



S.N.D.T. COLLEGE OF ARTS & S.C.B. COLLEGE OF
COMMERCE & SCIENCE FOR WOMEN, MUMBAI

Artifacts & Echoes '26

A student publication
arising out of the classroom exhibition on 13th March 2026
curated by students of the first year BA degree course
India through Objects

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Echoes from the Museum



PRINCIPAL'S FOREWORD

Artifacts & Echoes '26, the classroom museum, mounted by our department of history brought home a profound insight-history is not something that is distant but constantly shapes our present and our future. On 13 March 2026, our students showcased personal objects and stories illuminating community, regional and national histories, through a day-long public-facing event. This volume, co-authored by our students and faculty, is designed both as a catalogue of the exhibits and a visual record of a unique first-of-its-kind initiative in our college.



Emanating out of the assignments submitted by the students to their Skill Enhancement Course, *India through Objects*, offered by nonhistory majors of our college, the activity sought to train students in the important skills of close looking contributing to visual literacy, an important skill in this media-soaked world. Further, the students learnt to conduct research and make compelling presentations, both of which are essential skills for our undergraduates.

Some of these assignments moved out of the classroom into a day-long treat. The college was honoured to have as guests and judges, outstanding academics and educators, Professor Madhumita Bandyopadhyay, historian and Vice-Principal, S.P.N. Doshi Women's College and Ms. Vaidehi Savnal, Assistant Director of Exhibitions, Education and Public Programmes at Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS) both from Mumbai, who offered their time and motivated our student presenters.

As you explore the pages of this beatifully illustrated volume, you will discover that some of the defining features of *Artifacts & Echoes' 26*, are:

1. Student-teacher collaboration and co-curation
2. Fostering experiential, active learning in students
3. Departmental outreach with parents, alumnae and external visitors attending the event

I congratulate all the students who are proud co-authors of, presumably, their first publication. I am very happy to commend the work of the student coordinator, Ms. Madeeha Atlaswala, who, I believe, has been closely associated since the start of the project extending her labour towards organizing the exhibition, and subsequently designing the catalogue. I want to congratulate our esteemed faculty members, Dr. Namrata R. Ganneri, who has also designed the course in the History Board of Studies, and Ms. Richa Shah, who have co-authored this visual treat for us to savour! Heartfelt appreciation for the head, Prof. Dr. Ramkumar Pradhan, and everyone in the history department for this excellent initiative and taking history beyond the classroom!

Congratulations once again and best wishes for all future endeavours!

Prof. Dr. Aditi Sawant



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LEARNING FROM OBJECTS, TEACHING WITH OBJECTS

Objects can be particularly stimulating in relation to learning processes when handled and studied closely. Objects can act to ground abstract experiences, can enable recall of knowledge, and can arouse curiosity. (Hooper-Greenhill 1999, p. 21).

Humans have always surrounded themselves with a variety of material objects, some with practical value (tools, clothing, etc) and others for their aesthetic value (decorative and art objects). These objects, also described as material culture, include all human-made tangible, objects, created, used, kept, and left behind by people, are part of our history. Material culture studies, a relatively new field of academic inquiry, argues for centring objects in the study and exploration of the past- the past as it was experienced with all five of the senses, to provide a clearer, more complete picture of history.

Material culture scholar Karen Harvey (2013) has developed a beginner's approach to fully interrogate an object, which includes three steps. The first step is to develop a full physical description of the object. The second step is to place the object in historical context, exploring questions of ownership, use and so on. In the final step, an even broader view is taken to begin exploring what the object meant in that time period and its significance in people's lives. Finally, one could add a fourth step, considering the object's afterlives, the survival of the object in personal or museum collections.

Students of the Skill Enhancement Course, *India through Objects*, selected objects which were over twenty years old from their personal and family collections. They built "object biographies" based on teacher-administered object-analysis worksheets drawing from collective memory. Looking closely at objects, putting them into historical context, using them to tell stories about the past and putting objects back into history is the mission of most museum curators. Our students, then, by selecting their own 'special' objects, arguing for their historical relevance, curating their collections and exhibiting them in the classroom space on a designated day, inscribed their own personal objects into history, augmenting our collective understanding of the past & India's History, enabling reflection on how histories are represented and communicated in practice.

Objects speak to us, objects speak about us

The exhibition opened with a soldier's medal commemorating half a century of the independent existence of the Indian nation-state. While this was an important "witnessing object" in the history of the nation, other objects alluded to cataclysmic events in the birth of the nation. A branch of the Atlaswala family, master -weavers of the famed Banarasi saree, for instance, like several others, displaced after the Great Revolt of 1857 began life anew in the city of Bombay, reminding one of a similar story narrated by Chandkiran Sonrexa in her acclaimed biography "Pinjre ki Maina" (पिंजरे की मैना). No less important are the histories of local events that are essential to the history of the nation, the coming of electricity in a locality as late as 1987 or the appearance of the name of the village in a local newspaper.

Objects like the Ketco (Krishna Electric and Trading Company) electric iron harked to blossoming indigenous enterprise in 1945 while a vintage glass flask brought the history of an iconic Indian food and beverage brand, Mohan -Meakin to life. Bombay's iconic film industry and its denizens make an appearance through the clapboard, Zen Productions, a family - run film production company active during the late 1990s. Students also drew attention to traditional craft techniques through objects like brass lamps, pots, jewellery and other handmade vintage objects. A bygone era sprung to life through traditional weighing systems like the *ser* weights used in cotton trading in markets as late as the nineteenth century, a century old-house with climate-responsive vernacular architecture and the traditional cooking measure *alavu padi*, which traces its antiquity to the Chola period, used for measuring rice in Tamil homes even today.

A couple of students brought deeply evocative stories of female education, of their mothers taking pride in acquiring education, and holding on to mementos received in school with great affection, underlining the arduous journey of thousands of women in India who accessed and continue to access formal education.

Noticing, Questioning and Connecting: A Rich Learning Experience

The students' adopted a detective-like approach in their study of objects; handled and interrogated 360° live objects (primary sources) via multiple senses resulting in meaningful and memorable learning experiences

Students developed essential research skills such as close looking, analysis, deduction, empathy, critical and reflective thinking, all of which were highly valued by all nonmajors and students for whom a history course might have at first felt like an unwelcome requirement.

The mounting of the exhibition set up a real-world challenge, provided an opportunity for a problem-based learning and created several experiential learning opportunities, all of which ensured student-centred active learning. Students exhibiting in the textiles and clothing section demonstrated agency by refusing teachers' suggestion to be dressed in a coordinated set of black and white outfit sets to wearing sarees and traditional costumes for a more robust and appropriate visual communication.

Further, they learned to work collaboratively when they were placed in object groups and took initiative to reach out to their group members spread across two different sections. Students worked innovatively towards arranging object displays, developing museum labels and independently designed their own desk on the day of the exhibition. They honed their skills in guided-looking, practiced story-telling with their teachers and peers augmenting their understanding and knowledge of their object biography and demonstrated increased confidence, cultural understanding, improved social and communication skills, and creativity.

Finally, the classroom museum contributed to fulfilling one of the designated course requirements in the SEC syllabus. Additionally, through development of research skills, team work and reflective thinking, students demonstrated acquisition of some of the graduate attributes mandated in the LOCF (Learning Outcomes -based Curriculum Framework) outlined by the University Grants Commission (UGC, 2020).

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Dr. Namrata R. Ganneri



1. Archival Documents



*A Rhinoceros in the Pashwa's Menagerie at Poona, Nov. 1790
(commissioned by Sir Charles Warre Malet)
Collection of the Yale Center for British Art
Image in public domain*

URL

<https://collections.britishart.yale.edu/catalog/tms:54422>





1.1 SWATANTRATA KI SWARNA JAYANTI PADAK

The commemorative medal was issued to mark the 50th anniversary of India's Independence (1947–1997). This bronze medal was presented to army personnel during the Golden Jubilee Republic Day celebrations in 1997 to honour fifty years of India's freedom and progress as a sovereign nation. The obverse shows a map of India with a Hindi inscription, while the reverse features the Red Fort, symbolizing national pride and independence. My father, NK. Sanjay S. Thawkar (b. 1969 ,Rtd. 2005), received the medal in Bangalore from the then Chief of the Army Staff, General V. P. Malik.

This medal holds deep emotional and patriotic significance for our family, as it represents my father's dedicated service to the nation and is a reminder of his contribution, discipline, and sacrifice. It inspires us to uphold the values of honour, commitment, and love for the country. The medal is carefully preserved in our home locker for safekeeping as a treasured family legacy.

~Samidha S. Thawkar~





1.2 MY VILLAGE IN NEWSPAPER HEADLINES

This newspaper cutting is dated to 11 March 1998 in Nagaur Patrika. It has been preserved and laminated by my father, Mr Chhaganram Bikundia, because this was the first time that our village Chhilara (Rajasthan) found a mention in the local newspaper. Our village is famous for its 82-year-old Panchmukhi Hanuman Temple. The temple is a very important place of worship and is visited by thousands of devotees from nearby villages.

The article mentions various details, for instance, that the village came under the Pali Panchayat Samiti. The village was inhabited by 71 odd families, mainly from the Meghwal and Jat communities. The villagers mostly depend on agriculture for their livelihood growing crops such as wheat, mustard, and millet. In the past few years irrigation facilities had greatly improved the overall standard of living in the village. The appearance of this news item was not only a proud moment for my father but each and every inhabitant of our village.

~Manya Bikundia~



1.3 OUR ELECTRICITY BILL FILE (1987 -1997)

This file preserves our family electricity bills for a decade from 1987 through 1997. The Brihanmumbai Municipal Corporation (BMC) took over Bombay's electricity in 1947, but electricity first reached our home in Prabhadevi on 1 December 1987. At that time, my father, Pannalal Pasi, was 11 years old and was studying in grade 6. The family had only used kerosene lamps in the past. So, when electricity came to the house in 1987, it was truly magical, and enabled my father to study and get an education.

Electricity consumption was calculated based on the number of units of electricity consumed as recorded in the meter installed in our home. Our first bill came to ₹21.68. The bills were printed on dot-matrix printers, displayed the owner's name, address, a 7-digit meter number, and a 9-digit bill number. The Fuel Adjustment (F.A.) Rate shows that 03.50 paise per unit was consumed. The cycle of 13 shows the bill period and it is still common in 2025 bill. Stamps on the bills indicated payment status, for instance, a blue stamp indicated that the bill was paid. More recently, one spots QR codes on bills to facilitate digital payments as well as several colourful motifs. By 1990s, the bills began advertising various government programmes. In 1992, one notices government public health messaging relating to HIV/AIDS prevention, and thus the bills also bear witness to the priorities of the state.

The electricity bill records transfer of property from my grandfather, Ramashankar Pasi (1 January 1950- 26 November 2018) to my grandmother Prabhavati Devi born on 1 January 1952. The bill is proof of our ownership of our house in Prabhadevi and that we have been residents of this city and the locality, at least, since 1987.

~Sonali Pasi~





1.4 MY FATHER'S FAMILY PORTRAIT

Among all my cherished belongings, this photo frame holds a special place in my heart. An old photo frame that has a picture of my grandparents and my father when he was just three years old. This photograph was taken at Asmina Photo Studio located at Bhindi Bazaar which is approximately 3.6 km away from my home in 1976. The studio shut a few years ago. My grandmother, Maimoona Jawahire, is wearing a traditional saree and my grandfather is wearing a collared shirt. My father, Sameer Jawahire, is looking curious and seems to be looking at the cameraman. The clothes remind us of the fashion and popular attire of the period.

This photo frame has been kept in the cupboard showcase for years preserving the memory of my father's childhood and reminds us of times when photographs were clicked only in studios like Asmina. Although I tried to find out about what happened to this photo studio, I learnt little. This frame connects me to my family history and the people I love. This photo frame is more than just a picture- it's a window to the past filled with nostalgia and love.

~Ayesha Jawahire~





1.5 THE 1993 ALBUM

This is a handmade embroidery album created by my mother, Parveen Azmi (b. 1975), after she enrolled in an embroidery class for a year in 1993. Parveen was encouraged to join this institute by her mother and my grandmother, Nargis Shaikh (b. around 1950). The training institute, Anjumane-E-Mufidul Yatama Technical Institute, Madanpura, Mumbai- 400011 had on its rolls many female students from the neighbourhood including my mother's friend, Sadaf Ansari. The album is rectangular in shape, measuring approximately 34 cm × 22 cm. It consists of 262 neatly arranged pages containing embroidery samples, labelled designs, and handwritten notes explaining different stitching techniques. The samples are done on fabric and pasted neatly with clean borders on the sides. The handwritten notes are detailed and written in an aligned manner, acting as a source of information.

My mother was very industrious and had acquired other skills such as fabric painting, knitting, and fashion designing. She secured the first position in her batch and was also invited to teach at the institute. Girls' recourse to learning skills like embroidery and fashion designing was also reflective of the broader social mindset when it was assumed that most women would get married and use such skills to become better housewives. However, to my mind, my mother's zeal and drive to enrol in various classes is indicative of her broader ambition and desire to learn. This album is my mother's treasured object and she shows it with great pride and exuberance to her family and children when she so desires.

~Adeeba Azmi~





2. Family stories through coins



1/2 Pice, Issued by Bombay Presidency,
India, 1825
Minted by Bombay Mint
·Museum Victoria
Text is CC BY 4.0 (open license)

URL

<https://collections.museumsvictoria.com.au/items/1368212>





2.1 OUR LEGACY IN COINS

I have inherited a family heirloom- old coins! These coins were collected by my great-grandfather, Sambhaji Sarpate (born 1924), and my grandfather, Chandoji Sarpate (b.1949) both of whom lived in Nanded, Khadkut which is in the state of Maharashtra.

The coin collection consists of 23 coins from India and abroad. There are four pre-independence coins including Half Anna (1835), Quarter Anna (1895, 1936) and Anna (1945). The ten Post-Independence Indian coins include 1 Naya Paisa (1962), 5 Paisa (1988), 10 Paisa (1999), 20 Paisa (1968), 25 Paisa (1994), 1 Rupee (1985,1999), 2 Rupees - 1998 and Two 5 Rupees coins of 1989 each featuring Indira Gandhi and Jawaharlal Nehru respectively. The eight foreign coins include 1 Dirham (UAE), Half Rupee (Bhutan), 1 Baht (Thailand), Quarter Dollar (USA), 10 Cents (Hong Kong) and 20 Pence (UK) while 25 Paisa and 1 Rupee from Nepal.

My great-grandfather and grandfather likely collected them as a hobby and also to preserve memories of different time periods. Some coins may have also been kept as souvenirs or historical items. The foreign coins in this collection were acquired through relatives, friends, and acquaintances who had access to international currency. Now, these coins are carefully kept in a small box and sometimes wrapped in cloth to protect them from damage. They are stored safely as a valuable family collection.

~Snehal Sarpate~





2.2 A COIN OF MEMORY

This coin was minted in 1984 and bears the inscription “Republic of India”. It is made of aluminium. It weighs approximately 1.75gms, its diameter is approx. 23mm and thickness is approx. 2.0 mm. It carries the shape of scallop with 8 notches (the 8 distinct curves). Its obverse typically features the Lion capital of Ashoka which is India’s National Emblem, while the reverse displays the denomination 10 paise in Latin and Devanagari script with the year of issue. This coin has a diamond mark which shows that it was made in the Mumbai mint. 10 paise coins were discontinued on 30 June, 2011. In today’s times, these 10 Paise coins from 1984 are generally valued between Rs.15 and Rs.75 based on mint mark and condition with uncirculated grades fetching higher prices.

This coin was given to my father (Mr. Hitendra Chheda, born 1968) by his grandmother (Mrs. Dhanbai Chheda, 1890-1984) just a day before she passed away. This coin was given approximately 46 years back. My great-grandmother gave her grandson 10 -paise coins every day to teach him the value of money. My father has preserved this coin to remind himself of her love. He regularly recounts stories of how he purchased various things- birdfeed, or snacks for himself from the money that was handed over to him. He narrates these stories with great warmth and each time he touches this coin he remembers a day spent with his grandmother.

~Bhakti Chheda~



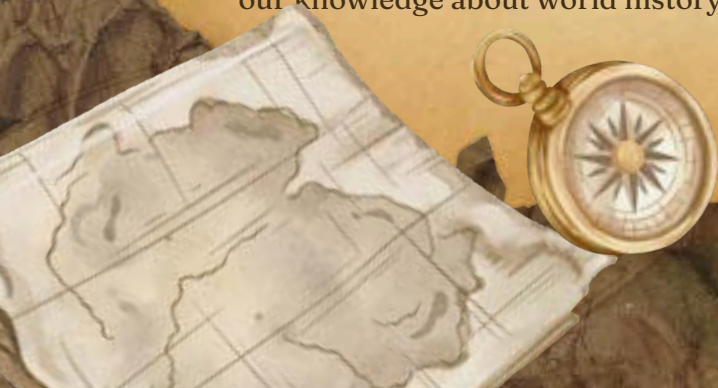


2.3 THE TINKLE OF TIME

My father's coin collection comes from various countries across nearly a century. Since my father loved collecting coins from different countries, his friends would support his hobby. Some of the coins from Pakistan were gifted to my father by his friend reporter Rakesh Chaubey in the year 2005, while coins from other countries were given by another friend, Runish Chheda, also in 2005.

The collection includes coins such as a One Pound coin from the United Kingdom (2005), a Quarter Dollar from the United States of America (1995), a 1 Dollar coin from Singapore (1995), 50 cents and 20 cents coins from Singapore, a 10 Euro Cent coin (2002), a 10 Pfennig coin from Germany (1972), a Thai 1 Baht coin (2013), a 1 Dirham coin from the United Arab Emirates, a Pakistani 2 Rupee coin (2005), and a 10 Sentimo coin from the Philippines (2009). It also includes several Indian coins such as 5 Rupees (1989), 1 Rupee coins from different years such as 1944–1991, 50 paise coin (1964), 1973, and 1997, 25 paise coins (1980 and 1972), 20 paise (1984), 5 paise (1989), and 10 paise coins from different years such as 1966, 1986, and 1990. The collection is significant because it connects us to the past and increases our knowledge about world history.

~Sadhika Yadav~





2.4 CHERISHING MY MOTHER'S ACHIEVEMENTS

My mother, Zohra Mewawala hails from Jamnagar, Gujarat. She completed her schooling from Smt. Sajuba Government High School in Jamnagar, Gujarat, which was founded in 1936. Although much has changed in post-independent India for girls' education, my mother pursued schooling overcoming significant odds. Sajuba School encouraged its students to sell eatables like sev mamra, salli (thin potato strips) kachori, ghatiya etc on a certain day in the school canteen. The students who made the maximum sales were rewarded. In 1984, when my mother was in the 8th grade, she worked hard and sold several packets of sev mamra, recording the highest sales in her cohort. Her efforts were rewarded with a silver Lakshmi coin which is now a prized family possession.

The coin is a testimony of my mother's exemplary achievements as a student. In her 10th grade, she created a model of an elevator with her batchmates for the local science exhibition. This remarkable working model received accolades and news of this experiment was also published in the local newspaper, a cherished memory for my mother and her friends.

This Lakshmi coin is circular in shape and kept inside a transparent protective case with a red border to prevent damage. The coin is made of pure silver, giving it a bright shine and smooth texture. It measures about 3 to 3.5 cm in diameter and 2 to 3 mm in thickness. Although small, it feels slightly heavy due to the density of silver. It is an important relic from my mother's school days and reminds us of her determination, achievements, and the challenges overcome through the years.

~Zainab Mewawala~





3. Sacred Objects



Foliate Pedestal for a Buddhist Image,
India (Probably Benga) late 12th century
The Metropolitan Museum of Art
Image in public domain

URL

<https://www.metmuseum.org/art/collection/search/75201>





3.1 MINIATURE MUSHAF UTHMANI QUR'AN

This miniature Qur'an "Mushaf Usmani" is a precious family treasure passed down from my great great- grandfather Wali Ahmed (1900-1935) to my great-grandfather Habib Ahmed (1930-1975) then to my grandfather Mohd Ahmed (1955-2023). My mother was given this Qur'an in 2016. It measures 3.1cm in length. Its cover is made of rexine, a light weighted fabric and the holy book verses are printed in Bible paper, which I learnt is thin, high-quality paper. This paper enables hundreds of pages of the sacred book to fit into such a small pocket-sized object. It was specially made to be carried easily during travel and also made a good wedding gift. Nowadays, use of the mini-Qur'an has dwindled. People might keep it at home or wear it in the form of a locket. There are very few people who still carry this Qur'an. This rare heirloom is not just a book; It is a beautiful piece of history that has connected my family's faith for four generations.

~Aimann Khan~





3.2 A LEGACY OF FAITH IN SILVER

This silver frame depicts 'Lord Hanuman' also known as 'Maruti', standing with a mace 'gada', which symbolizes strength, protection and unwavering devotion. The image is created using traditional frame technique, where a thin sheet of silver is hand-hammered from the reverse side to produce a raised design. It was purchased from Pune in the year 1948, and demonstrates the high quality of craftsmanship of that period. It was purchased by my great grandfather Shankar Chintu Gaikwad (b. 1920) and has been preserved and worshipped across generations. Beyond its artistic value the frame holds a deep religious significance. Lord Hanuman is worshipped as a symbol of loyalty, courage, discipline and protection. In many Maharashtrian households, he is regularly worshipped especially on Tuesdays and Saturdays to seek strength and spiritual guidance.

~Drushti Gaikwad~





3.3 OUR TAMIL BIBLE

This is my family bible. It was given by a church priest in 1927 (name John) to my great grandmother (Mary) in our village in name Vridhachalam. The Bible is written in Tamil language and it has about 500 pages. After that, my great-grandmother passed it to my grandmother (Philomena) in 1963. My grandmother passed it to my mother [Rosey] in 1985. In future I hope to keep this Bible with me as a memorable family tradition. This bible is the holy book of Christianity. It teaches us about God, love, kindness, forgiveness and how to be in faith with the god. It has two parts: Old Testament and New Testament. This Bible is very special to me because it carries the prayers, blessings, and memories of many generations of my family. It reminds me of our faith and family values.

~Dayana Alexjo~



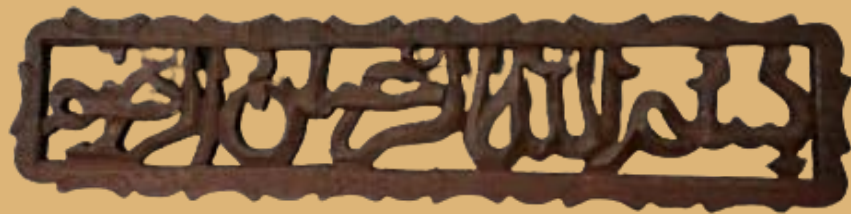


3.4 A BELL FROM NEPAL

This is a traditional brass Buddhist hanging bell, believed to be crafted between the 17th and 18th century. It was purchased from an antique shop by my grandmother, Vijaya Lade, born in 1960. She bought it around the year 2000 when she visited Pashupatinath Temple in Kathmandu. The bell has an ornamental top panel with two additional small hanging bells, a larger central bell engraved with sacred motifs, and a circular charm below containing a symbol of good fortune. A red thread with a tassel is attached at the bottom, adding cultural and aesthetic value. The carvings on the surface demonstrate detailed craftsmanship and religious symbolism. In Buddhist tradition, such bells are used in rituals and spiritual practices. The sound of the bell is believed to purify the environment, remove negative energy, and create a peaceful atmosphere. This bell is an important storehouse of memories in the family and is lovingly treasured by all of us.

~Disha Lade~





3.5 BLESSINGS BEYOND THE BORDER

This sacred wooden Allah frame was gifted to my mother, Kanwal Khan. It was given on 24th August 1984, the day she was born in Karachi, Pakistan. It was presented by my maternal - grandfather, Mr. Salim Marfaani, who was born around the 1960s. He had bought it from a dargah in Karachi. Hand-carved the wooden frame bears the word, “Bismillah-ir-Rehman-ir-Raheem.” It means “In the name of Allah, the Most Merciful, the Most Kind.” The frame is 10cm in width and 5cm in height. In our family, giving such frames to babies is a tradition and is said to bring protection, blessings, and a peaceful life for the new born. My mother’s family shifted and settled in India in 1984 itself when she was merely 2 months old, because of some family circumstances. After her wedding, she brought it with her and the frame is hung on a wall of our living room. It has been present in my home for many years and is something I see every day, yet it holds a story that goes back generations. It reminds me of my maternal grandfather’s thoughtfulness and the strong cultural and religious beliefs in my family. The fact that it travelled from Pakistan to India adds to its uniqueness, making it a symbol of connection beyond borders.

~Arshi Khan~





4. Vintage Objects



Hookah Base c. 1750
Mughal India, possibly Lucknow
The Cleveland Museum of Art
Image in public domain

URL

<https://www.clevelandart.org/art/1961.44>





4.1 THE GIFT OF GLASS

The vintage glass flask is a whiskey bottle released by Mohan- Meakin Limited in the 1970s. Mohan -Meakin owns the iconic Indian rum brand, Old Monk, and is now well-known as a food and beverage company. The company's origins could be traced to 1855 when an Englishman, Edward Dyer (1831-1902), founded Asia's first brewing company under the name 'Kasauli Brewery' at Kasauli (Himachal Pradesh). The brewery eventually transformed into a distillery when it moved to Solan, the current headquarters of the company. Dyer sold his business to H.G. Meakin in 1877 who managed it for several years till Narendra Nath Mohan acquired a majority stake in Dyer Meakin Breweries in 1949, renaming the company to its current name in 1967.

This Golden Eagle Malt Whisky true to its name was sold in an eagle- shaped bottle approximately 10 inches in height weighing 1150 gm when this brand was launched in the 1970s. This bottle was handed over to my father Mr Kalemanti Malik, by his friend who bought it in Khopoli (Maharashtra) around 1975. My father loved its attractive shape and has displayed it in the living room shelf at our Budhihuri village home in Orissa. It encapsulates a slice of India's history which I discovered as I investigated this domestic possession closely.

~Kormita Malik~



4.2 BRASS LAMP

The brass lamp was bought by my great -grandmother Mrs. Padma Joshi(born 1860). It is said to have been given to her by her mother in 1875. It is six inches in length and uses oil or kerosene. In those days, there was no electricity at our home in Wadi village of Karnataka, hence people were dependent on oil lamps. The family members carried out evening activities such as cooking, eating, etc in the light of similar lamps. In 1938 when my grandmother, Mrs Saraswati Joshi got married, she continued the practice of lighting lamps during and after sunset. Around 1975 my family moved from Karnataka to Bombay. When my mother Mrs. Rekha (born 1973) became a part of this family in 1991, she understood the emotional importance of the lamp and chose to preserve it. There are plenty of such lamps at my home. I being the only child of my parents wish to carry the mentioned lamp with me post my wedding.

~Bhumika Joshi~



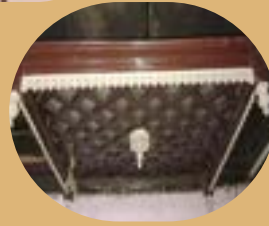


4.3 DUR-E-NAJAF : MEMORIES CARVED IN A MARBLE STONE

Dur-e-Najaf is an old and precious stone that has been valued for many generations and comes from the holy city of Najaf in Iraq. It is a clear and colourless crystal, similar to glass, sometimes containing small natural lines or inclusions, and usually measures about 1 to 3 cm in an oval shape. The stone is highly respected in Islamic culture, especially among Shia Muslims, because Najaf is the resting place of Imam Ali (A.S.), and many people wear Dur-e-Najaf in rings or pendants as a symbol of faith and spiritual connection. Around 22 years ago, on 25th December 2004, my parents visited the holy city of Karbala in Iraq, a sacred place where people pray and make wishes with deep faith. At that time, they already had two sons but wished to be blessed with a daughter. During their visit, they prayed sincerely at the holy shrine, and a khadim (caretaker) gave them a special Dur-e-Najaf stone and asked them to keep it while praying for their wish. Soon after their visit, their prayer was fulfilled and they were blessed with a daughter, which is me. Since then, my parents believe that the Dur-e-Najaf stone brought blessings and good fortune to our family, and it has been kept safely as a symbol of faith, hope, and the miracle that brought me into this world.

~Shabnam Shaikh~





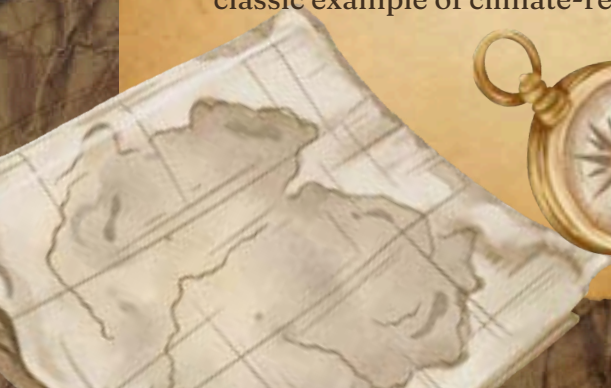
4.4 OUR 100- YEAR OLD HOUSE

It is a 100-year-old traditional house located in Vitthaladevi village in taluka Devgad from the Konkan region of Maharashtra. This house was built by my great grandfather Tukaram Keshav Narkar. My father Suryakant Govind Narkar lived here until 1988 and then shifted to Mumbai. Currently my uncle and his family reside here. I often visit my hometown during festivals and vacation. The main house where we live now was built using large laterite bricks (चिरा) and bonded with a natural mixture of Jaggery and Lime Mortar (चुना) making it strong and durable. The interlocking system connects wooden components of the house without fasteners ensuring strength, stability and a seamless finish. Another smaller house was made even before that.

The 125-year-old structure was made using mud and small laterite (चिरा) pieces and bonded with the Jaggery and Lime Mortar mixture. The wooden components of the house are connected by using the interlocking joinery technique. Inside these houses there are several traditional tools such as: Mandpi for welcoming lord Ganesha with wildflowers, Devara for prayer, Nangar and Jokhad for farming, Kangi for grain storage, Jata and Pata-Varvanta for grinding, and a Zopala for rest. The thick laterite stone walls provided insulation from heat, withstood monsoon rains and remain a classic example of climate-responsive vernacular architecture.



~Nehal Narkar~





5. Adornments



Female Bust
The Brooklyn Museum
Image in public domain

URL
<https://www.brooklynmuseum.org/en-IN/objects/115338>





5.1 SURMADANI

My maternal grandmother, Katori Devi, purchased a beautiful brass Surmadani in the year 1965. A Surmadani is a traditional container used to store surma, also known as kohl, which has traditionally been applied on the waterline of children, men and women in India for centuries. The surmadani has a pointed applicator which doubles up as a lid of the container. The applicator has 'Delhi' written on it in both Roman and nastaliq script. This strongly suggests that its design may have originated from a time influenced by the late Mughal period and early British rule. The inscription both in English and Urdu, indicates that this object bore witness to a period when two world overlapped—the Mughal and the British with Delhi being an important centre of cultural exchange. This surmadani was handed to my mother, Sharda Devi, who received this cherished item as a meaningful part of her wedding in 2004, marking the beginning of a new chapter in her life and holding sentimental value ever since.

It is a small, vintage brass object with a slender, vertical shape. It features a cylindrical, ridged handle at the bottom, designed for a firm grip, with slight darkening that reflects its age. The top has a narrow neck leading to a flat, oval-shaped head with a small circular hole and faint engraved detailing. Compact in size—about 10–15 cm—it appears both decorative and functional, carrying traditional and sentimental significance. It has been handed to me. Across three generations, it has carried not just surma but memories, emotions, and identity.





5.2 SILVER ANKLET : MARKING MY PASSAGE FROM CHILDHOOD TO YOUTH

These silver anklets are delicate and beautifully crafted pieces of traditional jewellery. Made from shining silver, they feature a long and elegant design decorated with small circular patterns along the sides. These intricate motifs add texture and charm, making the anklets visually appealing. Small colourful stones are embedded at intervals giving them a subtle touch of color and vibrancy. At the end of each anklet, tiny dangling bells and heart-shaped details enhance their beauty and create a gentle sound when worn.

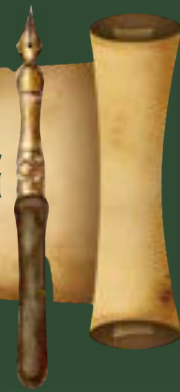
The history of these anklets goes back to the year 1972, when my Aiji (paternal grandmother), Mangala Shirang Kakde, received them as a gift from her mother, Ambutai Kondiba Sankpal, when she experienced her first menstruation. In many Indian families, such gifts mark an important milestone in a girl's life and symbolize her transition to womanhood. In our शानोकोळी मराठा community from the village of Chandak in Wai taluka of Satara district, a girl's first menstruation is traditionally observed with small family rituals. These puberty rituals celebrate the beginning of womanhood, where the girl is blessed by elders and given gifts such as clothes or jewellery to mark this important stage of life. For many years, my grandmother carefully preserved these anklets. After almost 47 years, in 2019, when I got my first period, she presented these anklets to me. These anklets have been in our family for about 54 years representing tradition and menstrual cycle rituals in our community.

~Akanksha Kakde~





G. Clothing & Textiles



Portrait of a Hindu girl from Sindh, showing method of wearing ear and nose rings, wristlets and anklets.
British Library, Image in public domain

URL

<https://www.imagesonline.bl.uk/asset/24291/>





6.1 THE LEHANGA WITH A UNIQUE STORY

This lehenga was worn by my grandfather, Mr. Madan Chandji Borad, at his wedding in 1947. It was made in our ancestral village Sardarsher, district Churu, Rajasthan by a local artisan at our family home. The artisan was provided with all the raw materials and this outfit- a set of three- coat, lehenga and dupatta - a complete wedding outfit was created. After several years, my grandfather divided the outfit amongst his sons and daughters-in-law. The eldest daughter - in -law, Mrs. Prem Mohanlal Borad got the coat, the second daughter- in- law, Mrs. Sarita Pardeep Jain got the duppata, and the youngest, my mother, Mrs. Sangita Sumit Jain, got the lehenga.

This lehenga holds many emotions for our family not only because it was worn by my grandfather but also because this traditional Rajasthani outfit bears a unique handwork style popularly called as Gota Patti. Gota means silver and gold lace and Patti means pieces cut to form a pattern. This work requires skilled hands and the whole process to create gota patti involves more than five intricate stages. This work is done on many things like shoes, temple cloth, elephant cloth etc. Earlier this design was only worn by royal families but later it became so much popular it became a part of every home of Rajasthan.

~Aanchal Jain~





6.2 A FRAGMENT OF MY GRANDMOTHER'S NAUVARI SAREE

My object is a fragment of my grandmother's traditional Maharashtrian Nauvari (9- yard) Saree. My grandmother, Mrs. Anandibai Babali Gawas, lived in Pikule village, Dodamarg taluka, Sindhudurg district. She usually wore nine-yard sarees. The saree is beige in colour and has bright pink floral and leaf patterns. It is made of soft cotton fabric, which is smooth, light and comfortable in Maharashtra's warm climate. The saree was produced using a power-loom machine weaving technique. My father bought this saree from Dadar, Mumbai in 1997 from his first salary. After my grandmother passed away in 2004 at the age of about 59, the saree was carefully kept in a cupboard in our house. Later, a part of the saree was used by my mother to make a traditional godhadi (quilt) for my father. Today, my father uses the godhadi which reminds him of his mother's presence even as he uses it every day. The fragment is an important physical remnant of our grandmother in our home.

~Damini Subhash Gawas~





6.3 CROCHET BLANKET

Shawls have been made an important part of clothing and textile in India for many centuries. They are used to keep warm and are also worn as beautiful cultural garments. The tradition of making shawls by hand had existed for hundreds of years. In many parts of India, shawls are made using wool, cotton, silk or fine fibres such as Pashmina, which is famous for its softness and warmth.

Crochet is a method of making fabric by looping yarn with a hooked needle. The shawl in this picture was hand-made by my grandmother, Noorjahan. Three years ago, she carefully used yarn and a crochet hook to create the design. She has also made things like tablecloth, bags, purse etc. Although it is not a vintage object, it symbolizes the longstanding tradition of craftsmanship and women's traditional interests and is therefore an interesting and important object.

~Laveeza Baig~





6.4 THREADS OF MEMORY

This is the story of our grandmother's saree. The story begins around 1995 when our grandmother Mrs. Sarita Keshav Kadam bought this Savari saree, from a local shop in Dadar. It is semi-silk, soft saree, brown in colour with many designs and embroidery in orange and yellow threads on the main body and pallu of the saree. The unique thing about this saree is that it was worn by our grandmother, on a very special occasion, the baby shower of our aunt, Mrs. Sushma Vilas Bedekar. When our grandmother visited our aunt's house, she gave her the saree. We lost our grandmother on 8 March 2019 after which my aunt gave this saree to our mother Mrs. Vaishali Vivek Jadhav. The saree helped our mother to cope from depression arising out of this sudden loss. This saree is also important for us since it reminds us of times spent with our grandmother. This saree is indeed one of the last things which holds our grandmother's love and presence. Maybe this saree looks old and dull, but it is very precious for us!

~Uma & Gauri Jadhav~





7. Crafts & Occupation



Man Dyeing Cloth early 1830s
India, Company School, Lucknow, 19th century
The Cleveland Museum of Art
Image in public domain

URL

<https://www.clevelandart.org/art/1992.142>





7.1 ATLAS SILK & MY FAMILY NAME (اطلس)

This is an exquisite brown Banarasi Saree, measuring 5 meters, with intricate detailed borders and soft silk called Atlas. This saree belongs to my mother. She wore it at her wedding and therefore preserves the saree very carefully wrapped in a fine muslin cloth in her cupboard. However, wrapped in this saree is our multi-generational family history. I learnt that our family business for the last 5 generations (Great great great grandfather) was that of manufacturing a particular type of fine silk which is called Atlas in Persian. It is this silk which gives us our family name/ surname, "Atlaswala". Our paternal native town is Mubarakpur in the district of Azamgarh in modern day Uttar Pradesh (UP). In 1857, my great great grandfather Mr. Abdurrehman migrated to Bombay (now Mumbai) during the time of the Ghadr revolt (1857) against the British. However, his brother continued this business and remained based in Mubarakpur. Mr. Abdurrehman began trading in silks, bringing fabrics from the village to Bombay, most of which was exported out of India.

This cycle of business continued through generations and many in the family earned their livelihood from this business. These looms operated by hand and still exist in the UP. Earlier, the handlooms were inside homes of weavers but today weavers are provided with raw material. The weaver weaves the sarees and is paid labour charges according to the density, time taken, and quantity of material.

~Madeeha Atlaswala~





7.2 WEIGHT OF TRADITION: : SER WEIGHT OF THE MANSOORI FAMILY

The traditional Ser weight is a valuable heritage object of the Mansoori family, dating back to the period before British rule in India. It was used in the family's cotton business to weigh cotton, which was then used to make traditional items such as dari (carpets) and chadar (sheets). One Ser traditionally weighed approximately 0.933 kilograms, though the exact weight varied slightly over time. This object connects several generations of the family. My great-great-grandfather Mohammad Noosher Mansoori (born 1849, died 1950 at the age of 101) was among its earliest users. My great grandfather, Mohammad Ismail Mansoori (born 1900, died 2000 at the age of 100) continued the trade. My grandfather, Mohammad Babu Sageer Mansoori, was born in 1956 and is currently 70 years old, alive and well. My father Mohammad Zakir Mansoori was born in 1989 and is currently 36 years old. After India's independence, the traditional Ser system gradually declined and was eventually replaced by the metric system (kilograms). This traditional cotton business ended in 2015 due to the availability of modern facilities, changing market preferences, and reduced demand for handmade cotton products.

~Noor Fatima Mansoori~





7.3 JEWELLER'S EYE

My father Mr. Nagjibhai Rabari, started working in the diamond polishing industry in 1997 in Madana, Patan, Gujarat. At first, he joined the work to learn and practice the skills required for polishing diamonds. Over time, with patience and dedication, he became a professional in this field. During his work, he used a special tool called a jeweller's eyeglass, also known as an eye loupe or folding jeweller's loupe. This small magnifying tool helped him examine diamonds closely while polishing them. When my father later left the job, he was allowed to keep this object permanently. Later on in around 2000 he shifted to Mumbai. Even today, it remains a special memory of his hard work and experience.

~Riya Rabari~





7.4 THE WEIGHT OF TRADITION : 1960 HANDIA LEGACY

In 1960, my great grandfather, Rajab Ali Ibrahim Handia, started a small ironing business in Dongri to help his family and neighbours. He wanted to provide good service which wasn't available in the neighbourhood. Today, that same business, now called Golden Cleaners, is still running strong. It has been passed down from my great-grandfather to my grandfather, Aziz Hussain, and now to my father, Mehraj Hussain. The heavy iron that is used in the shop has a special piece of history. It wasn't made by a big foreign brand; it was handmade in a local Indian factory, an indigenous brand Ketco (Krishna Electric and Trading Company founded in 1945) many years ago. Built from strong, solid metal, it used its own weight to press clothes perfectly flat something modern plastic irons just can't do. Today, along with one dedicated employee, the family continues to use this iron as a symbol of their hard work and 60-year tradition.

~Sana Handia~





7.5 CASIO SCIENTIFIC CALCULATOR

The Casio fx-82MS belongs to Casio's MS series, which was first introduced in the late 1990s and continued production through the early 2000s. These calculators were manufactured by Casio Computer Co., Ltd., a Japanese company founded in 1946, with production units in countries like Japan, Thailand, China and beyond. The production of this compact, handheld calculator weighing around 105 grams, with a length of 15cm and width of 8cm ended around the year 2005 but variants of this calculator exist till today. The calculator has a simple grey body with clearly arranged grey keys and coloured function buttons. It features a two-line display, which was considered advanced at that time because it showed both the mathematical expression and the result. The calculator performs around 240 scientific functions—percentages, fractions, trigonometry, square roots, memory storage, and statistical calculations

This calculator was bought by my grandfather, Prakash Lakshman Kerkar, in 2002 when he was 52 years old. At that time, my grandfather decided to start a small factory manufacturing small mechanical part of home appliances such as mixers, grinders and fans along with my father Kiran Prakash Kerkar. Every profit ever earned, every loss suffered and every wage paid was calculated using this calculator. It has accompanied us through various phases of our life and has become a cherished object within the family, especially for my father as it reminds him of the time he worked together with my grandfather, to build their dream business together. In the last few years, when the calculator was handed to me, I got an opportunity to learn and take pride in my family history.

~Pradnya Kerkar~





7.6 CLAPBOARD

This clapboard/ clapperboard, also referred to as film slate, belonged to Zen Production, a production house connected with my family active between 1998 – 2012. This slate was used on the sets of films such as ‘Kali ki Saugandh’, ‘Kacche Rishtey’, among others, produced by our company. The company was founded by my grandfather, Ismail Shaikh (1930-2012), who was born in a small village of Kanahapuri, located in Pandharpur Taluka (Solapur, Maharashtra). In 1943–44 he entered the film industry as an apprentice at Wadia Movietone, a prominent film company renowned for producing several silent films during the early era of Indian cinema. My grandfather, thereafter, honed his skills as a film editor when he moved to Basant Pictures, a film production studio established in Chembur, Mumbai. The studio helped introduce actors such as Feroz Khan, Sanjeev Kumar (Hari Bhai Jariwala), and even the music director duo Laxmikant–Pyarelal, with the fantasy film, Parasmani. Basant’s contribution is etched in Indian film history with its several successful films such as Hatim Tai, Zimbo, Sampoorna Ramayana, Hanuman Vijay, Sheerin Farhad, and my grandfather was a proud contributor to this legacy. My father, Sabir Shaikh, trained as a film editor before turning to film direction under the family banner.

Today, this wooden hand-made clapperboard which captures the fundamental coordinates of filmmaking – the scene number, shot number, and take number, proudly represents the legacy and passion of filmmaking that connects two generations of my family.

~Delisha Shaikh~





8. More than kitchen tools



Toy Kitchen American or German 1830–80
The Metropolitan Museum of Art
Image in public domain

URL
<https://www.metmuseum.org/art/collection/search/8766>





8.1 ALAVU PADI

Alavu Padi is a traditional measuring vessel used in South India, especially in Tamil households. Earlier people did not use digital weighing machines or kilograms to measure rice at home. Instead, they used simple measuring containers like Alavu Padi to measure rice, wheat and pulses. The word 'Alavu' means measure and 'Padi' means container used to measure rice. Our Alavu padi is made of brass. We have been using this Alavu padi since 1935. It has passed through our great grandmother (Mankaatha, b.1921) to her daughter (b.1957 Gyanasundari) and then to my grandmother (Ranjitham, b.1973) and then to my mother (Vijayalaxmi, b.1989). Today modern measuring machines are used, so Alavu padi is rarely seen. However, it is still respected as a symbol of our culture and family tradition.

~Anisha Kumaresan~





8.2 BRASS POT

This traditional brass water pot is a special showpiece in my family. Brass pots were used to store and serve drinking water since the metal helps keep water cool and has medicinal properties. This pot is round at the bottom with a narrow neck at the top, which made it easy to hold and pour water. Such pots were commonly kept in kitchens and courtyards of houses. Family members and guests would drink water from them, especially during hot summer days.

Such pots were usually kept in kitchens and courtyards, and family members as well as guests would drink water from them, especially during hot summer days. This type of pot is also known as a surahi or aftaba. In traditional households, especially in South Asian and Islamic cultures, an aftaba was used for pouring water, often during washing rituals such as wudu (ablution before prayers). Because of this, it holds not only practical importance but also cultural and religious value. This decorative model was bought by my grandfather, Mirza Mubarak Hussain, from Hazrat Ganj Market in Lucknow in 1975 when he was there for my uncle's wedding. He liked it and bought it as a special token of memory of our old traditional lifestyle. Since then, it has been carefully kept in our house and passed down in the family.

~Marziya Mirza~



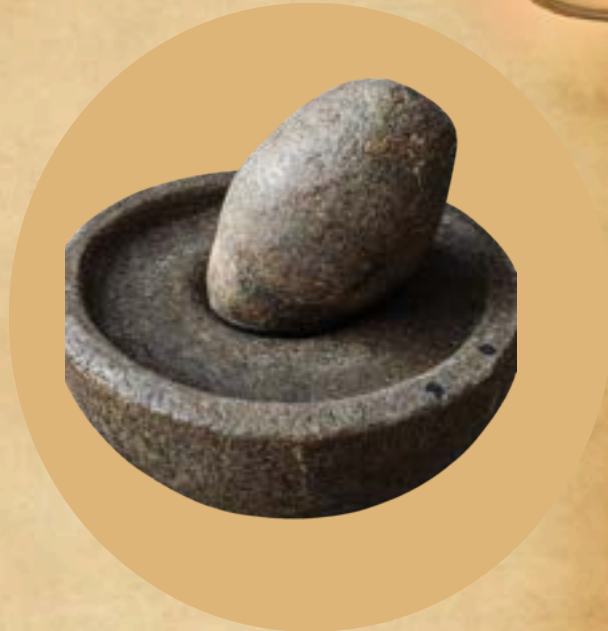


8.3 COPPER BOWL & PLATE

This copper bowl and plate with engraved floral designs was bought by my maternal great-grandmother, Kaneez Fatima, in Delhi around 1950 or 1960. They were then passed to my maternal grandmother, Khalida Begum, and later to my mother Asma Ahmed, who got married in 2000 and moved from Delhi to Mumbai. Copper utensils have been used since ancient times in Indian households. These utensils were made by heating copper in fire and then hammering it into shape. The floral patterns were carefully carved by artisans using tools like chisels and hammers, a style that was also popular during the medieval period. Before using them for cooking, they are polished and coated with tin, which is called kalai. This makes the utensils safe and better for health.

~Samiya Ahmed~





8.4 AATTU KALLU

Aattu kallu is a traditional hand grinding stone used in Tamil homes to grind spices and other types of batter for dishes like Idly, dosa as well as to chutney. In our homes we are using this grinding stone since 1938. It was passed by my great grandmother (Arokyamary, b.1938) to her daughter (Eeridhiyamary, b. 1951) to my grandmother, Velakanni before it passed it to my mother, Sagayamary in 1977. It makes for healthy way of cooking even though modern machines are available. This hand grinding stone is an important family fixture in our home.

~Maryam Nadar~





8.5 GREATER THAN A GRATER

This ordinary - looking handmade greater is a treasured family heirloom lovingly crafted by my great grandfather, Mr.Vazir Dadan (born around 1890, Rajapur, Ratnagiri). This is a handmade grater crafted by a loving husband for his wife who struggled to grate large quantities of vegetables for the family meals. Mr Vazir Dadan made this grater at his workshop in the Mazgaon docks. He used a German Silver plate, molded it and then poked ridges into the front for sharpness, and then attached a resting piece at the bottom. A handle was added at the top, both to hold and hang the grater when not in use. This grater has been with four generations of my family and cherished by women of my family. Gifted by my great grandfather (Mr.Vazir Dadan) to his wife, (Mrs.Habiba Dadan) and from her to my grandmother (Mrs. Zubaida Dadan, born 1941) and then to my mother (Mrs. Nasreen Dadan, born 1978). This beautiful piece represents our family's legacy of love, traditions and culinary heritage. Its intricately designed metal grating surface and worn-out handles tell stories of countless meals prepared from Konkan style spicy coconut curries to sweet gajar ka halwa. I recently learnt that my great grandfather was a master craftsman making several kitchen tools-spoons, bowls and so on for the family apart from his regular work. This grater reminds us of our family history as it is used every single day and will be handed down to future generations to come. A true family treasure rich in history, love and gleaming german silver!

~Aisha Ddan~





9. Time keepers



Watch (Artist Jacques Goullons (French, recorded 1626, active Paris ca. 1640–60, died 1671)
The Metropolitan Museum of Art
Image in public domain

URL
[https://images.metmuseum.org/CRDImages/r/original/rl1975.1.1244.R.j](https://images.metmuseum.org/CRDImages/r/original/rl1975.1.1244.R.jpg)
pg





9.1 THE TICKING TREASURE

This vintage Khesar pendant watch, a private label luxury timepiece crafted in the late 1960s in Switzerland, features a golden oval case with a nugget texture mimicking the moon. On its dial, is printed Khesar and 17 Jewels, signifying high-quality mechanical precision. My grandmother, Khatija Abdullah (born 1941), received it as a gift from her sister Ameena Casam (born 1943), who brought it from London in 1970 when she visited India. Operating entirely on gears without batteries, it served as a symbol of their sisterly bond. Since then, my father Osman Chishty has carefully preserved this precious watch locket in memory of his mother and I hope to carry its preservation in the future as well.

~Afeefah Chishty~





9.2 THE ROSRA RELIC

The Rosra Relic is almost 60 years old and was bought by my grandfather, Mr. Hasam Agwan for my great-grandfather, Abdul Umar Agwan. He purchased this watch from Gujarat and gifted it somewhere around 1966. It's a budget -friendly watch brand that started in China especially in cities like Shenzhen and Guangzhou, and became massively famous in India, South - East Asia and South America. As it did not start as a big official company it has no clear founding year. The main aim of the brand was to give people the look of an expensive luxury watches but at a very affordable price. It carries a chronograph-inspired design with a professional finish, an engraved minute marker ring, and a quartz movement – crafted to look far more expensive than it was. This watch is now a special treasure, carefully preserved and kept by my grandfather, as it was purchased by saving money to give a token of love to his father. For years, this watch was a part of my great-grandfather's daily life. Today the scratches and faded gold show how much it was loved. Currently, it might not have any financial value in the market, but for our family, it is a priceless piece of history that carries years of memories and hard work.

~Anam Agwan~





9.3 ONE WATCH, THREE LIVES

This vintage watch, which is more than just a watch to me, is a delicate timeless piece of work worn by 3 generations of women in my family. It is a 1960s vintage Omega 9ct watch in warm glowing yellow gold colour which is approximately 17 cm long, and the case size is approximately 20 mm and round. The dial is still very shiny and sparkly as new even about 6 decades, that shows it was made with high quality materials. On the winding key you can see the tiny “Ω” symbol which is the official logo of Omega. The feature that makes it rare and stand out is that it is a manual wind watch unlike modern watches that use batteries. My watch is unique as well as timeless. This means it only ticks if I turn the small key on the side. Every time I wind it, I feel like I am doing the exact same thing my mom and my grandmother did many years ago. It is more than just a watch to me since it has now become an heirloom which is passed on to me. My grandmother, Mrs. Shamim Nauroz (born 1940), owned it when she became an adult to her subsequent life as a young mother when she passed it on to my mother, Mrs. Farida Mansoori (born 1985), when she was a child. My mother wore it for many years and now the watch has been handed to me, Rahila Mansoori (born 2007). My mother showed great trust in me by giving me her prized possession. As it carries generations of blessings, love, and memories, it is a particularly cherished object for me.

~Rahila Mansoori~





10. Electronic Devices



Homai Vyarawalla Wooden Speed Graphic Camera
CSMVS Museum

Photo courtesy: Madeeha Atlaswala, 2025





10.1 A UNIQUE FLAP CAMERA

The 110- film cassette format was introduced by Kodak in 1972 to provide easier film loading than the conventional 35 mm film and to make photography accessible to a wider audience. The Kodak Ektra 12 is a compact point and shoot camera and was produced by Kodak AG in Germany between 1978 and 1981. The size of the camera is 130 x 50 x 32 mm and is characterized by its rectangular design with a distinctive sliding or folding handle that protects the lens. The production of 110 cameras ended around 1994. This special camera was bought by my grandfather, Mr. R. Krishna Kumar (b. 1957), who now stays in Dahisar, Mumbai. In 1982, when he was about 25 or 26 years of age, he bought this camera due to his strong passion for photography. He was working in the printing field in Dubai, where he bought this camera for a princely sum of Rs. 250. My grandfather captured many precious memories- early days of his marriage with his wife, Shobha Kumar (my grandmother), childhood memories of their daughters, Swapna Nair (my mother) and Nisha Pillai (my aunt). Later, he used the same camera to capture my childhood memories, including my birthday as a toddler and as a child, my first Onam celebration, my first steps, and other special moments. He also clicked pictures during family gatherings and joyful occasions. Every photo taken by him carries love, emotion, and a beautiful story. Today, the camera is in my custody, and I feel very special and proud to own such a vintage family treasure.

~Soumya Nair~





10.2 TALKING CAMERA

My special object is the Minolta 460TX also known as ‘The Talking Camera’. This camera was made in Japan in the year 1979. This camera was the first pocket size camera in the world, it was so small that people used to call it the ‘Spy camera’. This camera was popular not only because it was small but also very strong and durable as it was made of steel, people with even basic camera knowledge could use it efficiently. This camera also came with a double camera mode normal for group photo and telephone for single or selfie photos. The 110 film and AA batteries were used in this camera, without the battery the flash may not work but we could still take photos. The camera was said to talk to the cameraman as there was a small light that blinked for a few seconds before the flash started. It was also one of the most important and amazing features of the camera.

My grandfather owned a furniture shop. At that time, people used to sell furniture of deceased people along with their other stuffs. Accordingly, about 40 years ago, my grandfather received this camera from a Sikh family. He chose to preserve it because its good features.

~Aaliya Shaikh~





10.3 A HANDYCAM'S TALE

This object is a handheld digital video camera, commonly known as a Handycam. Manufactured by the Victor Company of Japan, a well-known Japanese company, popularly referred to by the acronym JVC, this brand was a pioneer in home video technology. The company was founded in 1927 and became well-known for VHS (Home video recording system) technology. This particular handycam model was released in the early 2000s, a time when such devices were widely used to record important family moments. This was the pre-smartphone era and therefore only the affluent could afford such devices. Therefore, in this period, the handycam was a sign of modern technology and wealth in India. Made from plastic and metal, this handycam is compact, slightly heavy, and designed to be held in one hand. It has buttons, a battery compartment, and a wrist strap for support. It was bought for 3,000 Saudi Riyals (approximately INR 38,000) by my grandfather, Mr Amin Khan (b. 31 May 1962), who bought it from Mecca where he was performing Hajj. During this sacred journey, he used the handycam to record holy places and moments. Within a month of his return, he video-taped his daughter Farheen Khan's (b. 1986) wedding. I inherited the handycam and all the precious moments recorded by my grandfather along with the VHS tapes lately. This handycam connects faith and family in a very personal manner.

Although no longer used as a video-device, this particular handycam remains carefully preserved in our home as a symbol of love, belief, and cherished family memories.

~Alfiya Khan~





10.4 THE TIMEKEEPER 9908

The Timekeeper 9908: The SYT-9908 Double Flop-In Calendar Calculator, manufactured in 1980s Shenzhen, China by Siyate Electronics, is a desktop device combining an eight-digit calculator, calendar, alerts, and alarms. During the 1980s digitalization boom, India's calculator market was transitioning from scarcity to imported devices despite high tariffs; costly Japanese brands like Casio, Sharp, and Citizen dominated, while Chinese models offered affordable alternatives for homes and small businesses. Later, the SYT-9908 entered Saudi Arabia through sea freight via Jeddah and Dammam ports, becoming common in offices and schools. Purchased in Saudi Arabia in 1993 by my Grandmother Mrs. Safoora Khatoon, it was later gifted to my mother, Mrs. Amtullah Tahseen (b.1979), then gifted to my father Mr. Mohammed Aamir (b.1975) in 2003 for his new business venture. Since 2011, me and my siblings cherish it since it reminds us of our technologically savvy parents. Both of them love technology and have made all of us embrace new gadgets and implements like a fish takes to water!

~Madeeha Atlaswala~



Concluding Moments !



Guests and Judges:

Prof. Dr Madhumita Bandyopadhyay, Vice-Principal,
SPN Doshi Women's College, Ghatkopar, Mumbai

Ms. Vaidehi Savnal, Assistant Director of Exhibitions, Education & Public
Programmes, Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS), Mumbai



Popular Vote:
Ms Afeefah Chishty
(The Ticking Treasure)

I Prize: Ms. Soumya Nair (A Unique Flap Camera)
II Prize: Ms Nehal Narkar (Our 100-Year old House)
III Prize: Ms Rahila Mansoori (One Watch, Three Lives)



Mumbai, Maharashtra, India 🇮🇳
3rd Floor, Liberty Building, Sir, Vitthalidas Thackersey Marg,
New Marine Lines, Marine Lines, Mumbai, Maharashtra
400020, India
Lat 18.937864° Long 72.828372°
Friday, 13/03/2026 03:58 PM GMT +05:30

Visitors' Feedback

Date	Name & Address / E-mail	Phone	Remarks
	Muskan K.		Amazing work by all the participants. I loved their enthusiasm, their personal touch, and expression. Really unique artifacts. good work! keep it up :- Amazing idea Amazing work, experienced it for the first time. Best wishes
	Dhanyadi C, Dept. of English Prof. Aditi Sawar Principal. 13/3/26		
	Lalita Subhash Gawas		
	Twisha S		What a wonderful exhibit by the History Dept., it was fascinating to experience & so much of history is written & history way to put them to light!

विवा नेले	एक सुंदर अक्षर वाचला आणि संस्कृती एका पिढीतून कधी पुढे जाते मना जिवंत अक्षर! वैविध्य साधनांची भुवनेकता आणजे विद्यार्थ्यांना ऐसाह! अविजनीय आनंद दिवत होता. सगळ्यात आनंदाची गोष्ट फक्त विद्यार्थ्यांना कामाला नसणेच नाही तर teachers have led it from front. माझेरी exhibit ही कुल सोल.
वस्तू। ज्ञान करणाऱ्या हल्ली आणि मासिकांनी, मगरी या उपभाषातून मिळाली आहे. शिक्षकांचे अक्षिपत! Kudos to girls future achievers, historians, wistery best!	

13/3/26	Pooja Damini Subhash	9321691607	I loved the efforts the students put & the impressive object & their way of presenting.
13/3/26	Shalaka Torane shalaka.torane@gmail.com		Very interesting exhibit. A good initiative to engage students to study history through objects and making it interesting for common people too. Congratulations
13/3/26.	Akshada Gawade		खुप छान! संगोलाच खुप छान आहे. त्यामुळे vote करताना खुप Confused ठारवली जातं. But Experience was very good!
13/3/26.	Irini Kodu		खूप सुंदर वस्तू होत्या अर्थात!

A STUDENT- VISITOR REFLECTS...

Whenever we think about history we think of dates, places, empires etc. History often feels distant, something we read about in textbooks, and it is with these thoughts that I stepped into the classroom museum “Artifacts and Echoes’26,” mounted by the department of history of my college.

The exhibition invited students to bring objects from their families, items that had been preserved for years, sometimes even for generations. As I walked through the displays, I realized that what was being presented was not just a collection of things, but a collection of memories, hence the name “Echoes” for it echoed memories passed on across generations. There were old photographs and family albums, coins, and sacred objects like a mini Quran and a family Bible. Some artifacts reflected everyday life from the past such as a brass lamp, traditional kitchen tools, or pieces of clothing such as a grandmother’s saree and a Rajasthani traditional lehenga for *men*. These items showed how history can live inside simple household belongings.

One section focused on livelihoods, displaying objects connected to work and daily labour. Among them was a digital display of an electric iron. At first glance it seemed like an ordinary object, but seeing it there immediately reminded me of something from my own home. My family still has a very heavy iron press that has been used for over 25–30 years, even before I was born. My grandmother used it when she ran a laundry business. At times when women were often discouraged from working outside the home, she chose to work and support the family. Until that moment at the exhibition, I had never thought of that iron press as anything more than an old household item. But seeing a similar object displayed here made me realize that it represented much more. For my grandmother, it was not just a tool, it was her livelihood and a symbol of her independence and a quiet resistance to social norms.

The exhibition slowly changed the way I looked at objects around me!

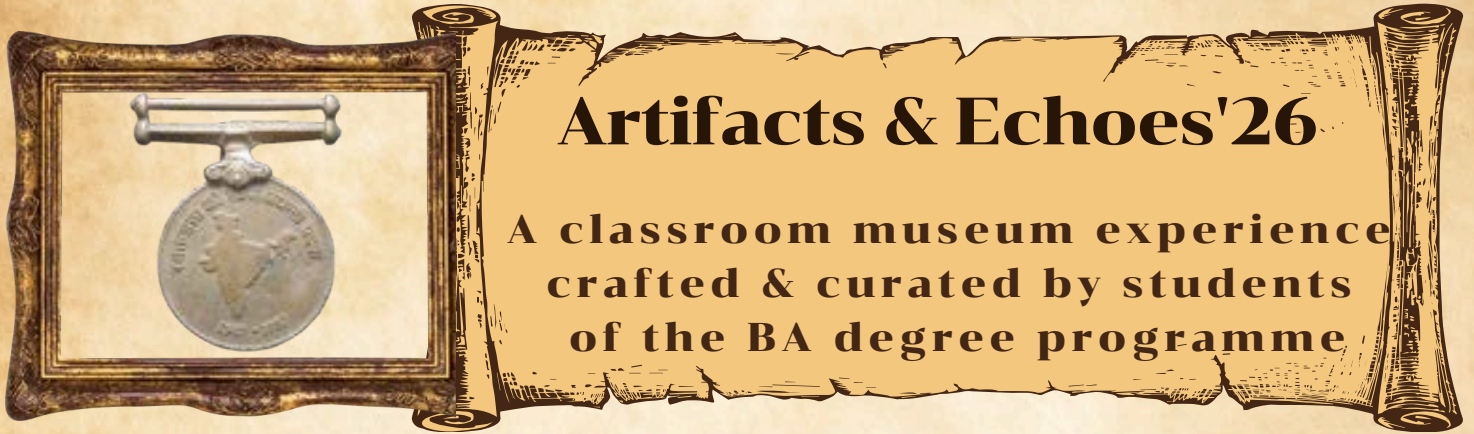
By the end of the visit, it felt as if the room was not filled with artifacts but with voices- voices of grandparents, parents, and generations who lived before us. Voices hidden in coins, fabrics, photographs and everyday tools. Events like “Artifacts and Echoes ’26” remind us that history does not only belong to kings, wars and famous monuments, it also belongs to ordinary people and the objects they leave behind. It can also exist quietly in our homes, in a coin, a photograph, or even an old iron press that carries the memory of a woman’s strength.

Ms. Muskan Kannaujia, Second Year BA Psychology



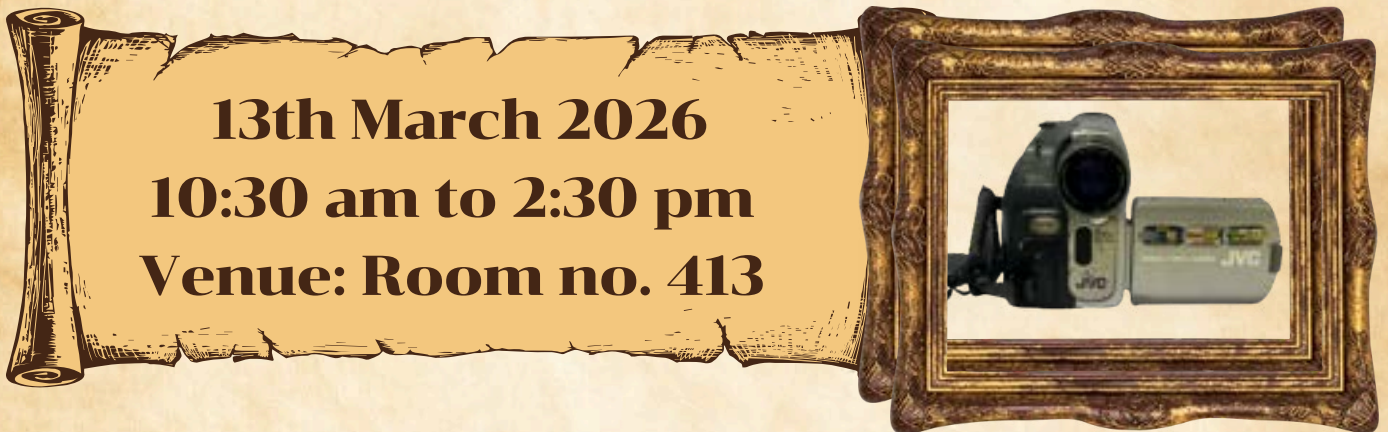
**S.N.D.T. COLLEGE OF ARTS & S.C.B. COLLEGE OF
COMMERCE & SCIENCE FOR WOMEN, MUMBAI**

**The Department of History
cordially invites you to**



Artifacts & Echoes'26

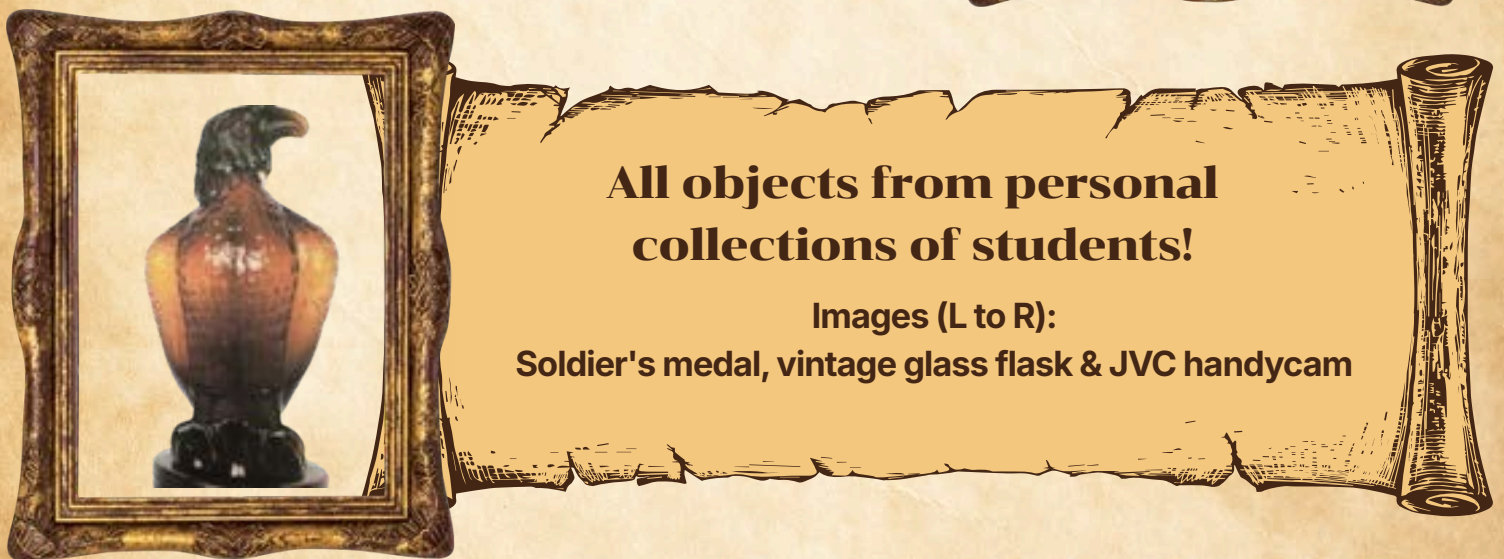
**A classroom museum experience
crafted & curated by students
of the BA degree programme**



13th March 2026

10:30 am to 2:30 pm

Venue: Room no. 413




**All objects from personal
collections of students!**

Images (L to R):

Soldier's medal, vintage glass flask & JVC handycam

**Prof. (Dr.) Aditi Sawant (Principal)
Dr. Namrata Ganneri (Faculty Coordinator)
Ms. Madeeha Atlaswala (Student Coordinator)**

**Prof. (Dr.) Ramkumar Pradhan (HOD)
Ms. Richa Shah (Faculty Co-coordinator)**

 **artifactsandechoes**



Glimpses from our Classrooms

ABOUT THE COLLEGE

Bharat Ratna Maharashi Dhondo Keshav Karve started an ashram for widows and young girls in Hingne village near Pune in 1896. This initiative later played an important role in the establishment of the first women's university in India when Sir Vithaldas Thackersey donated 15 lakh rupees in memory of his mother, Nathibai Damodar Thackersey with the request that the university be moved to Mumbai (then Bombay). The university was named Shrimati Nathibai Damodar Thackersey Women's University with jurisdiction across India and became the first university in Maharashtra to receive a five-star rating from NAAC.

S.N.D.T. College of Arts and S.C.B. College of Commerce & Science for Women became the first college managed by SNTD Women's University when it was established on 8 June 1931 in Bombay. The motto of the college is "Sanskrita Stree Parashakti," which means "An enlightened woman is a source of endless strength." The main aim of the college is to empower women through education. It began with only four students, but over time it developed into a well-established institution. Today, it offers many undergraduate programmes in Humanities & Social Sciences, Fine Arts, Music, Management Studies, Information Technology, & Commerce.

ABOUT THE DEPARTMENT

The Department of History was established in the year 1974. Teaching was mainly conducted in the Marathi and Gujarati medium in the BA degree programme. Many illustrious teachers, Dr. Kunjalata Shah and the famous historian and Sanskritist, Dr. Sharavati Shirgaonkar who rose to the position of Principal taught at our college. In 2019, an unaided section was added to offer BA (Hons) in the English medium.

The BA program broadly covers history of India, world history, archaeology, museology, performing arts, historical methodology as well as national and international tourism. Until the implementation of National Education Policy 2020, the Department offered instruction in Foundation Courses like Personality Development and Environmental Studies. With the introduction of NEP-2020, the department continues to build on its core subjects plus offers teaching in compulsory papers like Indian Knowledge Systems (IKS) and Value Education Courses (VEC). It is a full seven-member department with qualified faculty. Our faculty is well represented in university Board of Studies in history and other academic bodies. Our students excel in academics winning awards at the university level and participate in various co-curricular activities through the student association, Itihas Sangati.

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Department of History

Faculty Members 2025-2026



**Prof. (Dr.)
Ramkumar Pradhan**

(M.A., M.L.S., NET, Ph.D.)
Professor
Head of Department
Vice- Principal
(Arts & Interdisciplinary)



**Dr. Namrata R.
Ganneri**

(M.A, NET-JRF, M.Phil.,
Ph.D.)
Associate Professor



**Mr. Suhas
Chavan**

(M.A., SET)
Assistant Professor



**Ms. Bhavini
Dedhia**

(B.A., M.A.)
Assistant Professor



**Ms. Richa
Shah**

(B.E.(Comp), M.A., NET)
Assistant Professor



**Mr. Rajesh
Kardak**

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**Mr. Prathamesh
Dange**

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Assistant Professor

