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BASKET INDUSTRY
IN
UTTAR PRADESH
with special reference to
ALLAHABAD

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CENSUS OF INDIA 1961

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FOREWORD

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

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

An early opportunity was therefore taken in February 1960 to suggest to State Census Superintendents, that the Census provided a unique opportunity for conducting and documenting a survey of this kind. As such a survey was quite outside the usual terms of reference of Census work it was thought prudent cautiously to feel one's way with the thin end of the wedge of what would, it was hoped, prove to be an exciting pursuit. It was therefore considered the wiser course

to wait until the State Census Offices felt so interested that they would no longer take the inquiry as an imposition but rather wait to do it on their own and ask for the necessary staff and equipment. This office, too, in its turn, could make use of the interval to organise and elaborate the design of inquiry in order to feed the appetite that work in progress would serve to whet. Because it was a labour of love, sought to be unobtrusively thrust on one's colleagues and because the inquiry itself was so vast that normally it would demand in any country as big a set-up, if separately established, as the Census organisation itself and that over a much longer period, and because it was almost a pioneer venture, nothing like it having been undertaken since the 1880's, it was decided to move towards a build-up by stages, to let the inquiry unfold itself only as fast as my colleagues chose to ask for more.

Thus, in the first circular of 18 February 1960, it was suggested that the inquiry might be conducted through the agency of the Development Department, the State Director of Industries, the Director of Tribal Welfare the Registrar of Cooperative Societies, and other organisations concerned with the promotion of household industry. A draft questionnaire containing 30 questions in three parts was recommended for canvassing. It was suggested that information on this questionnaire, village by village and area by area, might either be obtained through the regular departmental channels of the State Government, or through the newly set up Census organisation, or through the hierarchy of the newly-created Panchayets. Stress was laid on the need of photographic documentation and illustration of designs, shapes and forms not only by photographs but with the help of line drawings or sketches together with a full description of the materials used.

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

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

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

Thus the first part of the questionnaire, purporting to be a village schedule, sought to take account of the size and population of the village, its remoteness from or proximity to centres of trade and commerce, in short, the degree of isolation in which the artisan worked, and the relative strengths of various communities in the village which would afford clues to social interdependence and the prevalence of the *jajmani* system. The second part was devoted to artisan communities in the village : the several castes of artisans, the number of families in each, the total number of workers, males and females, the extent of cooperative activity among them, the extent of dependence upon employers and of wage or contract labour. There were questions on the raw materials used, the means of their procurement, the possible extent of dependence on others for raw materials, the extent of the material that artisans can handle within the limits of their skill. There were other questions on the exchange and flow of designs, the use of colours, the ancientness of the craft and legends associated, the colonization of the craftsman, on patrons and customers and on social and economic contact with the world inside and outside the village. There were specific questions on the workshop itself and particularly the tools and the source of supply of these tools, because it was felt that tools decide everything and are the surest index of inertness or flexibility. Separate blocks of questions were designed to bring out the ramifications of artisan castes throughout the country and the ways they sustained themselves, the type of clientele they catered for, the extent to which they operated on money or barter or service, how specialized their craft was, how wide the market, how dependent they were on their socially preordained clientele and how restricted the latter was by the seemingly unalterable laws of social custom ; the extent to which they could operate in the open market, the range of their wares and the sizes to which these were ordinarily restricted either by the limits of their own skill or the length of their customers' pursestrings. Inquiries were to be made about the operation of middlemen and of cooperative societies, the people who gave new designs and demanded new products. Finally the several stages of production of the articles themselves were to be fully described including the final and finishing stage and

a list of very skilled craftsmen of each community was to be furnished. The third part was devoted specially to tribal communities and designed to find out how self-sufficient or dependent they were on the production and supply of manufactured goods, the extent to which they produced themselves or depended on others, their contacts with other communities and the specific forms of production and commerce through which these contacts were maintained.

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

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

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

This programme of survey of handicrafts and household industries has been fortified by several ancillary surveys, each one of which would deserve major attention. Along with the survey a compilation has been made of all handicraft centres in each State and an inventory prepared of skilled craftsmen. Photographic and other documentation has been built up to constitute what may now be regarded as the most considerable repository in the country. Elaborate and

accurate maps of craft centres in taluks, tehsils and districts are either ready or under preparation. A full census of all fairs and festivals, weekly hats and markets, throughout India, has been taken and is being published for the first time. Andhra Pradesh has embarked upon a project of chronicling the social and religious antiquity and uniqueness of every fair and festival. A separate volume will be devoted to each district which promises to be of the utmost value to sociologists and orientalists. A full and complete

New Delhi
July 30, 1964.

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

ASOK MITRA
Registrar General, India.

PREFACE

At the 1961 Census, a detailed study of household industries and industrial establishments was undertaken. Special questions on household industry and working establishments were introduced in the Household Schedule and the Houselist with a view to obtaining a sort of frame for all kinds of industries in the country. This information was further supplemented by the detailed survey of a few handicrafts. For Uttar Pradesh the following handicrafts were selected :—

- (i) Cotton Textiles
- (ii) Silk Textiles
- (iii) Pottery
- (iv) Woollen Carpets and Blankets
- (v) Leather Footwear
- (vi) Basketry
- (vii) Brass and Copperware

2. This survey was conducted in two parts. One was a General Survey carried out in every village, and the other was a Special Survey undertaken at the following selected places noted for these handicrafts :—

- (i) Cotton Textiles at Maunath Bhanjan, District Azamgarh
- (ii) Silk Textiles at Mubarakpur, District Azamgarh
- (iii) Pottery at Khurja, District Bulandshahr, and Chunar, District Mirzapur
- (iv) Woollen Carpets at Shahjahanpur and Woollen Blankets at Muzaffarnagar
- (v) Leather Footwear at Kanpur
- (vi) Basketry at Allahabad
- (vii) Brass and Copperware at Varanasi

3. The General Survey was conducted by the Planning staff, viz., Block Development Officers Assistant Development Officers (Industries), Assistant Development Officers (Panchayats), Panchayat Inspectors, Village Level workers and Panchayat Secretaries, to whom training was imparted by the regional Deputy Superintendents. A draft Village Schedule for collecting the desired information had

been circulated by the Registrar General, India in February, 1960. Its printed copies in Hindi together with instructions were supplied to districts by the middle of 1961. Regional Deputy Superintendents remained in close touch with the work and undertook the scrutiny of filled-up Schedules. The information contained in the Schedule was processed and analysed in the Social Studies Unit at Lucknow for being utilised in the writing of monographs.

4. Investigators were appointed for the Special Survey. The Village Schedule was adopted with necessary modifications. It was decided to fill up one Schedule for every establishment except where it was impracticable on account of the large number of establishments. In such cases it was thought sufficient to conduct the Survey on Stratified Random Sampling basis, covering 150-250 randomly selected units. Samples were drawn from the Houselist after correcting it through an actual count in *mohallas*.

5. This volume has two Section viz., Basket Industry in Uttar Pradesh and Basket Industry at Allahabad. Sarvashri Manohar Lal and S. C. Sharma, investigators collected the data in 1961-62 by filling up Schedules of all units engaged in the manufacture of baskets at Allahabad. Shri R. I. Verma, Deputy Superintendent, of the Uttar Pradesh Civil Service, personally visited the centre for acquiring first-hand knowledge of the handicraft. He is responsible for supervising the investigation, analysing the data and drafting the report. The draft monograph was revised by him in the light of comments received from Dr. B. K. Roy Burman, Officer on Special Duty Handicrafts and Social Studies in the office of Registrar General, India.

6. Opinions expressed and conclusions reached by the author of this monographs are based on the results of the investigation. They are his own and do not reflect the views of Government in any way.

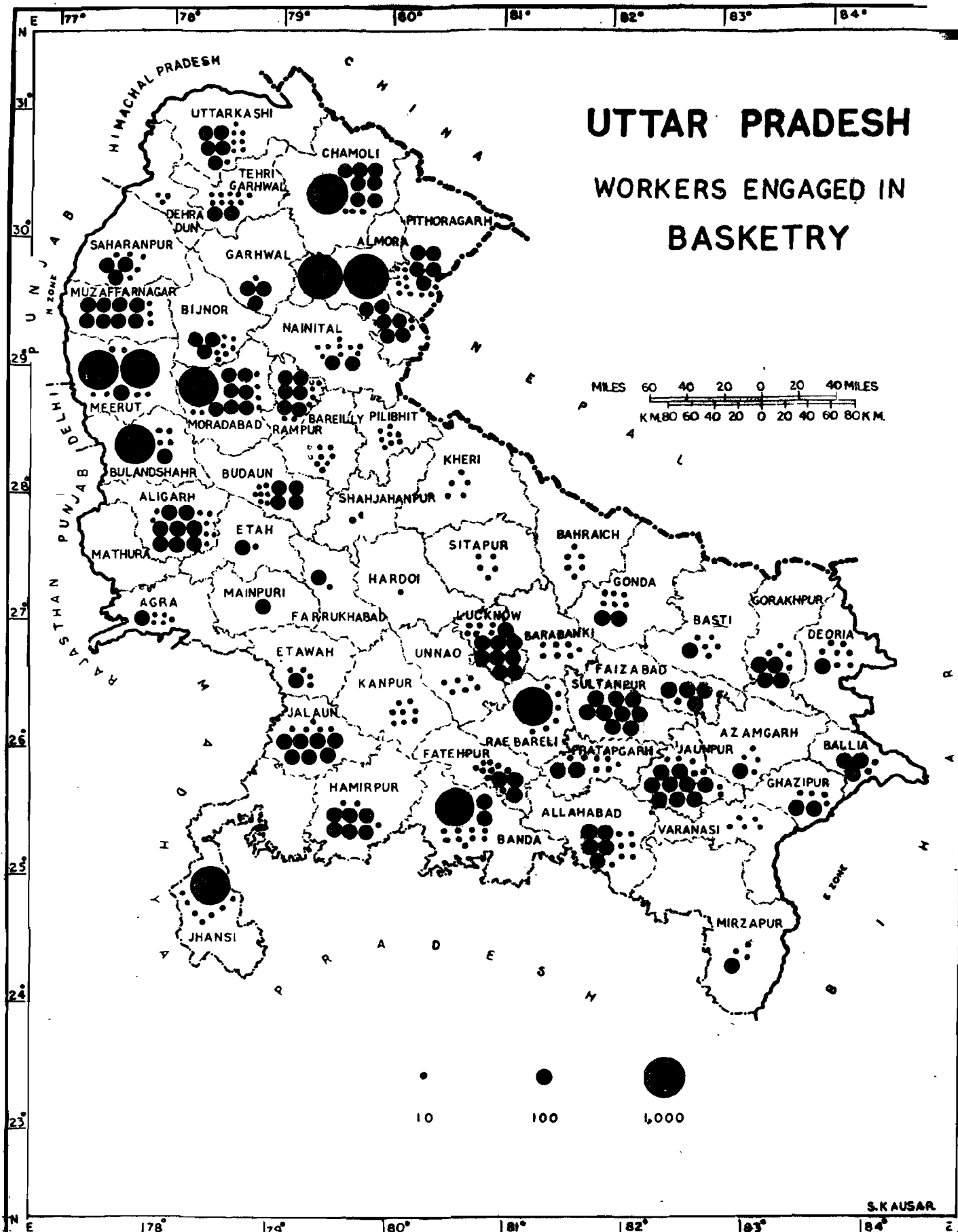
Lucknow

P. P. Bhatnagar

The 27th May, 1964 Superintendent of Census Operations,
Uttar Pradesh.

SECTION I

BASKET INDUSTRY IN UTTAR PRADESH



BASKET INDUSTRY IN UTTAR PRADESH

The basket industry is perhaps the most universal of all the crafts practised by a large number of artisans scattered throughout the State. It is practised as a household industry and no mechanical device is used in weaving baskets. The baskets of bamboo, palm or date leaf, reeds and of *moonj* (*Saccharum munja*) are made to serve the needs of the people. The decorative *moonj* baskets, mainly made at Allahabad, have a place of unique importance for they cater to the aesthetic taste of people and also lay emphasis on the utilitarian aspect of the articles produced. Basket making has carved for itself an important place among the handicrafts of the State. It provides employment to a large number of artisans and *moonj* baskets are a source of earning of foreign exchange.

A General Survey of the basket industry of the State was undertaken through the agency of the Planning Department. The particulars were collected through a Village Schedule of Industries and Crafts prescribed by the Registrar General, India. The Schedules in Hindi were sent to districts and were filled-up by the Village Level Workers and Panchayat Secretaries. Artisans working in the urban areas were not covered by this survey. On the basis of the information contained in the filled-in Schedules, a set of seven Tables was prepared and used for interpreting the data so collected. In addition, the information contained in Table B-IV Part C (showing Industrial Classification by Sex and Divisions, Major Group and Minor Group of Persons at work, other than Cultivation) prepared in connection with the 1961 Census was also utilised.

An intensive study of the basket industry at Allahabad was undertaken separately by the Census Organisation through a well-trained investigator.

Workers engaged in the manufacture of basket industry in the rural areas of the State were alone taken into account in the General Survey. Child workers were omitted from enumeration. Filled-in Schedules were received from 53 districts of the State. They were not received from Mathura and, therefore, the number of workers engaged in basketry in this district could not be available. The Table given below gives the number of villages surveyed, the

number of households and the workers engaged in the craft with sex breakdown :

District	Total No. of Villages	No. of Families	WORKERS		
			Persons	Males	Females
UTTAR PRADESH	1,989	12,426	27,404	18,107	9,297
1 Uttarkashi	35	377	580	495	85
2 Chamoli	68	863	1,727	1,262	465
3 Pithoragarh	39	343	592	422	170
4 Tehri Garhwal	35	222	291	280	11
5 Garhwal	24	141	309	195	114
6 Almora	46	838	2,624	1,655	969
7 Naini Tal	18	137	287	182	105
8 Bijnor	22	173	374	260	114
9 Moradabad	58	641	1,758	1,278	480
10 Budaun	21	267	472	347	125
11 Rampur	20	287	671	412	259
12 Bareilly	6	31	87	61	26
13 Pilibhit	2	30	81	50	31
14 Shahjahanpur	1	5	15	15	..
15 Dehra Dun	6	16	30	21	9
16 Saharanpur	54	192	351	261	90
17 Muzaffarnagar	60	459	828	601	227
18 Meerut	135	1,037	2,155	1,482	673
19 Bulandshahr	39	591	1,139	872	267
20 Aligarh	87	440	879	581	298
21 Mathura	--	--	--	--	--
22 Agra	15	77	151	111	40
23 Etah	9	22	108	64	44
24 Mainpuri	17	61	95	70	25
25 Farrukhabad	5	57	107	84	23
26 Etawah	7	126	137	32	105
27 Kanpur	16	60	79	72	7
28 Fatehpur	59	165	392	252	140
29 Allahabad	50	222	574	323	251
30 Jhansi	63	490	1,071	573	498
31 Jalaun	64	419	753	488	265

BASKET INDUSTRY IN UTTAR PRADESH

District	Total No. of Villages	No. of Families	WORKERS		
			Persons	Males	Females
32 Hamirpur	30	306	633	389	244
33 Banda	188	496	1,289	703	586
34 Kheri	4	19	53	36	17
35 Sitapur	5	22	45	34	11
36 Hardoi	2	11	11	11	..
37 Unnao	9	36	60	45	15
38 Lucknow	56	420	962	701	261
39 Rae Bareli	118	465	1,062	698	364
40 Bahraich	7	8	62	37	25
41 Gonda	15	122	263	180	83
42 Bara Banki	10	20	66	39	27
43 Faizabad	45	172	411	198	213
44 Sultanpur	123	536	903	631	272
45 Pratapgarh	36	118	268	163	105
46 Basti	27	59	146	85	61
47 Gorakhpur	25	149	444	232	212
48 Deoria	25	66	165	89	76
49 Azamgarh	16	48	139	73	66
50 Jaunpur	104	336	971	528	443
51 Ballia	20	94	319	192	127
52 Ghazipur	28	68	235	127	108
53 Varanasi	2	13	49	36	13
54 Mirzapur	13	53	131	79	52

The basket industry was found in 1,989 villages of 53 districts of the State. The number of families involved is 12,426 (18,107 males and 9,297 females) engaged in it as a household industry. The districts with the highest number of families engaged in this craft are Meerut (1,037 families with 2,155 workers), Chamoli (863 families with 1,727 workers), Almora (838 families with 2,624 workers), Bulandshahr (591 families with 1,139 workers) and Sultanpur (536 families with 903 workers). The number of families is small in Varanasi (13 families with 49 workers), Shahjahanpur (5 families and 15 workers) and Hardoi (11 families with 11 workers). The concentration of workers is in districts Almora, Meerut, Moradabad, Chamoli, Banda, Bulandshahr, Jhansi and Rae Bareli.

The percentage of female workers is 31.7. Males predominate in the craft in all the districts of the State except Etawah and Allahabad. The *moonj* baskets are exclusively made by female workers at Allahabad. The family unit, on an average, consists of 2-3 workers.

The Table given below based on the Table B-IV Part C prepared for the 1961 Census gives the number of workers engaged in the manufacture of baskets of cork, cane, bamboo and other allied products (Industrial Code No. 288) by sex, both at Household and Non-household industry, in the rural and urban areas :

Division/District/State	Rural				Urban				Total
	Household Industry		Non-household Industry		Household Industry		Non-household Industry		
	M	F	M	F	M	F	M	F	
UTTAR PRADESH	54,889	33,846	2,594	1,964	7,231	4,251	2,694	452	107,921
<i>Uttarakhand Division</i>	481	161	6	..	..	..	..	..	648
1 Uttarkashi	63	51	2	..	..	..	..	..	116
2 Chamoli	254	67	4	..	..	..	..	..	325
3 Pithoragarh	164	43	..	..	..	..	..	..	207
<i>Kumaon Division</i>	1,371	382	8	..	78	7	10	..	1,856
4 Tehri Garhwal	128	19	..	..	1	..	..	..	148
5 Garhwal	218	111	8	..	..	..	3	..	340
6 Almora	422	68	..	..	8	..	2	..	500
7 Naini Tal	603	184	..	..	69	7	5	..	868

BASKETRY

3

State/Division/District	Rural				Urban				Total
	Household Industry		Non-household Industry		Household Industry		Non-household Industry		
	M	F	M	F	M	F	M	F	
<i>Rohilkhand Division</i>	4,399	1,282	180	10	1,395	721	577	39	8,603
8 Bijnor	1,492	305	64	7	57	316	49	2	2,292
9 Moradabad	881	301	41	..	243	77	91	2	1,636
10 Budaun	592	289	2	..	188	141	15	2	1,229
11 Rampur	134	74	2	..	19	15	83	2	329
12 Bareilly	493	101	22	..	744	53	130	1	1,544
13 Pilibhit	432	77	28	2	66	104	17	21	747
14 Shahjahanpur	375	135	21	1	78	15	192	9	826
<i>Meerut Division</i>	4,995	737	329	8	1,602	813	533	66	9,083
15 Dehra Dun	33	5	39	..	52	22	54	5	210
16 Saharanpur	868	51	57	1	219	124	110	15	1,445
17 Muzaffarnagar	728	250	15	..	67	177	60	..	1,297
18 Meerut	1,828	234	79	5	643	396	225	39	3,449
19 Bulandshahr	1,538	197	139	2	621	94	84	7	2,682
<i>Agra Division</i>	4,595	867	181	3	954	509	439	37	7,585
20 Aligarh	1,408	166	122	1	142	35	141	2	2,017
21 Mathura	649	101	8	..	72	71	45	10	956
22 Agra	633	86	10	..	254	88	207	21	1,299
23 Etah	878	232	22	2	260	164	14	1	1,573
24 Mainpuri	1,027	282	19	..	226	151	32	3	1,740
<i>Allahabad Division</i>	6,483	3,349	159	70	586	271	504	192	11,614
25 Farrukhabad	707	322	23	..	66	60	79	24	1,281
26 Etawah	463	273	23	1	90	36	8	..	894
27 Kanpur	604	248	2	1	114	123	235	10	1,337
28 Fatehpur	1,920	845	20	..	13	41	8	..	2,847
29 Allahabad	2,789	1,661	91	68	303	11	174	158	5,255
<i>Jhansi Division</i>	8,236	4,221	32	6	710	514	118	53	13,890
30 Jhansi	2,523	2,036	23	6	351	350	50	40	5,379
31 Jalaun	845	281	8	..	126	63	36	..	1,359
32 Hamirpur	2,670	778	..	..	115	33	30	12	3,638
33 Banda	2,198	1,126	1	..	118	68	2	1	3,514
<i>Lucknow Division</i>	5,324	2,341	128	72	599	358	308	34	9,164
34 Kheri	717	345	..	..	112	16	11	2	1,203
35 Sitapur	949	222	..	..	85	74	23	6	1,359
36 Hardoi	690	309	2	..	92	61	21	3	1,178
37 Unnao	1,080	319	9	..	27	27	1	..	1,463
38 Lucknow	634	178	2	..	251	174	252	22	1,513

BASKET INDUSTRY IN UTTAR PRADESH

State/Division/District	Rural				Urban				Total
	Household Industry		Non-household Industry		Household Industry		Non-Household Industry		
	M	F	M	F	M	F	M	F	
39 Rae Bareli	1,254	968	115	72	32	6	..	1	2,448
<i>Faizabad Division</i>	6,688	6,731	386	262	485	432	75	14	15,073
40 Bahraich	864	278	41	..	146	87	17	..	1,433
41 Gonda	475	324	18	5	175	143	23	1	1,164
42 Bara Banki	1,309	777	20	2	44	11	6	..	2,169
43 Faizabad	1,208	1,243	53	40	75	81	16	11	2,727
44 Sultanpur	2,218	3,443	197	163	31	82	2	1	6,137
45 Pratapgarh	614	666	57	52	14	28	11	1	1,443
<i>Gorakhpur Division</i>	5,368	5,049	230	131	230	97	34	6	11,145
46 Basti	797	611	11	9	40	..	7	..	1,475
47 Gorakhpur	997	934	59	21	35	2	26	..	2,074
48 Deoria	1,094	1,052	50	..	13	31	1	1	2,242
49 Azamgarh	2,480	2,452	110	101	142	64	..	5	5,354
<i>Varanasi Division</i>	6,949	8,726	955	1,402	592	529	96	11	19,260
50 Jaunpur	2,329	2,492	283	446	11	..	15	5	5,581
51 Ballia	797	1,083	67	18	59	65	6	..	2,095
52 Ghazipur	..	..	135	170	17	9	..	2	333
53 Varanasi	2,352	3,954	364	493	347	315	59	2	7,886
54 Mirzapur	1,471	1,197	106	275	158	140	16	2	3,365

Basketry is mainly practised in the villages of the State. Out of 107,921 workers, 93,293 (86.5 per cent) are in the rural areas and the remaining 14,628 (13.5 per cent) in cities and towns. The percentages of male and female workers are 62.5 and 37.5 respectively. In villages, 61.6 per cent workers are males and 38.4 per cent females. In cities and towns the percentages of male and female workers are 67.3 and 32.2 respectively. The percentage of workers working in their homes, on the whole, is 93.78.5 per cent workers in the urban areas and 95.5 per cent in the rural areas were found engaged in it as a household industry. In the urban areas the percentage of workers in non-household industry (21.50) is higher than in the rural areas (4.88).

The districts having the largest number of artisans engaged in this craft are Varanasi (7,886), Sultanpur (6,137), Jaunpur (5,581), Jhansi (5,379), Azamgarh (5,354) and Allahabad (5,255). Varanasi and Allahabad are holy cities annually visited by a large number of pilgrims from different parts of the

country. Bamboo baskets are in great demand there by the pilgrims for carrying articles of puja, *gangajal*, etc. They are also manufactured in Jhansi, Sultanpur, Jaunpur and Azamgarh. Uttarkashi (116), Pithoragarh (207), Dehra Dun (210), Chamoli (325), Rampur (329) and Ghazipur (333) have the smallest number of workers engaged in the craft. Varanasi Division has the largest number of workers (19,260) followed by Faizabad (15,073) and Jhansi (13,890). The workers are in small number in Uttarakhand (648 workers) and Kumaon (1,856 workers) Divisions.

The figures given in the two Tables, Table B-IV Part C and the Table prepared from the information available from filled-in Schedules—show wide variations which may be due to the following reasons :

(i) The survey and the Census figures do not relate to the same period of reference. Table B-IV Part C was prepared from the figures collected at the 1961 Census. The survey was conducted after the Census enumeration was over.

(ii) It is likely that some of the villages where the number of artisans was too small or the existence of the craft was not within the knowledge of the Panchayat Secretaries or Village Level Workers were inadvertently left unsurveyed. There was almost no possibility of any such omission at the time of Census enumeration.

(iii) In Table B-IV Part C only those persons were included who returned manufacture of baskets as their main occupation but in the survey those persons were also included who practised it as a secondary occupation. In some districts, the number of persons enumerated at the survey was, therefore, larger than that entered in Table B-IV Part C.

The Table given below shows the number of workers of various castes in the craft. It is based on the information collected from the filled-in Schedules of General Survey :

Name of Caste	No. of Villages	No. of Families	WORKERS			Name of Caste	No. of Villages	No. of Families	WORKERS		
			Persons	Males	Females				Persons	Males	Females
1 Aheriya	61	1,090	2,172	1,617	555	23 Dhanuk	19	50	108	84	4
2 Ahir	6	18	33	25	8	24 Dharkar	563	1,512	3,729	2,073	1,656
3 Baghbans	36	173	545	516	29	25 Dom	127	329	886	534	352
4 Baheliya	4	24	27	26	1	26 Domar	183	470	1,245	683	562
5 Bairi	4	23	62	46	16	27 Domariya	1	1	5	2	3
6 Bajgi	10	32	54	29	25	28 Donjee	2	7	11	9	2
7 Bajoli	1	1	10	3	7	29 Gadaria	60	60	68	68	..
8 Bansphor	49	124	371	213	158	30 Ghosi	2	18	35	20	15
9 Barar	13	147	300	151	149	31 Ghiran	1	10	12	12	..
10 Bharbhooja	5	17	37	25	12	32 Godia	7	88	195	74	121
11 Basor	135	949	1,964	1,181	783	33 Hela	5	7	20	13	7
12 Bengali	1	144	420	230	190	34 Jakhi	1	3	4	4	..
13 Bhandri	1	4	7	7	..	35 Ansari	1	5	20	12	8
14 Bhar	21	21	24	22	2	36 Kachhi	1	9	18	18	..
15 Bhat	2	7	11	8	3	37 Kahar	312	1,893	3,858	2,665	1,193
16 Bhotiya	2	12	22	10	12	38 Kushwant	1	1	4	3	1
17 Bind	4	49	207	119	88	39 Kayastha	3	11	33	22	11
18 Brahmin	7	68	125	88	37	40 Khagi	14	154	395	233	162
19 Budiyara	1	9	9	9	..	41 Khatik	2	2	8	4	4
20 Chai	1	10	47	25	22	42 Kili	17	62	95	73	22
21 Chamar	187	639	1,120	838	282	43 Kolta	3	7	11	8	3
22 Darzi	1	3	2	2	..	44 Koranga	1	138	251	148	103
						45 Kori	36	35	70	63	7
						46 Kuchbandia	1	6	15	8	7
						47 Kurmi	12	245	444	364	80
						48 Lodh	16	154	453	296	157
						49 Lohar	11	82	116	97	19
						50 Mallah	102	257	513	345	168
						51 Medura	1	2	3	3	..
						52 Mehtar	136	542	1,069	636	433
						53 Mengwal	1	7	10	10	..
						54 Muriya	1	1	1	1	..
						55 Mangta	1	30	50	35	15
						56 Negi	1	2	5	5	..
						57 Notiyal	1	5	7	7	..
						58 Oarh	1	2	2	2	..
						59 Parki	3	5	20	11	9
						60 Pasi	39	182	339	262	77

BASKET INDUSTRY IN UTTAR PRADESH

Name of Caste	No. of Villages	No. of Families	WORKERS		
			Persons	Males	Females
61 Patar	2	15	50	30	20
62 Pathan	1	3	10	10	..
63 Rajput	35	824	1,749	1,240	509
64 Rana	2	7	14	13	1
65 Rauthan	1	7	7	7	..
66 Rawat	12	194	469	258	211
67 Ringara	2	4	9	5	4
68 Rudiya	26	211	461	338	123
69 Sansi	2	39	50	45	5
70 Sheikh	5	51	162	122	40
71 Shilpkar	170	1,117	2,699	1,922	777
72 Soni	1	4	6	6	..
73 Teli	12	2	21	13	8

Kahars and Dharkars predominate in the craft. The Dharkars mainly manufacture bamboo baskets. The percentage of Dharkar workers engaged in the craft is 13.6. They are skillful workers making baskets of many designs. Their women are equally adept in making baskets and constitute 44.40 per cent of Dharkar workers. The Dharkars occupy a low social status and as class is not well off.

The other castes mainly engaged in the craft are Shilpkar (2,699), Aheriya (2,172), Basor (1,964), Rajput (1,749) and Domar (1,245). Basor, Domar and Shilpkar belong to Scheduled Castes. The higher castes have also taken up the manufacture of baskets. The number of Kayastha, Brahmin, and Rajput workers is 33,125, and 1,749 respectively.

The artisans in the towns live in their own or rented houses and sell baskets made by them for cash. Generally they have no ancillary occupation and depend entirely on their manufacture and sale. In contrast the village basket makers generally supplement their income either by cultivation or taking part-time occupations. They generally supply them to villagers in lieu of a fixed amount of grain given at each harvest. The remaining baskets are carried to village markets, *hats* and bazars for sale either for cash or for grains.

The artisans work in their homes for the number of workshops is negligible. They get no technical training in various processes of basket making. The

skill is hereditary. Acting on the traditions of the family, every child undergoes the period of apprenticeship in his or her own home learning the various processes of basket making and by prolonged training acquires necessary skill in the craft.

RAW MATERIALS

Baskets of cane, bamboo, *moonj* and palm leaf are mainly manufactured in the State. Cane (*calamus*) is used in the manufacture of cane baskets. Cane grows in the fresh water swamps of the *tarai* forests. It is largely grown in the forest ranges of Haldwani and Ram Nagar of district Naini Tal, Pilibhit, Dehra Dun, Kheri, Bahraich, Gonda, Gorakhpur and Mirzapur. The cane grown there is of ordinary quality generally used in the manufacture of utility baskets. The baskets of quality are made out of the imported cane obtained from Malaya, Burma and Indo-China. The cane baskets manufactured at Bareilly and Allahabad are made of some of the best known varieties of imported cane like *Malacca*, *Kubu* and *Palembang*.

Bamboo (*Dendrocalamus*) is used in the manufacture of bamboo baskets. Solid variety of bamboo grown in the forest ranges of Haldwani and Ram Nagar (district Naini Tal), Lansdowne (district Garhwal), Bijnor, Dehra Dun, Saharanpur, Jhansi, Varanasi and Mirzapur is used in their manufacture. The height of the bamboo varies from 20 to 50 feet and the diameter from 1 to 3 inches. Bamboo is also obtained from Rewa, Jubbulpur and from other eastern districts of the State.

Moonj (*Saccharum munja*) and *Kansa* (*Saccharum spontaneum*) are used in making *moonj* baskets. *Moonj* is a kind of grass which grows wild on river banks and on the sides of streams and water channels. Cultivators grow it on the ridges of their fields for protection against animals and cattle. The plant is 6 to 8 feet long and before it starts blossoming in September, it is cut from the base. The two tough outer layers covering the stalk are carefully removed and are twined into a *balla*. It is dried in sun and preserved in tin or wood containers.

Kansa (*Saccharum spontaneum*) is also a wild grass which grows in river beds and on the ridges of fields. Like *moonj* it is also cut from the base and is dried in the sun before preserving in containers.

BASKETRY

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Its long leaves are coiled and used for lining the *moonj* baskets. *Moonj* and *kansa* are available in plains where *moonj* baskets are largely manufactured.

Baskets are also made of ringal in the hill districts. *Kandi*, *tokri* and *dalia* are some of the popular types of utility baskets made in Uttarkashi, Chamoli, Pithoragarh, Tehri Garhwal, Garhwal, Almora and Naini Tal. They are used for different purposes.

Baskets made of palm leaves are mainly used as packing cases. They are square in shape with or without lid. They are generally of check design made attractive by different colour schemes with warp in one colour and the weft in another.

Bamboo baskets are made throughout the State. They excel in usefulness but lack in finish and craftsmanship. *Dolchi*, *dalia*, *topa*, and *gagra* are some of the popular types made extensively. The manufacture of bamboo baskets is on a large scale at Allahabad, Jhansi, Lucknow, Faizabad, Gorakhpur, Azamgarh, Varanasi and Mirzapur.

Cane baskets are made on a limited scale at Bareilly, Allahabad and Gorakhpur. They are known for their design, craftsmanship, finish and usefulness. They cater to the aesthetic taste of people. Some of the popular types are fruit, shopping, picnic, nursery, hanging and cycle baskets.

Moonj baskets are mainly made in Allahabad. They are of many designs made in different colour combinations. The use of different eye-catching colours and bright colour contrasts distinguish them from others. They are in demand in fashionable society and are preserved with care as curios. The popular types are flower baskets, soiled clothes hampers, hanging baskets and shopping bags.

ESTIMATED PRODUCTION

The Directorate of Industries undertook an industrial survey of the State in 1956. After the survey, Industrial Outlook Report for each district was published containing useful information on small scale industries. These Reports revealed that basketry was practised in 47 districts of the State. The following statement prepared from the information available in Industrial Outlook Reports shows the units and workers engaged in the craft, the value of raw materials and value of articles produced.

District	No. of Units	No. of Workers	Investment (Rs.)	Value of	
				Raw materials used (Rs.)	Articles produced (Rs.)
1 Tehri Garhwal	278	416	5,600	7,100	24,100
2 Almora	..	626	5,900	..	21,900
3 Naini Tal	330	330	2,700	3,000	40,200
4 Bijnor	..	450	3,000	5,000	74,500
5 Moradabad	530	937	24,700	123,900	291,805
6 Budaun	96	242	800	16,100	39,600
7 Rampur	252	330	4,000	27,700	103,100
8 Bareilly	110	630	11,500	285,000	637,000
9 Pilibhit	433	508	8,800	..	240,700
10 Shahjahanpur	27	74	600	12,000	18,300
11 Dehra Dun	20	45	1,500	10,000	40,000
12 Saharanpur	66	104	2,000	1,500	3,800
13 Muzaffarnagar	929	1,860	5,550	8,300	20,910
14 Meerut	66	100	3,900	18,000	20,000
15 Aligarh	1,531	[3,400	..	76,900	101,400
16 Mathura	35	78	960	2,180	16,500
17 Agra	266	753	85,000	338,100	111,000
18 Etah	684	694	13,300	32,000	136,600
19 Mainpuri	331	413	660	31,400	55,600
20 Farrukhabad	..	200	..	..	49,900
21 Etawah	22	37	1,850	6,160	8,900
22 Kanpur	285	834	24,000	120,000	205,100
23 Allahabad	251	595	12,950	21,200	202,300
24 Jhansi	1,051	3,250	5,825	..	302,700
25 Hamirpur	541	1,804	21,150	..	259,400
26 Banda	466	939	4,660	93,200	431,400
27 Kheri	119	203	7,000	6,000	18,910
28 Sitapur	32	41	1,450	8,350	24,300
29 Hardoi	7	14	35	..	4,500
30 Unnao	2	4	50	..	580
31 Lucknow	100	194	7,700	34,840	84,350
32 Rae Bareli	87	99	3,800	13,600	34,000
33 Bahraich	101	319	3,780	25,580	48,000
34 Gonda	134	268	2,200	3,350	15,000
35 Bara Banki	167	293	6,800	14,700	41,850
36 Faizabad	219	455	2,124	9,748	33,671
37 Sultanpur	320	964	15,000	60,000	133,000

BASKET INDUSTRY IN UTTAR PRADESH

District	No. of Units	No. of Workers	Investment (Rs.)	Value of	
				Raw materials used (Rs.)	Articles produced (Rs.)
38 Pratapgarh	68	135	2,040	8,000	38,300
39 Basti	48	94	520	5,970	15,300
40 Gorakhpur	234	384	6,400	15,400	105,200
41 Deoria	103	171	700	20,300	63,800
42 Azamgarh	155	396	14,000	24,000	52,100
43 Jaunpur	632	1,304	16,300	204,790	530,570
44 Ballia	900	1,800	4,500	100,200	224,000
45 Ghazipur	296	737	9,200	18,200	177,000
46 Varanasi	305	334	700	29,300	62,500
47 Mirzapur	351	628	4,000	..	202,500

The number of units engaged in basketry in 47 districts of the State was 12,970 with 28,589 workers. The investment made in these units was to the extent of Rs. 349,204. The raw materials used in the manufacture of baskets were cane, bamboo, ringal, palm-leaves, stalks of *arhar*, reeds and *moonj* valued at Rs. 1,903,148. Baskets worth Rs. 5,364,146 were produced by these units.

CHIEF CENTRES OF INDUSTRY

The chief centres of the craft are Bareilly, Allahabad and Varanasi. Cane baskets of many varieties are made at Bareilly and Allahabad. In the chequer-work the warp and weft strands of equal thickness and width are woven alternately over and under the other to form a chequered design. In the twill work, the weft passes over and then under two or more warps of varying width producing an endless variety of effects. This may be worked together with the chequered type of weaving for

producing infinite variations in designs. In twined-work two or more wefts pass alternately in front of and behind each of the warps, crossing them obliquely. In this work, the warp strands are thicker and stiffer than those of the weft. In mixed work baskets of plain and diagonal designs are made.

At the time of survey conducted by the Directorate of Industries in 1956, Bareilly had 110 cane basketry units employing 630 workers. The total cost of production during 1956 was estimated at about Rs. 637,000. Cane baskets of varying designs are also manufactured at the Vet Udyog Sahkari Samiti, Allahabad.

Moonj baskets are mainly made at Mahewa and Shahji-ka-Purwa in Allahabad. The technique of their manufacture is related to coiled work. They are of different sizes, from small delicate ones to large *petaras* and of different designs-floral and geometrical-produced with differently coloured strands. The artisans excel in skill in making flower basket, shopping bag, hanging and fruit baskets. They are in demand in foreign markets on account of their workmanship, design and bright colour schemes.

Bamboo baskets made in Allahabad and Varanasi are of traditional designs generally circular in shape with or without handle or lid. They are mainly utility baskets used by commonfolk and pilgrims. According to the Industrial Outlook Report, there were 126 bamboo basketry units employing 395 workers at Allahabad in 1956. The total production was estimated at about Rs. 118,300 in that year. In Varanasi 305 units employing 534 workers manufactured bamboo baskets to the extent of Rs. 62,500 in the same year.

SECTION II

BASKET INDUSTRY IN AT ALLAHABAD

CHAPTER I

INTRODUCTION

Allahabad which in ancient times was designated Prayag is the holiest of the holy places in India. It is unrivalled for its sanctity as a place of pilgrimage. It lies approximately in (latitude) 24° 26' North and (longitude) 81°50' East and occupies the eastern extremity of the *doab* (land lying between two rivers), being bounded on the north and the east by the Ganga and on the south by the Yamuna, the confluence occurring near the Fort. The town is served by the Northern, North Eastern and the Central Railways. The Grand Trunk Road runs through the city. There are also roads to Faizabad, Jaunpur and Mirzapur besides a few other roads. The population of the city at the 1961 Census was 411, 955 persons.

An intensive survey of basket industry of Allahabad was undertaken by the Census Organisation in 1961. A well-trained investigator prepared a list of all the units engaged in the manufacture of different types of baskets by actually locating them on the spot. He combed the whole city and the three adjoining villages—Mahewa, Shahji-ka-Purwa and Jahangirabad—comprised in Allahabad Corporation and took about a month to make the list as complete as possible. The list revealed that there were as many as 393 units engaged in the manufacture of baskets as a household industry. The investigator separately collected particulars on institutions like co-operative societies, wholesale centres, etc.

The information was collected through a Schedule prescribed by the Registrar General, India and was adopted with some modifications to suit local conditions. The Schedule has been reproduced as Appendix II. In order to keep errors to the minimum, the investigator was given intensive training in the details in filling of Schedules. Detailed discussions were also held with him to ensure uniformity in the information collected through them. Written instructions were prepared explaining the concepts, definitions as well as the approach adopted to this survey and these were supplied to the investigator for guidance. All this care yielded results and the percentage of errors in the filling of Schedules was reduced substantially.

The enquiry was made by interview method. The investigator visited every establishment and explained the questionnaire to its head for eliciting

information from him. He was faced with a number of difficulties in conducting the survey. First, the establishment did not properly maintain adequate records. Secondly, the comprehensive nature of information sought in the Schedule called for minute attention. Thirdly, psychological resistance on the part of the small establishments to furnish information required a great deal of persuasion and time for creation of the requisite atmosphere. None the less, it may be said in fairness, that the patient approach of the investigator created the necessary confidence in the artisans and they yielded the information without apparent reservation and the statistical data was collected without difficulty. The Schedules were scrutinised towards the close of the survey and the gaps and inconsistencies found during the scrutiny were referred back to the investigator for rectification and filling of gaps. Sometimes this entailed a revisit to the establishments in order to ensure complete information. The tabulation of data was then taken up for analysis and for writing the report. The data relate to the year 1961.

The town is annually visited by a large number of pilgrims from all parts of the country. They need some type of container for keeping articles of puja and for carrying *gangajal* and other souvenirs of pilgrimage. It was perhaps originally for meeting this type of demand that manufacture of bamboo baskets started at Allahabad. In course of time, the craftsmen produced baskets of utility for the simple masses according to their tastes and needs.

Moonj baskets of Allahabad are popular. The manufacture of these baskets started at Mahewa, a small village across the Yamuna on Allahabad-Rewa Road, in the beginning of the century. It is in the vicinity of Agriculture Institute predominantly inhabited by the Muslims. Initially the Muslim women of the village made ordinary utility baskets of *moonj* in their spare time. With the establishment of Agriculture Institute, the craft received a fresh impetus. The American women of the Institute became interested in the craft and suggested arrangement of form and colour and, bright colour contrasts to the female artisans. They now make beautiful decorative baskets by using different coloured strands. These are popular in the country

and abroad and serve more as curios than articles of household utility.

Palmyra basketry has developed as a spare time hobby of hand fan makers of the town. The Tarmalis (a sub-caste of Pasis) who came from Bihar and settled down in the town make hand fans and baskets of the palm leaves. The baskets are generally used by *halwais* (sweetmeat sellers) as packing cases.

Cane baskets are made in the town on a limited scale. The artisans do not work in their homes because of difficulty in obtaining cane on reasonable rates. The skilled cane workers have formed a co-operative society called the Vet Udyog Sahkari Samiti which obtains cane and other raw materials in bulk. The workers work within the premises of the Samiti congregated in a common shed. They are supplied raw materials and are paid on piece-rate basis.

The Samiti undertakes the sale of finished products.

Basketry is carried on the scale of cottage industry at Allahabad. The single worker is common in the town working in his home. The artisans are generally illiterate without any technical education. The palmyra and bamboo baskets are of ordinary quality wanting in elaborate workmanship and aesthetic designs. There is no trained designer in the craft except in *moonj* basketry.

The industry is faced with a number of problems. It is not an organised industry and consequently the measure of co-operation among the workers for mutual advantage is also rare. There is a feeling among artisans that the craft has not received adequate Government help. There is lack of uniform standard in these articles. An attempt has been made in the report to examine the industry and make suggestions, wherever necessary, for its development.

CHAPTER II

WORKERS ENGAGED IN THE CRAFT

The number of workers engaged in 393 basketry units of Allahabad is 1,025 comprising 325 males and 700 females. The male and female workers below the age of 15 are 33 and 138 respectively. Females predominate in the craft constituting 68.2 per cent of the total workers.

Male workers are conspicuous by their absence in *moonj* basketry. The female workers are Muslims mainly concentrated in Mahewa, Shahji-ka-Purwa and Jahangirabad. Out of the total female workers 303 (75.2%) are adults and the remaining 100 below the age of 15. The number of *moonj* basketry units is 189 excluding the Government Moonj Training-cum-Production Centre. Of these, 98 units are in Mahewa, 55 in Shahji-ka-Purwa and 36 in Jahangirabad.

The number of workers in palmyra basketry (28 units) is 101 divided into 50 males and 51 females. The workers below 15 years of age are 21-9 males and 12 females. Of the workers, 88 are Tarmalis and the

remaining 13 Muslims. The Tarmalis, claim to be a sub-caste of Pasis having migrated from Bihar about 30 years ago to settle down in the town. They are mainly hand fan makers and making baskets in their spare time.

Dharkars who belong to the Scheduled Caste mainly make bamboo baskets. The number of Dharkar workers in the town is 473—227 males and 246 females. The male and female workers below the age of 15 are 24 and 26 respectively. They are skillful workers and make good utility baskets.

The skilled workers in cane basketry are 48, all of whom are males and above the age of 15. They are members of the Vet Udyog Sahkari Samiti.

The following Table gives the number of workers engaged in basketry communitywise with sex breakdown. The caste or community of workers in cane basketry could not be known and, therefore, it has not been shown in the Table :

Caste/Community	Types of Baskets manufactured	WORKERS				No. of Families	Total No. of Co-operative Societies	No. of Families working in own Houses	
		Persons	Males		Females				
			Below 15 Yrs.	Above 15 Yrs.	Below 15 Yrs.				Above 15 Yrs.
Dharkar	Bamboo	473	24	203	26	220	176	..	176
Muslim	<i>Moonj</i>	403	..	..	100	303	189	..	189
Muslim	Palm-leaf	13	2	3	4	4	4	..	4
Tarmali	Palm-leaf	88	7	38	8	35	24	..	24
Multi-caste	Cane	48	..	48	..	..	..	1	..
Total :		1,025	33	292	138	562	393	1	393

There is no family working as employee.

The female worker in *moonj* basketry works in her home in spare time assisted by a child or another female of the household. The main occupation of the family is generally cultivation. The extra income from *moonj* baskets helps the family. The hours of work of the artisans are not fixed and are substantially reduced during sowing and harvesting seasons. No formal training is given to workers in the various processes of basket weaving. The skill is hereditary. Every female child learns the technique of basket weaving by prolonged training inside the house. She gradually picks up the work and, in course of

time, becomes a skilled worker. The Industries Department is, however, running a Training-cum-Production Centre at Shahji-ka-Purwa. It was started at Mahewa in 1956 and was subsequently shifted to its present site in 1960. It imparts training in *moonj* basketry to a batch of 20 female trainees over a period of six months. Each trainee gets a monthly stipend of Rs. 20 and raw materials from the Centre. The articles made by them are sold through it. The Centre is rendering singular service in training the females of the area in the craft.

The workers in bamboo basketry work in their

homes usually for 6 to 8 hours a day. The demand for the baskets increases during the Magh Mela (January-February) entailing longer hours for the artisans. They work on their own account being handicapped for want of capital, designs and marketing facilities. They have not been organised into a co-operative association and, therefore, the measure of co-operation for mutual advantage is excessively rare.

Every child, boy or girl, spends the period of apprenticeship learning the technique of basket making inside the house. Training in bamboo basketry spread over a period of one year was introduced at the Junior Basic Training School in 1954. The trainees are given raw materials and are taught to make baskets of artistic designs.

The workers in cane basketry are members of the Vet Udyog Sahkari Samiti. The artisans work in the workshop of the Society situated in *mohalla* Kydganj. The membership of the Society is open to skilled cane workers only on purchasing a share of Rs. 10. There is no restriction on the number of shares a worker can purchase. The Society supplies raw materials to its members who work on piece-rate basis. Those in need are also given short term loans on personal security. The finished products are sold to consumers by the Society.

The artisans in cane and *moonj* basketry have a flair for fine handiwork. They make ornamental *moonj* baskets for decoration. The artist avoids wasteful ornamentation and never forgets the purpose which the article he is adorning is designed to fulfil. The cane basket makers display an admirable skill in the arrangement of form marked by simplicity, symmetry and grace which never fails to please. The workers engaged in the manufacture of palmyra and bamboo baskets possess manual skill and technical knowledge but they mainly manufacture utility baskets for the simple masses of the vast countryside. A list of highly skilled workers in the craft is given in Table VII.

EXPENDITURE PATTERN

Budgets of 13 households engaged in the manufacture of baskets were studied to examine the pattern of expenditure in these families. The budgets of three households have been discussed below :

R. A. is a skilled worker engaged in making bamboo baskets. He lives in his own house in *mohalla* Bai-ka-Bag. His family consists his wife, a son aged 3 years and two daughters aged 8 and 6 years respectively. He is helped by his wife in making baskets. There is no other source of income to the family. The average monthly income of R. A. is Rs. 70. The details of expenditure on various items are given below :

Items	Amount
1 Cereals and pulses	.. Rs. 30.50
2 Milk, ghee and oil	.. Rs. 10.00
3 Vegetables, spices, etc.	.. Rs. 6.50
4 Clothing and footwear	.. Rs. 7.50
5 Fuel and light	.. Rs. 6.50
6 House repairs	.. Rs. 2.50
7 Miscellaneous	.. Rs. 4.50
Total	Rs. 68.00

It is a surplus budget. The percentages of expenditure on food and non-food items are 69.1 and 30.9 respectively. There is no expenditure on the education of children as the boy is very young and the girls are not sent to school. R. A. is making a small saving of Rs. 2 a month.

J. N. is a skilled cane worker who lives in his own house. He is a member of the Vet Udyog Sahkari Samiti working on piece-rate basis. His family comprises his wife and 4 children who are under 12 years of age. The wife makes clay toys which she sells in the market which fetch an average monthly income of Rs. 10. J. N. earns, on an average, Rs. 95 per mensem. The expenditure on different items is as follows :

Items	Amount
1 Cereals and pulses	.. Rs. 40.50
2 Milk, ghee and oil	.. Rs. 20.25
3 Meat, vegetables, spices, etc.	.. Rs. 10.25
4 Clothing and footwear	.. Rs. 11.50
5 Fuel and light	.. Rs. 12.50
6 House repairs	.. Rs. 3.00
7 Education	.. Rs. 2.50
8 Miscellaneous	.. Rs. 6.50
Total	Rs. 107.00

Plate No. 2



Workers making bamboo baskets

Plate No. 3



Female trainees making *moonj* baskets

The expenditure outruns the income by Rs. 2. The percentage of expenditure on food and non-food items is 66.3 and 33.7 respectively. J. N. sends his two sons aged 6 and 9 years respectively to a local school where no tuition fee is charged but the expenditure on books, stationery, etc. is Rs. 2.50 P. a month.

Smt. R is a skilled worker engaged in making *moonj* baskets. Her husband owns 4 *bighas* of land for cultivation. The average monthly income from cultivation is Rs. 85. Smt. R makes *moonj* baskets in her spare time and earns, on an average, Rs. 30 a month. They have a son aged 9 years and two daughters aged 6 years and 2 years respectively. The expenditure on various items is given below :

Items	Amount
1 Cereals and pulses	.. Rs. 30.00
2 Milk, ghee and oil	.. Rs. 19.50
3 Meat, vegetables and spices	.. Rs. 17.50
4 Betels, <i>biri</i> and tobacco	.. Rs. 4.00
5 Clothing and footwear	.. Rs. 15.00
6 Fuel and light	.. Rs. 13.00
7 Education	.. Rs. 2.50
8 House repairs	.. Rs. 3.00
9 Miscellaneous	.. Rs. 7.50
Total	Rs. 112.00

It is a surplus budget. The expenditure on food items is 59.8 per cent of the total expenditure. The boy is sent to a local school where nominal tuition fee of 50 Paisa is charged. The family makes a saving of Rs. 3 a month.

The standard of living of workers is poor. The percentage of expenditure on food, that is, cereals, vegetables, salt, spices and fats—increases steadily on each successive lower level of income. Expenditure on clothing, fuel, light and education is proportionately less. Under the head 'miscellaneous' which

includes expenditure on medicines, entertainments and other unforeseen domestic expenses, the workers spend the least.

One of the economic problems facing the workers is their involvement in debt. Most of them have hardly enough to meet their ordinary needs and live on the margin of subsistence. As soon as unforeseen or special events are faced, they are compelled to seek the help of local money-lenders. The interest rates charged by them are usually 3 Paisa per rupee per month which is high indeed. The proportion of workers in debt and the amount of debt could not be ascertained.

The Moonj Industrial Co-operative Society was started at village Mahewa for the benefit of *moonj* workers. It was registered on September 24, 1957. The object in establishing it was to give encouragement to the craft and to find out possibilities for its development. The membership of the Society is limited to *moonj* workers of the village. A lunatic, an insolvent, a previous convict and a person below the age of 18 are not eligible for its membership. The value of a share is Rs. 20. A member is restricted from purchasing more than 10 shares. The Society had 48 members in 1961.

The members elect a managing committee for one year comprising the President, Secretary and five members for supervising the work of the Society. It supplies raw materials to artisans and purchases the finished products on fixed rates allowing reasonable profit to them. The finished products are held in stock by the Society until the time of sale. It arranges the export of decorative *moonj* baskets to foreign countries through the Export Trade Development Division, New Delhi. It also grants short term loans to the members on personal security. The Society is an important media of assistance to small units securing steady improvement in the techniques of basket making including quality control and holding of stocks against future demand.

CHAPTER III

RAW MATERIAL

The baskets manufactured at Allahabad are of cane, bamboo, *moonj* and of palm leaf. Cane (*calamus*) is the main raw material used in the manufacture of cane baskets. They are not made by stray artisans because of difficulty in obtaining cane and other materials. These baskets are mainly manufactured at the Vet Udyog Sakhari Samiti.

Cane or rattan is grown in the forest ranges of Madholia Chauk and Nichlol of district Gorakhpur and in the forests of Haldwani (Naini Tal), Pilibhit, Dehra Dun, North Kheri and Bahraich. The average height of the plant is 30 feet and the diameter from half an inch to three-quarters of an inch. It is sold in bulk to contractors from whom its supply is obtained. It is yellowish brown in colour and because of ordinary quality is not used for quality weaving. The cane used by the Vet Udyog Sakhari Samiti is obtained directly from Dibrugarh (Assam), Malabar and Bombay. Its natural colour is off white and can be bleached or dyed. The better types of baskets are made of imported cane obtained from Burma, Indo-China and Malaya. The plant in these countries grows wild and needs no attention. Single cane grows to great lengths attaining heights from 200 to 600 feet but the average diameter is seldom more than two inches. It is cut at the base and is left in the fierce heat to dry. After it has dried, the spiny coverings are stripped off and is cut into convenient lengths before export. *Malacca*, *Kubu* and *Palembang* are some of the best known varieties of imported cane.

The imported cane is obtained in small bundles. The artisan finds a use for every size of cane. It is cut by knife into many sizes and shapes and is immersed in cold water before use because dry cane will not shape well. It is never soaked overnight as longer soaking causes discolouring. Thick cane requires longer soaking according to texture.

Bamboo of solid variety (*Dendrocalamus strictus*) is the main raw material used in the manufacture of baskets. It grows in abundance in the forest ranges of Haldwani and Ram Nagar of district Naini Tal, Lansdowne (Garhwal), Bijnor, Saharanpur, Dehra Dun and Mirzapur. The plant grows to a height between 30 to 50 feet while the range of diameter is

between 1 to 3 inches. It is cut from the base and left to dry in sun. It is sold in bulk at varying rates. In districts Naini Tal, Garhwal, Bijnor, Saharanpur and Dehra Dun the rate varies from Rs. 25 to Rs. 35 per 100 bamboos while the rate of sale in district Mirzapur is Rs. 25 per 100 bamboos. The basket makers of Allahabad obtain bamboo from Mirzapur, Rewa and Jubbulpur.

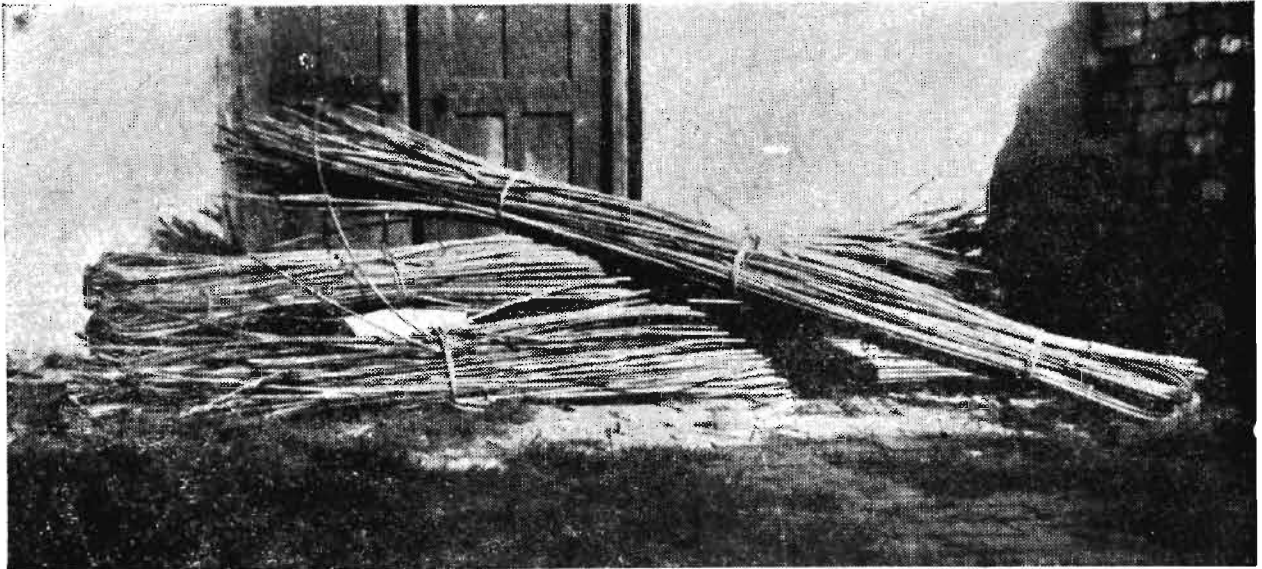
The raw materials used in the manufacture of *moonj* baskets are *moonj* (*Saccharum munja*) and *kansa* (*Saccharum spontaneum*). *Moonj* is a kind of grass which grows wild near the river banks and on the sides of streams and water channels. It is often grown on ridges of fields for protection against wild animals. The plant comes out in June and has a number of shoots. It usually attains heights from 6 to 8 feet and is cut at its base before it starts blooming in September. Artisans owning land grow it in their fields. Others purchase it at the rate of 50 Paisa per lb.

The two outer barks of the plant are tough and are carefully removed. They are twined into a *balla* and are left to dry in sun. The *balla* is of cream colour after it has dried. They are preserved in suitable containers like tin and wooden boxes for protection against moisture. They get spotted and often turn yellow if exposed to moisture or dew.

Kansa (*Saccharum spontaneum*) is also a kind of wild grass growing in river beds and on the ridges of fields. It starts germinating in June and in about four months is about five feet in height. It is cut before it starts blooming in September and is left to dry in sun. Care is taken to protect it against moisture. It requires no elaborate processing before use. Its long leaves are coiled and used as lining in *moonj* baskets.

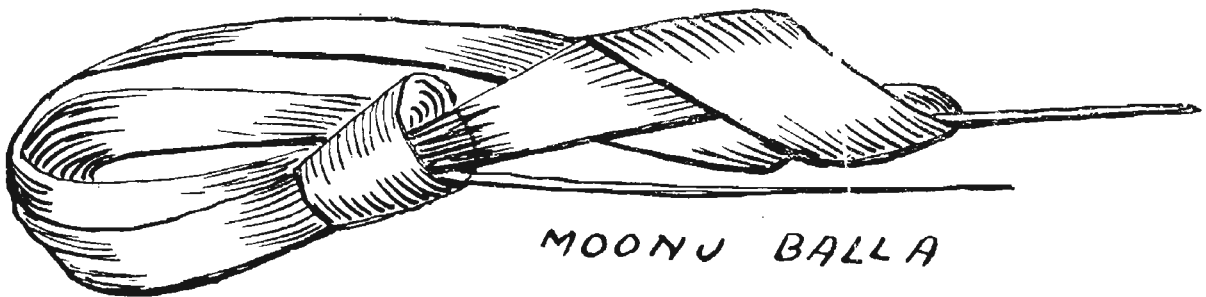
Palm leaf is the only raw material used in the manufacture of palm leaf baskets. Palm trees grow in abundance in the *kachar* of the two rivers, Ganga and Yamuna. The artisans enter into agreement with the owners of trees for supply of leaves on a certain fixed rate. Palm leaves require no elaborate processing. They are dried in sun and are cut in suitable sizes before use.

Plate No. 4



Cane

Plate No. 5



MOONU BALLA

The use of colour in cane basketry is limited to its natural range of brown and buff. Generally the cane baskets are not coloured due to the natural colour of cane. The bamboo baskets are coloured in indigenous dyes like red and yellow prepared locally. A red dye is obtained by boiling the split sedge in water with the wood of *var-*

thangi (*Caesalpinia sappan*) and the leaves of *kasan* (*Memecylon edule*). For yellow, the colouring ingredient is turmeric. In making *moonj* baskets, *balla* is coloured before use in I. C. I. dyes which give brilliant colours. They are cheap, easy to use and are easily available. The *moonj* baskets in different eye catching colours are popular.

CHAPTER IV

TOOLS AND IMPLEMENTS

Tools present no problem for manufacture of baskets can be carried out with minimum number of tools. The investment on them is not heavy and with little attention and care they can be kept in good condition.

The essential tools used in cane basketry are :

Picking knife (*Chaku*) : The shop knife popularly known as shoe-maker's knife is commonly used. Those with a longer and springier blade are avoided because of disadvantage in end-cutting and for trimming inside cane ends. They are kept meticulously sharp and are never twisted or joggled to make a cut, for this allows them to slip.

Bodkin (*Suja*) : They are of several sizes but one with 3.6 inch point is commonly used. The heavy staking bodkin is useful and is preferred by skilled workers. It is used for pinning a basket down while weaving and also for making space for handle or border finish.

Side cutter (*Katarni*) : A five inch electrician's plier is used for trimming off small ends of cane inside and outside the basket. The skilled workers use a pair of shears for cutting thick canes.

Round-nosed plier (*Jamboor*) : These are used for squeezing or kinking so that the cane can be bent over a sharp angle without cracking or breaking as, for example, working on borders. The ordinary flat-nosed pliers used by electricians are commonly used. A round-nosed plier of 5 inches is generally used.

Hammer (*Hathauri*) : One having a 4 oz. head is heavy enough for pushing fine, flat-head nails into cane. It is also required for levelling the finished products.

Plier (*Plas*) : It is a handy tool used to extract nails wrongly placed or to clinch them in position. It can be used sometimes in place of knife, shear, sidecutter and rapping iron.

Rule : A carpenter's wooden fourfold rule of 2 feet or 3 feet is useful. Otherwise a brass 12 inch tape may be used.

An oilstone is necessary to keep the knives sharp. Some of the workers use an ordinary stone, well

levelled for the purpose. An ordinary spirit lamp is also useful.

The tools used in bamboo basketry are given below :

Knife (*Banka*) : It is a heavy knife with 8 inch iron blade used for cutting bamboo and making stakes. The handle is of iron about 5" long.

Small knife (*Banki*) : It generally has a 5 inch blade used for making wefts and for other cutting work.

A piece of stone is generally used by the artisans for sharpening the knives. A useful adjunct is a home-made strop stick which will clean and hone a knife.

Pichari : It is made of bamboo with a cross provided on the top and is used for smoothening the stakes and wefts. The artisans generally make it.

A wooden hammer is necessary for beating and moulding. It is also used for pushing flat-head nails.

The tools used in making *moonj* baskets are simple and are described below :

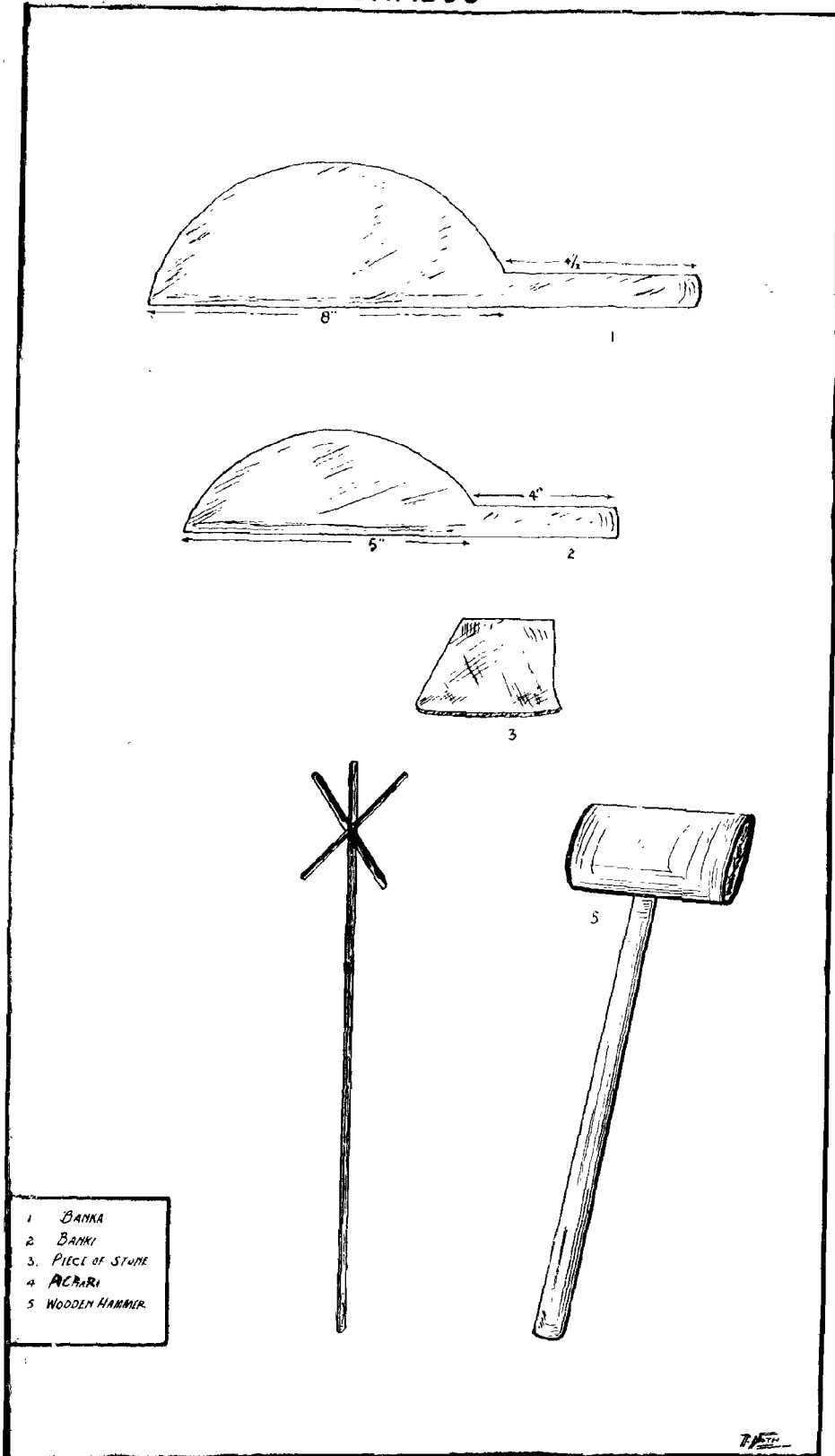
Bodkin (*Suja*) : It is used for pinning a basket down in the process of weaving and for making space for handle or border finish. Generally one with a 5 inch point is preferred. It has a wooden handle and can be sharpened on a piece of stone.

Scissors (*Kainchi*) is used for cutting the ends of *moonj* coil in order to make it conical. An ordinary scissors can do this work.

Bodkin and knife are also needed for making baskets of palm leaves.

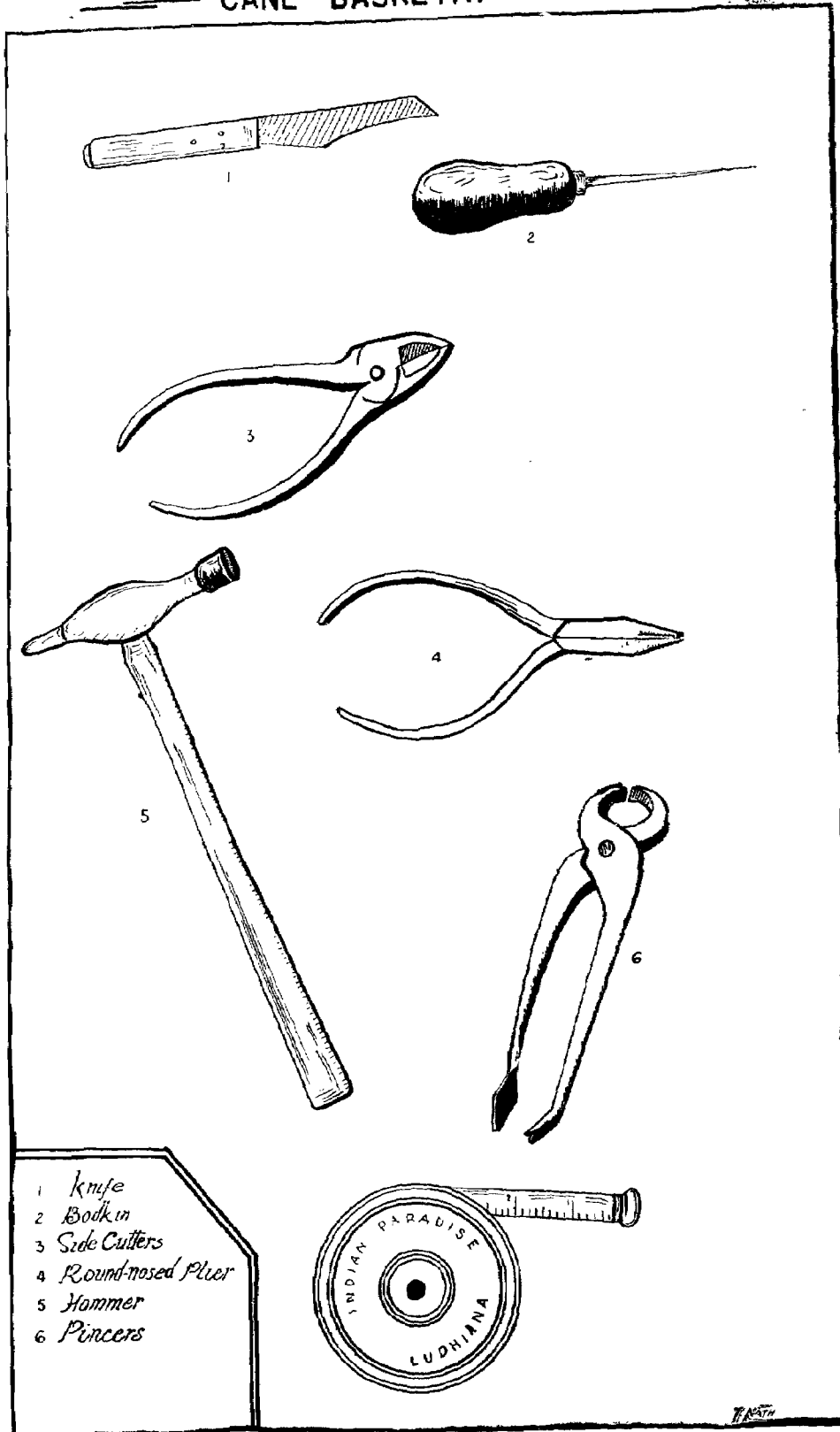
Tools used in cane, bamboo and *moonj* basketry are locally purchased. The simpler ones are made by the artisans. A set of tools for cane basketry will approximately cost Rs. 15. The cost of tools used in making bamboo and *moonj* baskets is comparatively less. A proper care of tools enables them to last longer. Majority of them are of steel liable to rust which can be avoided by keeping them lightly oiled in places as dry as possible.

BAMBOO



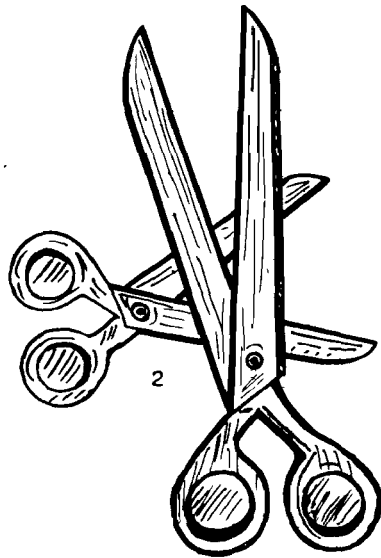
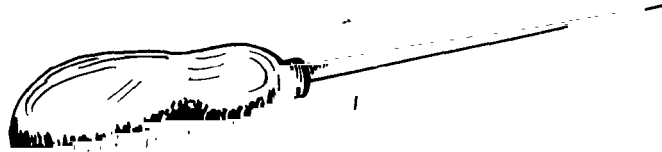
Tools used in bamboo basketry

CANE BASKETRY



Tools used in cane basketry

MOONJ

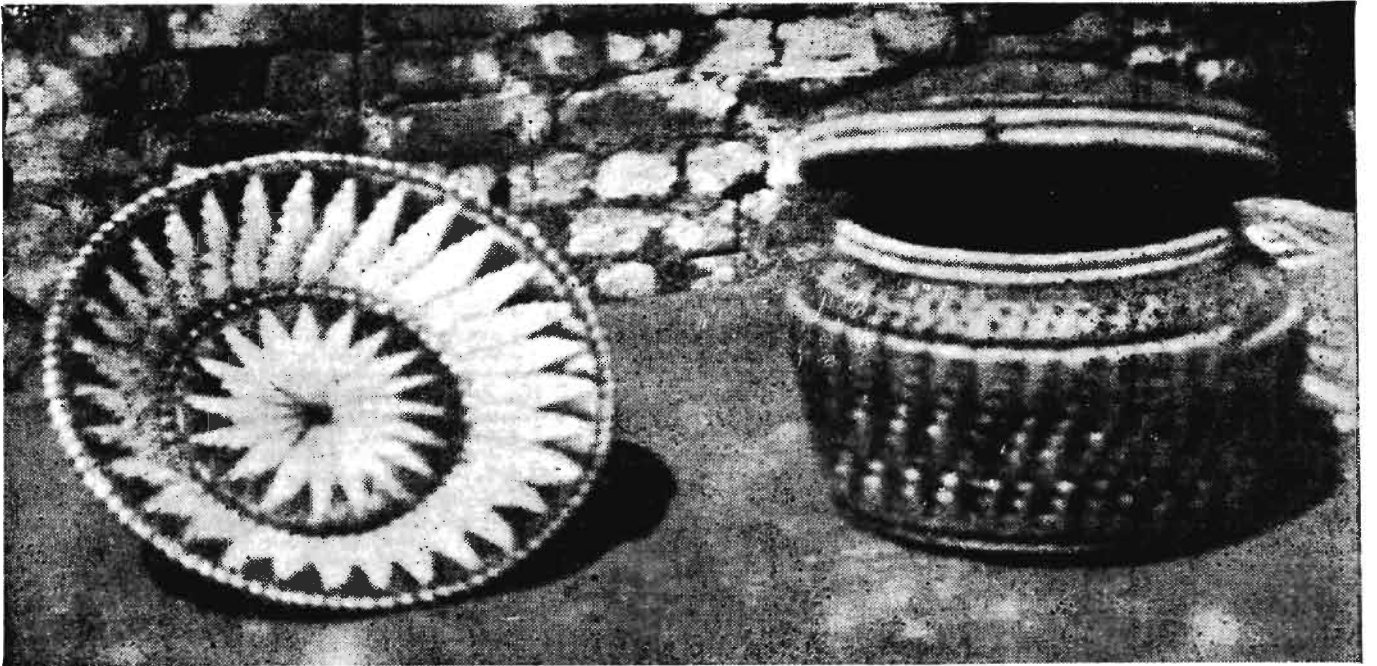


- 1. *BODKIN*
- 2. *SCISSORS*

T. NATH

Tools used in *moonj* basketry

Plate No. 9



Moonj baskets.

CHAPTER V

DESIGNS

The baskets made in Allahabad are generally of traditional designs. Bamboo and palm leaf baskets are designed to meet the needs of common people. *Moonj* and cane baskets are well-designed and are in demand by those who love finery and decoration.

Baskets of palm leaves are square in shape without cover or lid used as packing cases. The workers are not keen to introduce new designs or to maintain uniformity or proportion in them because of temporary use to which they are put.

Bamboo baskets are ordinarily circular in shape with handle and with or without cover. They are mainly utility baskets, the circular shape varying according to use to which they are put. They, however, lack in clean weaving and leave much to be desired in shape, colour and finish. They are variously known according to their use. *Topa* and *daura* are designed for keeping domestic articles; *dalia*, *dolchi* and *gagra* for keeping fruits, vegetables, etc. while cycle baskets are put to different uses.

Originally *moonj* baskets were of two designs : *pitari*, a circular deep basket with a lid used for keeping clothes and other articles and *bhaunki*, a dish like basket mainly used by married women for keeping vermilion, bangles, etc. Gradually new designs were introduced and beautiful decorative baskets of floral, geometrical and figured designs were made. The baskets of popular designs are : flower basket, egg container, hanging basket, soiled clothes hamper, shopping and waste paper baskets. They are marked by simplicity, grace of form and

for directness and aesthetic tone of their ornamentation and the beauty of their rich colouring. They show the skill of the artisan in his handiwork. The artisan continually displays an admirable skill in the arrangement of form and colour producing beautiful and harmonious combinations. The baskets with bright colour contrasts are popular in the country and abroad.

Cane baskets manufactured at the Vet Udyog Sahkari Samiti are of many designs. They are notable for texture, shape, colour, finish and, of course, usefulness. They compare well with the baskets made in other parts of the country and do not suffer for want of elegance or decoration. The decoration is always kept subordinate to form. The artisans work from models or designs borrowed from magazines or periodicals. The fruit, picnic, utility, shopping and hanging baskets made at the centre are popular.

There is no well-trained designer in palm leaf, bamboo or cane basketry. These baskets, therefore, suffer for want of originality in designs and colour schemes. The artisans get very little help from dealers and are not in touch with the changing trends in designs. There is no agency to help them to new ideas in designs. There is need of trained designers in the craft with training in the technique of basket weaving. They must be infused with keenness and enthusiasm for new designs and must be on the look out for new ideas. This is possible only by organising the industry on co-operative basis.

CHAPTER VI

TECHNIQUE

The technique of basket making is linked to weaving with the difference that loom is not used and the material is unspun. The work may be plaited (woven) or coiled. Palm leaf, bamboo and cane baskets are grouped under plaited work. They are made by the crossing and recrossing two or more sets of strands called warps and wefts. In the process of weaving, the wefts cross and recross the warps as in textile weaving. *Moonj* baskets are of coiled work linked with sewing.

Palm leaf baskets are ordinarily of check design. The artisans use warp and weft strands of equal thickness and width and moisten them before use. The warp and weft pass over and under each other singly as in woven cloth. The colour contrast is produced when the warp is of one colour and the weft of another.

The bamboo baskets are of check, twilled, cycloid, matting and lattic work. The technique of their manufacture may briefly be described as follows :

The bamboo is first split into two and then subdivided into stakes used as the warp and weft in weaving. The stakes are soaked in water and then arranged in a circular way on the base. Wefts of certain fixed length and smoothness pass over and under the stakes singly or jointly with others to complete the base. The number of wefts which pass over and under the stakes depends upon the designs under preparation. As soon as the base is complete, walls are raised by giving curves to the stakes. This process is known as upsetting. The diameter of the basket and its gradual expansion from the bottom to the top is adjusted by widening the stakes from each other. When the randing is about 6 inches high, the two rows of waling are provided for design and durability. The border is then woven by turning the stakes downwards and fixing into the woven portion of the basket. The wefts are taken round passing over and under the up-going and in-coming stakes and are stitched together for providing a good finish.

Cane baskets of many designs e.g., shopping fruit, picnic, nursery and waste paper baskets are popular and are generally made. The technique of making a round shopping basket is given below :

First, eight pieces of cane are cut into suitable sizes and are soaked in water till they become soft. A cross is thereafter formed by placing four sticks over the four base sticks which serve as the foundation of the base. It is woven with a robust weaving cane in order to make it firmer. Effort is made to dome the base as it is woven. It should be about half inch deep by the time the five inch of diameter is reached. The base is complete when an equal number of complete rows have been woven.

Secondly, with the side-cutter, each base stick is cut off as close to the pairing as possible and the stake canes are immediately inserted on either side of it. All the stakes are held together at their ends and by knocking on the bent-up portions with the rapping iron, the stakes are driven further into the base making the ground ready for the upsetting.

Thirdly, four canes of larger size are pushed firmly into the base to secure them on the right of four adjacent stakes. They are then squeezed gently as near to the weaving as possible rutting each to the rear of the stake to its right and back out to the front. Thereafter each left hand upsetting cane in turn is placed very firmly in front of the three stakes and behind the fourth. The fourth stake is pushed away towards the base itself and the process is repeated in this way all round the base for one complete row. It is continued for three-rod upsetting for another three rows. Each row is slightly larger than the previous one in order to achieve a good curved shape.

Fourthly, the cane is cut 10 inches long for the liners which are inserted to the right of each stake and then each pair of stake and liners are gently shaped into the desired curve. After a few rows have been woven with the even number of stakes and two randing canes, a large ring like the ring handle is made. It is placed with the stakes inside it and is usually found helpful in obtaining a better curved shape.

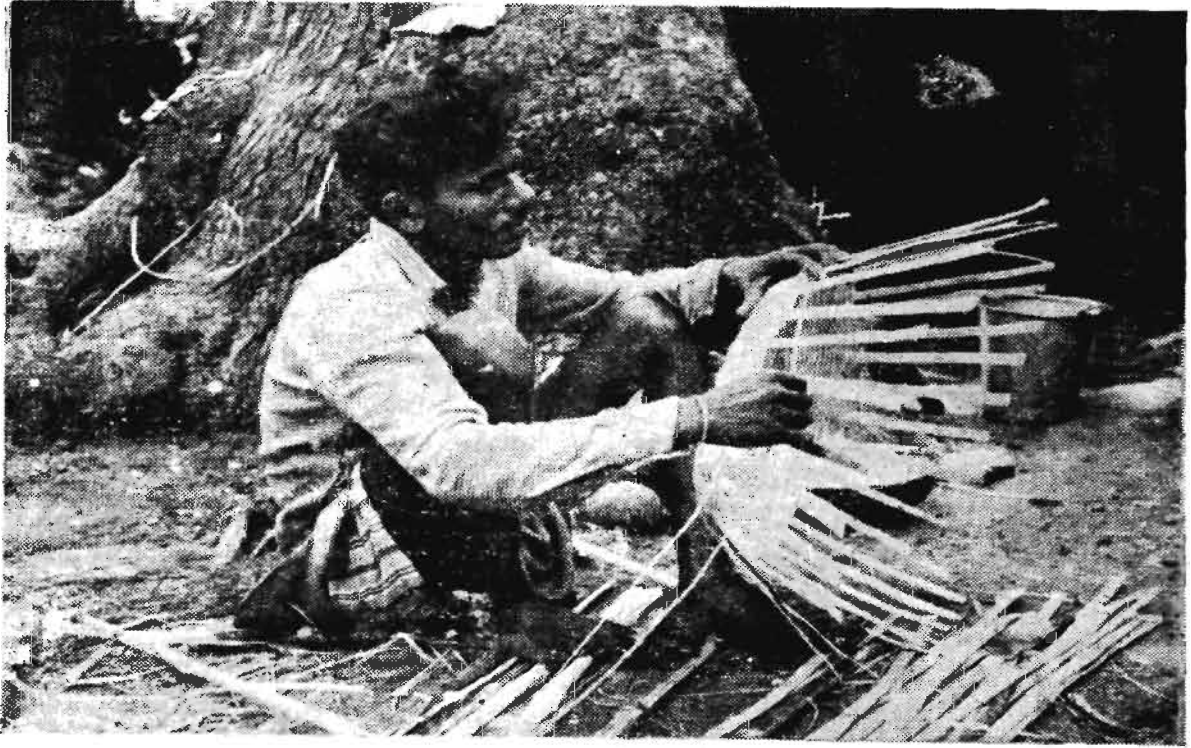
Fifthly, the basket is gradually shaped by keeping the stakes upright and the distance between them even until randing is about five inches high. There is a single row of waling in cane for simple decoration and for keeping it tight and firm. There is again return to the randing for about 2 inches and before

Plate No. 10

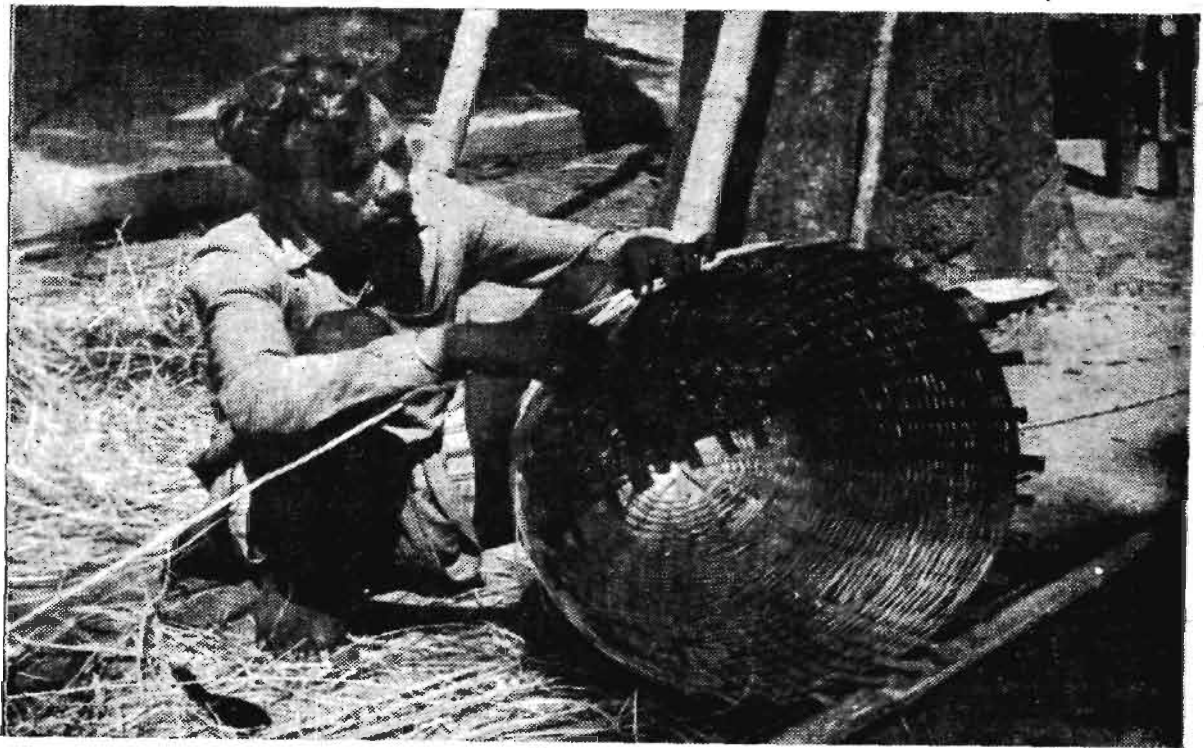


Shopping Bag

Plate No. 11



Bamboo baskets in makings



the border is woven there are again two rows of waling. The three-rod plain border is woven with larger size of stake cane which requires larger soaking in water.

The handle is made by the core cane carefully moulded to a 'U' shape to remove all springiness. The ends are inserted between a stake and its liner with a heavy staking bodkin. After the handle has been adjusted, the wrapping is done with a long cane and the finish is obtained by trimming all the ends inside with a picking knife.

The technique of manufacture of *moonj* baskets is simple. The artisans twist the *kansa* into a long rope of certain width which is coiled to form a skeleton of the article to be made and is stitched together with the help of *moonj* leaves. Later coating of *balla*, coloured or otherwise, is applied to make a basket of certain design. Shopping bags, hanging baskets, flower baskets, etc. are decorated with floral and figured designs produced by means of differently coloured

balla. Sometimes additional accessories like *cowrie*-shells, beads, etc. are also used for decorative purpose.

COLOURING

Cane and bamboo baskets are not generally coloured due to the natural hue of cane and bamboo but the *moonj* baskets are made in different attractive colours. The indigenous country dye used for colouring the *balla* has been gradually replaced by I. C. I. dyes which give brilliant colours for a small cost. The method of dyeing is simple. Water is boiled in a brass or copper can and *balla* is dipped into the boiling water to remove the oilish substance and other impurities. Water is again boiled in a vat and the desired colour (20 grams to about 10 lbs of water) is mixed in the boiling water with 145 grams of table salt. The *balla* is dipped into the boiling solution and is allowed to remain in it for 10 to 15 minutes. It is then taken out to dry in sun and is preserved in tin or wooden boxes.

CHAPTER VII

COST OF PRODUCTION

Basket industry of Allahabad is essentially a household industry. The artisans work in their homes. The hours of work are not fixed and fluctuate according to demand of finished goods. An attempt has been made to determine the cost of production of different types of baskets made in the town. It includes the cost of raw materials, dyes, maintenance of tools, etc. The cost of transport is negligible for the artisan himself takes the finished goods to the market for sale. The labour charges could not be determined for the working hours of the artisans are not fixed and the industry is run on a limited scale. The profit shared by the artisan includes the labour charges also.

A worker is able to make two *topas* (bamboo baskets) of average size in a day. The estimated cost of a *topa* is given below :

1 Cost of bamboo	27 P.
2 Cost of dye	3 P.
3 Labour charges on transport	5 P.
Total	35 P.

The basket is sold for Re. 1 yielding a profit of 65 P. including the labour charges. Roughly a worker earns about Rs. 1.50 per day.

A worker is able to make, on an average, 100 *seras* (palm-leaf baskets) in a day. The cost of their production including the cost of palm leaves and transport charges is Re. 1. They are sold for about Rs. 2.75 yielding a profit of Rs. 1.75 to the worker.

Workers in *moonj* basketry work in their spare time often with long breaks. It is, therefore, difficult to have a fair idea of the cost of labour in the manufacture of a basket. It is, however, estimated

that an artisan working for eight hours is able to make a shopping bag in a day. The estimated cost of production of a bag is given below:

1 <i>Balla</i>	..	30 P.
2 <i>Kansa</i>	..	7 P.
3 Dye	..	8 P.
4 Transport charges	..	5 P.
Total		50 P.

The sale price of the basket is Rs. 1.50 giving a profit of Re. 1 to the worker. There will be proportionate increase in profit if the worker grows *moonj* and *kansa* in his fields.

Workers in cane basketry work in the workshop of the Vet Udyog Sahkari Samiti on piece-rate basis. The marketing of the products is undertaken by the Society charging 12½ per cent over the cost of manufacture if sold to a stray customer and 6½ per cent if sold to handicrafts emporiums. The estimated cost of manufacture of a Shopping basket of size 12" x 8" x 10" is given below :

1 Cane 3 lbs	..	Rs. 3.00
2 Thick cane 1 lb	..	0.75 P.
3 Nails 50 grams	..	0.16 P.
4 Varnish ½ lb	..	Re. 1.00
5 Yellow colour 25 grams	..	0.12 P.
6 Labour charges		Rs. 4.50 P.
Total		Rs. 9.53 P.

The rate of payment to the artisans on baskets of different designs is decided by the Managing Committee of the Society. It is estimated that, on an average, an artisan earns about Rs. 3 per day.

Plate No. 12



An Artisan making cane baskets

CHAPTER VIII

MARKETING

Bamboos, cane and palm leaf baskets meet the needs of the local market and are not sent out for sale. The artisan understands the tastes and needs of the common folk and sells his products to them. Decorative *moonj* baskets are popular in the country and abroad. They have a good market in the country and are also exported.

Bamboo baskets are locally sold. The demand of these baskets increases during the Magh Mela (January-February), for the pilgrims who visit the town carry souvenirs of pilgrimage in them. A number of artisans come from the adjoining districts, namely, Jaunpur, Azamgarh and Rewa before the Mela and make bamboo baskets to meet the increased demand. The artisans sell them to retail sellers and consumers. Some retail sellers enter into agreement with the artisans for supply of baskets on certain fixed rates and advance money to them. They stock the baskets and sell them at higher rates sharing the entire profit. The middleman does not exist in the industry.

The scope for expansion of bamboo basketry is limited for the bamboo is obtained from Mirzapur, Azamgarh and other neighbouring districts. The cost of transport increases their cost of production. They are of ordinary quality lacking in finish and workmanship. An export market for these baskets is not necessary for they may not compete successfully with the fancy baskets made outside.

The palmyra basketry exists as a side business of the fan makers of the town. The palm leaf containers are sold to sweetmeat sellers for use as packing cases. Occasionally portable bags are also made. The use of plastic, paper bags and cardboard containers has given a setback to their manufacture because they are cheap and better.

The Vet Udyog Sahkari Samiti undertakes the marketing of cane baskets made by the members of

the society. There is almost no export trade in these products on account of their limited manufacture. The expansion of the industry has been slow due to a variety of reasons. The number of skilled workers in the craft is small for there is difficulty in obtaining cane and other materials. The manufacture of cane baskets on an extensive scale is necessary in view of their mounting demand.

Moonj basketry has a home as well as an export market. The utility baskets are not sent out on account of their limited production. The Moonj Industrial Co-operative Society purchases decorative *moonj* baskets from the artisans and sends them to handicrafts emporiums all over the country. It is helped by the Export Trade Development Division, New Delhi—an organisation of U. P. Handicrafts in their export. The organisation is rendering a great service to the craft by popularising these products in foreign markets.

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There is no arrangement for the advertisement of baskets made at Allahabad. The manufacturing units are small and without adequate monetary resources to advertise their products. It will be necessary to educate the public for popularising the baskets made in the town. The role of the press in their advertisement cannot be minimised. It should be given information about the different types of *moonj* and cane baskets made in the town. An attractive pamphlet giving photographs of different designs of these baskets and their methods of manufacture will interest the business community and will make the industry known in the country and abroad. The display of cane and *moonj* baskets in the handicrafts emporiums will be useful. The general advertisement of the industry by sending the baskets to important industrial and agricultural exhibitions and fairs will put it in a strong position.

APPENDIX I

TABLES

TABLE I Number of Industrial Units and Persons employed in Production

Name of Craft	No. of Units surveyed	Workers				
		Persons	Males		Females	
			Below 15 Years	Above 15 years	Below 15 Years	Above 15 years
Bamboo Basketry	176	473	24	203	26	220
<i>Moonj</i> „	189	403	..	..	100	303
Palm-leaf „	28	101	9	41	12	39
Cane „	1	48	..	48	..	..
Total	394	1,025	33	292	138	562

TABLE II Distribution of Artisans

Caste/Community	Type of Products manufactured	Workers				Total No. of Families	No. of Co-operative societies under co-operation	No. of Families working in own Houses	
		Persons	Males		Females				
			Below 15 years	Above 15 years	Below 15 years				Above 15 years
Dharkar	Bamboo	473	24	203	26	220	176	..	176
Muslims	<i>Moonj</i>	403	..	..	100	303	189	..	189
Muslims	Palm-leaf	13	2	3	4	4	4	..	4
Tarmali	Palm-leaf	88	7	38	8	35	24	..	24
	Cane	48	..	48	..	..	..	1	..
	Total	1,025	33	292	138	562	393	1	393

TABLE III Distribution of Articles by Materials used

Name of Article	Main Material	Subsidiary Material	Main Material (Place from which imported)
Bamboo basket	Bamboo	Colour	Mirzapur, Rewa and Jabalpur
<i>Moonj</i> „	<i>Moonj</i> & <i>Kansa</i>	Colour	Locally Available
Palm-leaf „	<i>Tar</i> (palm) leaves	..	Locally Available
Cane „	Cane	Colour	Cane is obtained from Dibrugarh (Assam), Malabar and Bombay

TABLE IV Designs

Name of Article	Name of Basket	Source of Design	
		Traditional	Self designed
Bamboo bakset	<i>Topa</i> , <i>Daura</i> , <i>Dalia</i> , <i>Gagra</i> , <i>Dolchi</i> and Cycle baskets	176 units	—
<i>Moonj</i> „	Flower basket, Soiled Clothes' hamper, Shopping bag, Hanging basket, Egg container and Waste-paper basket	10 units	179 units
Palm-leaf „	Square in shape without lid	28 units	—
Cane „	Fruit basket, Picnic basket, Shopping basket and Hanging basket	—	1 unit

TABLES

TABLE V Marketing

Name of Article	No. of Units producing for sale in open market		No. of Units attached to Co-operative Societies
	Through middlemen	Others	
Bamboo basket	—	176	—
<i>Moonj</i> „	133	..	56
Palm-leaf „	..	28	..
Cane „	..	..	1

TABLE VI Cost of Production

Name of Article	Cost of Raw Material	Cost of conversion into finished Product	Average sale price	Profit
<i>Toha</i> (Bamboo)	.30 P.	.05 P.	Re. 1.00	.65 P.
<i>Moonj</i> basket	.45 P.	.05 P.	Rs. 1.50	Re. 1.00
Palm-leaf basket (100 <i>seras</i>)	.01 P.	—	.03 P.	.02 P.
Shopping basket	Rs. 5.03	Rs. 4.50	Rs. 10.75	Rs. 1.22

TABLE VII List of skilled Craftsmen

Caste/Community	Article	Skilled Craftsmen
Dharkar	Bamboo basket	Shri Bachai Lal Shri Ram Siroman Shri Panchhi Ram Shri Chabi Nath Shri Siroman
Muslim	<i>Moonj</i> baskets	Smt. Shahzadun Smt. Faridunnisa Smt. Fatima Bibi Smt. Jumman Km. Bano
Tar-mali	Palm-leaf baskets	Shri Chhotey Lal Shri Sheetla Prasad Shri Mewa Lal Shri Malloo
Muslim	„ „ Cane baskets	Shri Rajjab The workers (48) are skilled.

CENSUS OF INDIA 1961

HANDICRAFT SURVEY SCHEME

Village Schedule of Industries and Crafts

District	Sub-division
Tahsil	N. E. S. Block (if any)
Village	Census Code Number

PART A GENERAL DESCRIPTION OF VILLAGE

Describe briefly

- | | | |
|---|---|----------------------|
| (i) Area of village in acres | (i) | |
| (ii) Population | (ii) | |
| (iii) Approximate number of families | (iii) | |
| (iv) Various sections in the village corresponding to communities and their names | Name of community (iv) a. | Name of community e. |
| | b. | f. |
| | c. | g. |
| | d. | h. |
| | (v) Distance from nearest railway station (miles) | (v) |
| (vi) Distance from nearest main road | (vi) | |
| (vii) Distance from P. S./Tahsil headquarters | (vii) | |

PART B ARTISAN COMMUNITIES IN THE VILLAGE (Tribal & Non-Tribal)

- | 1. Name of caste or community | 2. Approximate number of families | 3. Total number of adult workers | 4. Number of families working under co-operation | 5. Number of families working in own houses or in workshops set up by their employers |
|-------------------------------|-----------------------------------|---|--|--|
| | | <div style="display: flex; justify-content: space-around; border-top: 1px solid black; border-bottom: 1px solid black;"> Males Females </div> | | <div style="display: flex; justify-content: space-around; border-top: 1px solid black; border-bottom: 1px solid black;"> In own houses In employers workshops </div> |
| 1. | | | | |
| 2. | | | | |
| 3. | | | | |
| 4. | | | | |
| 5. | | | | |

VILLAGE SCHEDULE OF INDUSTRIES AND CRAFTS

- 25
- | | | | |
|---|-----------------------|-----------------------------|---|
| 6. Names of articles produced. Describe the articles and mention approximate sizes and heights. | 7. Main material used | 8. Subsidiary material used | 9. Whether raw material is imported and if so, from where? What are the main ingredients? |
|---|-----------------------|-----------------------------|---|

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

- | | | |
|-----------------------------|------------------------------------|---|
| 10. Who gives the designs ? | 11. Give the names of the designs. | 12. Describe colours used. How are the colours obtained ? |
|-----------------------------|------------------------------------|---|

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

VILLAGE SCHEDULE OF INDUSTRIES AND CRAFTS



13. Tools used (*Describe tools. Give pencil sketches and photographs separately.*) 14. Who makes these tools and from where are they imported? 15. General description of workshop (*Use separate sheet of paper if necessary.*)

2.

3.

4.

5.

6.

7.

8.

9.

10.

16. When did the community come to this village? Who were the patrons? How old is this craft in this village? 17. Describe legends or myths current on the origin of the community.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

VILLAGE SCHEDULE OF INDUSTRIES AND CRAFTS

18. Are there any villages in the neighbourhood where branches of these communities live? If so, give name of village (s) and community.

19. Do the communities produce for their own use entirely? Describe whether for domestic or ceremonial purposes.

20. Whether they produce entirely for others in exchange for money or kind. If so, who are the customers and to which communities do they belong?
 - (i) Are they for domestic use?
 - (ii) Are they for ceremonial or ritualistic purposes? If so, for which ceremony or ritual?

21. Whether the communities produce for themselves and for sale?
 - (i) Describe types of objects for own domestic or ceremonial use; Mention heights of objects.
 - (ii) Describe types of objects for sale. Mention heights of objects.

22. Do the communities produce for sale in open markets, *hats* and *melas*? Mention the markets, *hats* or *melas* and the occasions.
 - (i) Do they make to the order of middlemen who advance money and undertake marketing facilities?

23. If there is a co-operative society, are there members in it who belong to different castes?

24. Give the names of the designs and myths or stories behind the names, *i.e.*, explanation of what the design stands for and the shape or decoration of objects.