

DASTAN

A Memory

Mirza Sajid



Dastaan is an urdu/persian word, which means 'story'.
While Dastangoi means 'The art of storytelling'.



INTRODUCTION

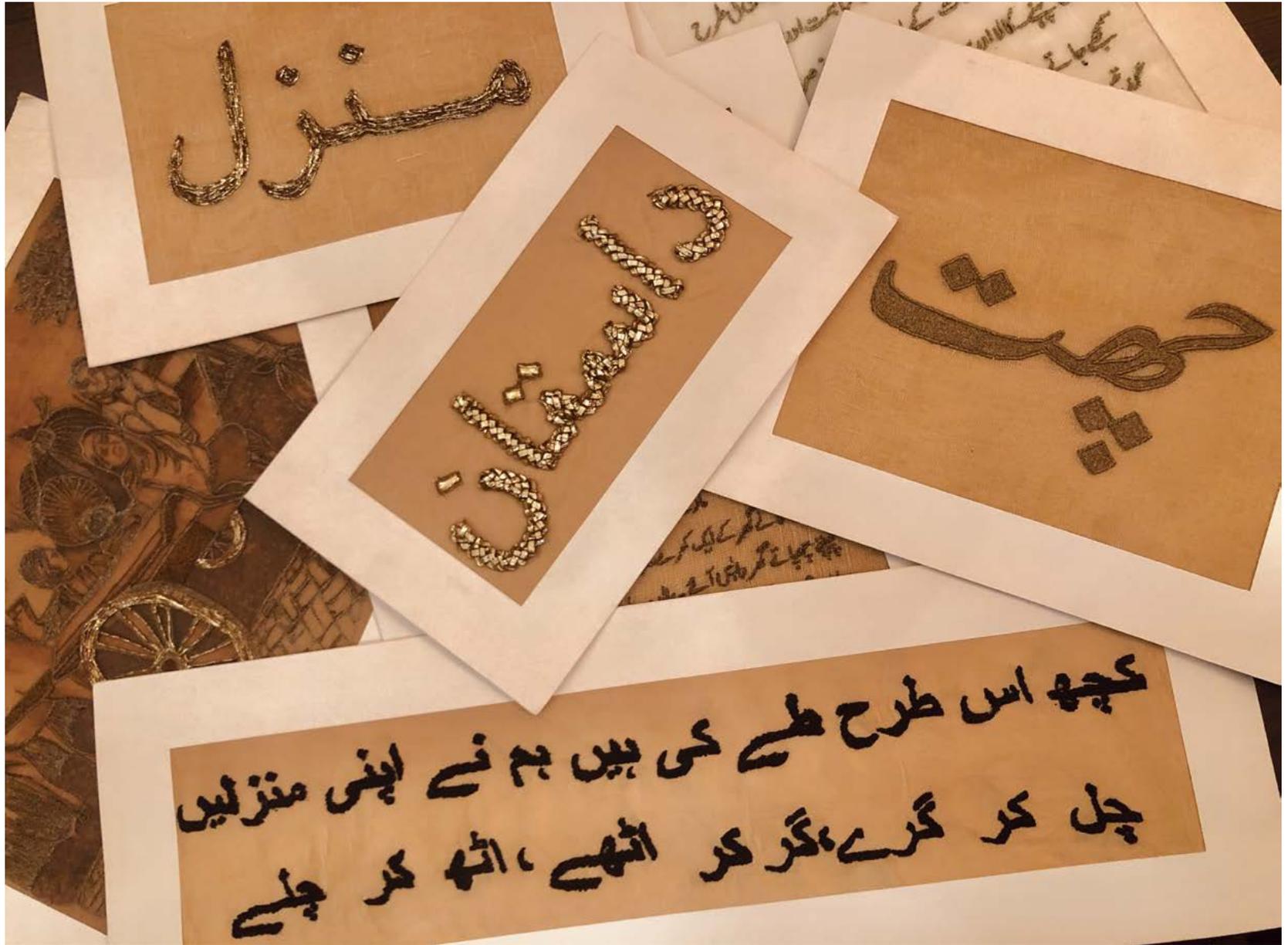
Memory, abandonment and displacement are the main themes of my work.

I started my work from the concept of '*Dastangoi*', the art of storytelling. I related it to my personal life that how we as children used to listen to stories of our ancestors and all those stories had a common thread of 'Partition'. The catastrophic mass migration that led people to uproot their lives turning them into refugees overnight has generated many discussions. Art works, poetry, literature, music and films.

To me those *Dastaans* were significant since my curiosity to learn about my grandfather's migration chronicle aroused a desire to know more; and I started transcribing those oral narratives into visual form, not only to preserve them but to pass them on intergenerationally.

The intent was to comment on how we hold on to memories, traumatic or otherwise.

The objects designed and developed are proposed to be used as a container for preserving treasured memories.



My work revolves around the verse of my Nana (maternal grandfather).

Which describes the struggles, suffering and the rebuilding of life again.



'Manzil', means destination which was unknown.

Medium: Manzil written with gotta patti, Machine Embroidered.

Fabric: Tea washed muslin

Size: 13x9 inches

منزل



Word chath, means roof. Which was very important for someone who were being uprooted from their houses overnight and becoming homeless.

Medium: Chath written with tilla, machine embroidery.

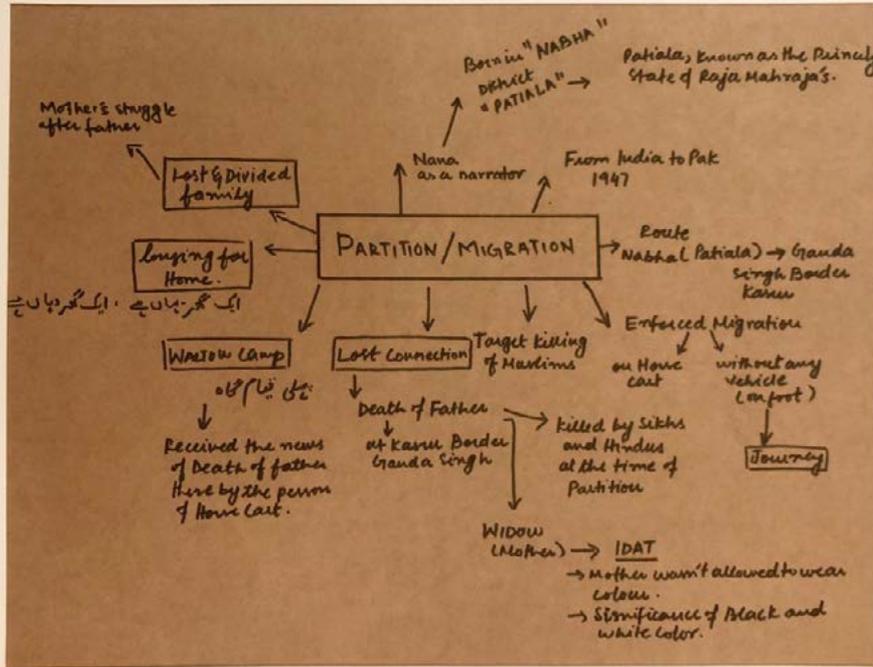
Fabric: Tea washed muslin

Size: 12x10 inches

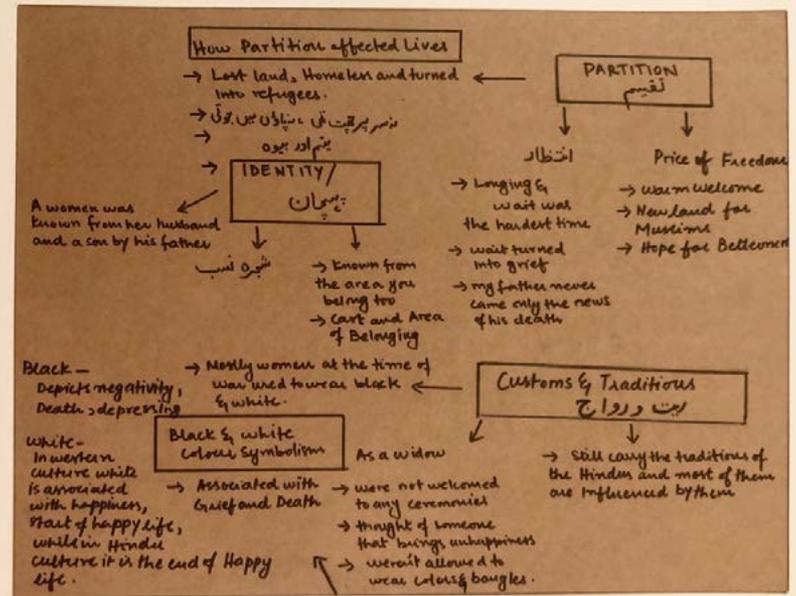
چھت

RESEARCH PROCESS

MIND MAPS

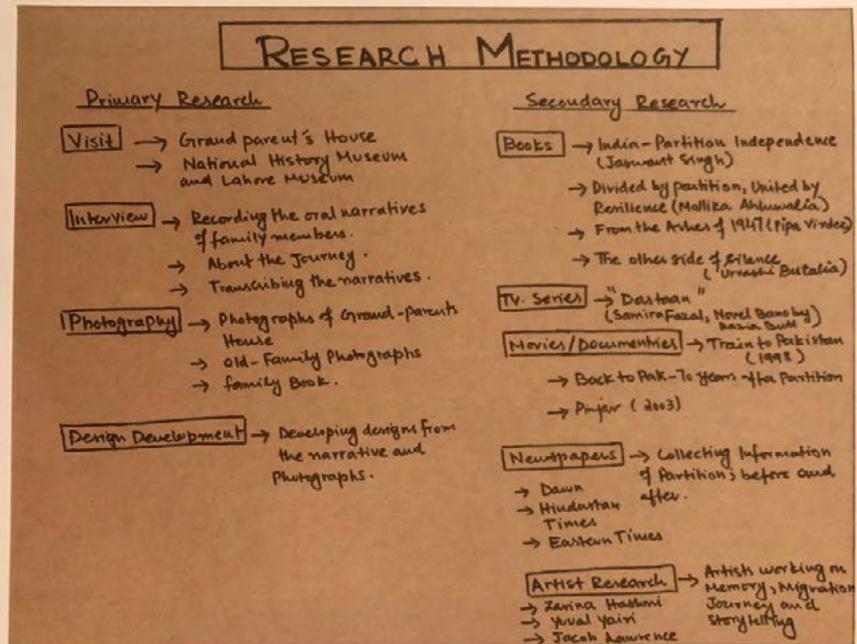
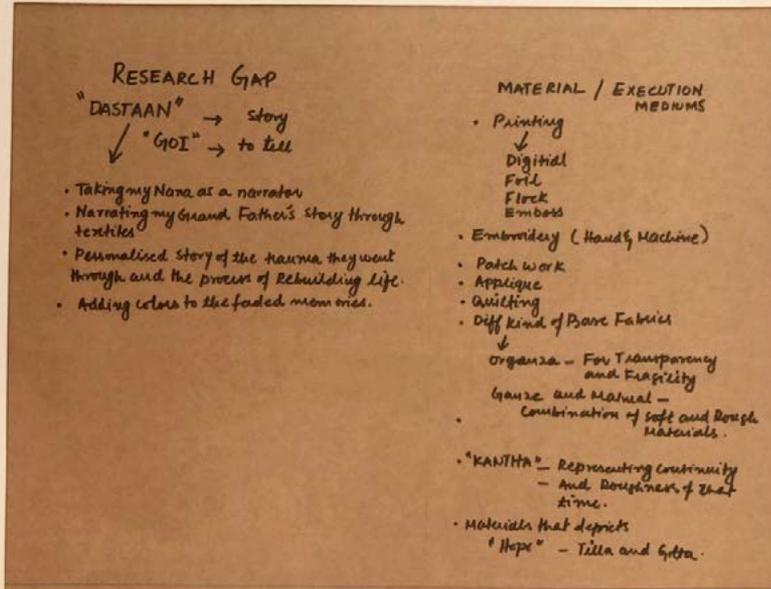


I started my work from Migration/partition of 1947. That event molded the life of my grandfather and many other people like them. Many of them suffered from Forced migration, trauma, longing/ wait.



There were a lot of things associated with that event that affected their lives. Some of them are; Identity issues, losing the loved one (father), Customs and traditions for a widow, lost of land.

RESEARCH GAP AND METHADODOLOGY



Research includes both primary and secondary research to get information regarding my focus area.

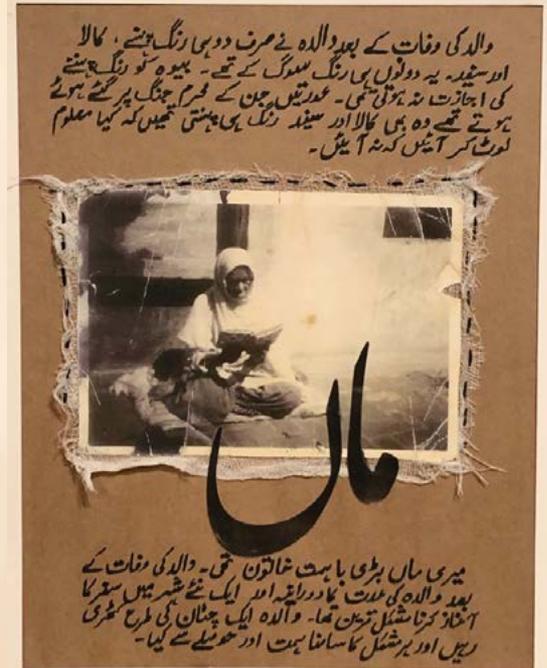
INTERVIEW SESSION

- Apart from all the stories that I have heard from my Nana about partition and their journey, I interviewed his brother too.
- Interview points were noted down which helped me in building upon a narrative and illustrating the scenes from the story.

INTERVIEW BOARDS

میں بیٹا کے شہزادہ میں پیدا ہوا۔ جب پاکستان جا رہی تھی ۱۴ سال تھی میرے والد نے بیٹا کو لے کر پاکستان کے لیے سفر کیا۔ والد صاحب نے بیٹا کو لے کر پاکستان کے لیے سفر کیا۔ والد صاحب نے بیٹا کو لے کر پاکستان کے لیے سفر کیا۔ والد صاحب نے بیٹا کو لے کر پاکستان کے لیے سفر کیا۔

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میری ماں بڑی باہمت تھیں۔ والد کی وفات
کے بعد والدہ کی عدت کا دورانیہ اور ایک بے شمار میں
سفر کا آغاز کرنا آسان نہ تھا۔ والدہ ایک چٹان کی طرح
کھڑی رہیں اور ہر مشکل کا سامنا بہت اور حوصلے سے
کیا۔ والد کی وفات کے بعد والدہ نے صرف وہی
رنگ پہنے۔ کالا اور سفید، یہ دونوں ہی رنگ سوگ کے
سمجھے جاتے تھے۔ بیوہ کو رنگ پہننے کی اجازت نہ تھی۔
گورنمنٹ جن کے شوہر جنگ پر گئے ہوتے تھے وہ بھی
کالا اور سفید رنگ ہی پہنتی تھیں کہ کیا معلوم لوٹ

Interview/Story fabricated

Fabric: Muslin

Medium: Machine Embroidery

Size: A3

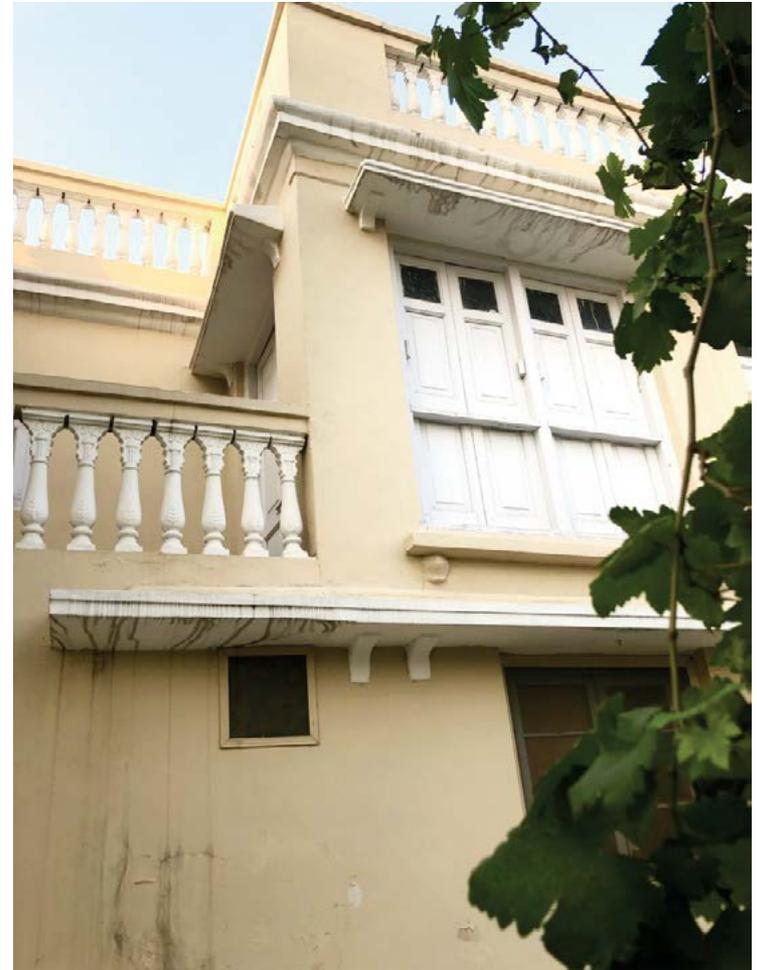
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کر رہیں آئیں یا نہیں۔

انتہا کھنچنا۔ والدہ آپ سے کہتے ہیں کہ اس کی پہلی بھارتی نہیں
 کہ والدہ صاحبہ نے آپ کو یہ معلوم کیا کہ وہ اپنی آہلیہ کے پاس
 نہیں گھر کی چوک پر کلاں اور والدہ کی دختر ہیں جو کہیں پر گئے
 جو سے نئے کلاں کو خیال دل میں ہے وہاں وہ ہوا کہ وہ
 کھول کے کلاں کو تو نہیں ہو گئے بلکہ جنسی اور کھول سے
 دلہن کے سلسلے میں شادی میں ان کی صورت ہنسی اور کھول کے
 ایک اورہ ہاٹے گھر پر ہلا کرنے کے علاوہ سے آیا اور یہ معلوم
 کرتے تھے پوچھا کہ "ڈیکل خان کہاں ہے؟" ہنسی سے ہنسی
 سے ہارے اپنے تقاضات تھے پوچھے پر انہوں نے علیا کو یہاں
 سے ہانچے ہیں۔ ہارے جانے کے خوف سے والدہ کو سب
 خاندان ہاٹے گھر کے ایک کمرے میں چھپ گئے۔ والدہ کو کھول میں
 چھپ چھپاتے گھر رہاں آئے۔ والدہ نے والد کی باتوں پر شرم
 خاندان میں کچھ کپڑے اور زینتیں ہارے اور ان کے پاس
 چھپاتے ہم گھر سے نکلتے۔

انتہا کھنچنا۔ والدہ آپ سے کہتے ہیں کہ اس کی پہلی بھارتی نہیں
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 چھپاتے ہم گھر سے نکلتے۔

Interview/Story fabricated
 Fabric: Muslin, Tea washed
 Medium: Machine
 Embroidery
 Size: A3

PHOTOGRAPHY OF ANCESTRAL HOUSE



I photographed my ancestral house that was allocated to my grandfather when they came to Pakistan, after living in camps for months.

Ancestral house,
Located in Model
Town.







Capturing the design details for design formation.

RESEARCH ON MODEL TOWN

Model Town Lahore (1932)

Model Town is one of the most outstanding examples of an ideal town built in the early years of 20th century on a co-operative basis in the Indian subcontinent. The idea of this scheme was the brainchild of Diwan Khem Chand, a lawyer based in Lahore. He published his idea in January 1921. "My scheme", he expressed, "is that within easy reach of Lahore, say within 6 or 7 miles of it, about 1,000 acres of agricultural or waste land be purchased, and on it be built a town with all the conveniences of modern times."

Shahdara was initially thought of as a possible site but due to its vulnerability to seasonal floods, an area on the southern side of Lahore was eventually considered appropriate. Khem Chand along with Sir Ganga Ram (an engineer, reformer and philanthropist) visited the site of Rakh Kot Lakhpat, located five miles southeast of Anarkali, and 'fell in love immediately'. The site was purchased at a cost of nine lakh rupees. A company was formed to register under the Cooperative Societies Act. On February 27, 1927, the first meeting of its founder members was held - each of whom was required to subscribe Rs. 100. The committee elected Ganga Ram as chairman and Khem Chand as its secretary. A preliminary committee comprising 21 persons was tasked with implementing the plan. The committee approved the name of Model Town till the time another suitable name could be worked out, however, the name continues to this day.

The progress on the scheme in the initial two years remained slow due to lack of necessary details in the proposed plan. With the floating of the scheme, the response was overwhelming. Four hundred copies of the plan were sent out with 184 individuals obtaining the forms and expressing their desire to build 200 houses. A design competition was advertised with prize money of Rs. 1,220 for the best scheme. Thirty two entries were received and displayed for public inspection on The Mall for a fortnight. The committee could not decide the order of the final four entries and, therefore, the prize money was divided amongst all four. The winner of the second prize was invited to combine the best features of all the plans into one. His final plan won the admiration of both members and the public.

The plan was square in shape. In the center of the town was a circular space provided for a "Hill, Lake and Garden." The circular road around the garden, a hundred feet wide and about half a mile in circumference was to house stores, markets, post office, boys and girls schools, a nursery, club, a hospital, etc. The idea was to keep all the public buildings in the center of the town. Khem Chand envisaged an allotment pattern of four kanals of land (1/2 acre) for A Type houses, two and a half for B Type, and one and a half kanals for C Type houses. He later wanted to double the entitlement but the Managing Committee of the Society decided otherwise and approved six kanals of lot land for A Type, four kanals for B Type and two kanals for C Type house. The first allotment was made in 1924. Ninety five percent of the plots were given to members while the remaining five percent were allotted to outsiders.

A set of practical and environmentally-friendly society byelaws was approved for the housing layout. The byelaws stipulated that there could only be one house per plot with two-thirds of the lot land remaining open for gardens and lawns. The builder could choose from a set of a hundred plans of pre-designed houses, each combining the best features of Indian and European housing in conformity with the climate of Lahore. Many of them had been designed by the society's own architect M.C. Khanna. By 1930 more than half the houses had been constructed by the society.

The recommended material was bricks laid with cement sand mortar with roofs and lintels being made of reinforced brick concrete. The sewerage system was introduced according to the Kentucky pattern which functioned satisfactorily. For electricity, the Society relied upon its own generation and supplied it to the residents at the same rate as that of the rest of the city. The telephone rates were exorbitant; therefore, only six telephones were connected with the Lahore Exchange. The Post and Telegraph office was housed in an improvised building near the club. A library was started in a club in 1927. A site for cinema and a hotel with attached *Barat Ghar* (Wedding Hall) were reserved. Model Town faced serious transport problems in traveling to the main city, therefore from 1925 onwards, the Society maintained regular passenger transport between Model Town and Lahore.

In order to meet the daily food and dairy requirements, the Society proposed a dairy farm, a five-acre poultry yard, 220 acres of land for fruit growing, and six acres were reserved for a chil-

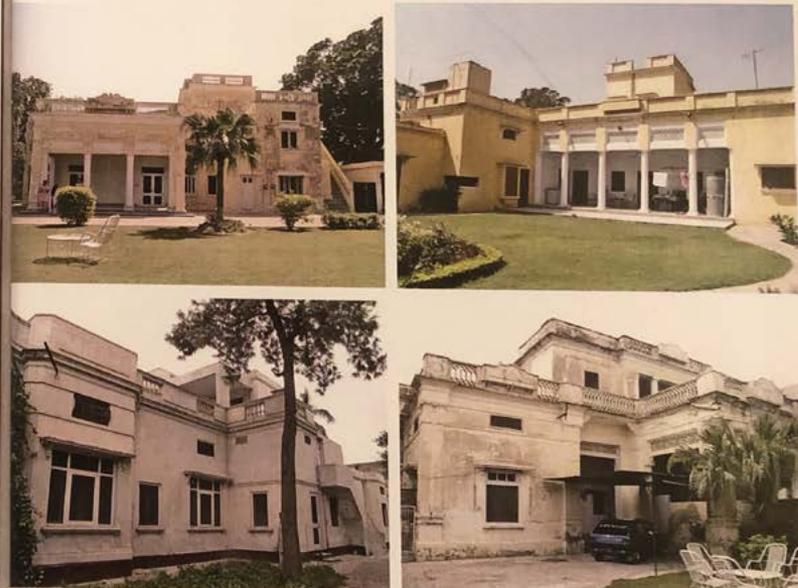
dren's nursery. The first school was started on an experimental basis for two years but the experiment gained success. Therefore in October 1929, the school was raised to high school standard. The most remarkable aspect of Model Town was how well various religious communities had been integrated together. Special funds were arranged to build a *mandir* for Hindus, a mosque for Muslims and a gurdwara for the Sikhs. The land provided for these buildings were given free of charge. A cremation ground was also set aside, and a graveyard planned.

Model Town achieved the mark of success and became an important settlement in the Indian subcontinent. In 1927 Bogle wrote, "In Lahore a garden city has recently been started by a cooperative society, and an area laid out for residential houses in an Endeavour to provide ideal homes; this 'Model Town' as it is called, has its first two byelaws, (1) That every house shall have a garden; (2) That of the total area of the plot not less than two third shall be garden and not more than one-third built over. No better rules can be imagined for ensuring a delightful residential area, cool attractive and healthy, and, where it is possible to enforce such rules, a municipality could not do better than adopt them."

Over the years, Model Town has undergone a dramatic change. From the original 184 members in 1920 with a population of less than 2,000, by 2002 the population of Model Town had grown to 70,000 plus. Gross commercialism has taken over and commercial setups have been allowed within residential houses.

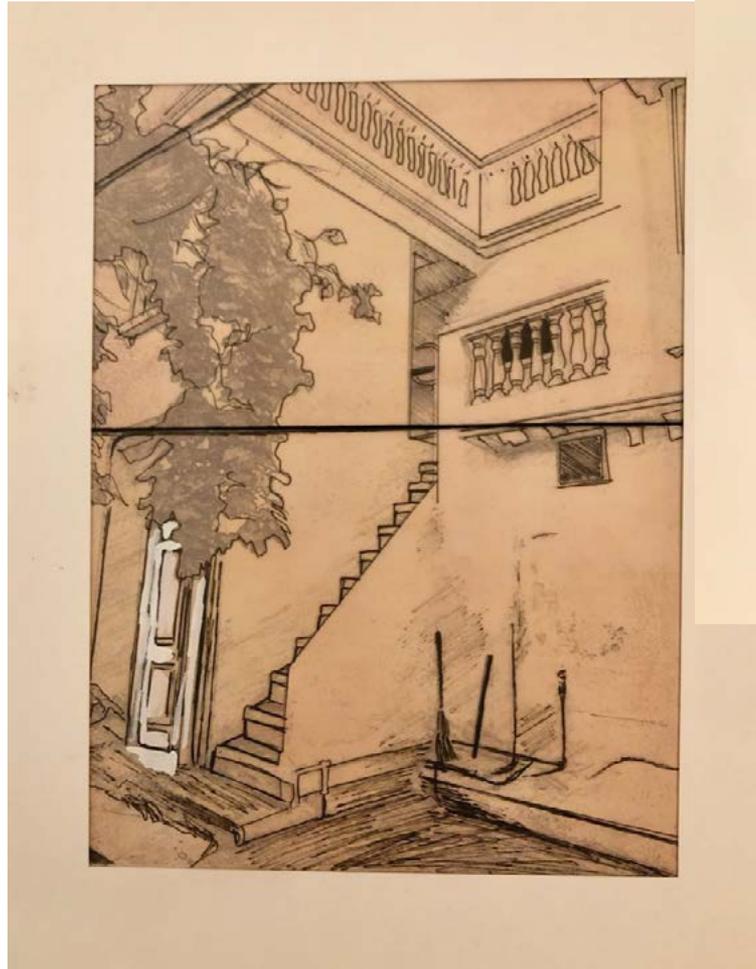
Layout plan of Model Town, Lahore (page overleaf)

Typical residential buildings of Model Town, Lahore (bottom)



Model Town, Residential areas
Source: Lahore Recollected

PHOTOGRAPHY BOARDS

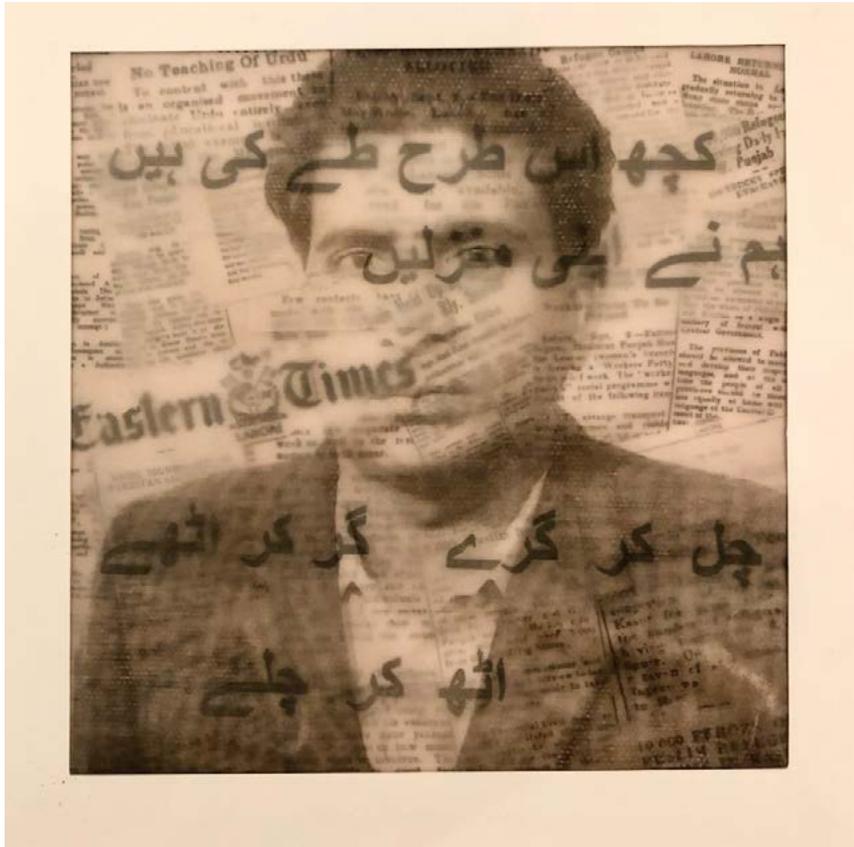


Size: A4
Mixed media



Size: A3
Collage

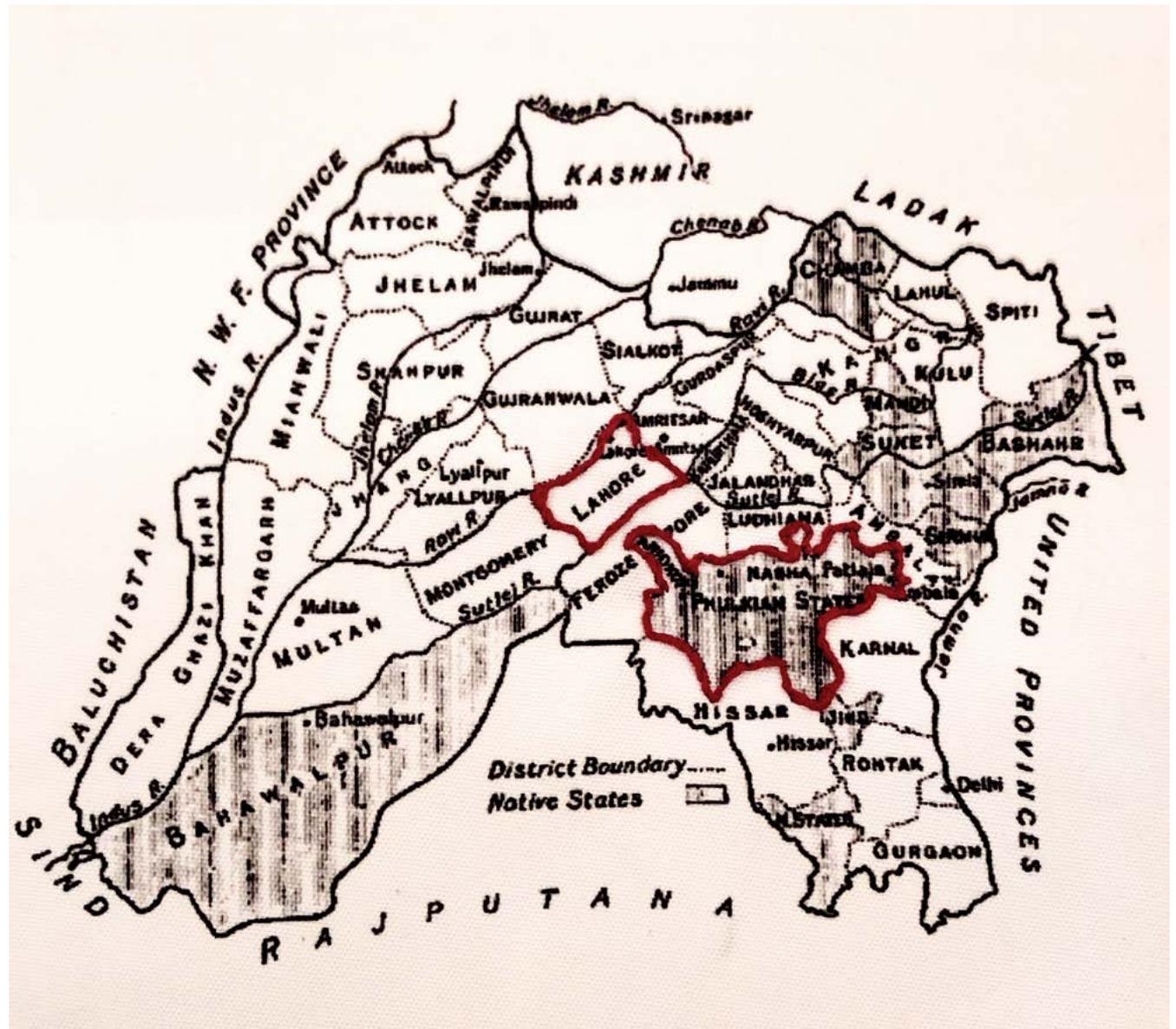
MOOD BOARDS



Size: 8x8 inches
Collage by layering printed
butter paper sheets



Size: 8x8 inches
Collage, hand drawn house illustration with
map printed on acrylic sheet



Embroidery on digital printed map
Highlighting the areas where my nana lived.

Lahore and Patiala (India)

Size:10x10 inches

RESEARCH FROM BOOKS

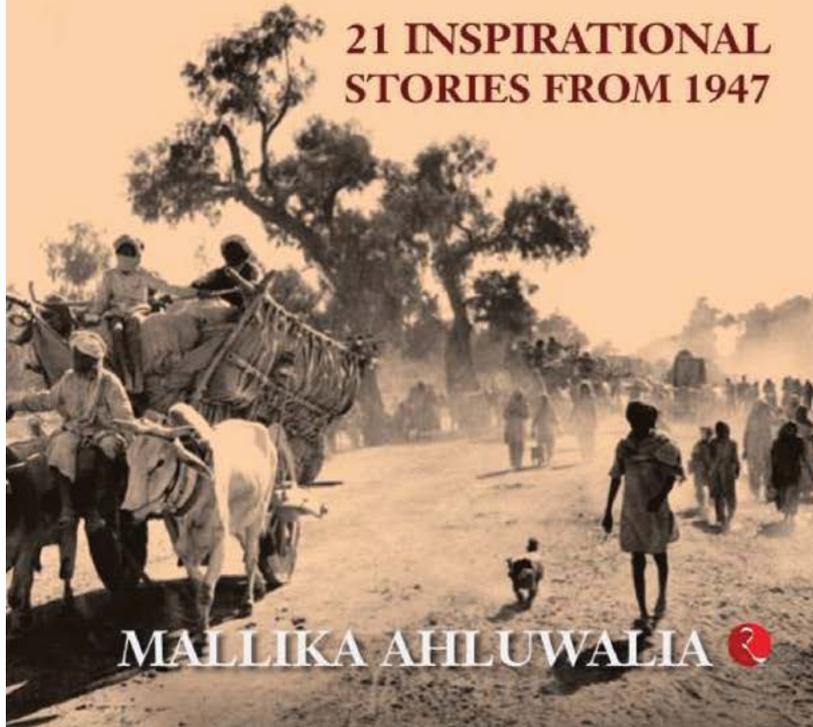
- For research purposes I read few books related to Partition of 1947.
- Books in which people described their journey and the trauma they went through.
- Few books that I read related to my research topic are mentioned in the next slides.

These stories are important; they speak of the triumph of human spirit.

—KISHWAR DESAI

Divided by
PARTITION
United by
RESILIENCE

**21 INSPIRATIONAL
STORIES FROM 1947**



KEY POINTS

- During the mayhem of 1947 Partition, lakhs of people lost their homes and livelihoods, while lakhs died. It was a time of catastrophic loss. Despite this people found the strength to look towards the future and focused on rebuilding their lives and the country they had migrated to.
- Mallika Ahluwalia, the CEO and curator of the award winning partition museum has compiled these stories together from thousands of partition stories the museum has received and recorded.
- This book captures the stories of resilience and sheer grit of people caught in the vortex.
- This book comprises of true and inspirational life stories of 21 extraordinary individuals (from Indian politics, films, sports and businesses) like Dr Manmohan Singh, Madan Lal Khurana, Gulzar, Milka Singh and many other who have experienced the terror of partition in 1947.
- All of those people are on reputable posts today. But behind those cheerful days, there are some healing scars that date way back to the days of partition. That's what we get to witness to while we read the stories.
- These stories gives us incredible point of view of the stories of the individuals who have experienced it.
- These inspirational life stories offers hope over adversity. These stories are an important and inspirational reminder of how people overcame their grief to emerge stronger.

QUOTABLE QUOTES

"I have always felt like a refugee, I still do." (Krishen Khanna)

"Unsettled people cannot settle. They can only look for a place where they can feel safe."
(Ajeet Cour)

"A relationship of loss between us." (Kuldip Nayar)

"There was no compassion on anyone's face." (Satish Gujral)

Along with the book cover of the book I read, I noted important key points that were relevant to my research topic.

FROM THE ASHES OF 1947

REIMAGINING PUNJAB

PIPPA VIRDEE

KEY POINTS

- This book revisits the partition of the British Indian province of Punjab, its attendant violence and as a consequence, the divided and dislocated punjabi lives.
- Navigating nostalgia and trauma, dreams and laments, Identities and homelands. It explores the partition of the very idea of punjabiat.
- Punjab along with bengal was divided to create pakistan and India new nations.
- There are fragments of partitioned lives wherever one goes, casual conversations inevitably lead to questions about one's background. There are questions about which side one belongs to? And yet there is immediately a connection with each other, a sense of lost kinship which is awakened and so the conversation continues to reminisce about lost homes, friends and childhoods abruptly dislocated.
- People went through similar process of being uprooted and forcibly removed from their ancestral homes and feelings of dislocation were apparent in all communities. Intense trauma arising from loss of life, property and being forcibly removed from their ancestral homes.
- Mass forced migration, turning people homeless and state refugees.
- Strict visa controls, made impossible for these forced migrants to re visit their homelands.
- This book contains narratives of people who experienced partition and migration first hand, of both india and pakistan. And how culture impacted on the differential experience of partition related violence and how far the experience of partition and dislocation was a process rather than an event confined to August 1947. For many victims it took years for the physical process of refugee rehabilitation to be completed.
- People turned into refugees overnight, refugee camps were set up all over the punjab called as 'Concentration camps' like Walton Camp in lahore. Schools and colleges were shut down and the buildings were used as temporary shelter.
- Refugees vividly recount stories of the floods sweeping in swollen bodies and blood flowing rivers, images they are unable to confine to the past.
- This book also focuses on the struggles and the pain that particularly women went through and how they dealt with this trauma. The theme of abduction and recovery has been explored in several fictional accounts including Amrita Pritam's 'Pinjar', a short story 'lajwati' by Rajinder Singh Bedi and Saadat Hassan Manto's 'Khol Do'.

QUOTABLE QUOTES

- Many writers and poets described their grief in their own way and language.

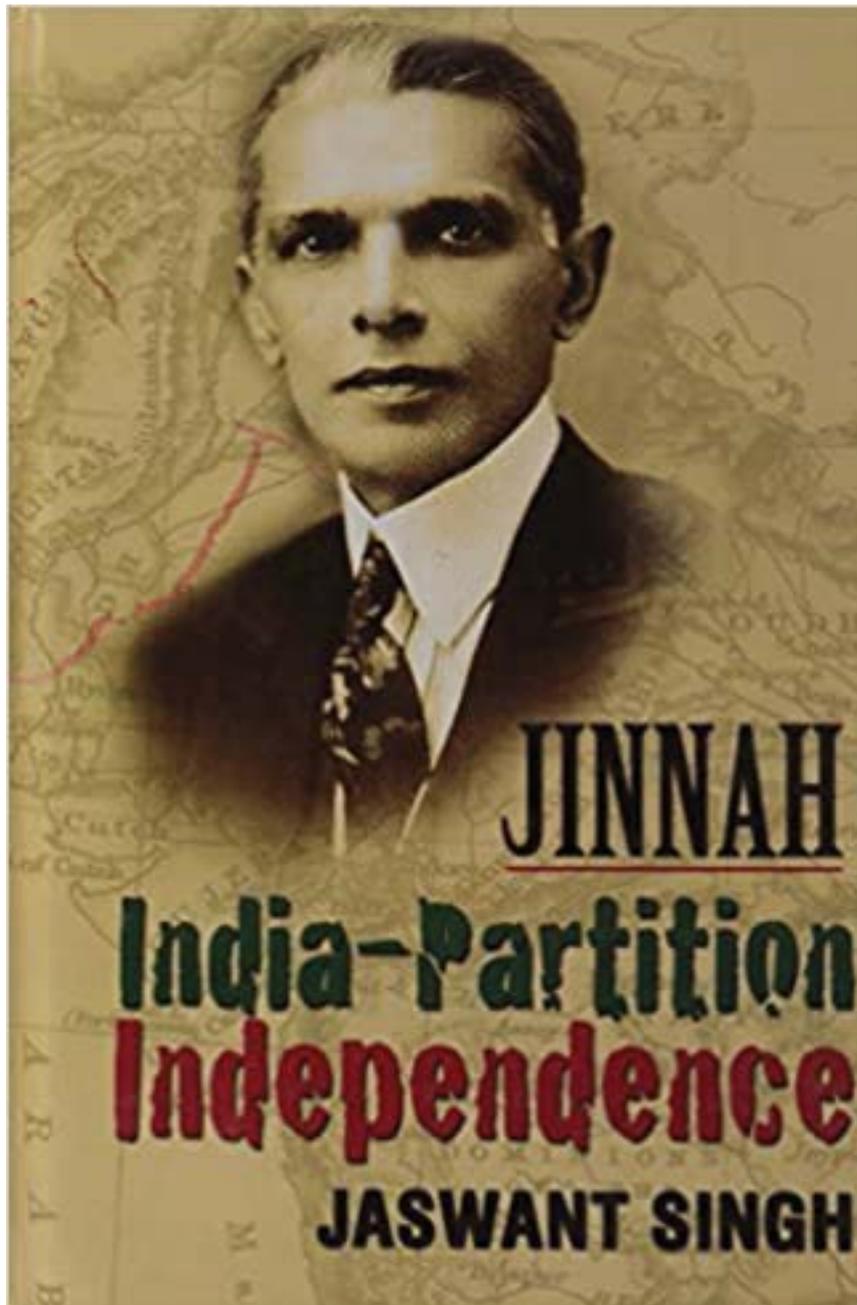
- 'You have lost, as we too have lost in this divide'. (Daman, poet)

In your village, honor is lost,
In my village, innocence is sold.
In your town, love is weighed,
In my town, dreams are sold.
Many lips have been sealed here,
Many have lost their lives there.
The sassi of my heart dies daily,
Your pannu is also buried daily.

(Ahmad Salim, For Amrita Pritam)

For you, my country is foreign country
For me, your country is foreign country
O fellow yogi, dressed in white- Live on!
Your camp is here, my camp is there

(Ahmad Rahi, For Dalraj Sahni)



KEY POINTS

- This book is unique in its own kind which has been authored by 'Jaswant Singh'.
- The author terms the vivisection of India as 'wounding trauma' because the creation of two states, faced disgusting massacre on both sides.
- This main theme of the book revolves around answering the questions like:
Why did division of India take place?
And who was to blame? by whom fault?
How and why did this alteration get consigned?
- This book has been divided into eleven chapters, first chapter under title 'India Islam Nation hood'. In this the author describes Muslim's rise and fall in India by making references from the causes of the India Revolt and Hayat-i-Javed in English and Urdu by Sir Syed Ahmed Khan and Altaf Hussain Halli respectively.
- Second chapter captioned 'Jenabhai to Jinnah: the journey' explores and illuminates Jinnah's early days, his schooling in India and his advanced education in England.
- The third chapter titled as 'The Turbulent Twenties', describes that the more the efforts were made towards communal tranquility, and the greater became a surge in conflicts between Hindu and Muslims.
- In the fourth 'Sharpening Focus narrowing options', the author's main focus is on Gandhi's entry into the Indian Politics and his political philosophy.
- In the fifth chapter under the title 'A short decade-Along end game', the author discusses the political events that happened in India and abort for a span of five years from 1935 to 1940 including all India Muslim League and 1937 provincial elections.
- Chapter six, under the caption 'Sunset of the Empire post dated cheque on a collapsing Bank' the author takes start from a momentous stretch that the germs of the separation of India have been flourishing, incessantly, year after year, as much as by Hindus and Muslims as by the post-second world war emasculate the British.
- In chapters seven, eight, nine and ten the author discusses topics like Simla Conference and Cabinet Mission. The author describes the time after partition and early setup of government and various events related to Jinnah's life.
- Retrospect, is the conclusion of the author. It concludes different aspects debated in this book. Muslims a separate Nation? Islam and the Nation concept, partition and afterthoughts in India, the partition that robbed us of peace, a fractured freedom and the end. He sums up the grand political journey of Jinnah from the Indian nationalist and ambassador of Hindu-Muslim unity, through the defender of the Muslim rights through constitutional safeguards to a stubborn ideologue of the ideology of Pakistan.

MOVIES/DOCUMENTARIES

- For visual research I watched few movies related to Partition of 1947 and made visual boards out of those.
- It helped me in transcribing my own story (Grandfather's story) into visual form.

TRAIN TO PAKISTAN (1998)



BACK TO PAK AFTER 70 YEARS OF PARTITION



A 70 year old, revisits his hometown and it reminds him of the time he spent there and the memories attached to that place.

<https://www.youtube.com/watch?v=zjZXrMmWDT0>

NEWSPAPER RESEARCH

- Newspapers were collected of before and after partition to check the authenticity of information and stories heard.
- Visit to Public library and Quaid-e-Azam library.
- Dawn, Hindustan Times and Eastern times were the main newspapers seen.

Key



Information regarding refugees and the journey, refugee camps.



Information regarding allocation of houses.



Information regarding Urdu as language and teaching of Urdu language.



Information regarding lost relatives/publication in newspaper for searching lost relatives.

PROBAL
IN MARBLE OF A
SCIENCE
It was built in
1920 by the
Famous Artist
REGINALD DEPOT,
MEMPHIS

Vol. No. XVI. 228



LAHORE, FRIDAY, SEPTEMBER 5, 1947

Killed: 32 Injured
COMMUNAL CLASH IN
MIRAFSAH STATE
Over 3,000 Villagers
Attack A Town

**Muslim Massacre In
Iwar State**
MANDAWA VILLAGE
DESIGNED BY TROOPS
Kerbala Tragedy Repeats
Evacuated

**Armed Gangs Raid Refugee
Columns**
Raiders "Severely Mauled By
Troops"

East Punjab Govt. Communique

**Troops Train Attacked
In N.W.F.P.**
MILITARY INFILTRATE
CASUALTIES ON RAIDERS
17 Killed At Takht
Bhai

**Top-ranking Muslim Leaders
are again reported to have
been arrested by the
British Military in
Iwar State.**

**No Food or Water For
11 Days**
Mr. Abul Kalam Azad, President
of the Muslim League, has
been arrested by the British
Military in Iwar State.

**FOR STAYANED
REFUGEES**
60 Thousands of Bread
Dropped By Air

**ACHUTS IN SIALKOT
DISTRICT**
Protected By Muslims

**PAKISTAN SENTRY
RANSACK NEAR KARACHI**
2 Muslims, 5 Sikhs And
1 Hindu Killed

TENSION IN POONA
Import of Weapons
Prohibited

11 STABBINGS IN BOMBAY
A FATAL ATTACK

**Muslim Massacre In
Iwar State**

**Armed Gangs Raid Refugee
Columns**

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In N.W.F.P.**

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REFUGEES**

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TENSION IN POONA

11 STABBINGS IN BOMBAY

A FATAL ATTACK

**"Help Mus'lim
Refugees"**

**U. C. S. F. PRESIDENT'S
APPEAL TO STUDENTS**

**Troops Train Attacked
In N.W.F.P.**

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THOUGHT FOR TODAY

He who forsakes his home
In the cause of God,
Is in the earth.
May a refuge,
Wide and spacious,
Should be his.
For God and His Apostle,
His reward becomes due
And God is Forgiving,
Most Merciful.

(Holy Quran—Nasul 100)

Eastern Times
LONDON

Friday, Aug. 29, 1947

YE, MUSLIMS OF PAKISTAN
(By M. M. SHARBEF "MUJAHID")

Pakistan has achieved and achieved unexpectedly. The average Muslim State is taking shape just now. It is the process of evolution and formation. And high time is, therefore, that we address ourselves to the tasks that lie ahead after the achievement of our goal.

The task that events have laid down for the last few months has been so rapid and unexpected that the Muslim, which he had any time to pause over the problems with which he was faced to face and give them their serious thought. It is the achievement of Jinnah's vision and the establishment of Pakistan, Muslim State, which has been the greatest task of the Muslim world since the dawn of Islam. It is the purpose of this article to discuss the problems that lie ahead in the new situation.

Pakistan might have been unexpectedly achieved, but not easily. Those who say that Pakistan has come without any sacrifice and without any bloodshed are wrong. It was a long and arduous struggle, and it is a struggle that is still going on. It is a struggle that is still going on. It is a struggle that is still going on.

None of the Conservatives in the House of Commons has been able to give a satisfactory answer to the question of the future of the Muslim League. It is a question that is still going on. It is a question that is still going on. It is a question that is still going on.

At what age did the various M. P. get started? The following table gives the age group percentages.

Age Group	Conservative	Labour	Other Parties
Under 18	2	2	2
18-25	3	3	3
25-35	10	10	10
35-45	15	15	15
45-55	25	25	25
55-65	35	35	35
65-75	45	45	45
75-85	55	55	55
85-95	65	65	65
Over 95	75	75	75

The Chief Commissioner and the Provincial Civil Supplies Director have stated that it was not possible to allocate any more food for the great number of refugees from the Western Punjab. They suggested that all future refugees should be accommodated in the Eastern Punjab, not because Government would not encourage the flight of population.

Refugee Camps
There are now 100,000 refugees in camps. These refugees have been housed in military barracks, which are not suitable for the purpose. The Government has decided to build new camps in the Eastern Punjab, not because Government would not encourage the flight of population.

Employment
The following table gives the employment figures for the various professions.

Profession	No.	Per cent	Other Parties
Politics and profession	170	36	36
Unskilled Workers	15	3	3
Medicine	2	0.4	0.4
Law	2	0.4	0.4
Journalism	1	0.2	0.2
Business	1	0.2	0.2
Total	203	100	100

What Sort Of People Are British M. P.'s
Manchester University Investigations
(By JOSEPH KALMER)

A recent issue of the British Journal of Psychology has published the results of a survey of the British Members of Parliament. The survey was conducted by Mr. Nancy E. Robertson and Dr. J. A. Wainwright, who are both members of the Psychological Department of the University of Manchester. The survey was conducted in 1946 and 1947.

The survey was conducted in two parts. The first part was a questionnaire survey, and the second part was an interview survey. The questionnaire survey was conducted by mail, and the interview survey was conducted by telephone.

The questionnaire survey consisted of 100 questions, which were designed to measure the personality characteristics of the Members of Parliament. The interview survey consisted of 10 interviews, which were conducted with Members of Parliament who had responded to the questionnaire survey.

The results of the survey are as follows:

The Members of Parliament were found to be generally more conservative than the general population. They were also found to be more authoritarian and more conforming than the general population.

The Members of Parliament were also found to be more socially desirable than the general population. They were more likely to be honest, more likely to be helpful, and more likely to be cooperative than the general population.

The survey also found that the Members of Parliament were more likely to be members of the Conservative Party than the other major parties.

Refugee Problem
OVER 7000 MUSLIMS COME FROM ADJOINING STATE

New Delhi, Aug. 29.—The problem of refugees in the capital has reached a new stage. Over 7,000 Muslims have arrived in Delhi in the last 24 hours.

The situation in Delhi is becoming more serious. The Government has decided to build new camps in the Eastern Punjab, not because Government would not encourage the flight of population.

The Provincial Civil Supplies Director has stated that it was not possible to allocate any more food for the great number of refugees from the Western Punjab. They suggested that all future refugees should be accommodated in the Eastern Punjab, not because Government would not encourage the flight of population.

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Shilling, 10 pence
needed here to meet the requirements of the new part of the Province of East Punjab. The Government has decided to build new camps in the Eastern Punjab, not because Government would not encourage the flight of population.

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Import of Weapons Prohibited
Poona, Sept. 4.—The District Collector, Poona, has issued an order prohibiting the import of arms and ammunition into the District of Poona.

11 STABBINGS IN BOMBAY
A FATAL ATTACK
Bombay, Sept. 4.—A press report from Bombay, India, stated that 11 persons were stabbed in Bombay on September 4. One of the victims died.

PAKISTAN SENTRY RANSACK NEAR KARACHI
2 Muslims, 5 Sikhs And 1 Hindu Killed
Karachi, Sept. 4.—A Sikh was fatally stabbed this morning in Karachi. The District Collector, Karachi, has issued an order prohibiting the import of arms and ammunition into the District of Karachi.

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NEWSPAPER COLLAGES



Newspaper Collage
Size:A3
Medium: Photoshop

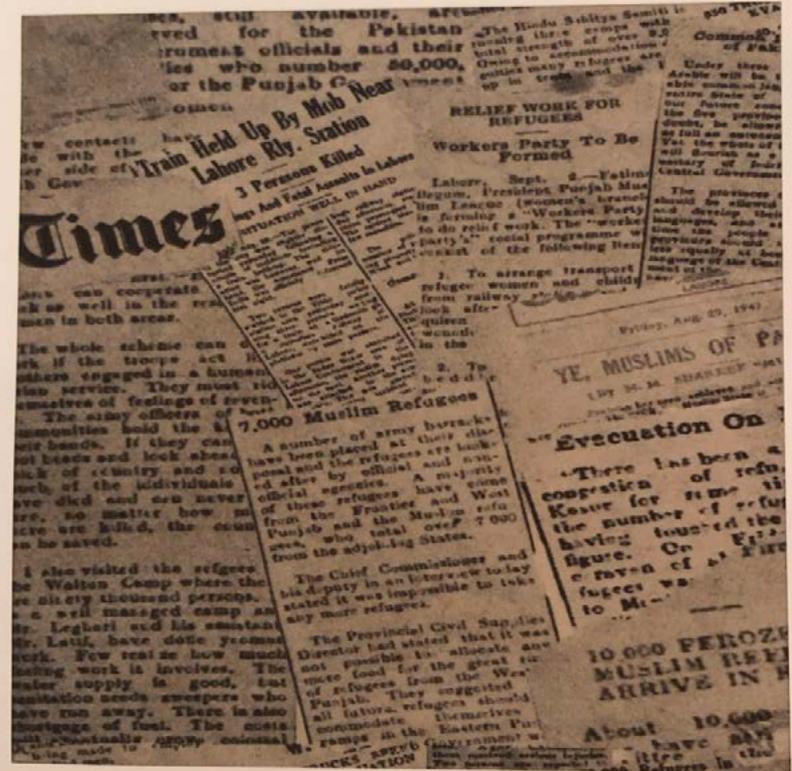


Newspaper torn scraps print
Size: 12x12 inches
Medium: Photoshop

DIGITAL PRINTED SAMPLES



Medium: Digital printing
Fabric: Jute
Size: 8x9 inches



Medium: Digital printing
Fabric: Velvet
Size: 10x10 inches

ARTIST RESEARCH

- I researched on artists who worked on journey, displacement/ migration, narratives and on family history.
- This research helped me in guiding what kind of work people are producing around the globe and gave me an idea about how people are explaining their stories through different mediums.
- I made research boards on the research conducted on different artists that are in the next slides.

ARTIST BOARDS



JACOB LAWRENCE 'THE MIGRATION SERIES'

Jacob, L. a painter, storyteller and interpreter. Lawrence art was inspired by cultural visionaries of the Harlem Renaissance. He was born in New Jersey in 1917, The son of Southern migrants, he moved with his mother and sister to Harlem in 1930.

He gained National Recognition for his 60 Panel 'Migration Series' (The migration of Negro, Painted on hardboard.



panel 23
'And the Migration spreads'
Casein Tempra on hardboard
12x18 Inches

The series depicted the Great Migration of African Americans from the rural south to the Urban North.

Before putting his brush to the pannel he spent months in the library ,researching this mass relocation. He also listened to the tales of his parents, family and neighbors of their northward journeys. And he wrote them for short narratives that would serve as both titles and explanations for the sixty individual paintings that together comprise his celebrated 'Migration Series' (1940-41). He continued to draw paintings from his African American experience as well as historical and contemporary themes like war, religion and civil rights.

He worked in a variety of mediums later, which includes large scale murals, silk screen prints and book illustrations.



DEANNA TYSON



Deanna tyson is a textile artist who trasports ideas and messages around the world through most functional and accessible forms fashion. She made uniquely decorated kimono, wall hangings, paintings, soft sculptures and stitched drawings . Techniques she mostly use are applique, embroidery, pen work and paint.



Size: A3
Medium: Photoshop

Jessie Pearson

My work is an investigation into memory, identity and the transformative value of communication. I create pieces in response to new challenges, environments and relationships. As a multimedia artist my material choices and processes vary with each new body of work. I'm drawn to things that have layers of history. Handwritten letters, journals, old books, rusty metal, stamps, bits of fabrics. I'm a scavenger for the lost or forgotten things.



AOYAMA SATORU



SUMAKSHI SINGH

33 Link Road. The family home built in delhi soon after partition, when my grandparents migrated from pakistan to India. Lived in several states and countries but the idea of home was continually tethered to this one address stated as permanent address. a home with alot of memories , a room at the back where my mother was born and the room at the front of the house where my grand father died.

Through this work she is addressing the temporal nature of both the form and the meaning of home. Installation with transparent windows, doors, hinges, gates and stair case. Hard architectural forms transformed into soft tactile skins and the language of memory finds resonance in these veil like white surfaces, flattened as if preserved within the pages of book.



Size: A3
Medium: Photoshop

ILLUSTRATIONS

- I transcribed oral narrative into visual form.
- From the movies/documentaries watched, books and narrative helped me in visualizing the scenes.



Size: A3
Medium: Charcoal
and graphite
pencils.



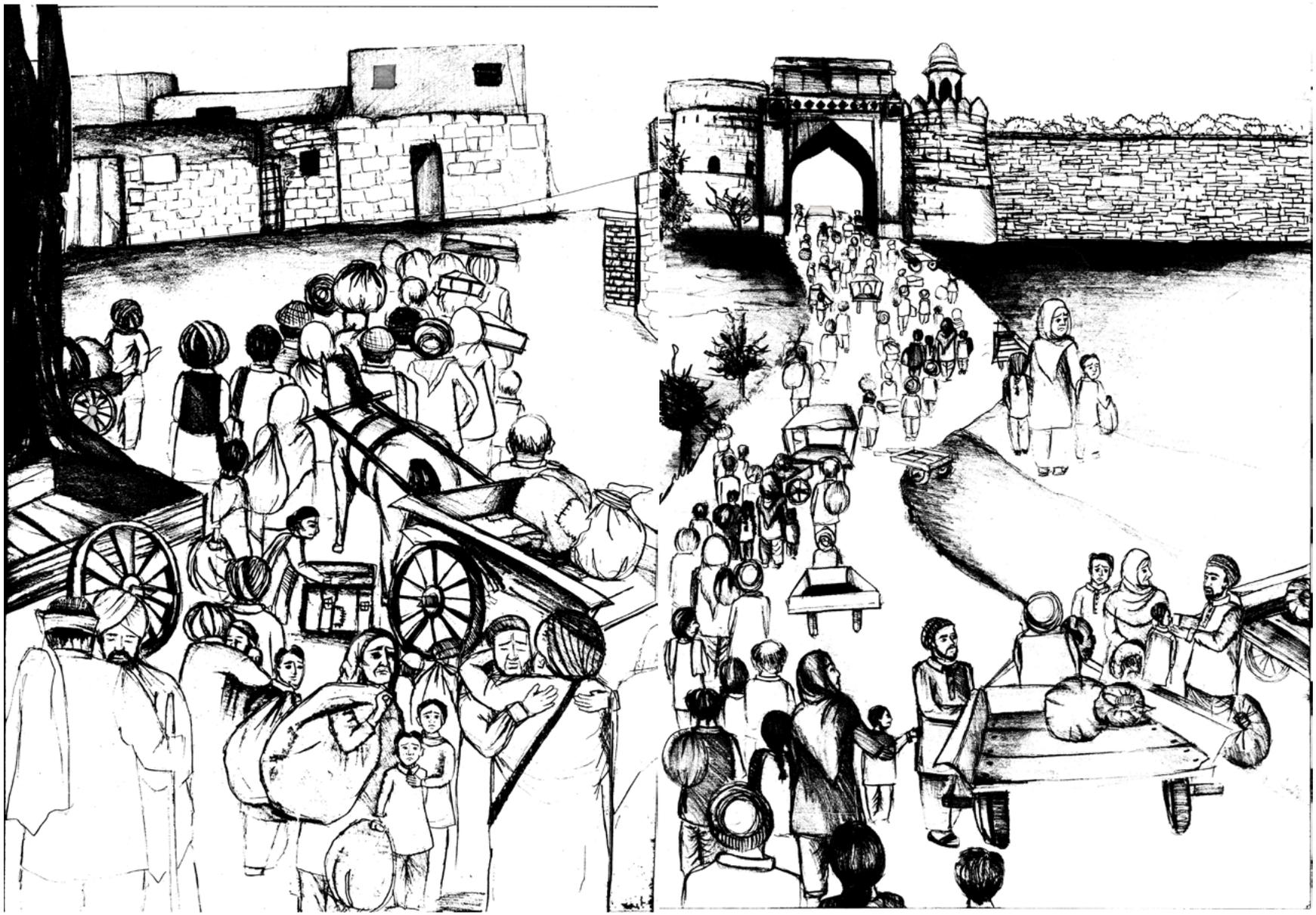
Size: A3

Medium: Charcoal
and graphite
pencils.



Size: A3
Medium: Charcoal and
graphite pencils.

Size: A3
Medium: Charcoal and
graphite pencils.



Size: A3
Medium: Charcoal
and graphite
pencils.

While crossing the border



People belonging to different tribes and races, meeting each other before leaving.

Size: 10x10inches
Medium: Charcoal and graphite pencils.



Depicting the scene of the Refugee Camp

Size: 20x20 inches
Medium: Charcoal and graphite pencils.



Medium: Graphite pencil
and pointer
Size: 8x8 inches



Medium: Graphite pencil
and pointer
Size: 8x8 inches



Medium: Graphite pencil
and pointer
Size: 8x8 inches



Medium: Graphite pencil
and pointer
Size: 8x8 inches

COLLAGE

Depicting the journey, through collage making.
By taking imagery from movies of partition, documentaries and images available on internet.



Digital Collage
Medium: Photoshop
Size: 12x12inches







Digital Collage
Medium: Photoshop
Size: A3





Size: 10x10 inches
Medium: Photoshop



Size: 10x10 inches
Medium: Photoshop



Size:A3

Medium: Photoshop

COLOUR BOARD



Size:A3

Medium: Photoshop

TECHNIQUE BOARD



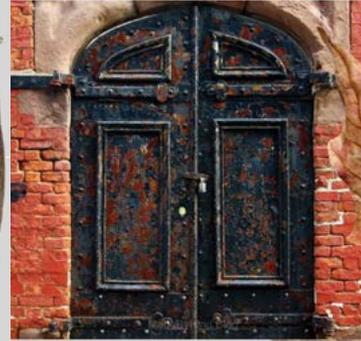
Size:A3

Medium: Photoshop



Wabi Sabi?

THE JAPANESE
PHILOSOPHY



wabi - sabi

[a concept]

The Japanese art of imperfect beauty. Accepting the natural cycle of growth and decay in which everything has beauty.



Research on wabi sabi and Kintsugi,
I wanted to convey that when we overcome the struggles, it
then becomes a golden time. Our struggles makes us unique.

Size: A3
Medium:
Digital/Photoshop

FABRICATIONS



Medium: Patchwork, hand embroidery
Fabric: Jute
Size: 10x10inches



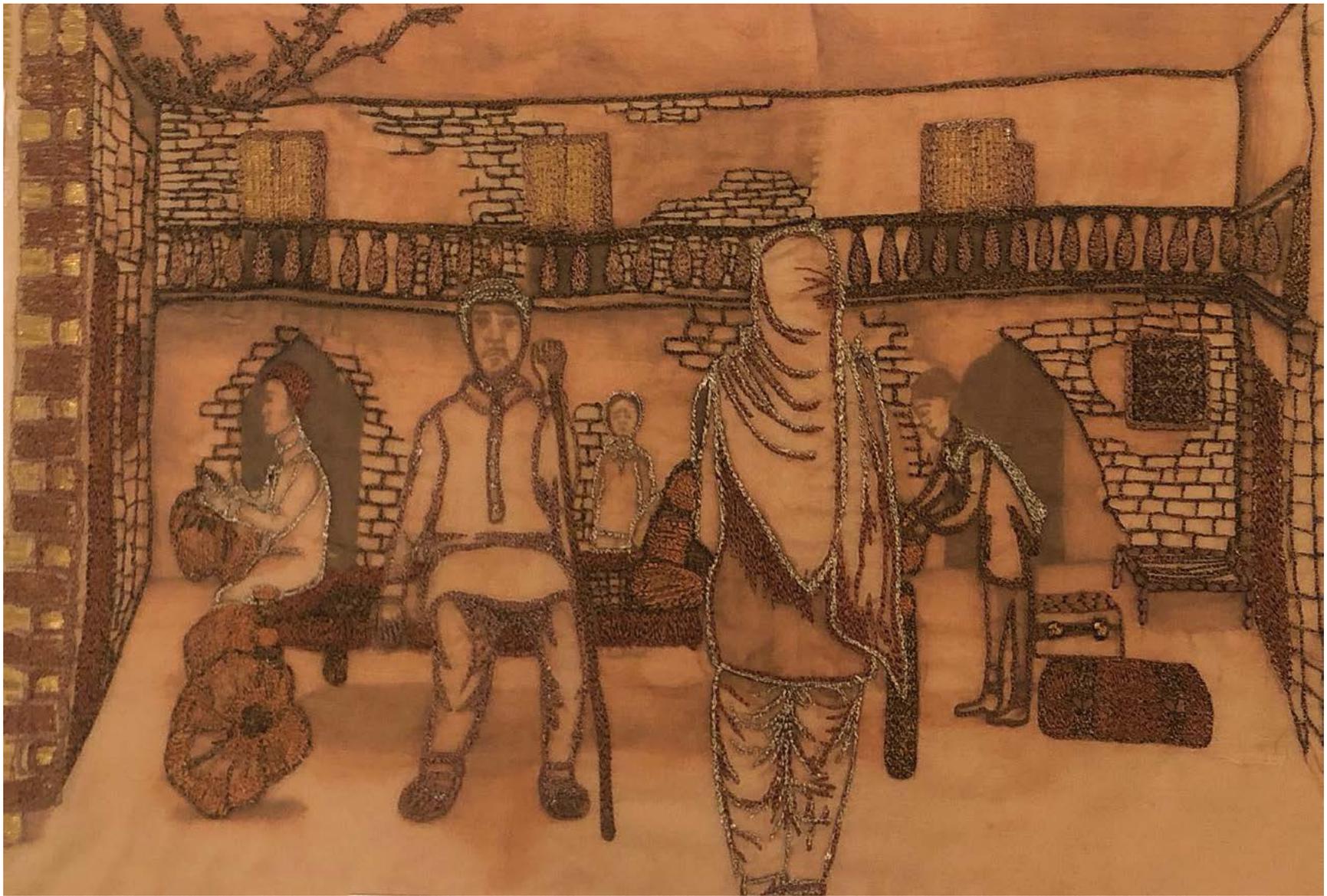
Techniques:
Quilting, patch work, Machine and Hand
Embroidery.
Size: 22x17 inches



Medium: Machine embroidered with tilla, gotta patti and silk thread, hand embroidery

Fabric: Organza

Size: 16x11 inches



Medium: Machine embroidered with tilla,
gotta patti and silk thread
Fabric: Organza
Size:18x13inches



Medium: Machine embroidered with tilla,
gotta patti and silk thread

Fabric: Organza

Size: 15x11 inches



Medium: Machine and hand
embroidery
Fabric: Organza
Size: 12x12 inches



Medium: Hand Embroidery on Foil Printing
Fabric: Suede
Size: 15x8 inches



Medium: Hand embroidery
on digital printing
Fabric: Khaddar
Size: 17x14 inches



Medium: Hand Embroidered with
kantha stitches

Fabric: Jute

Size: 10x5 inches

PRODUCT RESEARCH

NARRATIVE TEXTILES



Research on indigenous narrative textiles.

Size: A3

Medium: Digital/Photoshop



Research on calligraphy and narrative based scarves /shawls.

Size: A3

Medium: Digital/Photoshop

CAPE/SHAWL TRENDS



Trend board for cape shawls
Size: A3
Medium: Digital/Photoshop

PRODUCT INSPIRATION BOARDS



Research on Memory boxes, desk organizers and rare antique cabinets.

Research on Embroidered Caskets of 17th century.

Wooden antique chests, and boxes; painted and engraved.

From the V&A's collections.





Research on Trunks of LV and other brands making trunks and tool boxes.



Research on packaging of different products like perfumes, wine bottles and cosmetics.



Size: A3
Medium: Photoshop

Late 18th Century,
Dressing table by **David
Roentgen**, a famous German
cabinetmaker. famed
throughout Europe for
his marquetry and his secret
drawers and mechanical fittings.
His work embraces the
late Rococo and the Neoclassical
styles.

Research on 17- early 19th
century cabinets, trunks and
chests used for storing
medicines, jewellery and for
hiding secret objects.

Size: A3

Medium: Photoshop



<https://www.youtube.com/watch?v=53zzt2SVde4>

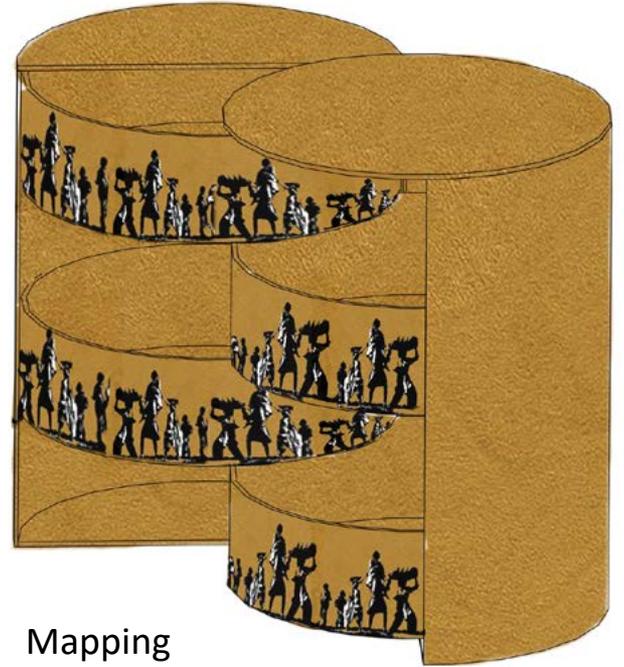
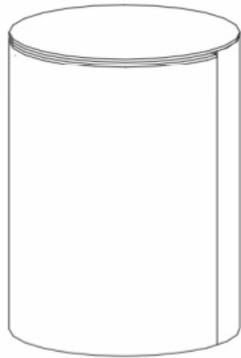
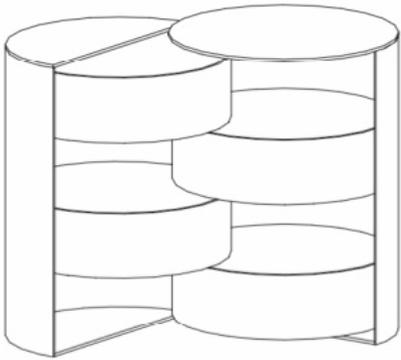
Dressing Table Of Nizam

Belonging to 7 Nizam of
hyderabad. Tripple
mirrored dressing table,
1930.



<https://www.youtube.com/watch?v=DN45Tyn9b7k>

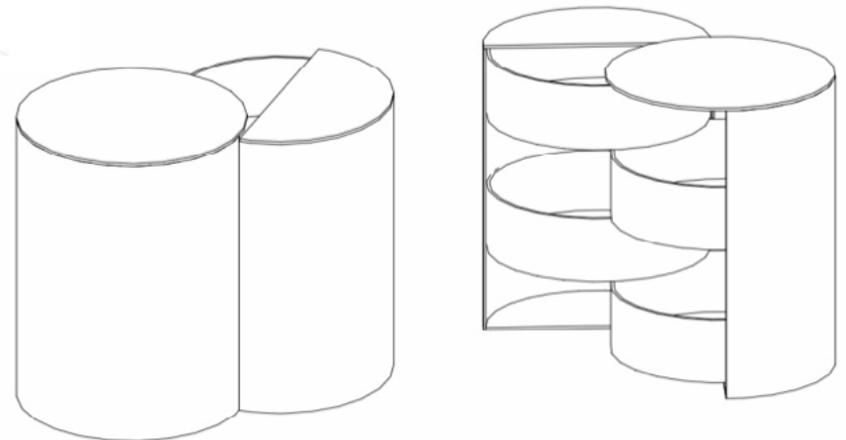
PROCESS FOR FINAL PRODUCTS



Mapping



Wooden Armature

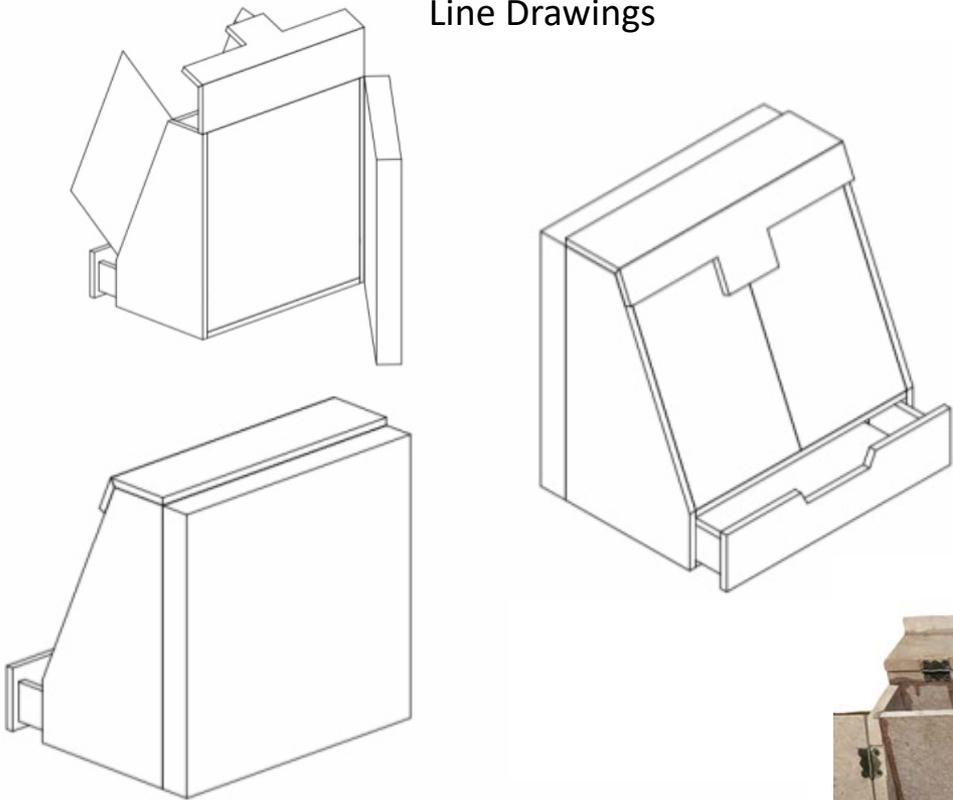


Line Drawings

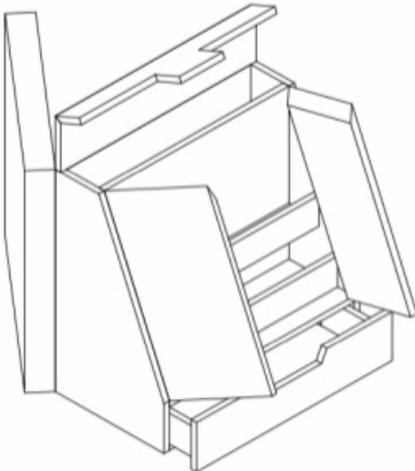


Hand Embellishments/Embroidery in process
Cotton and woollen threads along with embellishment materials
(like kora, dabka, naqshi, gotta patti and tilla) were used for embroidery.
Different stitches like cross stitch, Filling stitch, chain stitches were used.

Line Drawings



Back Side



Wooden Armature



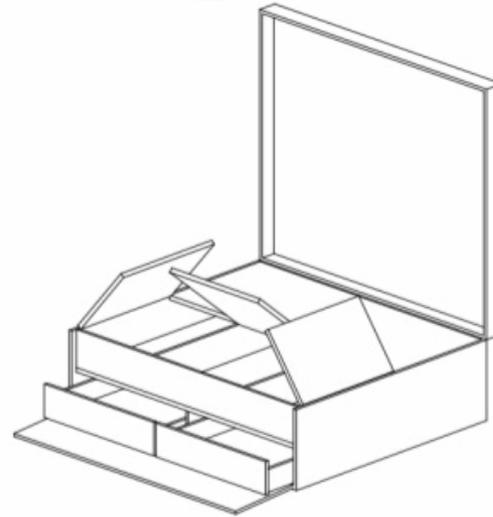
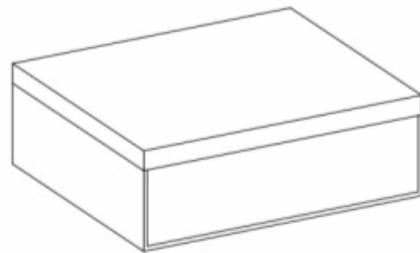
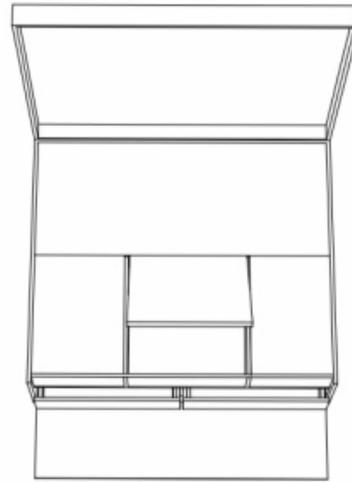
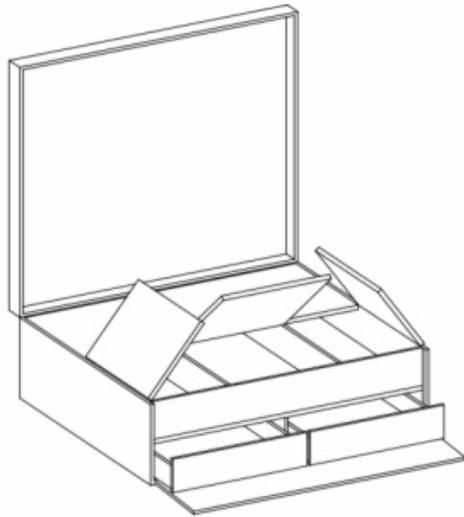


Hand Embellishments/ Embroidery in process

(Kora, stretched to make a spring like thread was used with cotton thread and hammered to make it flat.

Chain and filling stich were used for embroidery.

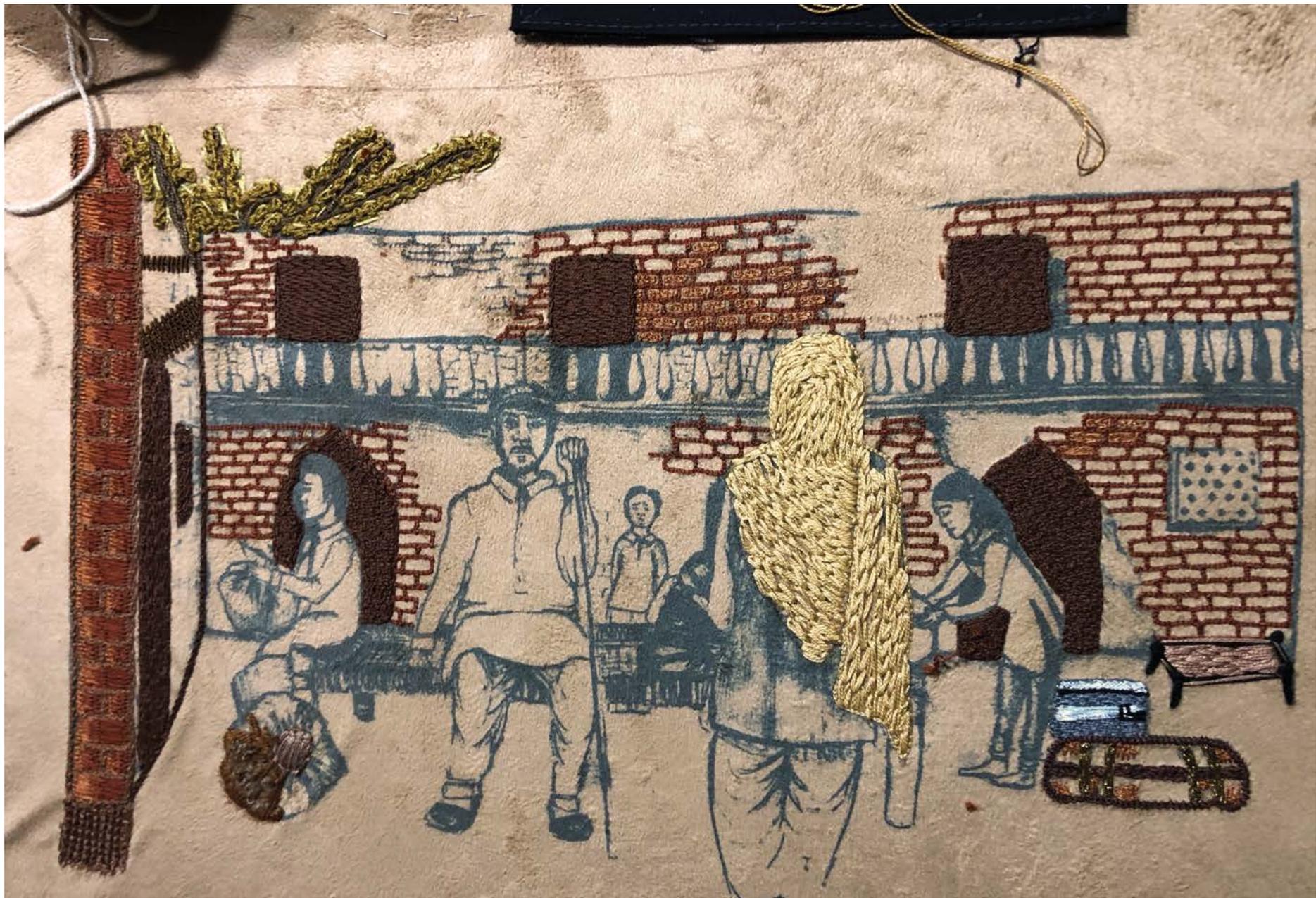


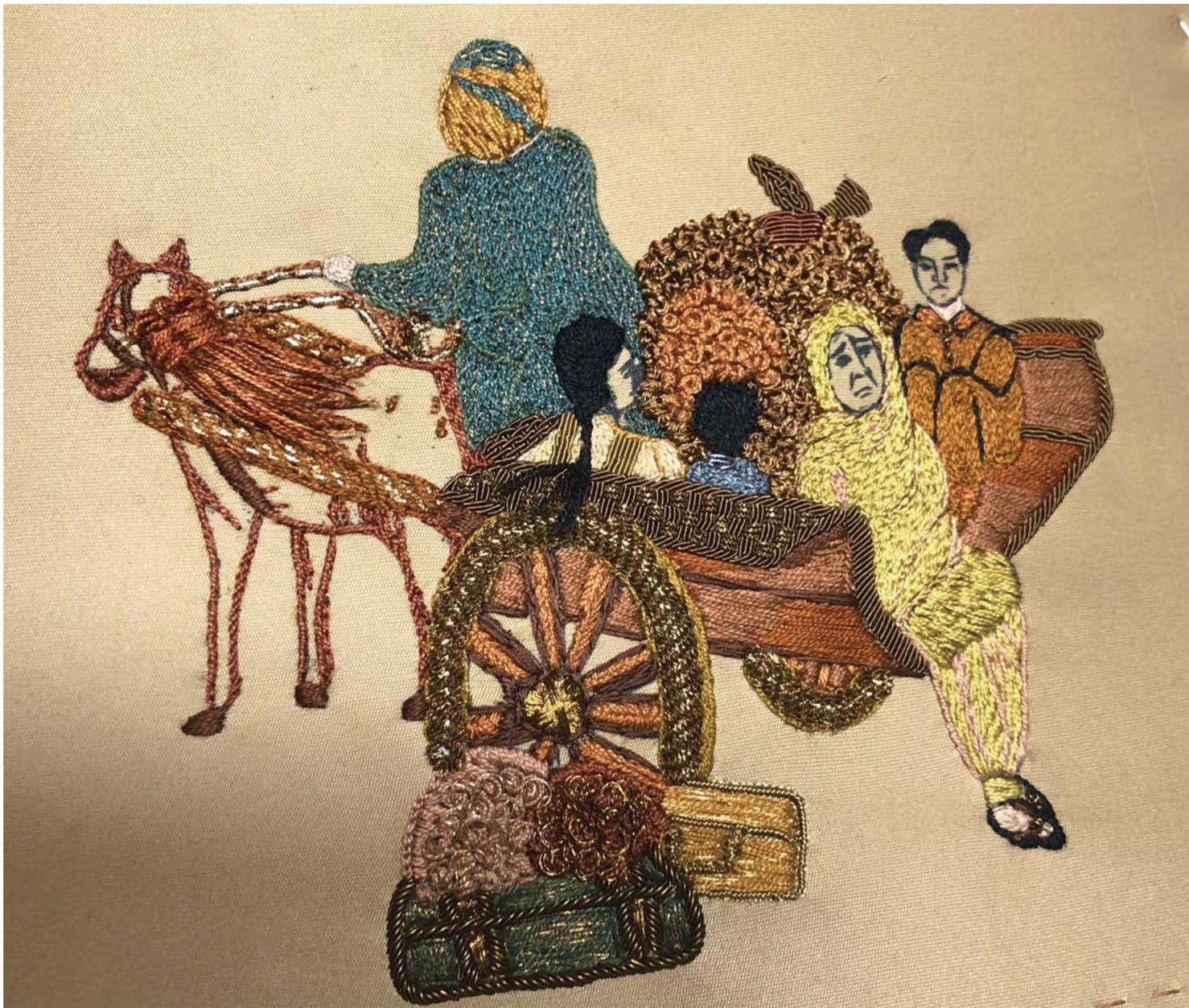


Trunk
Line Drawings



Hand Embellishments/Embroidery in process
Nashi pitta, and different stitches like chain and filling stitches were used for embroidery and embellishments.





Hand Embellishments/Embroidery in process
Silk and cotton threads were used for embroidery,
Gotta patti, naqshi, kora, dabka and tilla along with thread were also used.

FINAL PRODUCTS

CABINETS OF CURIOSITIES

The collection has been named as 'Cabinets of Curiosities', which includes memory trunks and statement pieces. Which narrates the journey of a migrant family.

These pieces have been designed to be used as not only for utilitarian purposes but for decorative purposes also.

Each object articulates its own story.

The title is a combination of two words, 'Cabinet' which is used to store/displaying things, while 'Curiosity' means the desire to know something.

The name itself has a story, that how as a child i was being curious of knowing about the stories (partition stories) of my maternal grandfather.

CAPE SHAWL



Woollen Cape Shawl
Medium: Hand Embroidered with kantha
stitches along with other stitches for
embroidery
Fabric: Woollen Jersey







MINI SUITCASE



Size: 10in x 3in x 10in
(Length x Width x Height)
Medium: Hand Embroidery and
Embellishments
Fabric: Suede



MINI TRUNK



Size: 10in x 8in x 5in
(Length x Width x Height)
Medium: Hand Embroidery and
Embellishments with kantha stitches.
Fabric: Suede



Mini Trunk with removeable tray, ideal for storing jewellery.



MEMORY TRUNK



Size: 17in x 12in x 9in
(Length x Width x Height)
Medium: Hand Embroidery(Kantha stitches)
on digital printing
Fabric: Jute on outer sides and suede on the
inner side of the trunk



‘Trunks, are generally associated with journey and are the obvious symbol of secrecy’.



Suede is used on the inner side of the trunk with imagery of people migrating towards a new land. Jute on the outer side with imagery of people rushing towards train; Kantha stitches with red to highlight the scenario. I depicted two different scenes on the interior and exterior of the trunk and used different kind fabrics to depict the scenario in terms of texture and feeling; struggle and hope.

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The Hindustan Times

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NEW DELHI, FRIDAY, AUGUST 15, 1947

ADVERTISING & PRINTING

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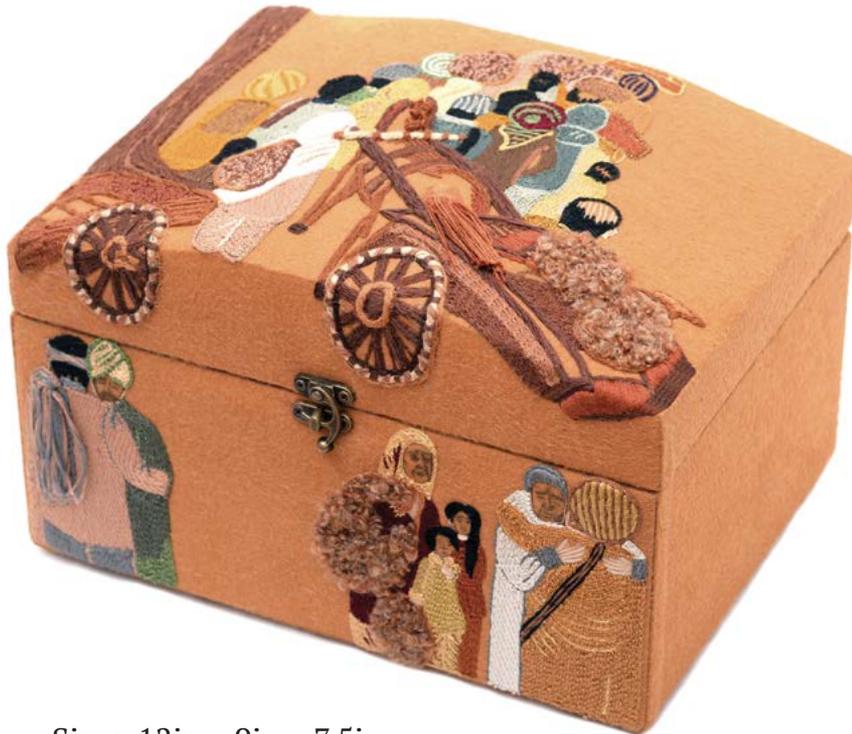
Blessed Dawn of Independence!

पुणेवासी

अनुसूचित



DOME SHAPE TRUNK



Size: 12in x 9in x 7.5in
(Length x Width x Height)
Medium: Hand Embroidery and
Embellishments
Fabric: Suede



Exterior of the Trunk



Interior of the Trunk
Removeable tray, with four equal
compartments.



EMBROIDERED TRUNK



Size: 17in x 12.5in x 8.5in
(Length x Width x Height)
Medium: Hand Embroidery and
Embellishments
Fabric: Suede



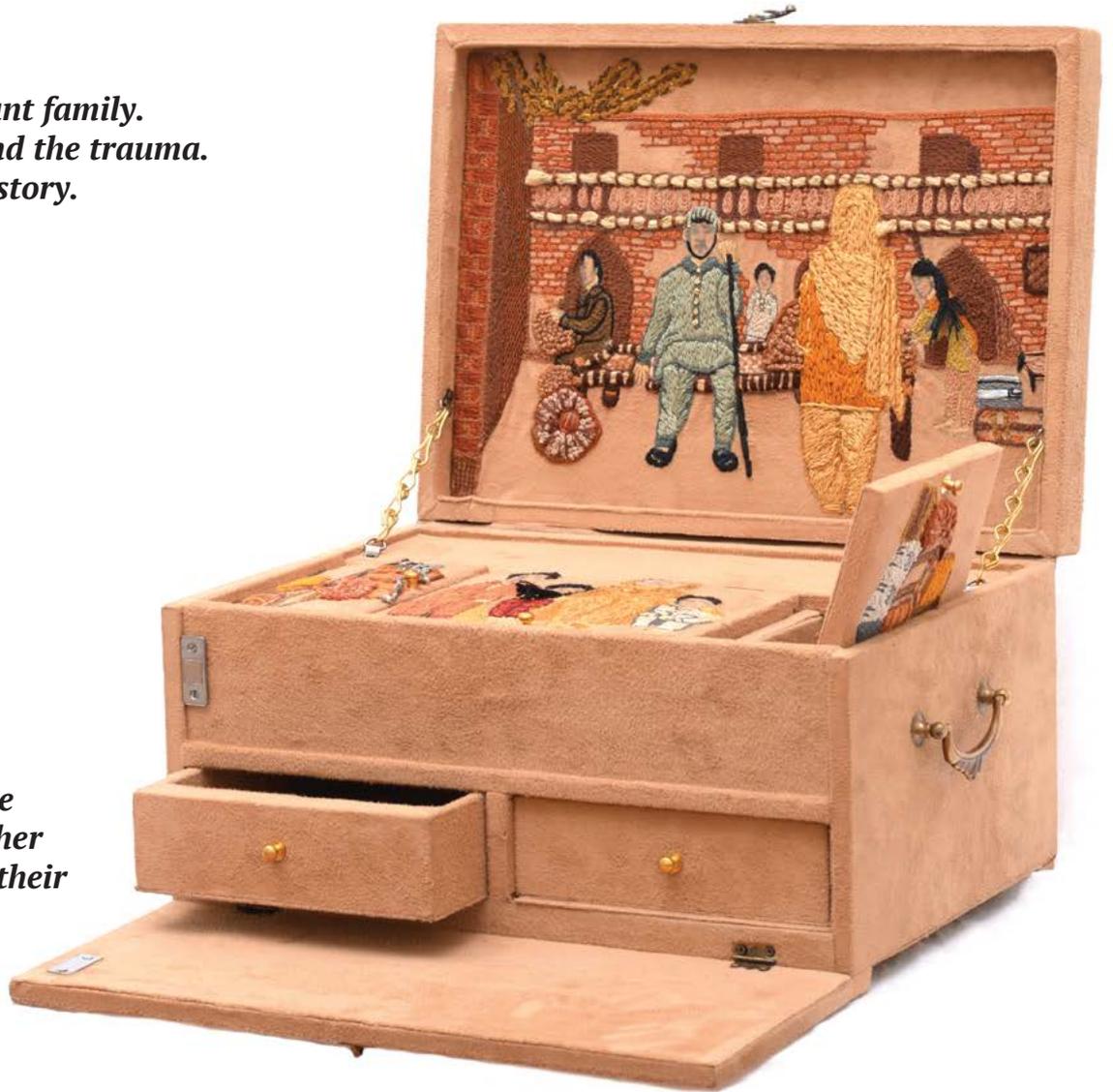
*This Trunk, is used as a metaphor for
migration process and displacement.*





*It narrates the journey of the migrant family.
The longing/wait, fear of being killed and the trauma.
This trunk narrates the whole story.*

*These secret compartments relates to the
'concept of secrecy' that how my grandfather
along with his family hid in a room to save their
lives.*





CYLINDER SHAPE DOUBLE STAGE BOX



Size: 13in x 33in x 10in
(Length x Width x Diameter)
Medium: Hand Embroidery and
Embellishments
Fabric: Suede



Laser Cutting on leather
Imagery of people migrating on foot.





Exterior of the box

TRAIN



This piece is inspired by the trains of 1947, with imagery of people rushing towards the train.

These secret compartments were made keeping in mind the stories; how people used to hide under the seats and cabins of train to save their lives.

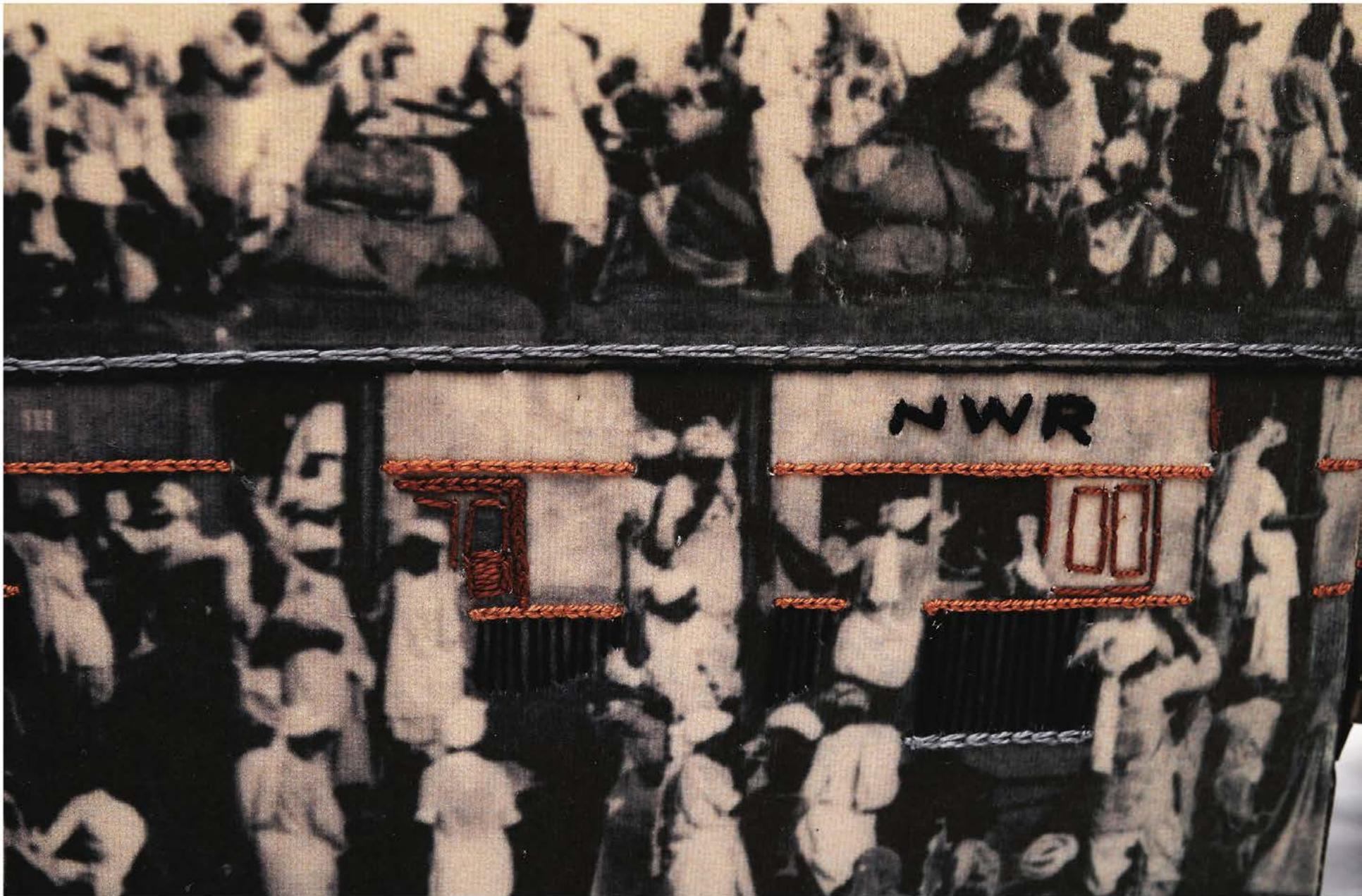
Size: 25in x 5in x 6.5in
(Length x Width x Height)
Medium: Hand Embroidery on
digital printing
Fabric: Suede

The train can be folded together into a box shape, which is a comment that these incidents had affected people and molded their lives completely.





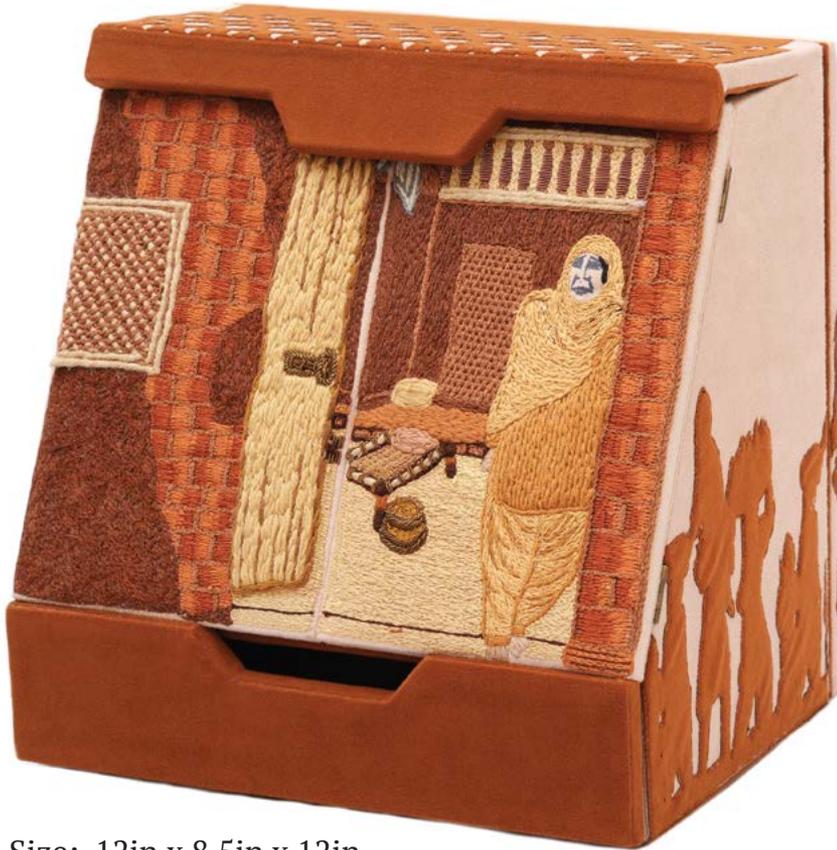
Moveable Train, with drawers and openable lids.





Hand Embroidery on digital printing.

MEMORY BOX



Size: 12in x 8.5in x 12in
(Length x Width x Height)
Medium: Hand Embroidery,
Embellishments and laser cutting.
Fabric: Suede



Digital printed newsprint on suede.

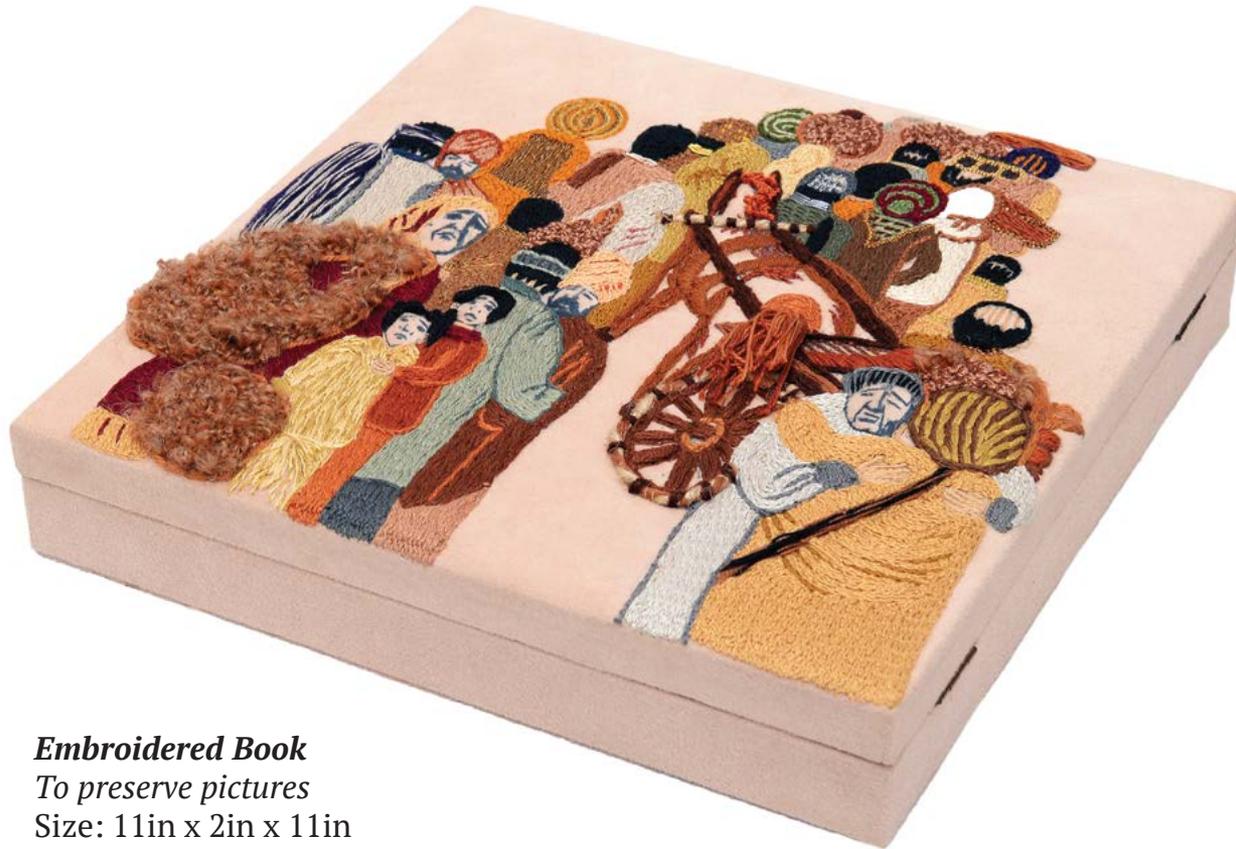


Hand Embroidery and embellishments using cotton and woollen thread along with embellishment materials like kora, dabka, naqshi and jute rope.



Interior of the box

Openable slanting door box, with digital printed newsprint and Embroidered book.



Embroidered Book

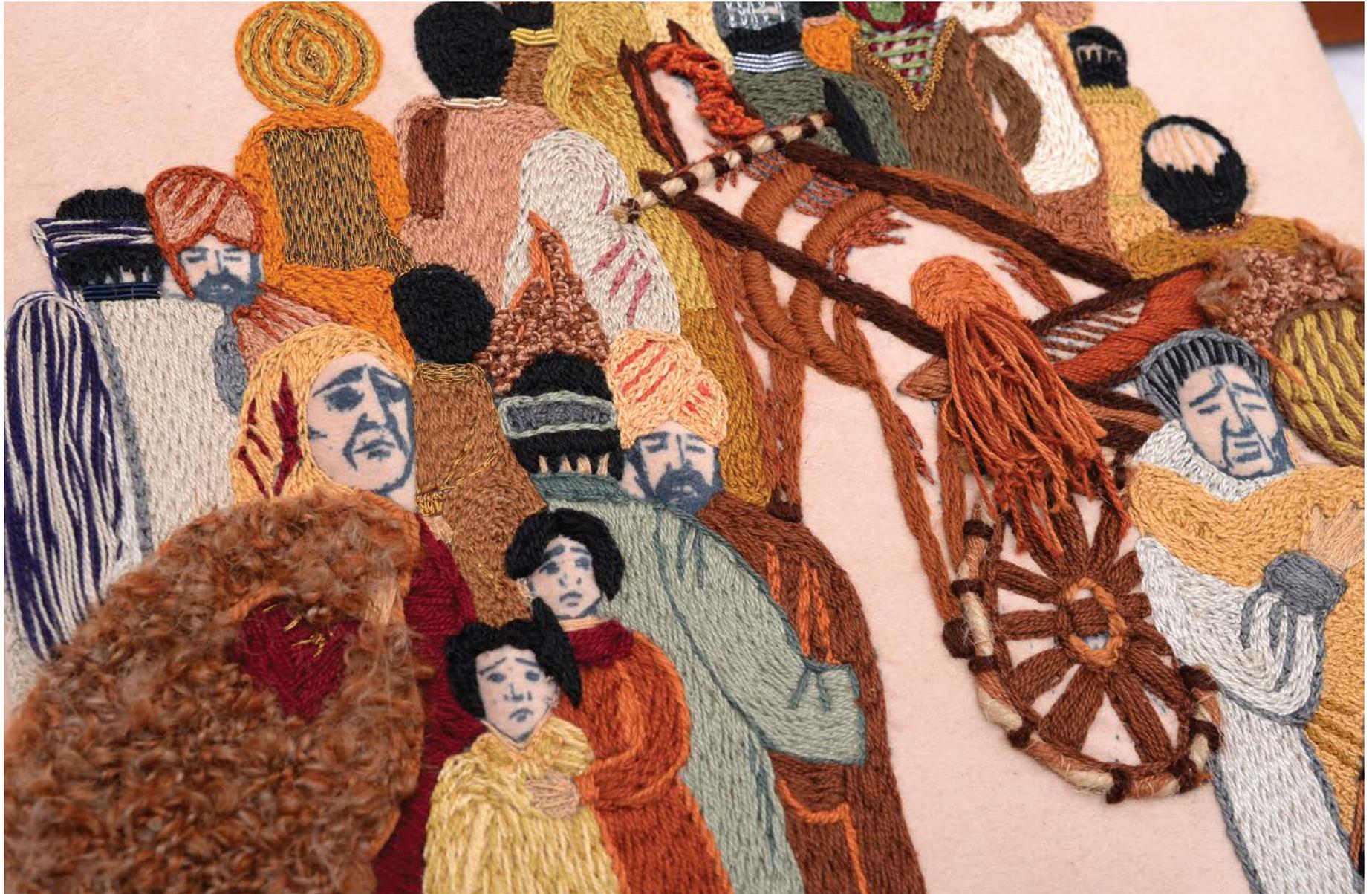
To preserve pictures

Size: 11in x 2in x 11in

(Length x Width x Height)

Medium: Hand Embroidery
and embellishments.

Fabric: Suede



Hand Embroidery and embellishments using cotton and woollen thread along with embellishment materials like kora, dabka, naqshi, tilla and jute rope.



Laser cutting on suede
With imagery of people migrating on foot and
geometric design from Jalis of the house.



Opening of the box
with leather pockets, to keep/preserve documents
and pictures



THANKYOU!



B DES. TEXTILE AND FIBER STUDIES

Mirna Sajid