. 167 Figs. A to F):

(1) A mochi soaks large pieces of leather in cool water for a few minutes in an earthen large bowl. He takes them out and cuts rectangular pieces with his scraping tool.

(2) He keeps the leather-pieces on a smooth stone or wooden support and strikes them, one by one with the iron pestle to harden and smoothen them.

(3) He marks the shape of the foot on one such piece (Vol. II Pl. 166 Fig. A).

(4) Then he makes the sole, joining various pieces together; it is called 'mejala' (Vol. II Pl. 166 Fig. B).
(5) After this, he cuts the uppers, which cover the rise of the foot in front and the back of the heel. The pieces that come from the middle are used to pad the heel portion (Vol.II Pl.166 Figs. C, E).

(6) The uppers are then reinforced and decorated with eye-lets (Vol.II Pl.166 Fig. G). Then a piping ('goth') is sewn on the top edge all around on a sewing machine (Vol.II Pl.166 Fig. H). A lining (astar) is also sewn together along with piping inside uppers at the same time.

(7) The mochi then soaks wooden dummy boots ('kala-boot')\(^2\) (Vol.II Pl.166 Fig. I) in water for a few minutes. He fixes soles to the bottom of the 'kal-boots' by two nails and stretches the uppers into position over it and fixes it with nails (Vol.II Pl. 167 Fig. A).

This is hung to dry for a day (Vol.II Pl.167 Figs. B, C). On the next day nails are removed with pincers and the uppers are sewn to the soles.

(8) Then he works on these with various overlays and brings them into shape. He reinforces the heel...
with more pieces of leather and heavy hob-nails (Vol.II Pl.167 Figs, D, E, F).

(9) He applies ground-nut oil inside the lining of shoes to soften them.

There are some variations of daily-wear shoes used by Kharaks and sister communities. Some are quite simple in appearance but look elegant in design and structure having few eye-lets and the natural colour of leather (Vol.II Pl. 168 Figs. B, E, F, H). While some have raised base in the front, some have triangular curve on the back (Vol.II Pl. 168 Figs. B, F, H). There are shoes which have hoods shaped like those of a snake in the front. However, all shoes are sturdy, simple and plain, having heavy soles and raised heels with hob-nails at the bottom.

Ornamented shoes are also made in a similar way except for the fact that the leather is thinner, and of finer quality. Different parts like front, side and back are painted with red, orange, green of powder colours mixed in water. Some of the shoes have overlay decoration of coloured rexin. These pieces are sometimes cut in the shape of a peacock on the back part (Vol.II Pl.165 Fig. B). Eye-lets decorate the fore part and sometimes these form a flower shape (Vol.II Pl.165 Fig. B). The hood of the
front part is often embellished with coloured woollen tassels and laces in pink, orange, red, green, mauve. Sometimes the front part is laced over with leather thongs.

There are some variations of these shoes in shape and finishing. Some have a rounded front part and tapering double ends at back and they are profusely decorated with eye-lets, buckles, woollen tassels, etc. Of late there is more use of coloured rexin, plastic etc. (Vol.II Pl.168 Figs. A, C, D, G, I).

**Ornamental Shoes for Women (mojadi)**

Mojadis are given to a bride by her parents at the time of her marriage. They are made in a similar way as the 'rangin boot' except for the fact that the 'mojadis' are generally tinted by green colour all over, are shorter in height and longer in length than of men's shoes. The 'mojadis' have also curved and tapering ends in the forepart and its sides carry rows of eye-lets unlike men's shoes. The tapering part rises up a little and is enriched by multi-coloured woollen tassels (Vol.II Pl.165 Fig.A & Pl.168 Figs. D, G, I).

Of late, young boys and girls use city-made and non-traditional 'chappals', 'sandals' and 'boots' but they
still use the traditional items as they are more functional.

**Jewellery**

The Kharaks - men and women, wear various items of jewellery which have already been listed in chapter II, refer pp. 25 & 36. Wearing of jewellery is becoming rarer among Kharak males today; the only item noticed is the silver button chain (sat). 22 Kharak women continue to wear jewellery as they used to in years gone by. They probably have more jewellery now, as they tend to invest at least part of their earnings in gold or silver. There is also some additional variety in the jewellery they wear at present.

The jewellery the Kharaks wear are not different from what the other peasant communities do except for one or two items. The anklets, bracelets and earrings that they wear are indistinguishable from those of others; among the necklaces they wear, there are two varieties in gold which exclusively theirs — 'abharami' and 'madaradi'. There is also a variety of silver wristlets - 'saraliya' - which is found only among the Kharaks.

A description of the items of Kharak jewellery is given below (Vol.II Pl.169 Figs. A to J):
1. **Earrings**

Kharaks wear ear-ornaments at three places in their ear, on the top of the lobe (Vol.II Pl.169 Figs. D,E,F,I,J) in the middle of the lobe (Vol.II Pl.169 Fig.A) and the lower end of the lobe (Vol.II Pl.169 Figs. B,C,G,H). Kharak women have ear-ornaments for all three places. Kharak men (though only a few of the older generation wear these), wear ear-ornaments at two places, in the middle of the lobe (which is more common) and the lower end of the lobe (which is rarer). All Kharak women (after the age of twelve) wear some ornament in the lower end of the lobe. Ornaments in the middle and upper lobes are not worn by all; only the more well to do wear them.

The ear ornaments are of four kinds:

1. Ear plugs fastened with a screws (Vol.II Pl.170 Fig. B). They include 'ful' worn by both men and women in the middle lobe, 'kamp' worn by women in the lower lobe, 'tholia' worn by women in the lower lobe.

2. Ear plugs fastened with wire (twisted or otherwise)'dhav' worn by men and women in the lower lobe (Vol.II Pl.170 Fig. C).
(3) Round earrings 'kadi' worn by women in the upper lobe (Vol.II Pl.170 Fig. E).

(4) Hooked earrings (Vol.II Pl.170 Fig. F).
'vedhalas' (two varieties) worn by women in the upper lobe; at least three of them are worn in row; some women wear up to eleven 'vedhalas'. Another variety is 'maskani' which Kharak women wear in the upper lobe, this is always worn single (Vol.II Pl.172 Fig. A).

The 'ful' and 'kamp' have generally a circular 'flower' form, the former is about 1 cm. across and the latter about 2 or 2.5 cms. across. The flower motif in the 'ful' is realised by a grouping of circular dots (Vol.II Pl.170 Fig. B), in 'kamp', by a grouping of 'leaf' shaped forms around a circular dot (Vol.II Pl.170 Fig. D).

The 'dhav' and 'tholia' have an inverted cup form topped by a design dot (Vol.II Pl.170 Figs. C, G); the 'dhav' is smaller, about 1 cm. across and simpler; 'tholia' is larger and has in addition to the central design, linear pattern on the surface.

'The 'kadi' is a double wire with a coil of wire binding it for half the circular length (Vol.II Pl.170...
The 'vedhala' is generally a cut-faced ear-drop with a long hook that goes through the lobe (Vol.II Pl.170 Fig. F). The difference between the two varieties is in the curve of the hook and facing of the drop. 'Muskani' is shaped like a lock, it has a mask-like motif on the side and a row of ringlets soldered at the bottom (Vol.II Pl.172 Fig. A).

The above varieties are made in silver or gold according to the resources of the person.

2. **Nose-ring**

Kharak women wear only one kind of nose-ring (nath); this is a recent practice; traditionally Kharak women wore nothing on their nose. The nose-ring is generally made in gold, it is made in the same way as the 'kadi', only slightly smaller in size (Vol.II Pl.169 Fig. K).

3. **Necklaces**

Kharak men (Vol.II Pl.171 Fig.A (a to g)) wear two kinds of necklaces; 'kanthi' and 'magmala'. 'Kanthi' is a single-strand necklace of wooden and silver beads (in some order or design) which comes down to the middle of the chest (Vol.II Pl.171 Fig. A (f)). The beads are chain-bound
by silver wire. 'Magma' is a four-strand necklace having lockets at every few inches; the strands are made of wooden and silver (and rarely gold) beads. The beads are chain-bound by silver wire. 'Magma' has a central pendant, generally heart-shaped. The lockets and the pendant have a silver flower motif on them. This hangs a little high on the chest (Vol. II Pl. 171 Fig. A (e)).

The Kharak youths no more wear this; these are found today only on the necks of the grown-ups. Kharak women (after they are twelve or are given in marriage), wear a number of necklaces; they have all the items on a special occasion; on other days they wear fewer numbers. When they have them all the order is as follows:

1) 'ek-daniyu' worn close to the neck (Vol. II Pl. 171 Fig. A (a)); it is generally 1 cm. broad cotton strap on which gold ornamental units are sewn on. In the centre there is a star-shaped flower and on each side three to five inverted cup like units, the strap and these cover the front of the neck; they are fastened behind the neck by a twisted cotton cord dyed red or green. This comes as a gift to a Kharak girl at first 'Ana' is celebrated, the time of the, and she starts wearing
it when she is twelve. She wears this thereafter constantly, unless she is widowed.

(2) 'dodi' has generally one, two or three strands of small golden and wooden beads chain-bound in silver wire, carrying an amulet (dodi) in the middle (Vol.II Pl.171 Fig. A (b)). This hangs just below the 'ek-daniyu'.

(3) 'bij' again a single strand bead necklace, with gold and wooden beads chain-bound in silver wire, carrying a crescent shaped pendant in the middle (Vol.II Pl.171 Fig. A (c)).

(4) 'madaradi' which comes below the 'bij' has a hollow locket in the middle in gold, after which come two gold beads on each side and then six or seven strands of tiny glass beads till it goes over the neck. The colour scheme of the glass bead part is generally 1 cm. red, 5 cm. deep blue or turquoise blue 1 cm. red. Occasionally, this portion might carry at the bottom one or two red or green beads of big size uniting all the strands. The stringing is done by twisted cotton threads, the number of
which depend on the number of bead strands. These threads are brought together twisted where they hold the gold beads and the locket (which has a row of rings on top to take the threads) and the portion over the neck is whipped over with fine red coloured cotton thread and one end is tasselled and the other holds the body of this thread in a sliding loop (Vol.II Pl.171 Fig. A (d)). 'madaradi' like 'ek-daniyu' comes to a Kharak girl at the first 'Ana' time of the (from her mother) and she wears it all the days of her wedded life.

(5) 'abhrami' is worn only on occasions. It is also the most expensive item a Kharak woman wears. It is a heavy red-coloured cotton cord twisted triple holding eight, ten, twelve gold coins (generally stamped by the goldsmith on dies with design similar to old gold 'mohars') through rings soldered to one side (Vol.II Pl.171 Fig. A (g)). The cord ends behind their back and is generally knotted.

These last two items are exclusively Kharak items. The stringing of all the threaded necklaces and finishing
is done by the women-themselves except for the last item, which the father of the girl considers his prerogative to string.

4. **Armlets**

Kharak women wear armlets, which go round their upper arm just below the blouse sleeve; it is an open tubular band with bud shaped ends (Vol.II Pl.169 Fig.L). The armlet is about 1 cm. thick and is made of solid copper which is covered with sheeted gold, over which it carries generally an engraved linear design to resemble the twist of a cord. The ends sometimes have motifs of reptile heads (Vol.II Pl.174 Fig.C).

5. **Bangles and bracelets**

Kharak women wear solid (Vol.II Pl.169 Figs. M, N 0) silver bracelets called 'saralia' about 1 cm. thick, which end in a chased ornament depicting a tiger like head (Vol.II Pl. 169 Fig. 0). Kharak women wear solid silver bracelets called 'kanandiya' (Vol.II Pl.169 Fig. N) which generally is 1 cm. thick and about 4 cm. broad. Its outer sides have angular corrugation; the end sides have a punched ornament. Kharak women also wear broad ivory bangles (lathe-turned and in natural colour ) called 'baloya'.
Although, other peasant communities also wear ivory bangles, the Kharak ones have a special design (Vol.II Pl. 169 Fig. M); they are double bangles and broader. These bangles are worn by every married woman constantly; if widowed, these are broken. The silver bracelet (kanandiya) too is not worn by widows.

6. Finger rings

Kharaks wear only rings made of silver on their fingers. Kharak men and women both wear rings; Kharak men wear a ring with a diamond-shaped head (with ring and dot design (Vol.II Pl.172 Fig. B) called 'koyada' on the ring finger. They also wear on the small finger a silver coil (Vol.II Pl.172 Fig.B (a)) called either 'vedhla' or 'tochali vinti'; Kharak women wear a double ring with a 'jotar' (yoke-strap) design on the head (Vol.II Pl.172 Fig. C), on the middle finger and a close coil on the small finger, generally carrying a dented or hammered design (Vol.II Pl.172 Fig. D).

7. Anklets

On special occasions Kharak men wear anklets (Vol. II Pl.173 Fig. E (a, b)), but only on the right leg. The two forms of anklets that they wear are (1) 'toda', which is a round anklet made by interlooping heavy silver wire (about
3 mm thick) and is therefore flexible of sorts (Vol. II Pl. 174 Fig. J). 'toda' is generally 4 cms. broad and is fastened round the ankle by a lock of interlocking rings with a nail going through, (2) 'bedi' which is a solid silver oval-shaped anklet, having a hinge (generally in the back) and lock in the front. It has a chased surface ornament (Vol. II Pl. 174 Fig. I). Some wear the 'bedi' which carry a number of loose silver rings (often 6 to 7) (Vol. II Pl. 173 Figs. C, D), which jingle as they walk. 'Bedi' is about 2 cms. broad and 1 cm. thick.

The 'toda' and 'bedi' are worn by Kharak women also, and the design is the same. Anklets are a part of a woman's daily wear; they wear starting from the top (Vol. II Pl. 173 Fig. A (a)): (1) a solid silver 'kadala' which is pressed round the ankle (and has no lock), and carries some engraved or punched designs on the surface, (2) 'toda' similar in design to what Kharak men wear on occasions (Vol. II Pl. 173 Fig. A (b)), and then (3) 'kambi', which is a long oval anklet designed to go over the rise of the foot; which is a solid silver, and is, like the 'kadala' without any lock and is oval in section and has some engraved or stamped designs on the upper surface (Vol. II Pl. 173 Fig. A (c)).

On special occasions Kharak women wear on top
(1) 'zanjara' which is a broad (about 4 cms.) chain made by interlooping or plaiting silver wire; and it has special heart-shaped ornaments soldered on the surface and have a lacy fringe or looped silver chain (Vol.II Pl.173 Fig.B(a)),
(2) 'chhada-zanjara' which is made in the same process as the previous one. 'Chhada-zanjara' is slightly shorter than the previous one but both have a screw lock (Vol.II Pl.173 Fig. B (b)) device. After this, at the bottom they wear the 'bedi' not unlike what the men wear; only they are round and have a slightly different surface design (Vol.II Pl.173 Fig. B (c)).

8. Toe rings

Older Kharak men wear toe rings of a simple kind on both feet (Vol.II Pl.172 Figs. E, F) which curves round the big toe ('angutho') and is flat below. They are made of a simple strip of silver with simple stamped, ornaments of circular dots. Kharak women wear more elaborate toe rings (Vol.II Pl.172 Figs. G, H, I); they have then on all the toes of both their feet. On the big toe they have 'anguthio', on the next, 'machhali' (a fish shape ornament), on the next a 'ful' (a circular dot surrounded by round dots) and on the next again 'ful' (which has simpler circular top) and on the last toe a wire coil that goes round it twice called 'karada'. All these are made in silver.
Apart from these Kharak men use a button-chain (sot) which they wear on their jackets, with the chain-showing outside. The buttons are 'flower shaped' and three in number. They are joined together by a chain with three or more strands (Vol.III Pl.67 d). Where the buttons end; the chain carries a tassel of small chains (soldered on it) with tiny bells at the end (Vol.III Pl.67 d).

Kharak men wear on their trousers a decorative chain (kandoro) which again like the 'sut' has at least three strands which are held together by soldered motifs (generally of a cross or heart) every few inches (about 3 inches apart). This chain is fastened by a screw lock (Vol.III Pl.67 e). These are generally made in silver but the well-to-do may sport golden chains on occasions.

Kharak women often use a silver hair pin with a circular ornament on top with a tassel of chains with tiny bells at the ends (Vol.II Pl.170 Fig. A). The ornament is about 3 cms. across. Of late, they have started to wear a chain and locket ('chandalo') over the parting of their hairs and over the foreheads (Vol.III Pl.3 a). This is generally in gold. This is not a traditional item for the Kharaks as for other communities like the Banias and the Rajputs.
The gold and silver smiths who make these ornaments have their workshops in the towns and their equipments, tools and techniques are described at length in The Census Monograph 'Traditional Silver Ornaments of Gujarat, published in 1969, pp. 15-17.

**Body Ornamentation**

Kharak men and women get tattooed, men to a lesser extent than women. People of other castes (such as Kanbis, Kolis, Karadiya Rajputs, Paliwal Brahmins, Bharwads, Rabaris, Vaghari and Harijans) also get tattooed, but there are differences in their choice of designs and their positioning on various parts of the body. Fifty years ago even people of Vania and Brahmin communities used to get tattooed.

The Kharaks, at present, get tattooed by men of Vaghari community, who do it these days with the help of a battery-driven mechanical appliance (Vol.III Pl.68 a). They charge a rupee for 30 tattoo-marks. They roam from village to village in summer. The Kharaks say that about 60 years ago they used to tattoo each other; but through the years the professional Vaghari women took over. Now their men have replaced them.

The old tattooing process was as follows:
The tattooing needle was fixed into a 'jowar' stem (for a handle). Chips of 'bia' wood was soaked in water overnight to make a green concoction. The tattoo ink was made by rubbing soot in cow's urine.

When these were ready those parts of the body that had to be tattooed were washed with water or cow's urine. The drawing of the motif was made by a match stick dipped in the ink. Then this was gone over by the needle, which repeated each prick ten times. When the tattooing was over the portion was washed with the 'bia' water. This whole process was repeated thrice before the area was finally washed with cow's urine or cow dung's water.

The process was painful and the needle marks went sore and were swollen for about three or four days. During this time they were kept away from the touch of water. Sometimes neem leaves were bound on them. When after this they developed scales and healed and started itching; a preparation of the leaves of 'khijado' tree (prosopis spicigera) in groundnut oil was rubbed on them; this controlled the itching and cleared the image.

The present day tattooer does not use this process. The tattooers use a battery-driven tool which does the ink
drawing and the needling in one 'go' and this needs no after-treatment. The process is reportedly less painful and needs no special after-care. The colour of the tattoo, however, remains the same as in the other process.

A Kharak woman wears tattoos on her cheek, chin, throat, palm, back of the hand, fingers, forearms, lower leg and upper part of feet including toes (Vol.II Pl.175 Figs. A to D); Kharak man on forearms, hands, fingers (generally right) and the lower leg.

The traditional tattoo motifs found among the Kharaks are as follows (Vol.II Pl.176 Figs. A to S):

Cot (khatalo), step-well (vav), women churning butter milk (walonun), small shrine (nani deradi), peacock (mor), cradle (ghodiyun), sweet-ball (ladavo), brother's necklace (vir-har)\(^29\), churning rod (ravaiyo), fly (makhi), yoke-strap (jotar), square (chowk), five corns (panch-dana), chain (5 variations - sankali).

Of these motifs small shrine (nani deradi), brother's necklace (vir-har), churning rod (ravaiyo) and chain (5 variations - sankali) are used in repetition to make linear pattern on the wrists, forearms, or legs. Chain (sankali) is only tattooed on the wrist of a man while
rest of tattoos are used to form patterns on forearms and legs of women.

The recent motifs the new tattooer uses are (Vol. II Pl.177 Figs. A to Y): (1) sun (suraj), (2) banana plant (kela), (3) tree (zad), (4) swastik (sathio), (5) plus sign (chokadi), (6) fly (makhi), (7) crescent (bij), (8) rising sun (ugato suraj), (9) cardamom (alechi), (10) flower (ful), (11) scorpion (5 variations - vinchhi), (12) peacock (3 variations - mor), (13) bamboo lath borne on two shoulders with slings at both ends (kavad), (14) ship (vahan), (15) cross-lines (chokadi), (16) cow (gai), (17) mortar (kharal), (18) balloon (ballon) (Vol. II Pl.178 Figs. A to M), (19) measuring scale (trajavun), (20) kneading dish (katharot), (21) crescent and star (bij and taro), (22) heart (dil), (23) bouquet (gajaro), (24) skull with cross bones (khopari-ane.ada.hadka), (25) cross-flags (dhajao), (26) key (chavi), (27) potted plant with peacock (chod-ane-mor), (28) footprints of Ramdev pir (Ramdev Pir-na-pagala).

The old motifs are generally dotted configurations (Vol. II Pl.176 Figs. A to M); in them the use of continuous line is rare except to mark a cross or a
zig-zag or undulating line (Vol. II PIs. 177, 178). The recent motifs are mostly in continuous line (Vol. II Pl. 178). The motifs, old and new, are used in certain ways in certain parts of the body and this is shown in tables Nos. 1, 2, 3 on pp. 444, 445, 446. The old motifs seem to go better on the body than the new ones which being linear stand out more graphically. Though some of these motifs have interesting shapes, the others have the crudities and flippancies that one often sees in urban popular art.\textsuperscript{31}

Although Kharak girls still get themselves tattooed, Kharak youths are no more anxious to do so; the new young men consider it a primitive custom.

Kharaks give various reasons for tattooing their bodies. Some of these are that the tattoos add to the attractiveness of the body or the limbs, are personal distinguishing marks, protect them from evil eye, are marks of fidelity, protect their spouses, ensure happiness and harmony in married life, bring prosperity, and the like. Some Kharaks women quip that these are the only possessions that will last them a whole life time.

**Household Effects**

As already described a Kharak house is not very
special; it resembles the houses of other peasant communities. The village houses of other communities (Banias or Rajputs), though planned on more or less the same lines, have certain special features like carved decoration, swings, etc. But Kharak houses are simple and have no remarkable architectural features (Vol.III Pl.6 a, b, c, f). Their houses sport no carved door-jambs or beams or brackets; most of their doorways do not even have wooden thresholds.

Kharaks do not have much furniture in their houses; mostly they sit on a quilt spread in the floor (if not straight on the floor) or on their cots. Women sometimes use a stool to sit on while grinding corn or dressing hair. Kharaks hardly ever use cots or stools with lacquered legs like the Banias or the Rajputs or Garasias do. The main designed furniture items in the household is the 'patara' and the lacquered cradle.

Patara

'Patara' is a storage chest (Vol.III Pl.68 d) for special clothes, jewellery, money, etc. It is generally kept in the inner room; every Kharak house has more than one 'patara', since most houses have joint families. In
the simple Kharak interior, they are quite outstanding for their size and surface decoration (Vol.II Pl.179 Figs. A, B).

It is usual for each bride to bring a 'patara'; only in households where there is no daughter-in-law. They are generally bought. The 'pataras' have some slight differences in quality and workmanship varying from house to house; the richer houses tend to have 'pataras' with 'seesam' (rosewood) planks and more design. But, by and large, the differences are few.

The size of the 'pataras' generally vary from 4' to 5' in length; 2' to 3', 3'-9" in width and 2'-9" to 4'-3" in height.32 They are made from teak ('sag') or mango (amba) or yellow wood (haldarvo) or 'sajad', the latter (non-teak wood) being grouped under the name 'atkat'; often the display sides are made of rosewood.

It is reported in the Census of India monograph (1962) that 75 years ago it was usual for 'pataras' to be made of 'seesam' wood and these were bought by the well-to-do. Their shape is similar to a buccaneer's chest; they have straight sides and slightly curved lid, rounded at the edges; they are bound on all sides by metal strips (of iron); on the top and the three open sides (the back
side being always against the wall and bottom side against the ground), the metal strips are more and the wood surface also is covered in various ways by metal sheets or designed insets (Vol.III Pl.69 b).

The strips and sheets are fixed with special nails. At bottom the 'pataras' have four wooden wheels or castors, which make their shifting easier. These castors are concealed under shaped and decorated wooden pieces fixed to the sides. The 'pataras' are made by carpenters of 'Gurjar Suthar' or 'Johar Suthar' community, who do the wood-work, the designing of the metal strips and the surface ornamentation and their application. The handles and hinges and stoppers are either made by the village blacksmith or bought in the hardware shop.

The pataras are today made in the following process (Vol.II Pl.180 Figs. A to E & Pl.181 Figs. A, B, C).

(1) The sides are made in the necessary measurements by joining wooden planks. The planks are generally about \( \frac{1}{2} \)" thick and 5" to 6" broad, though sometimes planks vary in breadth depending on available waste-wood planks known as 'achnola'. Sometimes 'bia' wood is also used and 4" to make planks. They are 3" to 4"/to 5" in width. They are
always joined breadthwise and so are cut to the measurement of the breadth of each side (Vol.II Pl.180 Fig.A). They are joined by cross-nails (khila-sari). The carpenters refer to the front side, as 'darshan bhag' (eye-piece) as it has the main decorative features. The bottom and the front vertical sides are flat but the top or the lid is slightly curved. In this case, two curved battens (generally 2" thick and made by joining 3 pieces) (Vol.II Pl.180 Figs. B, E), are made and the planks are ranged and joined lengthwise on these two and nailed together. The lengthwise edges are rounded up in various ways by extra battens. The inside of the curve is filled by a shaped plank. The lid of a patara is generally in two pieces (Vol.II Pl.180 Fig. E), the narrower piece is fixed and carries the hinges and the broader piece above opens upward.

After these are made they are joined together by cross-nails. To the bottom of the patara are joined two wooden axle-rods (Vol.II Pl.181 Fig.B), with wheels (about 6" wide, 1" thick) and the cover pieces (Vol.II Pl.181 Fig.C) are fixed to hide them from the eye.

The pataras have generally some side shelves, trays and drawers made to fit into them; generally to contain jewellery and other miscellaneous articles. They
are fixed in (Vol.II Pl.181 Fig. C). Some 'pataras' have certain secret drawers with concealed locking devices or pegs (Vol.III Pl.69 c).

(2) After this structure is made it is now bound by flat or shaped iron strips. The strips on the front or 'darshan bhag' are shaped by the carpenter into a curved cross section by hammering them in a wooden die. The usual breadth of the strip is about \( \frac{1}{2} \)". The strips on the front side and the lid are covered over with tin sheets varnished yellow to look golden (Vol.II Pl.179 Fig.B). These are punched at the points they will take the nails.

The usual patterns of laying on these strips at present is illustrated (Vol.II Pl.182 Figs.A, B, C) (Vol.II Pl.183 Figs.A (a, b, c, d, e, f)).

In the 'darshan bhag' these days surface within the recticulation of the strips is covered by design insets (Vol.II Pl.183). So, on the wood surface a grid pattern is drawn and the designed insets are nailed first. The designed insets are today, die stamped and tooled tin sheets. The strips are then fitted on to frame these. The sides, however, are covered by thin sheets of aluminium, often varnished with some colour, and the strips are
fitted on these. The strips on the sides are both flat and bare. The lid is fitted with tin covered strips; they go in strips breadth-wise. They carry a line of designed insets like in the 'darshan bhag' on the front rim (Vol.II Pl.183 Fig. A (a)).

The designed insets are of various kinds:

(1) The insets that go in the central patara of the 'darshan bhag' (Vol.II Pl.183 Fig. A (c)) are generally stamped with die[^35] and carry animal, bird or other motifs. They also carry punched or tooled borders.

(2) The insets that go between the strips on the front and round the corner to the sides framing this central portion carry punched decoration of various designs and so do the wheel covers (pavadi) (Vol.II Pl. 183 Fig. A (e, f)).

(3) Borders framing the central portion and the top edge of the 'darshan bhag' have tooled decoration. For this the carpenters use a variety of chisels (chhina takana) (Vol.II Pl.183 Fig. A (b, d)).

(4) A narrow grill-cut frieze is generally used to stress the top side on the 'darshan bhag'; often, it
carries a coloured metal foil behind to offset its design (Vol.II Pl.183 Fig. A (b)).

When this is done the hinges, handles, stoppers are fixed. These are not made by the carpenters; they buy these or commission these from the blacksmiths or hardware stores.

Specimens of old pataras that we come across in certain Kharak households have slightly different features. They are generally heavier in structure and larger in size. They are made by teakwood ("sag") or rosewood ("seesum"). The surface decoration is a little more elaborate in the sense that (1) their sides have more decoration, (2) their 'darshan bhag' has a definite rectangular mounting for the central court (Vol.II Pl.179 Fig. A), (3) their insets do not cover completely the wood surface, (4) and are generally die stamped or tooled in geometric or floral shapes (Vol.III Pl.68 b,c,d), (5) the strips were of heavier iron and inset units of brass, (6) the iron strips were not generally covered by brass sheets but edged with brass, or given relief with decorative brass washers round the nail heads, and (7) the decoration, for the above reasons, was more integrated and balanced. Other feature in the old pataras
are that the stoppers and the handles are often circular and the stopper rings are designed for a traditional flat-look (Vol.II Pl.179 Fig. A). The hinges tend, however, to be of iron.

There are certain differences in the decorative motifs used, as well as their method of fabrication.

The following motifs and patterns were used in old 'patara' (Vol.II Pl.179 Fig. A) (Vol.II Pl.184 Figs. A to J):

Motifs

(1) washers (daniya),
(2) star flower (tara-ful),
(3) five flower (panch ful),
(4) raised round flower (gola ful),
(5) large cowrie (moti kodi), and
(6) small washer (nano daniyo).

Patterns

(Vol.II Pl.179 Fig. A (a to g)) (Vol.II Pl.184 Fig. A(g,h,i,J))

(1) small cross grill on the front side of the lid;
(2) double or triple arches forming a cordlike
strip below the lid and above the central court;

(3) star-flowers laid out in rectangles of the central court;

(4) two sides flanking the central court having cowries surrounded by dot borders;

(5) lower side also having cowries surrounded by dot borders;

(6) large lozenges on two sides of the 'patara';

(7) lozenge patterns also found on two axle beams;

(8) wheels of the 'patara' being covered by a semi-circular coverings having cross grills and dots.

The old 'pataras' have also more elaborate compartments or chambers (Vol.III Pl.69 c).

The carpenters making the 'patara' all use hand implements. Though sawing is today done by a band or circular saw at the saw-mill, all further processes are manual, be it planing, shaping, joining or nailing or
decorating. A list of tools are as under (Vol.II Pl.185 Fig. B):

(1) vice (beda); (2) hammer (nani hathodi); drill 3 and 4 (shardi); (5) compas; (6) nail puller (jambur); (7) right-angle (katkhuno); (8) plane (randho); (9) big hammer (moti hathodi); (10) adze (vanslo); (11) chisel (farsi); (12) saw (karvat); (13) mallet (gotilo).

Other tools which are used for taking measurement, cutting iron strips, yellow tin sheets, punching and stamping are as under:

anvil 1,2,5 (eran); 3. right-angle (katkhuno); 4. wooden stencils (pavadi, farmo); chisels 6,7,11 to 15 (different chhina takana); 7. embossing tools (kayada-kayani); 16. punch, 17. square embossing tool (javala); 18. shears (kapani); 19. ruler (hath-pati); and they can be seen in (Vol.II Pl.185 Fig. A).

The processes of use are common knowledge, however, are described at length in the Census Monograph 'Patara Making at Bhavnagar', 1966.
The carpenters of Mahuva, Bhavnagar are the main suppliers of 'pataras' to the Kharaks in their region. They also supply 'pataras' to all the other peasant communities. Though, in earlier days (about 75 years ago), the higher caste groups also bought 'pataras', they no more do so. Outside this region there are other centres where similar fabrication exists like Botad in Bhavnagar district, Limbadi in Amreli district. Here too their main customers are the peasant communities. Of late, under the encouragement of handicrafts emporia, the patara makers are making specially designed pieces for tourist sale. They are generally small-sized objects for various urban functions. These items are as under:

(1) small 'patara' for keeping wine bottles;
(2) small 'patara' for keeping jewellery;
(3) low stool (bajoth) (Vol.III Pl.69 a);
(4) cigarette-case; and a flower pot
(5) casket for keeping snuff, betelnuts (Vol. III Pl.68 a);
(6) small bullock-cart model.

The carpenters who make these seem to be well-provided with work. Then traditional objects are very reasonably priced. Their non-traditional objects, being
special, have fancy prices. Their main sustenance, however, comes from the traditional peasant demands.

Lathe-turned and Lacquered Objects

The lathe-turned and lacquered objects used by the Kharak are not many. There is hardly any normal furniture item in the Kharak household except the child's cradle that is turned and lacquered. Certain items like the cots or stools or 'bajoths', have turned legs but the Kharaks do not use any of these in the lacquered variety (though the higher castes do). The other lathe items in a Kharak household are small functional items: knee-prop (dhimhan), rolling board (chakalo) and rolling pins (velans), (Vol.III P1.69 d,e), churning rod (ravaiyo), mortar and pestle for wet grinding (kharaniyo-ane-desto) (Vol.III P1.70 a), husking pestle (sanbelun) (Vol.III P1.70 b), or ritual items like (Vol.III P1.70 c, d); small cradle (nanun-ghodiyun offered to a shrine); humming top (bepaiyo used in haveli) (Vol.III P1.70 e), kumkum pot (kankavati), manek-stambh (Vol.III P1.70 f) or toys; small cradle (nanun-ghodiyun); small cot (nano-khatalo) (Vol.III P1.70 a), hand-mill (nani-ghanti) (Vol.III P1.70 e), pots (hel-beda), tops (bhamarda), bugle (bingal), railway-train, telephone,
rocket and motor. The lathe-workers make certain items for the visitors, tourists and pilgrims to take away as souvenir; these are lathe-turned and lacquered fruits or dry fruits. These are not generally bought by the peasant communities.

The items in demand among the Kharaks are also in demand among the other peasant communities. The lathe-workers who serve them are called 'sanghedas' and the lathe is called 'sangheda'. They are a branch of the 'Brahmakshatriya' community. They are to be found in Mahuva, Bhavnagar, in the Kharak region and other centres like Rajkot, Jamnagar and Junagadh in Saurashtra.

The process of turning and lacquering is as follows:

The wood used is generally mango (ambo) or 'dudhiyo' (guava). The basic turning is done on a hand operated (now changing into electrically operated) lathes (Vol.III Pl.71 a). But even in the new lathe the tooling is done with hand tools. When any shape is turned to the required specification, it is then sand-papered and finished. If it is to be lacquered then it is put on the moving lathe and a stick of coloured lacquer.
is held against it; in the heat of the friction the lacquer distributes itself smoothly in bands (Vol. II Pl.136 Fig. A); after this, the object is left to turn of the lathe and the lacquered portion is polished with a dry agave (kevado) leaf dipped in groundnut oil; in heat of friction the lacquer takes its usual shine. Some demarcation lines are engraved on this with a lathe tool. The process is explained at length in "Transparent Lacquer Work of Sankheda", The Census of India, 1968.

Knee-Prop
(Vol.III Pl.71 b)

This is lathe-turned and lacquered in bands in red, green, yellow and violet. It is generally about 6" high, 3" across, is drum-shaped, with a rounded top and a narrow waist. When a man sits on the ground this goes under his right or left knee, according to his liking. Some are seen to use two. This makes squatting more comfortable. Kharaks say, carved knee-props (shaped like tortoise) were used in olden days, but no specimens of these could be located.

Recently, the knee-props are further embellished by tin-sheet overlays, like in 'pataras'. The designs are
generally flower shaped or lozenge shaped. A wooden lathe-turne
turned and lacquered reel (heeravatiyun) is no more made.

**Rolling Pin and Board**  
(Vol.III Pl.69 d)

The rolling pin that Kharaks use is simple, and sausage shaped in the middle and having two short handles on each side, as is generally used all over the country. The average length is about 15" and the middle part which slopes on both sides is about 2" thick. The rolling board of the Kharaks is neither lathe-turned nor lacquered; it is a rounded board of about 1' across and 1" thick which has two 1" thick cross battens nailed below to keep it raised from the floor.

**Churning Rod (Ravaiyo)**  
(Vol.III Pl.69 e)

The churning rod (ravaiyo) is a long stick of about 1" thickness and about 18" long which is lathe-turned and the churn hub, about 3" in breadth and about 1½" in thickness, is either directly tooled into a star-like shape, or turned and tooled. In use, this rod goes through a circular lid that rests on the churn pot. There are big-sized churning rods in certain houses where many heads of cattle are kept (about 6' high). These are hung from the
roof and the churning is done by two persons. Churning rods are not lacquered.

**Cradle (Ghodiyun)**

The cradle used by the Kharaks is a colourful item; all its parts are turned and lacquered. It has generally a long round beam (about 50" long and 2" in diameter) supported on two sides on splayed stands (Vol. III Pl.71 C). The stands themselves are made out of four round pieces; a vertical piece is about 15" long and 4" in diameter, which again is supported on two standing legs about 24" long and about 2½" in diameter. The joining is done (Vol.II Pl.186 Fig. D) by inserting rectangular tenons (sal) into suitable mortises and securing by pins (nowadays nails) for strength. The crossbar can be dismantled from the legs for easy carriage. From this structure hangs the cloth cradle (thick white cotton cloth lined outside by printed or quilted or embroidered material) from two crossbars of lacquered wood which is hung from two side grooves of the cross beam. Occasionally rings are fitted on the beam and an arched hook is used instead of lacquered sticks and cord (Vol.III Pl.71 C).

All the wood-work is turned, smoothed and lacquered.
in broad bands of red, green and yellow. The ends are generally rounded. Most cradles do not have any additional embellishment, though a cradle maker may add some (as described below) for any interested buyer.

(a) Certain turned bird forms (about 5" in length) representing the parrot or peacock are nailed loosely on the vertical supports; they are lacquered appropriately in gay colours — green, red, blue.

(b) Jhumar (or free mobile) is a wooden decoration resembling a tassel (Vol.II Pl.186 Fig. C) is sometimes hung from the crossbar; the disk is lacquered in one colour (red, blue or green) and small round pieces that are hooked from them in contrasting colours (red, green, violet, orange, etc.); these catch the eye of the baby in the cradle. Formerly, bird forms also featured in these 'jhumars'.

Kankavati
(Vol.II Pl.186 Fig.B)

Kankavati is generally a tallish wooden cup with a bars and rounded lid with a central knob. It is generally about 1½" across and 3½" high (with lid). It is always lacquered red with a touch of green on the top knob and
in the curvature between the base and the cup. It is used to keep 'kumkum' or 'gulal' by Kharak women. Certain other specimens had a more elongated shape; the cup resembling a tall wine-cup and the lid peaked up.

The lathe-turners also make an open stool for the water pot (Vol.III Pl.71 d, e) which is neither turned nor lacquered and is called 'varamasi'. Besides this, they make simple low stool (bajoth) for ceremonial purpose (Vol.III Pl.71 f).

**EARTHEWARE ITEMS USED BY THE KHARAKS**

The Kharaks (and other peasant communities) still use certain earthenware items in their household (Vol.III Pl.72 a), while, in the other castes all such items, except the water-pot, are being replaced by metalware. The ritual items, however, continue. All these items are made by potters of the Kumbhar community, who are found in both village and town. They keep busy through non-monsoon months of the year; and seem to be well-served with custom. The items they make are:

(1) **Water pots** (Vol.II Pl.187 Figs. A, B)

larger about 20" across called 'golo'
smaller about 15" across called 'matalun' made on the wheel and paddled and finished and decorated.

(2) Churning pot (Vol. II Pl. 187 Fig. C) about 35" across, called 'goli' made on the wheel and paddled.

(3) Kneading dish (Vol. II Pl. 187 Figs. D, E) about 15" across, called 'katharot' made on the wheel.

(4) Plates (Vol. II Pl. 187 Fig. F) roasting plate about 12" across called 'tavadi' and lids of various sizes called 'dhakana' made on the wheel.

The above listed items are red or brown in colour.

The potter also makes the following items of blackwares:

(1) Water pot (Vol. II Pl. 188 Fig. A) large about 25" across called 'matalun'.

(2) Large churning pot (Vol. II Pl. 188 Fig. B) about 30" across called 'goli'.
(3) Small churning pot (Vol. II Pl. 188 Fig. C) about 15" across called 'degadi'.

(4) Plates (Vol. II Pl. 187 Fig. F) roasting plate about 12" across called 'tavadi'.

The above listed items are made in the same way as the red items.

All the above items are of daily use. There are some items used on special occasions like:

(1) bowls (Vol. II Pl. 189 Fig. A) of various sizes to offer food to the deity on the new year's day called 'shakora';

(2) simple lamps (Vol. II Pl. 189 Fig. B) average size 4" across, used with oil and wick for Diwali illumination called 'kodiya';

(3) 'garba' pots (Vol. II Pl. 189 Fig. C) average size about 12" across, marked with holes called 'garba' with lamp inside;

(4) 'chauri' pots (Vol. II Pl. 189 Fig. D) stacked one on top of another on the four corners of a square where 'chauri'
ceremony is held;

(5) 'ma-matalum' (Vol.II Pl. 189 Fig. F) about 30" across in which sweets, dry fruits, etc. accompany a bride to the groom's house;

(6) 'doni' (Vol.II Pl. 189 Fig. E) small black pot about 12" across.55

The potters make these all with locally available clay selected by them for the necessary plasticity colour etc. This clay is sieved, silted and kneaded with dung, ash and sand,56 and made into balls (Vol.III Pl.72 b).

The pottery is done on a ground wheel (Vol.III Pl.72 c) moved by a staff and some of the pots are further paddled (water pots,'churning pot','chauri pots', 'ma-matalun') into proper shape, especially at the bottom where it is cut off from the wheel and the top where its shoulders are flattened (Vol.III Pl.72 d). The paddling clubs are of various sizes and shapes (Vol.III Pl.73 a). When the pots dry, they are washed over with yellow clay slip (pili mati) if they are fired red or ochre clay (dholi mati) if they are fired brown; for blackware they coat the pot with grey clay found locally and smoke
it while firing (Vol. III Pl. 73 f). All pots needing smooth surface are given a coat of oil when dry and finished by burnishing with a string of seeds of 'kachida' (Vol. III Pl. 73 b). Water pots have slip decoration on them; generally the motifs are in black, with white dots at the edges (Vol. III Pl. 73 c, d); the motifs are repeated in a row, forming patterns on the upper parts of water pots. These patterns are as under (Vol. II Pl. 190 Figs. A to H):

(1) Leaf pattern (vel),
(2) Peacock pattern (mor bhat),
(3) Flower pattern (ful bhat),
(4) Duck pattern (batak bhat),
(5) Wild creeper (dhonk vel),
(6) Crane pattern (bagala bhat),
(7) Swan pattern (hans bhat), and
(8) Flying crane pattern (udata bagala).

There are hardly any other pots used by the peasants in the region which have slip decoration. The 'chauri' pots, however, have over painted decoration; the pots are fired plain red; later they are coated with whiting and decorated (Vol. II Pl. 189 Fig. D), in Indian red colour. Sometimes you find them using other colours like soda-ash blue etc., of late.
Formerly, the potters used to make building brick and simple curved roof tiles (naliya). They have lost their brick-making industry to the new entrepreneurs (encouraged by Government in the area of small scale industries. They still make some roof tiles but the traditional roof tiles are going out of vogue and are being replaced by machine-made tiles that come from Mangalore and similar centres in the South.

Forged Iron Objects

Kharaks use two kinds of forged iron objects - (1) farm implements, tools, (2) household ware. Not all these are made by the village blacksmith; the heavier implements and household ware are made in towns in larger smithies. The blacksmiths come from the 'Luhar' caste and their working set-up in the village is fairly simple - a forge blown by hand bellows (Vol.II Pl.191 Fig. A); anvil, hammers, cutting chesels, points and punches, tongs, shears, rails and other sundry rings and accessories (generally picked off from an old machine yard or disposal shops) *(Vol.II Pl.191 Fig. B & Pl. 192 Figs. C to I)*.

Among the farm tools and implements, the simple items like sickle (dataratun), crow-bar (kosha), turf-
cutting shovel (Pavado), axe-head (kodali), pick-axe (trikam) (Vol.II Pl.193 Figs. A to F) are made by village blacksmith. Plowshares, rakes, harrow, etc. which go into the large farming implements are also made by them. Shovels, trowels, etc. are no more made by blacksmiths, they are bought in hardware shops. Knives too come from special centres like Jamnagar, Kundla and Bhuj.

The kitchenware are generally made in the town smithies, partly because some of these items have a larger urban market. The usual items are rolling board about 12" across (chakalo) (Vol.II Pl.192 Figs.A, B), frying pans with ring handles (large 30" across 'tavo', small 12" across 'tavi' (Vol.III Pl.1.74 a, b), frying pan with a long handle (kadchhi) (Vol.III Pl.1.74 c), kitchen tongs (sansi and chipio), kitchen paddle (tavetho) and various other items that professional cooks use. 61

Apart from these they also make small troughs (deep ones called 'bakadis', shallow ones called 'tagara) to carry various things including clay or mud or sand; mortar and pestle (dasto, kharaniyo) and measures (of different capacities called 'pali', 'savapali', 'gadiyun' etc.) as shown in (Vol.III Pl.1.74 d, e). These objects are not to distinctive in either shape or craftsmanship; the
item of some speciality is the lamp frame (jamarakh divado) used after weddings.

'Jamarakh divado' (Vol. III Pl. 75 a) vary in size but the average measurement is about 18" x 14" and is made of iron strips rivetted together in some kind of reticulation. To this are added some fillers looking like doll (dhingali) or simple geometric units like crosses, lozenges, etc. Sometimes strips have holes punched in them and coloured metal foil is applied to show through them. The frame has a hook on the top and the lamp at bottom, joined to the middle strap. People say that in former days such 'divada' were made in brass (in Sihar) though no such examples could be traced. These days a new form of this has come into use (made by 'sanghedia'); it uses a tin sheet on which linear motifs are punched and in-between spaces painted with dyes; the lamp too is made of the same material (Vol. III Pl. 75 b, c).

Farming Implements

Khāraks and other peasant communities used naturally various kinds of farming implements which are still made between the carpenter (suthar) and the blacksmith (lutar) in village or town. Today, they are moving
to towns in search of larger business. The implements are generally made by the 'suthar'; they get the suitable iron components from the blacksmith. These 'suthars' are different from those that make the carts and chests; their workmanship is more rough and ready and functional, not decorative. They also make the door and window frames and the timber work of the roof of Kharak houses.

The implements that a Kharak uses (Vol.II Pl.194 & Pl.195 Figs. A, B, C) are as under: (1) plough (hal), (2) harrow (rapato), (3) seedbarrow or plough (Vol.III Pl.75 d) drill (dantal), (4) broad flat beams (pat).

As can be seen there is nothing very special about these implements but some of the items like the plough are rather elegant in shape.

The village carpenter also makes simple cots (khatala) and small stools (machis) for the Kharak peasants, their sister communities and herding communities of the region.

Wooden Cot (khatalo)
(Vol. III Pl. 75 e)

It has a rectangular frame made with four corner-posts and four lateral beams, rectangular in section which
are tenoned to those posts. While the mortises of the shorter beams are generally cut in higher than those of longer beams. The rectangular frame is woven across with thick twisted cotton cord called 'vahan'. The usual measurements of the cot are as under:

- Length 5'-6", height 1'-6"
- lateral side beams - width 3", length 5'-2"
- short beams - width 3", length 2'-6"

**Low Stool (machi)**
(Vol. III Pl. 76 a)

It consists of four corner-posts which are rectangular in sections. While four beams are circular in shape and they are tenoned to those four corner-posts to make a square-frame. Coconut fibres (kathi) are woven across the frame.

**BRASS AND COPPERWARES**

The Kharak household uses a number of brass and copperware items, as do other communities. The richer they become, the metal items tend to replace the earthenware and wooden items; as for instance, many Kharaks use today a brass 'handa' (instead of 'ma-matalum') to carry food stuffs with the bride, a brass 'katharot' instead of a earthen one as the kneading dish and a brass churn pot.
(gagar, goli) instead of the earthenware one.

The objects normally used by the Kharaks (Vol. III Pl. 76 b, c, d) are:

(1) pots (big ones called 'ghada', small ones 'handa'),
(2) drinking pots (lota, kalasa),
(3) drinking bowls (tansali),
(4) eating plates (thali, some side turning in, some out),
(5) kneading dish (katharot),
(6) measuring spoons of various sizes (pali, savapali),
(7) bells and belts for cattle (ghantadi-ane-pata), and
(8) small pot (degadi) (Vol. III Pl. 76 e & Pl. 77 a, b).

These are made either in brass or copper; copper is getting rarer these days. A variety of pots of big size (Vol. II Pl. 196 Fig. A) known as 'bhadarvo' is not used by the Kharaks but other communities like Kathis, or Vanias. These items are, even today, hand-made. Some articles, however, are made with the help of machines.
These are:

1. large plates used for making sweets in (khumcha),
2. lid to cover the water pots (buzara),
3. serving bowls (vatka),
4. cups and saucers (vataka rakabi),
5. round or square boxes (daba),
6. cooking pans of various sizes (tapei),
7. ring to rest water pot on (kantha),
8. tiffin carriers (tiffin),
9. other accessories like rings (kada), stoppers (ala-draf), hinges (mijagara), etc.

They are made in factories by machine pressing or mechanical founding and assembling. Sometimes the big pots are made with sections pressed by a machine but joined and soldered by hand.

Certain copper items (Vol.II Pl.196 Figs.B, C, D) like 'tarbana' (a dish), 'lota' (ritual water pot), 'achamani' (ritual spoon) are used exclusively by Brahmin priests, but they are found in most of the houses.

The brass and copperware used by the Kharaks
comes from Sihor and are made by people of the Kansara caste. There are factories in Sihor today for rolling metal sheets. The Sihor metal industry apparently is of about 150 years standing.

Most of these are made by hand with very simple tools in modest workshops (Vol.III Pl.77 c, d); some are made in factories owned by Vanias or Kansaras (though the workmen are Kansara). The process of fabrication differs from item to item.

Some of the broad containers and bowls are made entirely by the hammer on a support or in a mould (Vol.II Pl.197 Figs. A to G). Some are made by beating sheets and shaping and joining them (Vol.II Pl.197 Figs. H,I,J,K). The joining is usually done by cutting square cogs on two sides of the sheets and interlocking them after which they are hammered and soldered. Most of the hand-made items have a hammered finish; the fabricated pot or bowl is hammered closely all over with a dotted texture. The sound of this hammerings marks out the metalsmith's workshop. The machine made objects generally do not have the hammered finish, they are buffed and polished. The fabrication of metal vessels is described at length in 'The Brass and Copperwares at Sihor' in the Census Monograph, 1969.
Kharaks use locally made brooms, carrying rings, and baskets: the former two are made by Vagharis and the latter by Vanjas. They are these days located in towns, as their low-priced products have a larger market there.

The brooms that the Kharaks use rather crudely designed and tough compared to brooms current in other parts of the country. The Vagharis make them out of date-palm (khajuri), fronds (branch with leaf). They buy these from the farm labourers, green and dry them. The dry fronds are trimmed to size and soaked in water before the broom is made. The trimmed fronds are about 24" long. The cord with which the brooms are tied are also made of date-palm leaves while green: they join leaf to leaf, twist them between their toes and fingers. The cords they make are about 20' long and these are kept wound on a stick. The process of making the broom is simple; first five fronds are taken together, then another six are arranged round them and they are tied about 4" from the end firmly. After this the short ends are turned round to form a knob and tied again on the body. Below these they are tied twice.
The fronds that fan out from these are combed heavily by an instrument they fashion themselves with burlap-sewing needles (Vol.II PI.198 Fig. F). In the end both leaves and stem come to be thin and pliant.

The carrying ring (or indhoni) that the Vaghars make, put into use hay (usually rice straw) that they collect from the bazar (from grocers and cutlery and crockery stores where they come out of packings) and locally grown 'mush' grass that they buy from farm labourers. The size of these rings are about 6" across and the side about 1½" thick. The process starts with changing the 'mush' grass stems (really these are the central seed stems) into soft fibre; they are rubbed on the ground to get the seeds out (Vol.III PI.78 b); then damped and pounded by a club. A loose bunch of hay is arranged into a ring shape of the desired size and they are bound by this fibre (Vol.III PI.78 c). The binding has a speciality; the binding fibre loops around a cord of fibre on the top and the bottom, every time it goes round and so the finished ring has a neat ridge on the top and the bottom, which stresses its shape and helps it to fit the head and the pot (Vol.II PI.199 Figs. A to E). Often this ring is
again tied over with coloured rag inserts (Vol.III Pl.78 d).

A type of large ring to go below the churn pot is made by a similar process: it is generally about 9" across and has 2" sides (Vol. II Pl.199 Fig. F). The Vagharis do all the cutting by the sickle.

The baskets are made by 'Vanjas' who again are these days found mostly in towns (Bhavnagar). They are reported to be immigrants from Rajasthan and traditionally bamboo-cutters ('bans phodia'). The bambooes they use come from the jungles of south or middle Gujarat, and the Vanjas buy it from the timber merchants. The baskets that Kharak use are in three or four sizes, large (about 36" across) used for carrying groundnuts, etc., medium about 14" across) for carrying fruits, lemons and other stuff, and a flatish tray (about 6" across) to carry flowers (which children also play with).

The bambooes are generally 12 to 18 feet long and 3" to 5" thick. They are split first by the workers with their splitting knife (Vol.III Pl.79 a), into two, four, eight, sixteen in that order depending on the thickness of baskets. Then the pieces are split into outer and inner sections (the outer section carries the smooth outer surface). The inner section is made into chips.
(payas) of about 1' or 3/4' breadth to serve as the supporting frame and the other section made into chips (tari) of about 1/6" breadth. The usual process is to cut 'paya' chips to the required length and put 10 of them crossing one over the other to make a radiating circle (Vol.III Pl. 79 b); then 'tari' strips are laced alternately through these. At the bottom the lacing is done with two strips together for strength (Vol.III Pl.79 C) and the lacing in the body is done with single strip. The strips is continued in lacing process by adjusting the weaving lengths. The top of the basket about 4" from the rim also has lacing with double strips. When this is complete the 'paya' strips are bent over and folded and inserted back into the lacing to make a clean edge. Sometimes the large baskets made to carry farm produce or clay etc., are strengthened outside with crossed iron strips (which are normally used for bale-bands).

**Bullock cart (gadun or gadi)**

All Kharak peasants, and for that matter all the peasants of the region, use bullock carts whose structure and embellishments made them one of their prized possessions. At today's prices a bullock cart can cost anything between Rs.1,500 and Rs.5,000, depending on the
wood used and the workmanship involved. Each peasant house has at least one cart; the richer peasants may have two or more.

These bullock carts are made for the Kharaks (and other peasants) by the Suthars (the carpenters) who also made their 'pataras' (chests). Only in the case of the bullock cart certain essential parts are made by the blacksmiths (Luhars) to specification. The Suthars and Luhars are found in Valukad, Borada, Datha, Ranavav villages and in Mahuva, Talaja and Bhavnagar towns.

The construction of the cart is simple; it is not dissimilar to the construction of wooden or bamboo carts of the other parts of the country; the main specialities are in the details. In the making of these carts the commonly used woods are teak (sag), 'sajad', 'kher', 'kati', and 'babul', in rare cases rosewood (seesam). In addition to these forged iron strips, brass (or imitation brass) sheets and shaped wood panels are used for surface reinforcement and decoration. Of late, the cored sides of the front of the cart are often made by plaited iron strips (which come out of bale-bands). In all carts the yoke beam (Vol.II Pl.200 Figs. A, B) is always made out of teak, this having to take better finish for functional and other reasons. The other parts like bottom shafts, the
axle beam, the sides of the cart and other constructional
details are usually made today out of teak or 'sajad'
wood. If 'seesam' (rosewood) is used, especially in
those carts made for the richer Kharsaks, is generally to
make the main shafts and the sides. The wheels are general­
ly made of 'kher', 'kati', or 'babul' woods, by the Luhars
who also fit it with the metal parts.

The fabrication of the cart is more or less in the
following manner:

(1) The sides are made in the first instance.
The cart generally has three wooden sides,
two lateral and one back. The lateral sides
(Vol.II Pl.201 Figs. B) are generally 5½' to
6' long and about 1½' to 2' high. The thick­
ness varies in the various parts from 1½" to
2".

(2) The main body (Vol.II Pl.201 Figs. B(q)) of
the lateral side is made by joining four or five planks cut to size and planed in
the same manner as the 'pataras'. To this,
are joined on both sides slightly heavier planks (Vol.II Pl.201 Fig.B (v)), level with
the others inside, and projecting slightly
On the outside, like side frames. These pieces are shaped to have a projection on the top (Vol.II Pl.201 Fig. B (b)\(^1\)) and at the bottom (Vol.II Pl.201 Fig. B (b)\(^2\)). The top ones are rounded and the bottom ones end with a batten framing the lower side (Vol.II Pl.201 Fig. B (c)), another batten frames the top side (Vol.II Pl.201 Fig. B (d)). The side planks and the battens are generally 1" thick and 3" to 4" broad respectively.

The wood work is then reinforced inside by a rectilinear grill of iron strips nailed on (Vol.II Pl. 201 Fig. A); generally the vertical strips cover the joints of planks. The outside is decorated with overlays (Vol.II Pl. 201 Fig. B). Two iron strips of about 1" breadth (and slightly sloped at the edges) are nailed along the two edges of the battens (Vol.II Pl.202 Fig. A (c)) and on the top batten, a brass (or imitation brass) metal strip, with a punched ornament (chumki bhat), is nailed in the space between these (Vol.II Pl.202 Fig. A (d)). When this is done, inbetween (framed) space is covered by wooden cutouts in the pillar form in two variations (Vol.II Pl.202 Fig. A (e, f)). The left-out space between these when finished resemble, to some extent 'beetle' and 'doll'
shapes and so are referred to as 'bhamari' and 'dhingli'. When these are fixed, a vertical iron strip, about 2\(\frac{1}{2}\)" broad is fixed in their middle along the height of the cut-outs (Vol.II Pl.202 Fig. A (g)). Over this another metal strip covered with brass (or imitation brass) sheet is nailed on, the fringe have some tooled decoration (Vol. II Pl.202 Fig. B (g, h)) (Vol.III Pl.80 d). After this, in the in-between space a brass (or imitation brass) tube of about 1/2" to 3/4" diameter (sheet shaped over an iron rod) is fixed into holes of the side battens. Then, to finish, every alternate compartment has a brass ring attached (Vol.III Pl. 80 a).

The back side (Vol.II Pl.201 Fig. E) is simpler. It is generally 3\(\frac{1}{2}\)' broad and 1\(\frac{1}{2}\)' to 2' high; it is also made by joining planks of 1\(\frac{1}{2}\)" thickness. These two are reinforced by an iron grill inside and outside, the outside strips are generally covered as described above by brass (or imitation brass) sheets. The outside carries two brass or iron rings and is generally slide into built grooves when the cart is assembled (Vol.II Pl.201 Fig. E (a)).

After these the floor pieces are made. The floor is fabricated in two pieces with planks joined cross-wise.
The main rectangular piece (taliyun) is 4½" by 3½" and about 6" to 8" thick and this is reinforced by plain iron grill (about 5" to 6" apart) on both sides (Vol.II Pl.201 Fig. C). The other part which is cup-shaped in outline (Vol.II Pl.201 Fig. D) is also made similarly, with similar reinforcement. It is generally 1½" broad at the wide and 15" at the narrow end. The outer edges are covered with iron strips covered with brass (or imitation brass) sheet.

These are then fixed together to form the cart body. They are framed on two sides by sturdy battens which are overlaid with iron strips covered by brass (or imitation brass) sheet.

When this is done the shafts are put together. There are two main shafts (udh) 14' long and 5" to 6" high and 2½" or 2" thick at the largest section. They taper somewhat towards the front where they are joined together by nails, generally three in number (Vol.II Pl.201 Fig. G). They are joined at an angle of (15° to 20°). These are joined together and reinforced by six cross battens (maeada) of about 5' from the front point (Vol.II Pl.201 Fig. F (a)). Between the main shafts, and over these, are fixed two short front-shafts (gal vansada) about 5' long and about 4" x 2" by section
... (Vol.II Pl.201 Fig. H (a)). These are all nailed strongly together. Below these a short beam (vel) 4' long and 3" x 3" by section is fixed in the middle about a 1' inside from the front end (Vol.II Pl.201 Fig. H (b)). To its front end is fixed a slanting beam (Utado) (Vol.II Pl.201 Fig.F) which lifts the shaft of the cart about 1' or more from the ground when it rests. Over this (almost in line with cross battens) are fixed six curved cross battens (malada) (Vol.II Pl.201 Fig. H (C)) (Vol.III Pl. 80 b). This completes the woodwork of the shaft. Then the main shafts are reinforced along their length on each side by two iron strips edge to edge. The 'gal vansada' is also reinforced by iron strip on top; so are the 'maladas'. The front of the shaft is bound with iron sheet to about 1' inside (Vol.II Pl.200 Fig. E). Then these are decorated (Vol.III Pl. 80 b, c) by overlays of brass (or imitation brass) sheet strips, and shaped elements. The sides of the main shafts carry such a strip with punched design in the middle; and they have small strips going across and binding them. The middle shafts and the curved battens also are covered similarly. The curved battens have nailed decoration on the sides; a brass (or imitation brass) band goes over the 'utado' and the shaft point; sometime nails are rammed in for decorative purposes.
Joining of the Shaft and the Body

The assembled body of the cart is then turned up and rested on vertical logs (Vol.III Pl.80 d). The shaft piece is then placed in position and it is first secured to the bottom of the cart with battens one in front and one behind. These hold the shafts in position and they are nailed to the floor of the cart.

Once the shaft is secured to the body, the axle beam comes over it. The axle beam is about 3½' long and about 12" x 12" by section. It carries at the bottom side an angular groove about 3" broad and 2½" deep to hold the axle rod. The axle beam has cut grooves in places where they come to hold the shafts and gets position over them (Vol.II Pl.201 Fig. I (a)).

The axle beam is secured to the bottom by fixing large and heavy nails through the cart floor (nails are about 1' long). These nails are heated and they are hammered from the upper side of the cart floor and go down piercing the axle beam. Later on the lower parts of these nails are bent around the axle rod, which hold it firm (Vol.II Pl.201 Fig. I (a)).

When this is done the iron axle rod about 6' and 6" long is fixed (Vol.II Pl.201 Fig. I). The usual diameter
of the axle rod is about 2".

Two tool-boxes are fitted between those two long shafts under the cart floor - the front one is smaller in size than the second which is on the back side (Vol.II Pl. 200 Figs. D, F) (Vol.III Pl.80 e).

The Wheels

The wheels, as already mentioned, are made by the Luhar. The wheels are usually 48" in diameter. Sometimes they are slightly smaller. They have a central hub which is 12" across at the broadest. Twelve spokes of about 12" revealed length radiate from them. On these spokes are joined the wheel sections, generally 6" in breadth. Over this comes the iron ring that binds it (Vol.III Pl.81 a).

The central hub is fashioned from a log of about 20" long and 15" in diameter (Vol.II Pl.200 Figs. G, H). It is first hacked into shape and then turned on the lathe in the desired shape and dimensions. The finished hub is 12" in diameter in the middle and about 8" in diameter at the end. Its usual length is 15" (Vol.II Pl.200 Fig. J). Then the wheel-wright finds out its central line and marks it, plans the 12 holes along that line that will hold the spoke. The usual dimensions of the hole at 1½" x 1½".
After this the central hole to hold the axle bar is drilled (Vol.II Pl.200 Fig. K). In this hole a steel pipe is fixed in and its sides are metal bound (iron ring covered with brass sheet, often decorated - Vol.III Pl.80 a). The spokes are fashioned out of logs round or square, of about 3" across and 20" to 15" long; of the 12 spokes, 6 are long enough to go through the breadth of the wheel to the rim and 6 are shorter, going only to a depth of an inch or two. When planed and chiseled and finished the spokes are shaped (Vol.II Pl.200 Figs. L, N). After the spokes are ready the wheel is assembled. Each wheel section is generally 6" broad and 2½" thick. The wheel consists of 6 sections which are joined to the spokes and to each other as shown in (Vol. II Pl.200 Figs. M, N).

Once the wheel is ready it is bound by an iron ring, which is beaten on it and welded. Some wheels carry washer and nail ornaments on the sides (Vol.III Pl.81 a).

The cart body, already fitted on the shaft, is now turned to the right position on supports and the wheels are fitted on. Once this is done, the yoke beam is fashioned.

The yoke beam is generally made from teak wood and shaped in the way shown in (Vol.II Pl.200 Figs.A, B).
It is about 4' long and variable in section; as thick as 9 in the middle where it goes over the end of the shaft and about 4' at the ends. The yoke beam is generally carefully finished, and smoothened to avoid discomfort to the draft animals. It is usually tied over the shaft end by rope over a turned and lacquered pin (Vol. II Pl. 200 Fig. C), which keeps the yoke beam in place and holds the load ropes when the cart is heavily loaded.

The complete cart is an eye-ful, both in shape and ornament (Vol. II Pl. 203 Fig. A) (Vol. III Pl. 81 b, c). Some specimens of other carts still existing show that, at one time, the carts were more elegant in shape and had carved ornament, that its structure was slightly different, especially in the alignment of wheels (which were on separate supports) and the use of an elaborate wheel guard (Vol. II Pl. 203 Fig. B) (Vol. III Pl. 82 a, b, c). They also had iron bands and brass and copper overlays. They are no more made now. The new kind of cart is still a beautiful piece of craftsmanship combining ruggedness with elegance, and small models of these are made today for tourist buyers.

The carts are bought by each peasant in summertime; they are ordered in wintertime. They are put into use after a small ritual. Carts are used during social
functions to carry marriage parties etc.; they are also used to carry goods. Kharaks keep their carts well, almost as an affluent man will keep his Rolls Royce; well-oiled and cleaned and trim; in the rainy season it is usual for them to take the wheels off and to hang the body from the ceiling.

The manufacture of the 'pataras' and the carts have to a certain extent kept the wood-workers' crafts alive and in good shape. Although the new woodworker does not do carved decoration, his handling of the structure and the metal overlays shows considerable craftsmanship and aesthetic judgment. This technique can have various other functional applications if extended; or if old functions (like door-making) are revived.

Memorial Stones

Some Kharak villages have memorial stones like other peasant villages in Saurashtra; but their presence and variety is small. Normally, there are five varieties of memorial stones found in Saurashtra.

1. Shurapura (hero-stone) erected in memory of people who died fighting with enemies or bandits (Vol. II Pl. 204 Fig. A). Such stones are numerous in village where the warlike
Kathis, Rajput, Garasia live. Such stones are made in the native villages. Occasionally the hero is commemorated by a small uncarved stone at the site of his fight and this is called 'Thesha'.

2. Shurdhan is stone erected in memory of people who met untimely death by accident or drowning or snake bite, or during building or digging. These are supposed to appease their suppressed spirit (Vol.III Pl.83 a) (Vol.II Pl.204 Fig. E).

3. A sati-stone is erected in memory of the wife who has immolated herself on same pyre of her dead husband. 'Sati' being non-existent it is hardly erected these days. (Vol.III Pl.83 b).

4. Animal stones are erected in the memory of brave animals like a horse, camel, or dog that may have saved, or stood by, their masters, or if such animals were victims of human error of judgment (Vol.II Pl.204 (Fig. D).

5. A Sadhu stone erected in memory of a holy man, showing a seated image (Vol.II Pl.204 Fig.F).
Apart from these, there are stone deeds (Khambhi), snake stones (Sharmali & Dada), and stones put up to insult people (Gadhede Gal).

Of these many categories most of Kharak stones are of the second kind; Kharaks not being very warlike, hero-stones are rare in the villages. One Sati stone has been located in the region but that is a very old one.

These stones are quite similar to those of Koli, Kanbi, Ayar, Pancholi (their sister communities), However, there are memorial stones of Kharaks found in the following villages. (These memorial stones were erected in former days. The Kharaks at present do not much favour the custom).

(a) Twelve memorial stones at Mahuva town,
(b) Seven memorial stones at Pithalpur village,
(c) Nine memorial stones at Datha village,
(d) Fifteen memorial stones at Bhumbhali village,
(e) One memorial stone at Trapaja village, and
(f) One memorial stone at Tansa village.

The armed rider motif is the most common one among
all the castes. Even stones commemorating people who have died of snake bite, scorpion bite or drowning carry the motif of conventionalised armed rider.

Stones

Generally, field stone (belun or bela), sand-stone and gray stone (Rajulan-no-patthar) are used for carving of memorial stones. These stones are available at the timber merchant's shop where stones and tiles are sold with different kinds of timber. Occasionally, the carver goes to quarries and selects his stones. There are small quarries at Neswad, Akhataria, Dewalia and Nana Gadhada villages, in Mahuva taluka.

Stone-Carver

There are no professional stone carvers at present in the region. Generally, the masons who build houses also carve memorial stones. Today, Kharaks commission Lakha Vira of Koli caste who lives in Katpar village near Mahuva town to carve memorial stones. Lakha Vira is a mason.

Tools

Big chisel, small chisel, point, hammer, marking of chalk.
The stone-carver first selects a rectangular slab (approximately 3' long, 2' wide and 5" thick). Then he points it into a clear rectangular slab. Next, he shapes the top end into a triangle. After this he draws the image with a chalk.

He employs a point to carve out areas and chisel to smoothen out surfaces.

After the finishing main carving he adds details on the ground, specially in the upper triangle. They are in circular shapes generally indicative of sun and moon. (Vol.III Pl.83 a).

Finally, he engraves patterns like herringbone, lozenge scroll or chessboard on the raised border which edges the stone (Vol.III Pl.83 a). He also inscribes the person's name, date, place, circumstances of death on the horizontal band at base. The foot of the 'palia' of about 12", goes into the ground. The installation is done under the supervision of the priest and with a ritual dance by the 'bhuvo' (witch doctor), or by a member of the family. Generally, memorial stones are erected on the outskirts of villages facing the east (see Appendix IV, (Vol.III Pl. 83 c).
This survey of the manual skills and the craft environment of the Kharaks should help to bring out the following points:

(1) Kharaks, both men and women, take part in various activities that develop their manual and technical skills; as for instance, the men in rope and cord making, or the women in making Kothis and Kothalas.

(2) Even in activities where professional help is taken recourse to in a large way, as in the building of houses, Kharak men and women join in the work; as active agriculturists they do not fight shy of manual work of any kind.

(3) Kharaks still buy or commission various things of use, like blankets or chests or carts, from local craftsmen; they have not switched completely over to urban alternatives. They are not alone in this; other rural communities (especially peasants and herdsmen) do likewise; so various hand-crafts are still practised in the region.

(4) However, the craftsmen are not producing the
same kind of goods as they used to; there has been a change in the quality of the goods they produce for various reasons. The textile prints that the Kharaks use today are rather crude; screen printed goods from the city are taking over. The 'patara' and carts they buy now are no more as heavily crafted or elaborate as they used to be. Woods like 'seesam' and teak are expensive, brass even more so; therefore, they use more scrap-wood and substitute materials. Workmanship that involves greater precision and sensibility is also getting scare; there is little surface carving now; the joints are simple and are secured by nails. Nevertheless, even at what they are, the results are attractive.

(5) Not all the craftsmen are doing well in the changing economic set-up. The carpenters are but the blanket-weavers and printers are not, partly because the traditional demands are not enough to keep them busy the whole year and in the new economic set-up they cannot count on community support in the
lean months. So, only supplementary demands, be it from urban market, can help them.

(6) While such a tendency is seen in crafts like blanket-weaving; there is also a deterioration in the quality of the resulting products, as the urban specifications are not always as educated or sensitive as the rural ones.

(7) There is a tendency in certain crafts towards the use of mechanical equipments and production methods, especially in the fabrication of metal items. While these are often time and effort saving, they tend to change the image and finish of the objects. The utensil shapes, now, change in response to the demand of a larger market; also their hand-tooled finishes are becoming rarer.

(8) The image and finish that result from hand-fabrication have their own speciality, whether it's be in a many-staged process like utensil making or a simpler one like broom making. A comparison of the crudest village
broom to the city varieties will bear this out.

(9) Kharaks and similar communities living within a craft environment derive some refinement from this in both their nature skills and intelligence; in return responsive consumers like the Kharak peasants make this environment livelier than a passive urban market does.