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**PUTHALIKA PATRIKA**

**May 2022**

Tutul Ghorai, Fourth Generation of Beni Putul

**Values and Entertainment**



## PUTHALIKA PATRIKA

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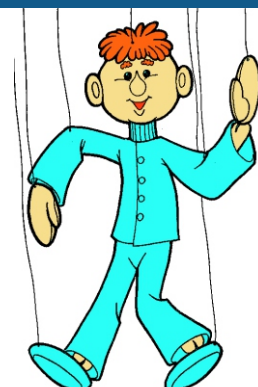
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# Editorial Column

**Padmini Rangarajan**

Summer is a good time to engage in art works especially with kids. Summer vacation and enaging in co-cultural activities teach values of life. For every child visiting grandparents' place is an awaited trip all though the year. It is a blessing in disguise if it is in rural setting; it has its own added beauty. In the open fields, being with nature, conservation, learning about simple life style, farming, different occupations and interdependency and art forms. All the golden memories of childhood in fact act like a painkiller capsule when under severe stress. Individuals perhaps everyone goes through this step to learn to ease with life. Now I ask myself... where are we headed?, not sure of making young minds to learn being in the midst of nature and make them learn the basic values of humanities or making them learn to claim SELF as sovereign and supreme centered around digital technology-- a boon or a bane....?? In trying to

**A summer workshop by Ms. Puneet Madan**





# Editorial Column

**Padmini Rangarajan**

understand what a structured way of life is, are we seeding for the next generation to explore... Well, while being part of the various forums and conferences on similar kind of discussions one gets to hear about more criminalized ways of life style adopted by young minds—is to fight for power or resist? Weapons are bad—so there should be no war, but war is about encouraging young minds to assert land ownership, security, and sovereignty. What about gun shooting in the schools? , what about racial and communal disturbances across the globe that is in one way or the other effecting every individual to live in harmony. No one can measure the magnitude of mental illness and trauma experienced by individuals, families and the community in general. There is an urgency of trained therapists, psychologists, social workers and other professionals to extend the necessary support... all said and done, when looked upon the endangered and enriched arts and art forms which were/are so powerful and connected every individual on the basis of humanity as one universe is a missing element. The voyage of exploration commence again through the revival of art forms that builds a bonding as ONE and paves way to a new beginning of learning to live and let live in PEACE.

A MIME act mentored by Subhasis Neogi





Artist of the Month

"The power of art is that it can connect us to one another, and to larger truths about what it means to be alive and what it means to be human". - Daniel Levitin

My earliest memory of engaging with art was me and my twin scribbling the floor at home with chalk. We were encouraged to express ourselves, be it handmade cards, creative letters to grandparents, clay objects or wall murals with crayons at home! Though as a child I had a flair for it, I never grew up imagining myself being an artist. In retrospect, I would like to believe art pursued me somehow. It has been my constant companion.

I hold a graduate degree in Fine Arts (Applied Art) and started my career as a visual designer in the field of IT, in the year 2009. I owe my understanding of the web world to the three and odd years spent there. I was involved in designing for the web platform. But I



My Journey

# Artist of the Month

felt a strong urge to start over and engage in the arts. I quit my job and co-founded a startup - Artilaka in 2012, supported by my partner and later joined by my sister.

Artilaka came into being with an urge to bring art & design closer to life and harbor the freedom of self-expression. We were passionate, driven by our ideas, determined to live our dreams & create our own niche. We had a home converted studio space where we created unique



Artilaka - A Collage of Our Products

and quirky stuff, bringing art into daily life objects. Our first product was "Ande ka Funda", a doodled wooden egg. In time, we had a range of home decor and stationery products. We also built custom made products from web invites, personalised gifts, took commissioned bulk orders, installation and wall art. We exhibited in local art fairs, IT offices and also took online orders through our Facebook and Instamojo pages. The art scene in Hyderabad was quite new then and our work got noticed and appreciated by many and it was widely featured too.

Life took an unexpected turn in 2016, we paused Artilaka. However, we continued to explore and express ourselves in our own creative ways. We would take up projects as



Artist of the Month



Wall art – YK Antiques Home Museum, Secunderabad



Wall Art  
Artilaka Studio Wall

a group once a while. Our wall Art and visual material for YK Antiques Home Museum, Hyderabad in 2017; Visual Material/ Poster design for HUL, Hyderabad, for their Do Din Event, in 2018 were some such projects. Over the course of time I got inclined towards illustration.

My first children's book Super Sushi Adventures - The Fun Begins, as an illustrator happened in the year 2018. The story came to us through a dear friend and it was written by her 9 year old daughter Kriti. It was a first for all of us involved and it was launched in Hyderabad Literary Fest, in the year 2019. The second book, its sequel,

Super Sushi Adventures - The Monkey Idol Rescue happened the following year in 2019, and was again launched in Hyderabad Literary Fest in the year 2020. It was my dream to be able to work on a children's book, am grateful it happened, to





Artist of the Month

all involved and these would always remain close to my heart.

My sojourn happened in the year 2020 in a remote place where my parents lived, Covid 19 struck and with it came bigger turn of life events. I was more or less on a sabbatical. I was in the midst of nature going through troubled times and it became my muse. It was a period of immense change and a journey within myself. The cycles of life and death in nature were a reminder that everything was

temporary, nature helped me heal. At this point I started exploring pen drawings and detailed illustration. I tried to bring the profound sense of awe I have for nature into my artworks. Also my art became more reflective of my own experience of life. Art has been my coping mechanism and I choose to keep it close.

While the world was trying to make sense of the Ukrainian crisis/war, I drew a group



Children's Book Illustrations – I & II



Artist of the Month

Recent works – Digital Art & Illustrations



Wall art – Home Exterior



Handmade Puppet



SUNO India – Cover Art



hug, the artwork was to console myself and to express my love to everyone out there who was/is going through any situation in life to say "I feel them". Shared this as a contribution for EQ4Peace organization.

As I look back I realize, I have evolved over the years and so has



Artist of the Month

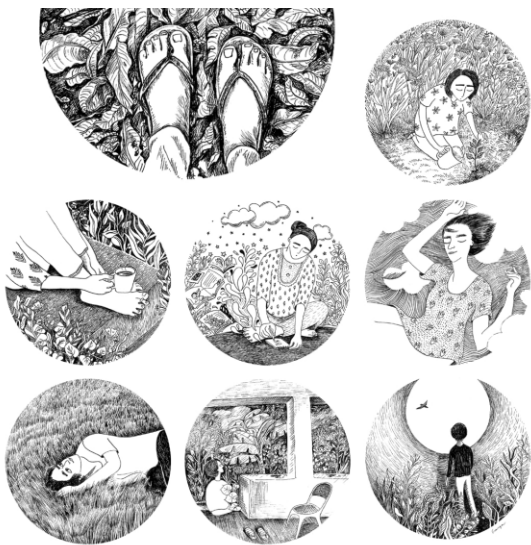
my art. I am amused by human behaviour and moved by the magic of the ordinary. I am constantly inspired by people, their stories and the human element. I am currently working towards building artworks that I would eventually like to bring to people. Also want to work towards creating picture books / visual material for children. I hope to explore other analog processes of printing. There is so much out there to learn and experience and I hope to keep the thirst for it alive! :)



You can see some of my artworks here:  
[https://www.instagram.com/ganga\\_art.me/](https://www.instagram.com/ganga_art.me/)  
<https://www.behance.net/gangaprakash>



We are all one  
In the way we experience life  
Our hearts beat alike and  
We are moved by the same things  
Lets hold each other  
As we grow from our shared experience



Contribution - EQ4Peace – Sharing A Hug

AMITA Care – Illustrations for Website



Kajal Goswami

## Many Faces of Storytelling

### Many Faces of Storytelling

As said by Vijaydan Detha, a noted Indian writer of Rajasthani literature –

"No god like time.

No brother like time.

No journey like time.

No shadow like time.

No doer like time.

No undoer like time.

The drums of time.

The leela of time.

Tales of time. Change with time."

The words of wisdom hold true with the kind of journey time took Kajal Goswami on.

At 42yrs, discovering the storyteller within her she embarked on the journey of a new phase in her life.

Year 2022 being at the ripe age of 45, she looks back to talk about the paths taken leading her to where she is now.

Born in Mumbai, she was a product of a hilly region born in a bustling city, a dreamer in the midst of every growing city. Growing up surrounded by stories she dreamt of stories all her life. She grew up listening to humorous stories told by her mom and mythology stories by her dad spendand later taking the baton to narrate stories to her brother.



Kajal Goswami

# Many Faces of Storytelling

She worked her way through her graduation assisting her mom for various talkshows and musical TV shows (Kiran Kher Talk show, Meri Awaaz Suno, etc to name a few) to coordinate the success of many show during the 80's that largely depended on the audience and the panellists.

Kajal then went on to complete her diploma in Mass Communications in TV & Film Production and landed her 1st job at Balaji Telefilms on its completion. She went on to work with the talented directors like Gogi Anand, Ketan Mehta, Raju Kher, Kushal Nandi, Girish Mallik, etc.

They say winds of change happens to everyone, so with Kajal. After leaving Mumbai, she worked with IT firm as a trainer and educator before taking a sabbatical to give birth to her 1st child.

But the sabbatical was only from work not learning. As said in above quote – Change with time. She spent time learning the ways to cultivate new hobbies like – Gardening, Terrariums, crocheting, Mix Media Art, Abacus trainer, etc. She got an opportunity to share her knowledge of organic farming and composting at Billabong Creepy Crawly day organised by the school. This session was change in her life which she couldn't predict. She ended up





Kajal Goswami

## Many Faces of Storytelling

meeting an old acquaintance after over 20+ yrs and as the story goes she came to know about the profession of storytelling. She took this intriguing idea that storytelling was a profession to Hyderabad and the last words of her father who reminded her not to waste her talent and that he believed in her.

Hyderabad was the fresh change and an interesting phase of her life. On being noticed by a spouse's colleague's wife for

the kind of rapport she had with the apartment children, who suggested her to try teaching as a profession.

Lo and behold, as if like a dream she was hired as a homeroom teacher for grade 2 in Phoenix Greens School. Over 2 years, she set an expectation for herself to prove if she could take up storytelling as a profession by upskilling herself by telling stories to her students and each time learning from that experience. She went on to complete her B.Ed to upskill her teaching knowledge.

In year 2018, she took partial training of storytelling by taking a loan from her brother and dived into her 1st telling on 7th December 2018. She successfully started her new venture Storytime with Kajal in 2018 after teaching through storytelling in a Hyderabad school. She went through many storytelling training by prominent storytellers.

She experimented with Various types of oral storytelling like Kamishibai ( Japanese Theatre), Draw and tell, Tangram Storytelling, Dress up, Puppet storytelling, shadow storytelling, origami storytelling.

Her previous experience of over 7yrs of working with different Television Production



Kajal Goswami

## Many Faces of Storytelling

Houses has enabled her to use her experience not only in teaching but also promoting the art of storytelling to young minds. She started testing the effects of storytelling as a teacher and how it helped develop communication skills, responses and enhance creativity in young children to go beyond conservative thinking.



In today's fast paced and vibrant learning environment, she has successfully moulded stories to give a holistic learning experience. She has successfully conducted storytelling for Children sessions for various International and ZPS schools and IT Firms. She has been training children in the Art of Storytelling for over 3 years.

The pandemic brought about its own dynamics, wherein she quickly upskilled herself to the changing times. Somewhere subconsciously she knew that things were about to change, she self-learned how to use Zoom and conducted her 1st zoom session much before the 1st lockdown occurred in India.

During the Covid times, she held free storytelling sessions for children every week as part of #Pause4aMovement and encouraged other tellers to adapt to the new platform by training them how to use zoom even to the point of hosting their sessions for them or taking the challenge of providing technical support for any of their new ventures.

She went on to provide free unbridged and selfless support to her former acquaintances to not only setting their virtual session but over a year of free coordinator and storyteller support to run their online school smoothly.

All in all, she came out richer in experience, with happy children and parents who kept



Kajal Goswami

# Many Faces of Storytelling

her spirits up. She ended her 2020 with a Teachers' training program in classroom storytelling. And Started 2021 with a new ideas of creating stories everyday for the rest of the year and started story tag for tellers for newly formed HYSTA.

She successfully completed a year of 365 stories in 2021 on her Youtube channel, wherein she created very many stories of her own and explored various types of storytelling and storytelling from Mythology to witty tales to STEAM stories to Spooky tales.

Her father's saying – God helps those who help themselves, helped her to learn recording and editing and posting youtube videos without any support or help from outside.

They say if one way doesn't work, we should try a new way. Her belief one story at a time can change the world, the Power of Stories and Storytelling should be within everyone's reach.

As the journey continues, this article ends here.



← Storytime with Kajal

🔍 🔖 ⋮

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Storytime with Kajal

406 videos

Join me as we make stories an integral part of our lives. Stories play as much important role as air that we breathe, food that we ...



instagram.com/storytime\_with\_kajal



https://www.facebook.com/KajalStoryteller/



storytimewithkajal@gmail.com



Storytime with Kajal

PUPPETRY IN PHILIPPINES

World Puppetry

The Philippines has little local puppet tradition to draw on. During the late 19th century, there were shadow play performances called carrillo which means "small cart." Carrillo is also known as potei, kikimut and titire



Photo from WikiPilipinas [1]

in Pampanga (a province in Central Luzon).

In Angono, Rizal, the higantes or giant puppets, lead the procession during the Higantes Festival, also known as the Feast of San Clemente, which is celebrated every November 23. San Clemente is the patron saint of fishermen. Leading the procession are three higantes—father, mother, and child—with the body made from bamboo, the head from papier mache. The costumes are bright and colorful, and the hands are always on the waist. Each higante is controlled by one person who is inside the body of the higante.



Manuel Conde, National Artist for Film [2]



PUPPETRY IN PHILIPPINES

World Puppetry

In the late 1930s, film actor-director Manuel Conde introduced ventriloquism through his puppet Kiko. At present, Kiko is owned by Jun Urbano, also a ventriloquist, an actor, and a film director.



Kiko (left) was Manuel Conde's puppet. In this photo, he is manipulated by Mr. Shooli, one of Mr. Jun Urbano's characters. Mr. Urbano is the son of Mr. Conde. [3]

Puppetry became popular with the introduction of Jim Henson's "Sesame Street" in the 1970s.

Groups inspired by the muppets were the Alsa Balutan Puppet Group Inc. (founded by Tessie Ordoña, 1976), National Media Production Center (headed by Lolit Aquino, 1978) which later became



Puppet Enggoy is the PIA Puppet Theater's host of the segment "Alam Mo Ba?" shown on the Facebook page of the Philippine Information Agency and PIA Puppet Theater and in their Youtube channels. [4]





## PUPPETRY IN PHILIPPINES

### World Puppetry

the Black Theater of Manila and now known as the PIA (Philippine Information Agency) Puppet Theater, Roppets Edutainment Production Inc. (founded by Danny Liwanag, 1987) and the Quezon City Public Library Puppeteers.

In 1977, Teatrong Mulat ng Pilipinas was founded by Amelia Lapeña-Bonifacio. It ventures into rod and shadow puppetry and the bunraku technique. Teatrong Mulat serves as the Philippine Center of the UNIMA (Union Internationale de la Marionnette), an international puppet organization.



Puppets from Teatrong Mulat show Ang Paghuhukom (The Trial).

(Photo from Teatrong Mulat collection)

Another group that practices the art of bunraku is the University of the Philippines Center for International Studies (UPCIS) Bunraku Ensemble (2012) led by Dr. Jina Umali. Members of the ensemble are given the opportunity to undergo intensive training with the women puppeteers of the Naoshima Onna Bunraku in Naoshima, Japan.

The Anino Shadowplay Collective was founded in 1992 by students at the Philippine High School for the Arts. The group, now



UPCIS Bunraku Ensemble members perform

Ebisu Mai, UP Diliman, 2014 (Photo from

Teatrong Mulat collection)



## PUPPETRY IN PHILIPPINES

### World Puppetry

composed of multi-media artists, specializes in shadow puppetry.

Anino Shadowplay Collective's Manong Pawikan (Older Sea turtle) (Photo from Anino Shadowplay Collective)

Ventriloquism, or the art of 'throwing one's voice' was made popular by ventriloquists Ony Carcamo and Wanlu. They perform with their puppet

or known as a 'dummy'. Ony and Wanlu are founding members of the International Ventriloquist Society (IVS) Philippines, an association which aims to professionalize the art of ventriloquism in the country.

Sources:

[1] [https://365greatpinoystuff.files.wordpress.com/2010/10/higantes\\_festival.jpg](https://365greatpinoystuff.files.wordpress.com/2010/10/higantes_festival.jpg)

[2] <http://viewsfromthepampang.blogspot.com/2009/12/177-manuel-conde-kapampangan-khan-of.html>

[3] <https://www.facebook.com/1736706413013289/photos/eto-po-kiko-pangalan-siya-dati-manyika-sa-national-artist-manuel-conde-si-kiko-i/1742180792465851/>

[4]

<https://www.facebook.com/PIAPuppetTheater/photos/a.719104941470105/3568538203193417>



**Anino Shadowplay Collective's Manong Pawikan (Older Sea turtle) (Photo from Anino Shadowplay Collective)**

**Dr. Amihan Bonifacio-Ramolete**

Associate Artistic Director and Artistic Director respectively, of Teatrong Mulat ng Pilipinas (a children's theater and puppet theater company founded by their (grand)mother, the late National Artist Amelia Lapeña-Bonifacio)

## Announcement

# The MUÑECOTERAPY School opens applications for the 12th version of its International Diploma ONLINE 2022

**The MUÑECOTERAPY School opens applications for the 12th version of its International Diploma ONLINE 2022**

Sponsorship: Commission on Education, Development and Therapy of UNIMA International.

APPLICATION LINK:

<https://docs.google.com/.../1SfVq78jSOSJ7ERY5AZHSXTg.../edit>

GENERAL INFORMATION

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Mode: 12 classes ONLINE via ZOOM

Kick off: AUGUST 11, 2022

Deadline: OCTOBER 27, 2022

12 Online Classes via Zoom2022





## Announcement

The MUÑECOTERAPY  
School opens applications  
for the 12th version of  
its International Diploma ONLINE 2022



Hours: 10.00 to 14.00 hrs. GMT-3 / Chile

This version will feature 5 international seminars by the following guest teachers:

Matthew Bernier (United States)

Cariad Astles (United Kingdom)

Noemi Grinspun (Israel)

Raven Kaliana (United Kingdom)

Eva Marxen (United States)

More information about the program, values and discounts:.

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2017 DIPLOMA DOLL AND THERAPY



# Creativity

Mentored by Subhasis Neogi





## Beni Putul of West Bengal

## Indian Puppetry

Puppetry dwells in the soil of India in different forms. Be it Bommalattam of Tamil Nadu, Kathputli Khel of Rajasthan or Putul Nach of West Bengal. Putul is a word that describes both a doll and a puppet in Bengali while Nach/Naach mean Dance or a play. There are references to puppetry in the medieval folk ballads of undivided Bengal. Traditional forms of puppetry found in West Bengal are rod (Dang), glove (Beni or Bene) and string (Taar or Shuto). There is a very unique and rare form practiced among some Santal communities of West Bengal and Jharkhand, the Chadar Badar or Chadar Bandni. The traditional puppeteers or puppet troupes are not well educated (in terms of modern education), similar to the other traditional puppeteers troupe of India, they are landless farmers or labourers and basically travelers from one place to another. They are seen during village fairs and festivals. Their art being of a wandering nature, they carry the objects of their art with them, packed in boxes or rolled into a cloth bag known as Joli. The themes for the operatic puppet shows are mostly from Mythologies and legends, but have in the recent past, they have been increasingly influenced by the popular themes



## Beni Putul of West Bengal

## Indian Puppetry

of the film style music of West Bengal.

Glove-puppetry forms vary on the bases of regional differences. While in Odisha it is widely known as Sakhi Naach or in Kerela as Pavakathakali or Pavakoothu, in West Bengal it is popularly known as Beni Putul or Bener Putul. In Bengal, the tradition of Beni Putul believed to be originated first in the Bagura and Rajsahi areas of pre-Partition Bengal (now Bangladesh). Well, it is also said that the Rajasthani Kathputli



troupes used to perform such puppet shows before the rural masses there and the Bene Putul Kalakaars have inherited this art from them. So is the story that goes with Uttar Pradesh Gulabo-Sitabo Glove Puppets. Later, as the nature took its own call or so due to famine and other natural disastrous widespread poverty compelled the puppeteers and other folk artists to migrate to nearby areas like Ranaghat in Nadia, the Sundarban province, and the Contai and Tamluk areas in Purba Medinipur district.



## Beni Putul of West Bengal

## Indian Puppetry



There is another school of thought who claims that the Beni puppeteers are from Padmatamli village in Purba Medinipur district. It is from here the glove puppetry originated in the colonial regime as a tool for confrontation against the colonial authority of British who engaged in indigo plantation. Earlier, Beni Putul performances were held in a few villages in Purba Medinipur and Paschim Medinipur. In places like Padmatamli in Bhupatinagar, Ikshu Patrika in Bhagwanpur, Basudebberia, Rasulpur, Brindaban Chak, and Gholabar in Khejuri, the tradition of glove puppetry was practiced. But today, one gets to watch this tradition of glove puppetry can be witnessed only in Padmatamli village in Bhupatinagar. Padmatamli, a village near Mugberia in Purba Medinipur district, is popularly known as 'Bene Putuler Gram' -the village of glove puppetry. These puppeteers belong to a Scheduled caste and live in the Harijan Palli. It is said that their forefathers were a palanquin bearers. Once, there had been a hundred families engaged in this performing art, but now this has

## Beni Putul of West Bengal

## Indian Puppetry

diminished to less than ten to fifteen families.

In West Bengal this glove puppetry is popularly known as Beni Putul or Bener Putul. Beni or Binuni refers to the 'Plait' which women make on their heads by grouping the three-part interlaced hair into a single rounded group. Like plait, glove puppets are also divided into three parts-head, usually made of wood or paper, two arms made of wood and a long skirt made of cloth and after the performance is over, the puppet is folded into a round shaped plait-like object. That is why it is called Beni putul-- says Shri Arabinda Ghorai Bene Putul



artist. But it is also called Bener Putul. It refers to the nomadic people of 'Bede' or 'Bedia' community who performed the puppet show professionally for commercial purposes and thus this performance is named as 'Bener putul'.

The glove puppetry tradition of Bengal can be divided into two categories- Traditional and Modern. The main tradition of traditional Bene Putul is a glove puppet performances on mythological and religious stories revolving around Krishna and Radha Anurage -in Devotion towards or in love with Krishna, Radhar Manbhanjana Radha-Krishna Leela, Ganga-Durgar Jhagra –the fight or quarrel between Ganga and Durga or Parvathi in claiming Lord Shiva and or the debate between the two



## Beni Putul of West Bengal

## Indian Puppetry

mythological birds, Suka (the male parrot) and Sari (the female bird), and so on. One can find similar performances in other folk arts forms in other states of India

The modern form of Beni Putul performances deal with contemporary issues. It deals primarily relating to education, health and hygiene. Beni Putul Puppetry has helped in the spread social awareness and imparts mass education in villages about topics such as pulse polio, sanitation, AIDS, tuberculosis, whooping cough, child marriage, literacy, afforestation, communalism, and health and environmental

pollution. Instances are seen in performances like Sauchagar Nirman ('Build a Toilet'), where villagers are instructed about the health problems caused by open defecation in an 'entertaining' way. Here, dramatic elements like dialogue, conflict, songs, music and puppetry are used to portray a marriage ceremony between two rustic characters—Madan and Puti—to impart awareness about sanitation.

The chief element of this folk performing art is undoubtedly 'action', i.e., songs, dances, music, occasional dialogues,



## Beni Putul of West Bengal

# Indian Puppetry

chants, and other musical instruments. The puppets measure 25 centimetres in height and have a head made of baked clay with wooden arms. One can find puppets of 2ft long as well. Nowadays, paper mache heads are used. The head and arms of the puppets are made either of wood, cloth or paper mache. Excluding the head and arms of the puppet, the body is generally covered with a long variegated skirt the puppets are dressed in long, cotton skirts. The puppeteer wears one puppet on each hand and skillfully enacts dances and conversations between the puppets. The puppets have tinkling bracelets tied around their wrists,



which keep time to the rhythm of their movements. The puppeteers sing popular Bengali and Hindi songs. Usually, the puppeteers roam in pairs, from one fair to another, and set up their show in the street without requiring any prior preparation. While one performer animates a puppet in each hand, the other plays a small drum or the dhol.

However, all said and done like other traditional puppeteers fading away from the main stream of entertainment so do Bene Putul Kalakaars. These artists have taken up other works to support livelihood yet a very few artists are performing too like Basanta Ghorai, Ramapada Ghorai and Alkanand Ghorai.

Photographs

Bene Putul Artist- Arabinda Ghorai and Alak Ghorai

Village- padamtamli

P. O- Dumordari, P. S- Bhupatinagar

Dist- East Medinipur, State- West Bengal Pincode- 721425

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## Spring Gnomes



The history of gnomes being used in gardens is longer than one might think. The tradition originated in the 1800s, and those original garden gnomes are far different than the plastic or plaster gnomes we know today.

Very similar to a scarecrow or a human kind of figure erected in the middle of the farming area to alert the birds in particular is an age old practice. This is visible even to the modern days all over the world.

### **A Short History of Gnomes**

The first known garden gnomes were produced in Germany in the early 1800s. They were made out of clay. Gnomes first appeared in gardens in England in the 1840s, and from there their popularity began to take off.

## Spring Gnomes

The first garden gnomes that were mass-produced also came from Germany in the 1870s. The two big names in gnome manufacturing were Philipp Griebel and August Heissner, with Heissner becoming known around the world for his gnomes.

Unfortunately, the world wars wiped out most garden gnome production in Germany, and beginning in the 1960s, the plastic gnomes we know today came on the scene. These gnomes are campy and cartoonish, and many people don't like them.

In the 1980s, companies in the Czech Republic and Poland started to make gnomes and flooded the market with cheaper imitations of the German products.

The American company, Kimmel Gnomes, is one of the few manufacturers of clay and resin gnomes that are finished by hand and not mass-produced. People who want a gnome with some soul seek out these, which come in a variety of sizes and poses.

### Why Gnomes

The history of gnomes also passes along the folklore and why one would want in one's garden. Gnomes are known as symbols of good luck.

Originally, gnomes were thought to provide protection, especially of buried treasure and minerals in the ground. They are still used today to watch over crops and livestock,



<https://www.pexels.com/photo/garden-gnome-with-green-plants-and-flowers-9622133/>



# Spring Gnomes

often tucked into the rafters of a barn or placed in the garden.

A garden gnome adds a bit of whimsy and a connection to the old world, where farmers believed the good luck charm could help their fields yield more produce and protect them from thieves, pests and other problems. They were also thought to help gardeners in the night, which we all could use!

## Gnomes in Folklore

The mythical gnomes in history were thought to live underground, and their name is thought to derive from a Latin word for earth dweller. They were popular in German fairy tales and were often described as old men who guarded treasure.

However, gnomes or similar creatures were also found in folklore from many different countries, where they went by different names such as Nisse in Denmark and Norway, Duende in Spain and Hob in England.

## The Look of Gnomes

Gnomes generally were not described thoroughly in the stories, but garden gnomes produced throughout the world have the same general look, usually with a long, white beard, a red hat and simple clothes.



<https://www.pexels.com/photo/dwarf-statue-on-stump-near-bright-maple-leaves-on-meadow-5662144/>

# Spring Gnomes

The female gnomes tend to have long hair, the same hat and a simple dress, and look somewhat like witches.

These days' gnomes can be found in all sorts of different costumes and configurations, adding to the distaste felt by many who don't like these creatures. There are gnomes with kegs of beer, built in solar lighting, skiing gnomes, gnomes taking baths, and gnomes mooning onlookers.

## Buying Garden Gnomes

There are many sources for mass-produced garden gnomes, but far fewer opportunities for finding high-quality, handmade gnomes. Here are some places to look for one's perfect garden protector:

### Clear Air Gardening

- has a good basic selection of gnomes.

### Garden Gnomes Need Homes

- has gnomes that are slightly higher quality.

### Gnome Town USA

- has gnomes in several sizes.

### Zwergli Gnomes

- has handmade German gnomes.

No matter where one shops for one's garden gnome, know that there are following a rich history of people who have used gnomes for decoration, protection and to bring a bit of whimsy into the garden.



<https://www.pexels.com/photo/a-gnome-sitting-on-a-rock-9025387/>

---Anonymous Author



# International Museum Day, May 18

Each year since 1977, ICOM has organized International Museum Day, which represents a unique moment for the international museum community.

The objective of International Museum Day (IMD) is to raise awareness about the fact that, "Museums are an important means of



Don Bosco Museum in Shillong

cultural exchange, enrichment of cultures and development of mutual understanding, cooperation and peace among peoples." Organised on 18 May each year or around this date, the events and activities planned to celebrate International Museum Day can last a day, a weekend or an entire week. IMD was celebrated for the first time 40 years ago. All around the world, more and more museums participate in International Museum Day. Last year, more than 37,000 museums participated in the event in about 158 countries and territories.

## International Museum Day 2022 "The Power of Museums"

Very glad that we do have Folk museum s in India supported by universities, Janapada Parishad, and Folklore institutions are able to preserve and educate through their vast collections and exhibits. To name few: Folk museum of Mysuru Karanataka , Karanataka Folk Museum Janapada Loka, Ramnagara near Bangalore- one of the major attractions of Karnataka Folk Museum is the rich collection of Karnataka folk music and videotapes of folk dances. Other items displayed in the

## International Museum Day, May 18



Museum at Department of Anthropology, Panjab University

museum comprise of unique masks, colorful artifacts, costumes, etc, Chitrakala Parishad Bengaluru has good collections of age old traditional leather puppets that are no more available with traditional puppeteers too.

Thakkar Tribal lore Folk museum at Pinguli Maharashtra – a must to visit by any art lovers, museum of puppetry, called Kandhei Ghara ( kandhei means puppet in Odia), being set up by Dash in serene, paddy-field-chequered Kutarimunda village in Odisha's Angul district, Bharatiya Lok Kala Museum Udaipur, Rajasthan are a few to name wherein one can get good references of traditional puppetry of India along with other folk arts and forms.



# Artist of the Month

Assistant Professor, Department of Home Science  
Mehr Chand Mahajan DAV College for Women, Chandigarh

Having a passion for art and craft since childhood, at a very young age, I learnt painting, embroidery and some other crafts from my mother with a great zeal and interest. To further enhance these skills, did



Demonstrating painting technique on jute bag

B.Sc. Home Science and then M.Sc. Home Science with specialization in clothing and textiles from Govt. Home Science College, sector-10 Chandigarh in 2004. Cleared UGC-NET , completed Master of Art in Education and a certificate course in computer aided designing. Have published some research papers in books and journals. Started my career of teaching in 2005 as an Assistant Professor in fashion designing. Currently doing Ph.D from UIFT&VD , Panjab University and working as an assistant professor in the department



Demonstrating painting technique on jute bag

# Artist of the Month

Assistant Professor, Department of Home Science  
Mehr Chand Mahajan DAV College for Women, Chandigarh

of Home Science, MCMDAV College for women, Chandigarh. After joining this prestigious college in 2016, with the guidance and support of the principal and my colleagues, got the opportunities to conduct some workshops and training programmes in fabric ornamentation including the art of fabric painting, block printing, tie and dye, cloth bag making etc.in which not only the college students but other participants from different colleges from the tricity and other cities also learnt and developed their skills. Always enjoyed teaching and imparting my knowledge and skills to empower others and felt satisfaction after seeing their happy faces and the



**Some hand painted pieces done with acrylic colours using various techniques**

beautiful articles made by them. Have conducted some workshops in cloth bag making, artificial jewelry for the students of Govt schools under the aegis of Unnat Bharat Abhiyan. Have been preparing students for various competitions of heritage items like guddiyan patole, ennu making, khiddo making, pranda and naala making etc. held during Panjab University youth festival in which students bring laurels every



# Artist of the Month

Assistant Professor, Department of Home Science  
Mehr Chand Mahajan DAV College for Women, Chandigarh

Demonstrating wet technique during a workshop



year. During the pandemic, when the world was passing through a tough phase, contributed by making a video and PPT of the step-by-step procedure of making a fabric mask at home and motivated all to use their skills to fight against the disease. The video was circulated and posted on various social media platforms by the College authorities. A workshop was also conducted on mask making for the students during NSS Camp held in MCMDAV College. Along with my students, participated in an exhibition 'Waste to Art' organized by municipal corporation, Chandigarh by putting up a stall displaying various art and utility products made by utilizing waste material



Artist of the Month

Assistant Professor, Department of Home Science  
Mehr Chand Mahajan DAV College for Women, Chandigarh



Artificial Jewelry Making Skill Based Workshop

and that was very much appreciated by all. Recently my hand painted work was displayed in a virtual exhibition organized by Kadhya Research Foundation in April,2022. Recently on International Women's Day 2022, awarded with 'Nari Shakti Samman' for conducting different workshops and training programmes for developing skills in youth.

A stall exhibited by us in parade ground, sector-17, Chandigarh







This is open for kids between the age group of  
5 to 14 years.

Use the symbol/ figure as a reference and  
complete a meaningful picture.

(Free to use colour pencils, crayons or paints)

Post the completed pictures and give full  
details:

Name, Parent/s name, Age of the child, Class,  
School, Place and State

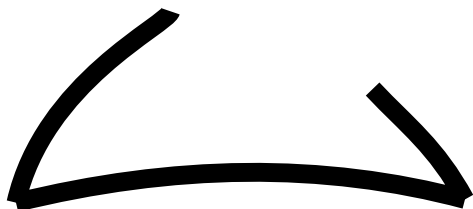
Contact number to

[puthalikapatrika@gmail.com](mailto:puthalikapatrika@gmail.com)

The best six will be issued e-Certificate

**Final Submission Date: June 26, 2022**

## Creative Corner:



Use the given symbol/ figure as a  
reference and complete a  
meaningful picture





Eshit Bansal, Age:13, Ankur School,  
Panjab University, Chandigarh



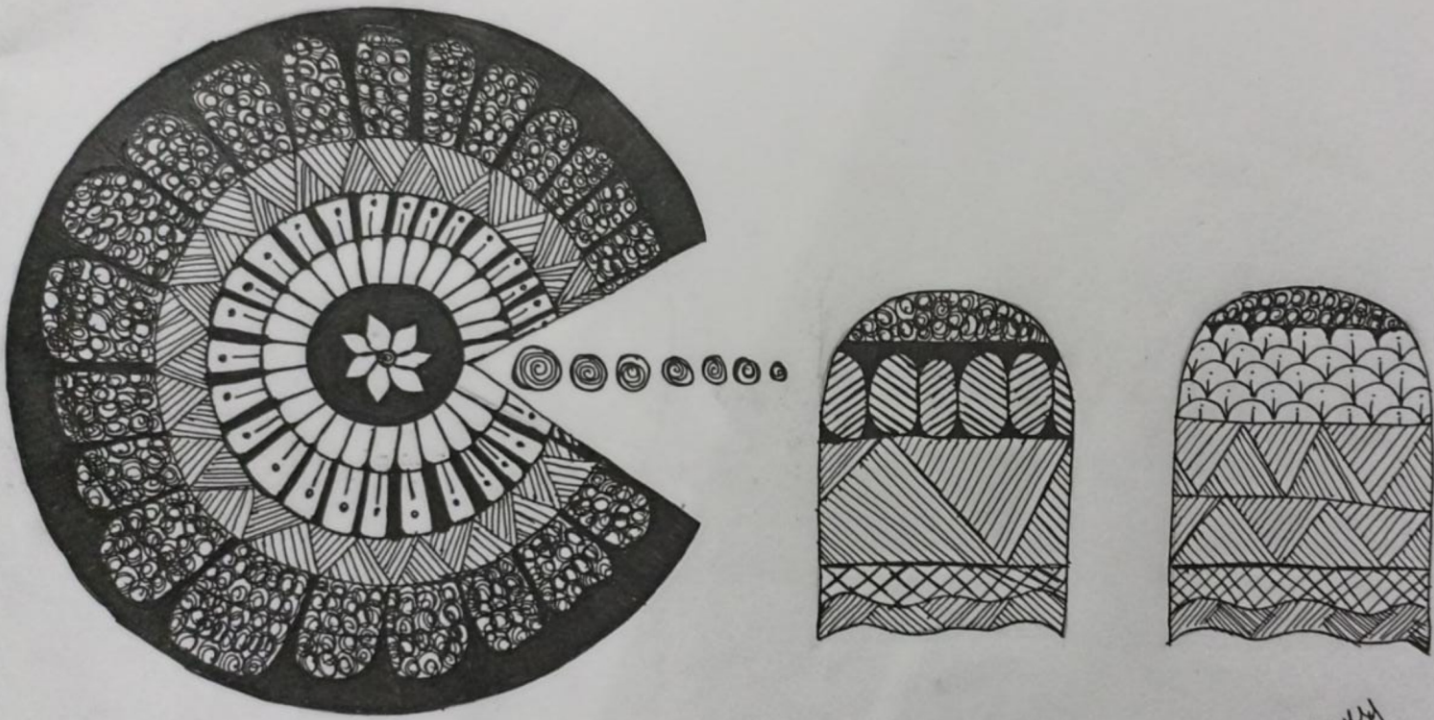
Dishant Bansal, Age:10, Ankur School, Panjab University, Chandigarh



Previous Edition's Hint







Samya Chowdhury, St. Mary's Senior Secondary School, Maligaon, Guwahati

Chowdhury  
25/5

MUGIL.A

Mugil A., Age:5  
Shishya BEML Public School  
Bangalore, karnataka



Previous Edition's Hint







Mishty Gupta, Age: 7  
Carmel Convent School, Chandigarh

Previous Edition's Hint

MISHTY



Dr. Arun Bansal

# Nature's Lap





# WASTE TO WEALTH TIPS

## Suncatcher Windchimes



Ankit Panda  
S/o Surjit Kumar Panda  
Age:10  
Doon International School





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## Participate in **PUTHALIKA PATRIKA**

Artists, Art lovers, Parents, Teachers and Anyone Passionate towards traditional arts, visual arts and folk arts are welcome to contribute articles for Puthalika Patrika Puppetry News Magazine

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