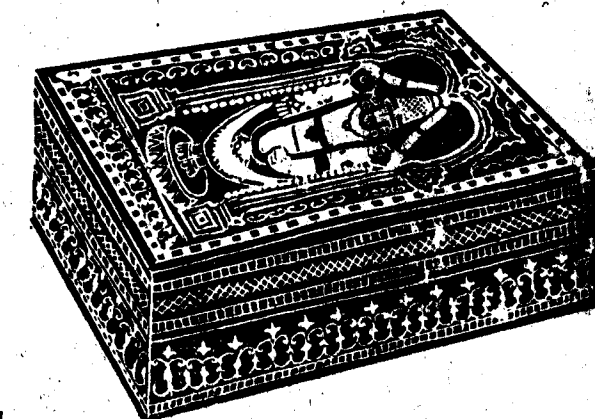


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CENSUS OF INDIA 1961

VOLUME II

ANDHRA PRADESH

(C)



PART VII-A (3)

SELECTED CRAFTS OF ANDHRA PRADESH

E. V. N. GOWD, B. Com. (Hons.)

Deputy Superintendent of Census Operations, Andhra Pradesh.



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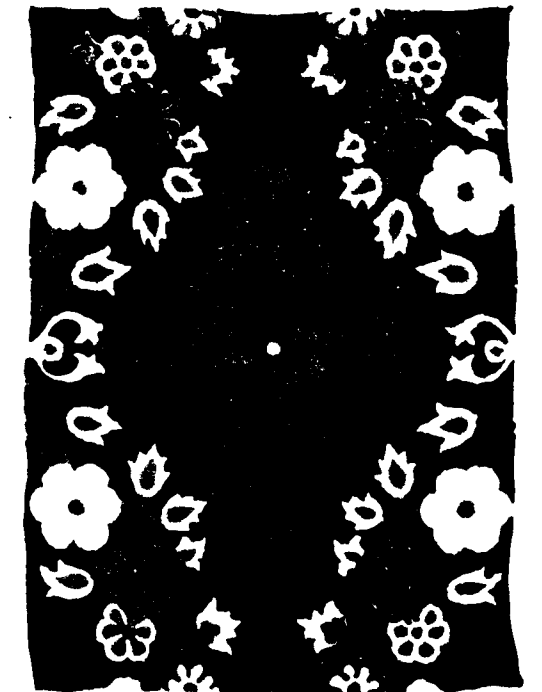
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1961 CENSUS PUBLICATIONS, ANDHRA PRADESH

(All the Census Publications of this State bear Vol. No. II)

PART I-A (i)	... General Report (Chapters I to V)
PART I-A (ii)	... General Report (Chapters VI to IX)
PART I-A (iii)	... General Report (Chapters X to XII)
PART I-B	... Report on Vital Statistics
PART I-C	... Subsidiary Tables
PART II-A	... General Population Tables
PART II-B (i)	... Economic Tables [B-I to B-IV]
PART II-B (ii)	... Economic Tables [B-V to B-IX]
PART II-C	... Cultural and Migration Tables
PART III	... Household Economic Tables
PART IV-A	... Report on Housing and Establishments (with Subsidiary Tables)
PART IV-B	... Housing and Establishment Tables
PART V-A	... Special Tables for Scheduled Castes and Scheduled Tribes
PART V-B	... Ethnographic Notes on Scheduled Castes and Scheduled Tribes
PART VI	... Village Survey Monographs (46)
PART VII-A (1)	} ... Handicrafts Survey Reports (Selected Crafts)
PART VII-A (2)	
PART VII-A (3)	
PART VII-B (1 to 20)	... Fairs and Festivals (<i>Separate Book for each District</i>)
PART VIII-A	... Administration Report—Enumeration
PART VIII-B	... Administration Report—Tabulation
PART IX	... State Atlas
PART X	... Special Report on Hyderabad City

District Census Handbooks (*Separate Volume for each District*)

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FOREWORD

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

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

An early opportunity was therefore taken in February 1960 to suggest to State Census Superintendents, that the Census provided a unique opportunity for conducting and documenting a survey of this kind. As such a survey was quite outside the usual terms of reference of Census work it was thought prudent cautiously to feel one's way with the thin end of the wedge of what would, it was hoped, prove to be an exciting pursuit. It was therefore considered the wiser course to wait until the State Census offices felt so interested that they would no longer take the inquiry as an imposition but rather want to do it on their own and ask for the necessary staff and equipment. This office too, in its turn could make use of the interval to organise and elaborate the design of inquiry in order to feed the appetite that work in progress would serve to whet. Because it was a labour of love, sought to be unobtrusively thrust on one's

colleagues and because the inquiry itself was so vast that normally it would demand in any country as big a set-up, if separately established, as the Census organisation itself and that over a much longer period and because it was almost a pioneer venture, nothing like it having been undertaken since the 1880's it was decided to move towards a build-up by stages to let the inquiry unfold itself only as fast as my colleagues chose to ask for more.

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

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

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

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

Thus the first part of the questionnaire, purporting to be a village schedule, sought to take account of the size and population of the village, its remoteness from or proximity to centres

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

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

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

Investigations conducted between September 1961 and May 1962, including a study group of all States and the Social Studies Division in December 1961 at Delhi, stimulated many of the States into going in for a much enlarged schedule. The revised village schedule itself, the counterpart of the first part of the February 1960 schedule, contained 19 large sections containing elaborate and probing questions. The family Schedule for practising artisan families

similarly contained 19 main questions each subdivided into many questions. The Family Schedule for non-practising artisan families contained 21 questions. There were schedules for the study of co-operative societies, of production-cum-training centres, and of consumer's preference. This enlarged schedule of investigation, in the formulation, of which the States themselves actively assisted was greatly welcomed. The surveys that will appear in this series will therefore consist of two main types: (a) those based on the original short schedule and (b) those based on the much enlarged schedule. In some cases Census Superintendents felt enthused enough to scrap the work based on the original short schedule and do it over again on the enlarged schedule. In the meantime much experience was gained on the analysis of facts and figures to clothe each observation with plenty of authentic information so that the reader could make his own judgement instead of being expected to see all the time through another pair of eyes.

This programme of survey of handicrafts and household industries has been fortified by several ancillary surveys, each one of which would deserve major attention. Along with the survey a compilation has been made of all handicraft centres in each State and an inventory prepared of skilled craftsmen. Photographic and other documentation has been built up to constitute what may now be regarded as the most considerable repository in the country. Elaborate and accurate maps of craft centres in taluks, tehsils and districts are either ready or under preparation. A full census of all fairs and festivals, weekly hats and markets, throughout India has been taken and is being published for the first time. Andhra Pradesh has embarked upon a project of chronicling the social and religious antiquity and uniqueness of every fair and festival. A separate volume will be devoted to each district which promises to be of the utmost value to sociologists and orientalists. A full and complete inventory, replete with sketches and measurements of every object, has been prepared of exhibits in museums of tribal crafts in India. There has been a fairly satisfactory survey of houses and buildings, indigenous architectural designs and use of local building material of the whole country. All this has been entirely a labour of love, patiently organised and executed under great strain and in disregard of health and comfort, for which I take this opportunity of expressing my appreciation and grateful thanks to my colleagues.

New Delhi,
July 30, 1964.

ASOK MITRA,
Registrar General, India.

P R E F A C E

In the Foreword the Registrar General, India has kindly set out in detail the genesis of the Rural Craft Survey undertaken by the 1961 Census Organisation.

This is the third volume of descriptive monographs on the selected crafts of Andhra Pradesh. In his Preface to the first volume published as Part VII-A(1), Sri A. Chandra Sekhar, I. A. S., the former Superintendent of Census Operations (now Officer on Special Duty, Registrar General's Office) dwelt on the methods we adopted in conducting the survey in this State and in presenting the data in the District Census Handbooks and also in other tables retained in the Census Office for the reference of any interested scholar.

The selected crafts, the studies on which were included in the first 2 volumes, Part VII-A(1) and Part VII-A(2)—Selected Crafts of Andhra Pradesh, are the following:

- (i) Silver Filigree Industry—Karimnagar;
- (ii) Leather Puppet Dolls—Chakarlalpal of Penukonda Taluk in Anantapur District and Madhavapatnam near Kakinada in East Godavari District;
- (iii) Kalamkari Temple Cloth Painting—Kalahasti, Chittoor District;
- (iv) Kalamkari Cloth Printing—Masulipatnam, Krishna District;
- (v) Woollen Pile Carpet Industry—Warangal and Eluru in West Godavari District;
- (vi) Crochet Lace Industry—Narsapur and Palacole in West Godavari District;
- (vii) Studded Bangles—Hyderabad City; and
- (viii) Brass and Bronze Industry—Kakinada, Rajahmundry and Chitrada in East Godavari District and Kalahasti and Perumallapalle in Chittoor District

The first volume contains the first mentioned 5 crafts and the second one the remaining.

The present volume consists of the monographs on (i) Bidriware of Hyderabad City; (ii) Red Sanders Wooden Toys of Tiruchanur and Madhavamala in Chittoor District; and (iii) Himroo Fabrics of Hyderabad City. The articles prepared in these crafts are mostly pieces of ornamentation and beauty, although combined with utility as well. Each of these three crafts represent the different categories of handicrafts for which Andhra Pradesh has been justly famous from antiquity, namely, metalware, wooden toys and textiles.

I am grateful to Sri A. Chandra Sekhar, I.A.S., who has been the guiding force for me throughout the field of ancillary studies and particularly the Rural Crafts, regarding which he himself prepared the remarkable volume Part VII-A(1). My thanks are also due to Dr. B.K. Roy Burman and Mrs. Ruth Reeves of the Registrar General's Office for all their guidance.

Some of the old and exquisite articles of Bidriware displayed at the Salar Jung Museum were photographed by Sri Amar Singh of the Registrar General's Office. These are included in Appendix-I to that monograph. We thank the authorities of that Museum for having kindly permitted the photographs to be taken. The photographs of the articles reproduced in Appendix-II were also taken by Sri Amar Singh, as well as some snaps showing the process of production. Sri Ramesh Chand of the Registrar General's Office made at first a brief study of that craft and made available to us the material gathered by him. I have been ably assisted in conducting the survey and drafting the reports by my office assistants, namely, Sri Y. Ranganna, Section Head—Red Sanders Wooden Toys; Sri T.V.S. Ramachandra Murthy, Statistical Assistant—Bidriware and Himroo Fabrics of Hyderabad City. Sri P. Pattayya, Tabulation Officer has also assisted me. My office Artists Sarvasri M. Krishnaswami and P. Subba Rao have prepared the line-drawings etc., included in the volume. The printing was supervised by Sri A. V. Krishna Reddy.

K. V. N. GOWD,
*Deputy Superintendent of Census Operations,
Andhra Pradesh.*

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(i) BIDRIWARE

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(i) BIDRIWARE

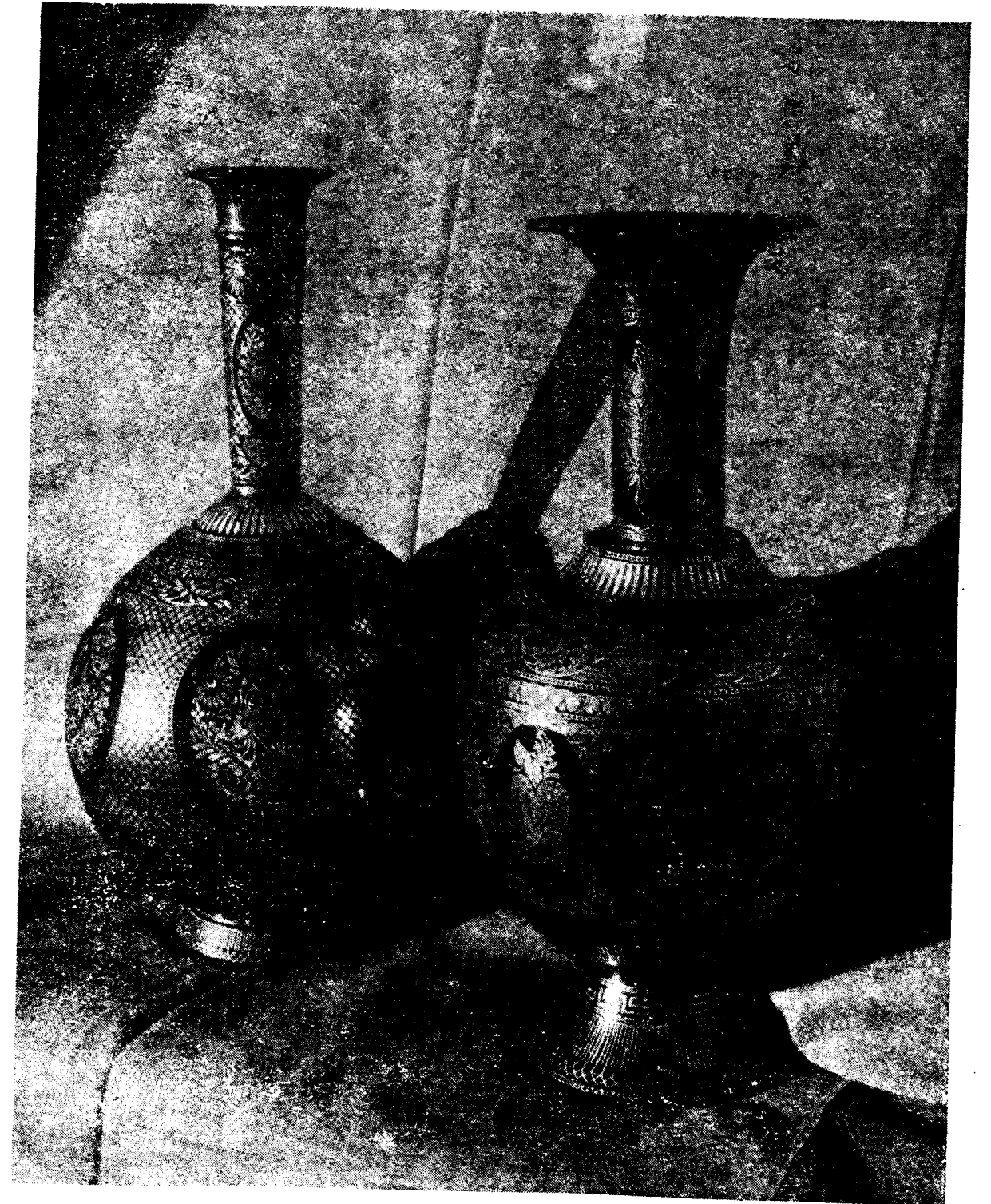


Plate 1. An exquisite pair of Bidriware articles.

—Courtesy: Sri S. R. K. Rao, Deputy Director of Information and Public Relations, Hyderabad.

SECTION I

INTRODUCTION

The craft of Bidriware is a kind of damascene work. The name damascene seems to have been derived from Damascus, the original place where it was carried to perfection in the ancient days. It is a system of ornamentation consisting of encrusting one metal on the other.

“Damascening and encrustation both denote the surface ornamentation of one metal by the application of others. In damascening (Koftgari) iron or steel is usually ornamented with gold or silver wire. In the various forms of encrusted work, the ground metal is rarely steel and the applied metals are seldom in the form of wire. Encrusted ware fall into two main classes according as the applied metal is raised above or left below the surface. Tanjore ware is representative of the first class, and bidri of the second, though in some forms of bidri the applied metal is mainly above the surface much as in Tanjore ware. The art of damascening appears to have originated with the ornamentation of swords and other weapons but in modern India it is also applied to the adornment of articles for domestic use. The chief damascening centres are Sialkot, Gujrat, and Lahore in Punjab; Jaipur, Alwar and Siroli in Rajputana, Datia in Central India, Hyderabad and Travancore.”¹

The art with silver is called Bidriware—so called after the name of the old city of Bidar, which with its ancient tombs and a vast imposing fort, is a monument of history. Bidar is a district headquarters and was a part of the erstwhile Hyderabad State till the date of States Reorganisation in 1956, and is at a distance of 83 miles from Hyderabad City. Now Bidar is in Mysore State. It is situated on 17°-55' N and 77°-32' E on an elevated and healthy plateau 2,330 feet above the mean sea level. There is a military airport now-a-days. The place provided an ideal seat for the famous craft known throughout India and also outside, as Bidriware.

2. According to local tradition, the Kakatiya Rajas of Warangal endowed a temple of Mahadeo, which was here, and a town sprang up in its vicinity in the mid-thirteenth century, which became the capital of a large province. In 1347 A. D. Bahman Shah Gangu, the first Bahmani King of Gulbarga, took Bidar. In 1430 A. D. Ahmad Shah Wali the tenth Bahmani King founded the modern town, built the fort and removed his capital here from Gulbarga. On the

dissolution of the Bahmani kingdom, it fell to the Barid Shahis of Bidar who reigned from 1492 to 1609 A. D., afterwards the Adil Shahi of Bijapur annexed it. The city was plundered by Malik Ambar, the Nizam Shahi minister of Ahmadnagar in 1624 A. D. but was recovered by the King of Bijapur and remained part of his realm till 1656 A. D. when Aurangzeb took it.

The town remained in the possession of the Mughals till the first of the Nizams declared his independence; early in the eighteenth century.

“The town of Bidar must have been of great extent in its prosperous days, as appears from its palaces, mosques and other buildings..... Most of the old buildings in the fort are now used as offices.”²

“Bidar is celebrated, amongst other things, for the manufacture of a species of metalware which is styled bidriware,..... A large number of articles of bidriware were made expressly for presentation to H. R. H. the Prince of Wales when he visited India in 1875, and they now hold a post of honour among the collection of Indian curiosities owned by His Royal Highness.”³

“Some fine specimens of this work were made for presentation to His Royal Highness the Prince of Wales (His present Majesty) in 1875, and others have been sent to various exhibitions from time to time.”⁴

3. The history of Bidriware is rather difficult to trace continuously. Only a few glimpses here and there throw light on its chequered career. It is gathered from the narration of an experienced craftsman as follows.

4. Sometime about 900 years ago the craft was brought down to India by migrants from Iraq. The original home of the work seems to be Iran, but it travelled to Ajmer in Rajasthan through a noble man called Khaja Mohinuddin Chisti from Iraq. After many years one Abdullah-bin-Khaizer, who was conversant with the knowledge of this art came down to Bijapur and settled there. He applied the art only for his sustenance, working on it now and then and selling the articles. It is said that a carpenter by name Sivanna, who won recognition for his services and gained confidence of Khaizer, was taught the craft. Thus Sivanna became the first native of India to learn this art. This

¹ *Imperial Gazetteer of India, Volume III*, p. 240

² *Imperial Gazetteer of India, Volume VIII*, pp. 169-170

³ *Glimpses of the Nizam's Dominions, March 1898*, p. 462

⁴ *Imperial Gazetteer of India, Volume VIII*, p. 167

must have been about 500 years ago. That remained a secret in their family and Sivanna's sons and descendants produced exquisite articles for presentation to Nawabs and nobles.

5. The beautiful articles presented to Allauddin II (1434-1457 A. D.) of Bidar on the occasion of his coronation impressed him very much and he invited the craftsmen of Bijapur to settle at Bidar itself. The workers were provided with all facilities and palace authorities looked after their comforts. The workers used to prepare beautiful *huqqas*, *silabehis*, *aftabas* and cot legs for the palace, some of which are said to be still preserved in the local museum at Bidar with the name of the craftsman Yellanna engraved on them. And the craft was named Bidriwork by the Badshah at a time of his birth day celebrations. His son Ahmad Shah Bahmani had an intense liking for the art and it flourished well under his bountiful patronage. It is not known by which name the craft went by, before it was christened Bidriware by the Sultan of Bidar. It is said that the craft received encouragement and patronage from the Chief Minister Mahmud Gawan of Bidar, who was himself a great connoisseur of art and patron of literary men and artisans. The Russian Traveller Althanasius Nikitin, who travelled in the Kingdom between 1470-1474 A. D., took with him the beautiful Bidri articles for presentation to the Russian Emperor.

6. The Bidriware has a common ancestry with the older art practised in Arabia and Persia of inlaying gold and silver on steel or copper. From that it differs in the base material, which is in this case an alloy of zinc and copper and sometimes an alloy of zinc with small proportions of other non-ferrous metals of a dull leaden colour. This innovation was peculiar to Bidar. Dr. Benjamin Heyne in his paper on the subject published in the Asiatic Journal for March 1817 remarked—

".....it is called Bidderyware from the place where it was originally, and I believe is still exclusively made; for though the people of Bengal have utensils of this kind, I have nowhere seen any new ones for sale, which would be the case where they manufactured these."

In reply to this statement Mr. Wilkins shortly thereafter wrote that it was also made at Banaras, with the difference in constituents of the alloy used.

"Bidriware takes its name from Bidar, where it is chiefly manufactured, but it is also made at other places."¹

7. Like other Persian utensils of metal with scrips and designs produced by inlaying gold and silver,

this particular type of work probably developed by experimenting with various alloys to guarantee brilliance by contrast. The origin of technical aspect of Bidriware is not definitely known. Dr. Benjamin Heyne in his paper stated—

"the Hindus have since time immemorial not only excelled their neighbours in the management of metals for useful and curious purposes but are even acquainted with alloys unknown to our practical chemist.....it is of a black colour which never fades and which if tarnished may be easily restored..... Bidriware is a metallurgical compound, and the articles made from it are always greatly admired for the elegance of their form, and the gracefulness of the patterns with which their surface is covered. Although the ground work of the composition appears to be black, its natural colour is that of pewter or zinc."²

The zinc-copper alloy of Bidriware forms an excellent dark background for the shining silver inlay and it never rusts or corrodes, but is brittle and liable to break if dropped.

8. The craft flourished under the munificence of the Bahamani kings and of the successive rulers at Bidar and elsewhere. Towards the end of Baridi dynasty the craft reached its greatest perfection and beauty. The technique of production was handed down from generation to generation as in the case of other handicrafts of India. It gained such popularity that working centres came to be opened at Murshidabad in Bengal, Lucknow in Uttar Pradesh and Purniah in Bihar. There is recorded evidence that the craft declined during the later part of the 19th century.

"The manufacture of bidriware is an interesting industry, although it is not carried on to the same extent as of old, the demand now being less regular. The natives who make it are usually poor, and cannot, therefore, afford to manufacture it and stock it, so the production mostly depends upon actual orders given to the artisan."³

Towards the close of the last century, that is, about seventy years back, it is said, Ramanna and Irsangu were the surviving experts of this family who knew Bidriware production. The former was proficient in engraving and the latter in moulding. The Government of the Nizam began to evince keen interest in the fortunes of these workers. The Collector of Bidar and some other notable personalities took steps to bring together the talent and improve it. A school was organised to teach this craft to young and enthusiastic boys. Ramanna and Irsangu were the instructors for training the boys; the former was paid a salary of Rs. 60 per month, as the senior of these two. It is claimed that Sri Syed Tassaduq Hussain was the first

person to have received training in that school and he seems to be the first of the local Muslim community of Bidar. Sri Hussain is now 85 years old and is the head of Gulistan Bidri Works Co-operative Society. He is a very reputed expert in the craft and in spite of his advanced age still retains his skill at working. His guidance for the workers is always inspiring and encouraging. Among the people who received training in the school run by Ramanna and Irsangu at the beginning of this century were the following who won reputation:

- | | |
|------------------|----------------------|
| (i) Veerabhadra | (v) Hussain Saheb |
| (ii) Imamuddin | (vi) Shaik Vazir |
| (iii) Faizuddin | (vii) Mohiuddin Khan |
| (iv) Abdul Razaq | |

Of the above persons those against items (ii), (vi) and (vii) are said to be still working at Bidar. It is claimed that nearly 300 persons were imparted training in the craft by Sri Tassaduq Hussain himself during his long career of about 60 years. Several of them have attained name and fame as well as riches.

9. The articles produced by Sri Tassaduq Hussain have been displayed at many exhibitions and awarded numerous medals and certificates. Sri Hussain preserves in his possession a Visitors' Book, in which many distinguished personalities have recorded their great appreciation of the art and their tributes to the craftsmen. The opinions have been dated since the year 1939 when the British Resident at Hyderabad noted first in that book. Among the admiring visitors to the craft have been Ministers of the erstwhile Hyderabad Government, Central Government and the Andhra Pradesh State Government, including late Jawaharlal Nehru, Smt. Indira Gandhi, late President Rajendra Prasad, Vice-President Sri Zakir Hussain. Judges and members of foreign delegations. Pandit Jawaharlal Nehru, the late Prime Minister of India had recorded on September 26, 1957 as follows. 'I was glad to see Bidri work in its home. I had long known it and admired it'.

The late Dr. Rajendra Prasad had noted as follows on the 30th June 1956. 'I was much pleased with what I saw at Bidar where Bidriwork is done. I was shown the very interesting process of preparing the amalgam and casting it in a mould, then making beautiful figures on it with chisel and inlay the same with silver and last treat the whole thing with earth of a peculiar kind that is said to be available only at Bidar fort. The result of the treatment is the black background of the metallic piece and bright shining, inlaid silver being exposed to view. The industry deserves encouragement and I am glad that a co-operative society has been formed to help the artisans, whose number, I was told was about 500 at Bidar.'

10. At the time of Re-organisation of States in the year 1956 Bidar was included in Mysore State. Thus, the hometown of Bidar was to be separated from Hyderabad, the city from where most of the demand for Bidriware articles came from. This change would have, not unnaturally, disturbed the feelings of the artisans in respect of the future patronage and prospects. So, many of them chose to migrate to Hyderabad City and came there in the years 1956 and 1957. At present there are only 61 households left at Bidar engaged in the craft and the total number of persons working is put at 96. And there are about 100 workers in the city who can turn out beautiful pieces of Bidriware. There are about 8 establishments, of which two big workshops are under the control of the Co-operative Societies at the Common Facility Centre in Dar-ul-Shaufa, the remaining being small proprietary concerns. Owing to the efforts of the State Department of Industries and the interest taken by the All-India Handicrafts Board, the craft seems to have come to its own now-a-days. Bidriware has been essentially a craft of leisure and luxury, involving emphasis on elaborate ornamentation. It could thrive so long out of the munificence of the aristocrats and discerning connoisseurs of art. Its prospects in the present and future lay in the ways in which it is adapted to suit the modern outlook that leans towards utility combined with a plain beauty.

SECTION II

RAW MATERIALS AND TOOLS

11. The chief raw materials are, of course, the metals in the preparation of Bidriware articles, of which zinc is used in bulk quantities. Zinc and copper mixed in the proportion 16 : 1 form the base material for all the articles. A list of the raw materials required for manufacture of Bidriware can be as follows :

(i) Zinc	(x) Silver
(ii) Copper	(xi) Gold
(iii) Red clay	(xii) Sand paper
(iv) Resin	(xiii) Clay of old fort or ruins
(v) Castor oil	(having saltpetre)
(vi) Sangjeera	(xiv) Lead
(white stone powder)	(xv) Sal ammoniac
(vii) Coal	(xvi) Tin
(viii) Bee wax	(xvii) Groundnut oil
(ix) Copper sulphate	(xviii) Charcoal

Of the above various materials, items (i) to (vii) are applied in mould making and casting, which comprise the first stage in the process of manufacture, items (viii) to (xii) are required for the second stage namely, engraving and inlaying; and items (xiii) to (xviii) for finishing the articles.

12. The metals, copper and zinc, are controlled commodities and they are supplied on quota system allotted by the State Department of Industries and Commerce. But the quantities allotted are said to be never sufficient for production in the two Co-operative Societies, and it is always necessary for them to purchase at higher rates in the market. It is said that, after a lapse of 2 years, the Department allotted a quantity of 500 Kg. in February 1966 for each of the two Societies, Mumtaz Bidri Works and Gulistan Bidri Works. This will be hardly sufficient for 1 or 2 months. The local market rate of the metal is Rs. 4.50 to Rs. 4.75 per Kg., whereas the controlled rate is about Rs. 3.00 per Kg. Copper is not now-a-days supplied by the Department on the plea that it is scarce. Its market rate is Rs. 12.50 per Kg. The metals allotted by the Government are supplied through the Raw Materials Servicing Centres at Hyderabad or Warangal. Silver is purchased from the market at the rates prevailing on the respective days. On the day of survey (24th February 1966) its rate was Rs. 4.37 per tola. The bars of silver purchased in the market are

given to goldsmith to make it into the form of a wire or sheet, for which the rate charged is 10 paise per tola. Afterwards, that wire or sheet is made further thinner and thinner according to the requirements at the workshops by the workers themselves. The red clay is procured from the ground near about the Common Facility Centre itself by the small boys of the workshop. It costs nothing. The special type clay, containing saltpetre, is available at Bidar only in the ruins of the fort and walls there, as well as some old buildings which were constructed in those old days with mud only. Lime should not have been mixed in the construction and it should be pure clay. It is believed that clay contains saltpetre. A sum of Rs. 10 is incurred per the volume of a cement bag for procuring it from Bidar to Hyderabad. The coal used for the furnace is the burnt out railway coal ejected by the locomotives on the rail tracks at stations or elsewhere. These are picked up by poor women and brought and sold at the workshops at a rate of 50 paise per basket of handy size. It is said that these pieces of coal once burnt do not emit smoke and useful for the furnace for evolving heat slowly. The prices at which the other raw materials are procured from the market are said to be as follows :

	Rs. P.
(i) Resin	... 2.00 per Kg.
(ii) Castor oil	... 3.00 "
(iii) Sangjeera	... 0.25 "
(iv) Bee wax	... 8.00 "
(v) Copper sulphate	... 0.12 per 10 grams
(vi) Sand paper	... 1.25 per dozen
(vii) Lead	... 2.00 per Kg.
(viii) Sal ammoniac	... 4.00 "
(ix) Tin	... 45.00 "
(x) Groundnut oil (seed oil)...	3.50 "
(xi) Charcoal	... 0.30 "

The prices of course, vary from time to time and the list above can convey only an approximate idea.

Tools and implements

13. The tools and implements used in the manufacture of Bidriware articles are mostly simple.

Excepting the lathe machines, all the tools are employed by the workers with hands and no power is used in the processes. The tools are mostly similar to those applied by the goldsmiths and silversmiths, as the inlaying work involved here is similar to those crafts. In mould making and casting the required article is first done in a process similar to that adopted in making brass castware articles and for this purpose there are hollow metal frames (*darza* boxes of flasks) of square or rectangle shapes with 4 walls of 2 inches width on the four sides, a furnace specially constructed with brick with an attached blower, crucibles etc. A list of the other tools employed by the workers is given below with indigenous names within brackets.

(i) Files, round & flat of various sizes	(xi) Scissors
(ii) Hand-drill (<i>barma</i>)	(xii) Pliers (<i>amboor</i>)
(iii) Scraper (<i>randa</i>)	(xiii) Wire drawing scale (<i>tarpatti</i>)
(iv) Hammer	(xiv) Tongs
(v) Blower	(xv) Stone (for sharpening the tools)
(vi) Small hammer (<i>hathodi</i>)	(xvi) Balance (<i>tarazu</i>)
(vii) Teapoy or small stool (<i>tipai</i>)	(xvii) Scales
(viii) Vice (<i>mangan</i>)	(xviii) Crucible (<i>moose</i>)
(ix) Grinder	(xix) Brush
(x) Saw (hacksaw with frame)	(xx) Polish brush
	(xxi) Chisels

The tools were supplied to the Co-operative Societies at the Common Facility Centre initially by the Department and their condition is verified by the concerned officials occasionally.

14. It is estimated that the various tools listed above in possession of each of the Societies are of value Rs. 1,000 approximately. Only files have to be replaced frequently and also they are the most used things. A file lasts about one month or so and its cost varies (according to size and gauge) from Rs. 1.50 to Rs. 18.00—one file of good variety (Nicholson Company) of 12" size costs Rs. 12 according to its size and gauge. Other tools are not purchased from the market often and

therefore it is not easy to record their prices. Whenever any of them have to be replaced the local carpenter or blacksmith would be able to supply the needs easily. Crucibles are obtained from Rajahmundry. However, a list of their values is gathered as follows from the stock verification report of January 1962:

(i) Files	... Rs. 1.50 to Rs. 18.00
(ii) Hand drill	... Rs. 14.00
(iii) Scraper	... Rs. 4.00
(iv) Hammer	... Rs. 5.00
(v) Blower	... Rs. 12.00
(vi) Small hammer	... Rs. 4.00
(vii) Teapoy	... Rs. 3.00
(viii) Vice	... Rs. 12.00 to Rs. 60.00
(ix) Grinder	... Rs. 25.00
(x) Saw	... Rs. 4.00
(xi) Scissors	... Rs. 5.00
(xii) Pliers	... Rs. 4.00
(xiii) Wire drawing scale	... Rs. 5.00
(xiv) Tongs	... Rs. 2.25
(xv) Stone (for sharpening edges)	... Rs. 2.00
(xvi) Balance	... Rs. 8.00
(xvii) Scales	... Rs. 6.00
(xviii) Crucible	... Rs. 5.00
(xix) Brush	... Rs. 4.00
(xx) Polish brush	... Rs. 12.00
(xxi) Chisels (1 dozen of different sizes)	... Rs. 4.00

The scrapers and chisels are made out of used up files. Scrapers have edges 1" – 1½" wide resembling those of chisels and are used for scraping and smoothing the articles after inlaying—there are two types in scrapers—one is straight and the other has bent edge at right angles to the handle. Among chisels there are chiefly 3 types namely (a) drawing *kalam* or pen with a sharp end like a needle, used to sketch the design on the surface; (b) *chilne-ki-kalam* or chisel for chasing or engraving—it is also sharp but strong enough and is applied with stress of hammer strokes; and (c) *chappat kalam*—chisel with a blunt or flat end used for embedding the silver wire into the furrows of the engraved designs and also silver sheets.

SECTION III

PROCESSES OF PRODUCTION

15. The entire technique of production can be divided into three broad phases as follows :

I. Mould making and casting: A mould of the required article is made with clay and molten metal is then poured into it. The surface of the cast article is smoothened on lathe machine and with files etc.

II. Engraving and inlaying: The design is drawn with free hand drawing on the surface, engraved with sharp chisels in varying depths and then silver wire or sheets are embedded on the chased patterns by hammering and then the surface is levelled.

III. Finishing: The article is blackened and then polished carefully.

16. The two outstanding aspects of Bidriware are

- (i) the fanciful designs and patterns that are skillfully wrought with the radiant silver; and
- (ii) the black background surface of the article which does never rust or corrode.

These two features have earned for this metalware articles undying fame sustained through the centuries. The technique of production remained essentially the same from the olden days.

17. The following extract from the Imperial Gazetteer of India published in 1908 is of interest here:

"Its component parts are copper sixteen ounces, lead four ounces and tin two ounces which are melted together, and to every three ounces of the alloy, sixteen ounces of spelter, that is of zinc, are added, when the alloy is melted for use. In order to produce the black colour which brings out the pattern, the composition is dipped into a solution of sal-ammoniac, saltpetre, common salt and blue vitriol, a mixture of resin and beeswax being introduced to prevent calcination. The liquid is then poured into a mould made of baked clay and the article thus roughly shaped is turned in a lathe. Artists then inlay upon it floral or other ornaments of silver or gold in fanciful patterns."

It was stated that the alloy of casting metal contained zinc and lead also. It is not known if the practice was like that in those days. But the workers including very old people, who have had very long experience, emphasise the fact that no other metal, except zinc and copper, is used for the alloy of the base article.

18. In order to bring out the important steps in the process of production, the procedure followed in respect of two articles, namely a decorated plate and a goglet of round shape is described hereunder.

Mould making and casting a decorated plate

19. The pattern of the plate, which is to be cast and which has been prepared earlier, is brushed clean with a hard hair brush, especially the engraved design on it.

20. On the zinc sheet (12" square) the above pattern plate is placed in the centre. *Sangjeera* powder, which is earlier tied up in a piece of cloth, is dusted on the zinc sheet including the pattern plate, to the extent that it forms a thin white layer all round (Plate 2). This prevents the clay from sticking on to the pattern and to the zinc sheet, which are to be removed at a later stage before casting the plate. There are hollow frames made of iron sheets which are called *darza* boxes. These are of various sizes. Half of the *darza* box which is bigger than the pattern plate is now kept on the zinc sheet in such a manner that the pattern plate is in its centre. This is the upper half *darza* box. The fine screened red clay with resin and castor oil mixed in it is now laid in a thin layer on the pattern plate and near about (Plate 3). The reason for using this fine clay is to get smooth surface in the cast article and secondly to avoid cracks which may form if only dry clay is used. Over this layer, layers of ordinary red clay are laid one after the other till the whole *darza* box is completely filled in.

21. The artisan then thrusts this clay with pressure so that it fills in the frame tightly. Later, the extra clay is removed from the *darza* with the help of an iron blade (Plate 4). The clay is levelled with the level of the upper edge of the *darza* box frame. Over this is placed a wooden plank big enough to cover the *darza* box as a whole.

22. The whole frame is then lifted and reversed, i.e., the zinc plate now forms the upper side with the wooden plank on the floor. The former is removed from the *darza* box and *sangjeera* powder is dusted all over. The only precaution to be taken is that the



Plate 2. *Sangjeera* powder sprinkled on the pattern plate.



Plate 3. A layer of fine clay laid over the pattern plate.



Plate 4. *Darza* box filled with clay.



Plate 5. Design side of pattern plate powdered with *sangjeera*.



Plate 6. Short iron pipe making way for molten metal.



Plate 7. Design on the pattern plate embossed on the clay layer.



Plate 8. Plate removed off carefully.



Plate 9. Channels for molten metal smoothed with thumb.



Plate 10. Molten metal being poured from the crucible.

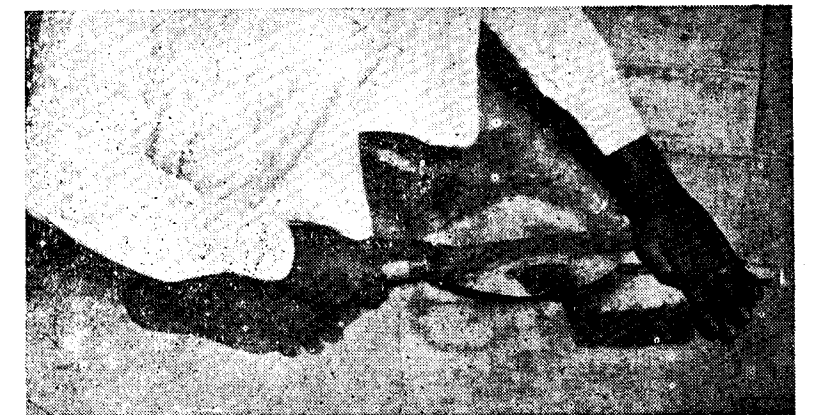


Plate 12. Convex side of cast plate filed.



Plate 11. Cast plate removed from clay and dusted.



Plate 13. Cast image of Padmapani Buddha taken out from clay mould.



Plate 14. Clay ball smoothened with file.



Plate 15. Metallic model with clay ball inside fixed into clay.

engraved design should be dusted so lightly that it does not fill in all the depth and that no engraved portion is left un-dusted (Plate 5). This is the reason why very fine *sangjeera* powder is required for dusting. All the surface looks white with a uniform layer of this powder.

23. The other half of the *darza* box frame is now kept on it with the frame locks in perfect contact. An iron pipe which is equal to the height of the frame in length and about 0.75" in diameter is placed in an upright position, just in line with the pouring spout of the frame and in the opposite end leaving an inch's space from the frame (Plate 6). When casting takes place, this pipe will form the ingress channel for the molten alloy. This pipe is also dusted all over with the *sangjeera* powder, as it will have to be removed from the *darza* box at the next stage and it should not stick on to the clay, which will be filled in along its sides and pressed too. Now over the pattern plate and near about it, a layer of fine resin and castor oil mixed with red clay is laid, followed by layers of ordinary red clay thrust with pressure tightly as was done in preparing the other half of the *darza* box. The two halves of the *darza* box are then unlocked and kept separately. One can clearly notice that the engraved design has attained the embossed effect on the upper half of the *darza* box seen in the forefront in Plate 7. In this process the iron pipe has also been removed leaving a round hole in the upper half of *darza* box. The hole so formed is dusted with *sangjeera* powder and is smoothened with thumb.

24. The projection of the hole is marked on the other half of the *darza* box and keeping it as the vertex point two straight line channels are cut with an iron blade right up to the outer ring of the pattern plate, thus forming a triangle with the curved edge of the plate. The channel is about 0.25" deep and is circular in form. With utmost dexterity and with the help of finger nails the pattern plate is lifted right upward (Plate 8), which responds fully. When the two halves of the *darza* box are rejoined together the hollow space vacated by the plate forms the mould for the article to be cast with molten metal. *Sangjeera* powder is sprayed on the channels cut earlier and with the help of right hand thumb's outer edge, they are further smoothened and rounded (Plate 9). As the edge of the thumb applied is convex in shape it gives a concave effect on the soft clay. The thumb moves from the plate mould's edge towards the vertex point. This channel is locally called *daat*, and when the molten alloy is poured through the round hole of the upper half of the *darza* box, it will drain right to the hollow mould formed by the pattern plate through this V-shaped channel.

25. The halves of the *darza* box are once again placed in their original position one above the other, the upper wooden plank being replaced with a small sized plank just enough to cover the breadth of the box and the mould of the pattern plate completely.

26. Simultaneously along with the preparation of the mould in clay the alloy metal is being melted in the furnace nearby in a crucible. The alloy is composed of 16 parts of zinc and one part of copper or a proportion of 94 : 6. First the zinc is well melted in the crucible and then the copper is added to it. When the alloy is ready for casting one can notice the blue flame raising out of the crucible. In the right hand the hot crucible, with the molten alloy is firmly held with tongs and the alloy is poured into the round hole, while with the left hand the wooden plank is pressed, so that the alloy does not spread out of the two walls of the moulded plate (Plate 10).

27. The *darza* box is again unlocked and the cast plate is lifted out with the help of long-handled pliers held by the left hand; and with the right hand an iron bar is struck sharply against the plate to dust out the clay with which has adhered to it (Plate 11).

28. The cast article is now smoothened to the desired shape and fineness with the lathe machine and also with files. Normally, the concave side of the plate is smooth but the convex side requires heavy filing. The plate is placed against a block of wood in reverse position, i.e., with the convex surface upward, whilst the lower end of the plate is held in place by means of clamping the toes of the left foot on it. A flat file is held in the right hand and with the pressure of the left hand laid on its end (Plate 12), the filing is done by first thrusting the file forward and upwards and then backwards. In this way the whole convex surface is smoothened. A buff machine employed for smoothening the concave surface taking care to see that the impression of the design does not get effected.

29. After passing through these stages, the cast article assumes the shape and size of the pattern piece. Thus, the first stage of production is completed.

30. The process described in these paragraphs is essentially the same for all other articles of flat type, the component parts of jewellery and cigarette boxes, thin statuettes like Padmapani Buddha (Plate 13) and the other articles which need not have a hollow space wrought inside.

Mould making and casting a goglet :

31. The red clay is gathered by boys from the street near about the Common Facility Centre. It is cleaned, sieved and the fine powder is mixed with resin and castor oil so as to make it a thick paste. That paste is made into a ball around a small stick of about $\frac{1}{2}$ " diameter. It is made round and round by manipulating with hand so as to fit exactly into the metallic model, the halves of the model being pressed round the clay ball. The ball is smoothened nicely. At the two ends of top and bottom there will be fixed some clay to cover the ends of the stick which passes through the spherical ball. The component parts of the metallic model of the article to be reduced are used for making the mould. In case of a goglet, the round belly the long neck and the base are prepared separately and afterwards soldered with one another. Usually each piece is divided into two halves vertically or even horizontally, if it is of spherical shape. Plate 14 shows the clay ball and metallic components of the model.

32. A frame of *darza* box is put on the ground and is filled with clay tightly. In the middle of the frame the spherical clay ball surrounded by the two metallic halves is put and pressed with stress so that half of its volume is covered by the clay powder inside the frames (Plate 15). Then the *sangjeera* powder which is tied up as a packet in a cloth is sprayed in a thin layer over the visible portion of the clay ball and the metal mould. This prevents the clay powder from sticking on to the metal mould and clay ball. Then two more frames are placed over it so as to completely cover up model and they are again filled with the clay powder tightly pressing with hands. After all the space is tightly filled in, the whole set of frames is reversed topsy turvy and the original lower half is taken out and sprinkled with *sangjeera* powder. Then the frames would be rearranged into the shape of the box with the metal model fully contained inside and pressed heavily. Then a short iron rod of about 4" length is pierced into the clay so as to push slightly the metal surface inside so that a passage is made for the molten metal to be poured through and then the rod is removed gently. The set of iron frames is divided into two, so as to correspond to the two halves of the metallic model and those two pieces are removed off slowly taking care to see that the surface cavity made by them is not disturbed at all. Then the frames with the clay are rearranged into the box. There would have occurred a thin round spherical shape surrounding the inner clay ball, comprising the space vacated by the two portions of the metallic model. This space would be

the exact replica of the metal model, the clay ball being the necessary contrivance to create hollow space inside.

33. Side by side with the preparation of this mould, metal is melted in a crucible on a brick furnace with a hand-rotated blower attached to it. The coal once burnt in railway engines is used as fuel for the furnace as that does not emit smoke. When the alloy is sufficiently boiled and is in a liquid state free to flow, the crucible is lifted from inside the furnace, held out with long tongs and poured carefully into the hole from the top of the *darza* box. Pouring is done slowly and steadily so that it may not spilt. While pouring the metal the worker stands upon the box because heavy stress is necessary to keep the arrangement inside intact. The liquid metal spreads itself in all the vacant space around the inner clay ball and solidifies within a few minutes. Then the arrangement of *darza* box is disintegrated after waiting for five minutes and the cast article is taken out with tongs. The inner clay ball is then removed gradually breaking it piercing with thin iron rods (Plate 16). Thus one portion namely the spherical belly of the goglet is cast. It is cleared of all the clay and sent to the lathe machine for turning to achieve smootheness of the uneven surface (Plate 17).

34. Coming again to the above discussed plate, we see that a faint impression of the indented design of the pattern is left on the plate so cast and finished, but this shallow chasing or engraving of the design on the plate is not deep enough to inlay silver wire or sheet to the required degree of fastness. As such the next step is to engrave the design to the required depth. For engraving purposes the plate has to be held in a fixed position which is only possible by embedding it on a wax surface. For preparing such surface, wax is melted thick on a charcoal oven and some ash or saw dust is added to it. When that mixture is warm enough it is transferred and laid as a layer of about 1" thickness on a piece of wooden plank, large enough for the plate to rest fully on it; and immediately the plate is securely embedded in it with the design side upward. This makes it easy for the craftsman to work, as the position of the plate can be rotated and moved with the wooden plank underneath, as and when required. The wooden plank is placed on a small teapoy of about 15" height.

35. The method of bringing down the outline of the design at the time of casting itself is applied only to the decorative plates which have intricate and broad patterns of figures on them, for in respect of all other articles like jewellery boxes, *surahis* etc. It is necessary to draw out the designs at first on the surface, before



Plate 16. Clay ball removed from the cast articles.



Plate 17. Round cast article turned on lathe machine for smoothening the uneven surface.



Plate 18. A worker marking designs with a sharp *kalam*.



Plate 19. Positions of chisel and hammer while engraving.



Plate 20. Engraving designs on boxes.



Plate 21. Smoothing a round article with files and engraving a box.



Plate 22. Chasing on different types of articles.

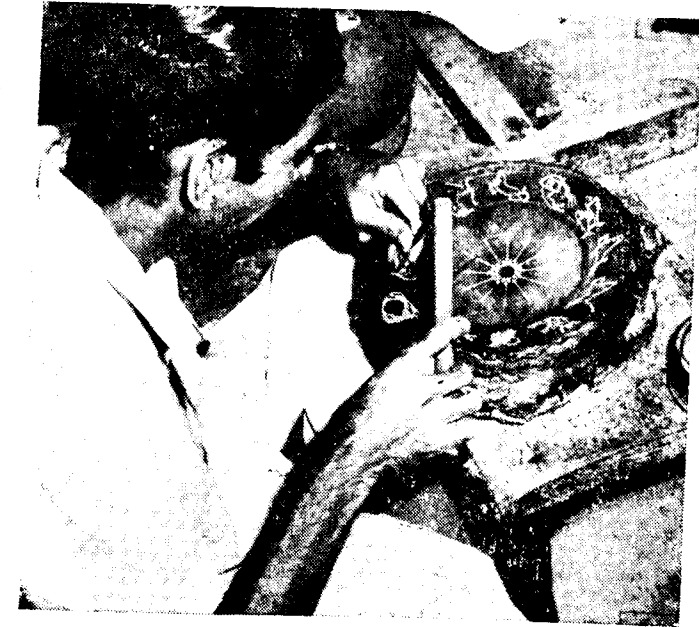


Plate 24. Embedding silver wire.



late 23. Silver wire being drawn for thinness.



Plate 25. Fixing in silver wire on two articles.



Plate 26. Filing silver embedded surface for common level.



Plate 27. Treating the finished article for black colour.

proceeding with chasing or engraving. Plate 18 shows a worker marking a design on a rectangular box. Only a simple scale and a sharp end of an iron spoke called *kalam* are used for the purpose. The worker is rich in imagination and he draws out the required designs with thin lines on the metal surface. Usually an experienced worker needs no replica of the proposed design from which he has to copy. He can draw off hand straight with the *kalam*. Copper sulphate solution is first smeared to the article and this turns the greyish white surface of the alloy-cast article to black. Thus, the artisan would be able to look at the figures clearly while drawing. The design or pattern thus drawn out forms the basis along which engraving is done in the next operation.

36. With finer pointed chisels engraving in the required depth is now carried on. While engraving, the chisel operates from right to left (Plate 19). The chisel is held in the left hand and the hammer in the right hand. The operation is called in the local vernacular as *khodna*. Separate kinds of chisels are employed for different types of chasing, according to the depth and width required. These chisels are kept with the worker in a small receptacle as seen in the plate 19. A similar process is locally called *chilna*, that is, making shallow cavities for fixing in silver sheet. These two processes go hand in hand. The whole design is chased or carved all along the lines drawn earlier. Plates 20 to 22 show this operation being attended to by several workers.

37. Now, silver wires have to be prepared according to the depth of the engraving. For thinning the wire, it is drawn through the *pautha* (a steel plate with diamond-drilled holes of different sizes). The *pautha* or *tarpatti* which is about 8" in length, is held in position between the two feet of the worker. An end of the wire is made pointed by hammering it, and held with pliers with one hand, it is drawn through the hole of the intended dimension with the other hand (Plate 23). Afterwards the drawn wire is heated on charcoal hearth and beaten slightly so that it may retain its size. For *taihnishan* and *aftabi* workmanship, the silver sheet is quite simply cut in the size of the designs that have been traced on it with pencil from a prepared design on paper.

38. The next operation is embedding the silver wire. This is called *bithana* (to make sit or fix) in vernacular. These wires are fitted into the designs along the engraving done already. The wire is held fast on the engraved design by a flat pointed chisel grasped by the craftsman with left hand, and by the right hand it is hammered into the interstices (Plate 25). Later on, direct hammering is done to have the wire embedded on the surface securely. The same process is used for

taihnishan and *aftabi* techniques. For *zar nishan* and *zar buland* work, the outline of the pattern is engraved and silver leaf then placed over the design and rubbed with the finger until a tracing of the design is imparted on the silver sheet, which is very thin. The leaf is then cut into the desired pieces, each a little larger than the space it is intended to cover. The margin or rim of each is bent over and the cavity thus formed is filled with a piece of soft lead. Afterwards, this is inverted over the space and the margin of the structure pressed into the engraved outline. Lastly, it is hammered or punched all round so as to cause the surface metal to embrace and fix the applied piece. The process is then finished by the silver leaf being punched or chased on the surface in completion of the desired pattern, similarly to that done in the *aftabi* technique. Plate 24 shows a worker embedding silver on a plate with figures of the zodiac. This marks the completion of the second stage.

39. The third stage which is mostly finishing, starts by filing the above piece with a flat iron file so that the embedded silver and the base material's surface form a smooth single level (Plate 26). This is done only in the case of *tarkashi* and *taihnishan* techniques. When the form of the article to be smoothened is not flat but is round, the help of *randa* (scraper) which is just a steel plate having one inch bent at the end at right angles and the end sharpened like a knife, is used to smoothening the uneven surface of the silver embedded article. With the help of rubbing the finger all over the surface of the article, the artisan judges whether the article is fully finished or not.

40. The final stage and the most important characteristic of Bidriware articles is now worked out. For blackening the base material saltpetre containing clay and sal ammoniac are mixed in sufficient water in the ratio of 30 : 5 and the solution is boiled in an open iron vessel on a charcoal hearth. The finished article is now given a dip in this hot solution. The effect is magical. The zinc alloy turns permanently jet black while the silver retains its brilliance. The effect becomes very charming with white shining pieces on a black base. Please see plate 27. This is the climax of the Bidri process.

41. Finally, polishing the above article is taken up. For this purpose a paste of fine charcoal powder and groundnut oil is prepared. It is applied in a small quantity on the finished article and rubbed with thumb and also using a mull cloth. This gives a glazed and shining effect to the surface so polished. The more it is rubbed with mull cloth, the more it shines. This is thus repeated several times.

SECTION IV

DESIGNS AND ARTICLES

42. The varieties of workmanship of the designs consist of *tarkashi* (inlay of wire), *tainishan* (inlay of sheet), *zarnishan* (low relief), *zarbuland* (high relief) and *aftabi* (cut out designs on overlaid metal sheet). There is no rule of adhering to one variety of workmanship in the treatment of a single piece. A combination of *tarkashi* and *tainishan* is very common. There is a method of ornamentation called *mumabat-kari* in which the patterns of flowers etc., are wrought on slightly raised levels over the surface of the article i.e., one can feel with hand the designs overlaid on the article. For this purpose, lead is first laid on the article in the shape of the required design; on those raised spaces of lead, the silver is fixed in *tarkashi* or *tainishan* ways. But such articles are rarely prepared as they involve much intricate workmanship and consequently more cost.

43. As the rulers of the Deccan were independent of the kingdoms of the North, the arts which flourished under them derived inspiration not only from Persia and Arabia but were influenced by local traditions and also displayed great originality in design and technique. In the decorations of the Bidriware, one also comes across scores of highly stylized art motifs of the Near East countries. Mr. E. E. Speight in his pamphlet on Bidriware published in 1933 by the Industry Department of H. E. H. Nizam's Government said

"there is considerable wealth of design employed, the most frequent being floral forms conventionalised and geometrical patterns. To refer to the form of the vessels first, it is particularly interesting to note that these were originally evolved in Persia and Central Asia, found their way to a remote city in South India and have been perpetuated here with various modifications."

44. Hindu forms like 'swastika' and 'lotus' were much in use. The motifs and designs of other parts of the Middle East are also noticeable. Feather design border, akin to those on Egyptian mummy cases are also very common.

45. The European influence, particularly that of the French in the 18th century, left its marks on decorative designing of Bidriware.

"Of geometrical decoration there is a great variety, much of which can be traced back via Persia to Egyptian designs. Lines, spots, spirals, figures of various

angles such as rhombic frets, also with rounded corners, borders originating in the exigencies of weaving, chequer and other patterns, are all employed, but, as in Egyptian ornament, the perfect circle is rare." (E. E. Speight).

46. Highly conventionalised patterns, *ashrafi-ki-booti* or *teenpatti-ki-booti*, stars, vine creepers and stylized poppy plant with flower, single bloom or whole plant in various shapes, mostly in medallion form or mango shape, are amongst those which can be traced back to Persian influence. They are mostly found in the earlier pieces. Border of parallel lines with cross lines, like railway track crossed by sleepers, are also other popular designs. *Mahipusht* or fish scale pattern is another very interesting design in Bidriware. Fish-shaped boxes are also very common. Fish-shaped spice boxes are common to Lucknow and Bidar, but articles ornamented with fish designs are special to Lucknow only. The famous caves of Ajanta and Ellora with their magnificent murals and sculptures were brought to light by the British who reminded Indians of their rich cultural heritage. With the march of time, new varieties of articles appeared in the market. Bidri articles changed their shapes and decorative motifs with the advent of a new age and demands of society. Cigar-boxes, and cigarette-cases, ash-trays, vases, cuff-links, dress-studs, fruit-bowls, match-box covers and many other articles of daily use found favour with the purchasers. With the increase of interest in the Ajanta murals, many of their decorative motifs found their way in the designing of new fashioned Bidriware and at present, figurative drawings from these famous cave murals are freely used. A mixture of old Persian motifs and those of the Ajanta murals are the basic patterns of modern Bidriware and a few new decorative motifs of folk type have also found their way into it. The skillful work of earlier artisans is no longer found either in the shape of the vessels or in their illumination. This is perhaps due to the reason that in modern times greater stress is laid on utility rather than on ornamentation.

47. Articles normally made during the earlier period were *huqqa* (hubble-bubble) of different sizes and shapes, balls, bells, cones, cocoanuts and mangoes. They also include *dibya* or spice boxes for offering *pan* and *supari* (betel and betel nut) of various forms; rectangular, oval, round, square, fish or leaf

shaped, and with or without trays. *Surahi* (water flagons), *thali* (trays), *katora* (water bowls) with or without lid and tray, *jam* (cups), *abkhora* (tumblers), *ugaldan* (spittoons), *sailabchi* (wash basins) and *aftaba* (ewers), *mir-e-farsh* (weights), *palangpai* (cot legs), cosmetic boxes and bottles of varied shapes are other varieties.

48. Now-a-days, other articles such as cigar and cigarette boxes, cigarette cases, ash-trays, vases, cuff-links, dress studs, candle sticks, table place-card holders, powder compacts, crucifixes, fruit bowls, decoration plates, etc., are manufactured. Lately a number of pseudo-modern designs are also adopted and any given design can be faithfully reproduced.

49. The Imperial Gazetteer of India (1908) also records that the earlier specimens included *hukkas*, *pandans*, tumblers and goblets, washing basins, ewers and other vessels. It also records that gold was also inlaid occasionally. The gold inlay work is still there, but it is rarely used owing to its scarcity and cost.

50. The series of photographs in Appendices I and II reproduce a collection of articles depicting the older patterns and those of now-a-days. There is a striking contrast between these two collections. Obviously the later models are more simple with less intricate patterns and less inlay of the costlier metals. The traditional pieces gave emphasis to ornamentation, whereas the modern articles lay stress on utility of the articles. It is said that a variety of articles like buttons, boxes, *surahis* and ashtrays are in popular usage in Andhra Pradesh and have earned appreciation abroad, the U. K., the U. S. A. and the Middle East being the regular consumers. There is a trend to produce more and more utilitarian articles like these and also of new shapes and forms for drawing rooms, offices, libraries, restaurants, Government guest houses etc. A few black statues of Buddha, Mohini, Nataraja, etc., are also being made and these are receiving appreciation.

51. The series of photographs in Appendix II also contain the approximate prices at which the articles displayed are available for sale at the sales counters of the Co-operative Societies under study. The following list also conveys ideas regarding the prices of the Bidriware articles which have considerable market now-a-days:

Articles	Range of Prices	
	From	To
	Rs. P.	Rs. P.
(i) Jewellery boxes with compartments inside	60.00	300.00
Cigar boxes (big size)		

Articles	Range of Prices	
	From	To
	Rs. P.	Rs. P.
(ii) Cigar boxes (small size)		
Cigarette boxes, (Ajanta, flowers, pea-cock feathers, <i>butas</i> , dots in various shapes etc., designs)	3.00	24.00
(iii) Small boxes for betelnuts, <i>kumkum</i> , stamps, small jewels-mango shaped, shell shaped, oval	3.00	24.00
(iv) Flower vases (round) of different types, sizes and shapes	25.00	600.00
(v) Goglets for water, liquor etc., electric lamps	25.00	600.00
(vi) Goglets with lids	35.00	1,500.00
(vii) Plaques for decoration-round plates-concave with pictures of folk dancers, Nataraja, zodiac signs, flower motifs etc.	8.00	50.00
(viii) Mirror frames	30.00	35.00
(ix) Trays (small)	3.50	7.00
(x) Ash-trays-shapes of hexagon, stars, square, rectangular and horse-shoe	4.00	35.00
(xi) Bangles (pair)	5.00	
(xii) Ear tops (pair)	2.00	3.50
(xiii) Necklaces	15.00	22.50
(xiv) Cuff-links	1.75	4.00
(xv) Coat buttons-7 Nos.	5.00	8.00
(xvi) Sherwani buttons-14 Nos.	7.00	15.00
(xvii) Tie pins	3.50	
(xviii) Hair clips	2.00	4.00
(xix) Paper cutters, spoons, etc.	1.25	8.00

Cost of production

52. It is rather not easy to arrive at a definite estimate of the cost of production. Each pattern and design have their own requirements of silver content and also the needs of workmanship. When there are more flowers of silver inlaid, more silver is required and the cost of the article also goes high. It is attempted to estimate the charges involved for preparing 2 articles as specimens including charges of labour:

Item of charges	Padmapani Buddha (Ajanta - Height 10")	Plate for decoration (Diameter 10")
	Rs. P.	Rs. P.
Zinc & copper	4.00	5.00
Silver	8.50	14.00
Moulding	2.00	2.00
Smoothening	6.00	3.00
Engraving	2.50	4.00
Inlaying silver	2.50	4.00
Finishing & colour	3.00	4.00
Sand paper	0.31	0.31
	27.81	36.31
Sale price	35.00	45.00
Sale price for Handicrafts Emporium (—less 12½%)	29.62	39.37

Year	Production	Sales	Loan from Government	No. of Members	Share Capital	Working Capital	Grant from Government	
							Non-recurring	Recurring
(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
	Rs. P.	Rs. P.	Rs. P.		Rs. P.	Rs. P.	Rs. P.	Rs. P.
(a) Mumtaz Society								
1959-60	36,384.98	28,952.48	7,000.00	14	2,220.00	9,220.00	500.00	4,050.00
1960-61	47,512.90	29,045.51	15,000.00	21	2,360.00	17,360.00	...	3,954.00
1961-62	47,955.57	36,506.92	15,000.00	21	2,360.00	17,360.00	500.00	1,200.00
1962-63	46,604.00	42,823.74	15,000.00	21	2,360.00	17,360.00	...	...
1963-64	49,513.00	49,893.16	15,000.00	21	2,360.00	17,360.00	...	...
1964-65	32,870.00	31,928.39	15,000.00	21	2,360.00	17,360.00	...	...
(b) Gulistan Society								
1958-59	28,250.00	23,594.75	4,000.00	15	3,460.00	7,460.00	5,000.00	4,050.00
1959-60	31,529.19	26,318.82	7,000.00	23	3,620.00	10,620.00	500.00	4,050.00
1960-61	39,465.27	25,643.27	15,000.00	24	3,680.00	18,680.00	...	3,954.00
1961-62	42,745.03	28,829.53	15,000.00	24	3,680.00	18,680.00	500.00	1,200.00
1962-63	40,566.00	39,591.52	15,000.00	24	3,680.00	18,680.00	...	...
1963-64	42,951.93	42,951.93	15,000.00	24	3,680.00	18,680.00	...	...
1964-65	25,230.00	24,526.08	...	...	...	...	...	...

55. It is reported that the net profit of the first Society was Rs. 284.55 for the year 1960-61. It is estimated that the value of tools and implements used at each of the Societies is about Rs. 1,000 and the workers are supplied with all facilities including raw materials and tools. The usual working hours are from 9 a. m. to 5-30 p. m. with a break of one hour for lunch in the mid-day. Whenever there is extra work owing to the exigencies of demand, the workers are paid overtime charges and made to sit late in the nights and on the holidays too. Friday is the weekly holiday for the two Societies.

56. It has been already mentioned that there are about 14 workers each at the two Societies. The names of some of them who are good at their job are given below:

Mumtaz Bidri Works: Shri Ghani Ahmad
Shri Abdul Hafiz
Shri Khaja Hussain
Shri Mohammad Ahmad
Shri Rashid Ahmad

Gulistan Bidri Works: Shri Shabbir Hussain
Shri Rashid Ahmad (Shakeel)
Shri Mohd. Ismail
Shri Mohd. Yousuf
Shri Mohd. Ibrahim

Photo plates 29 and 30 show some workers of the two Societies. Almost all the workers belong to Bidar originally and have come away to the City in pursuit of their livelihood. It is said that a few expert craftsmen had migrated to Pakistan at the time of partition and established the production works of Bidriware in that country. It seems the Government of Pakistan rendered much help for improving marketing position also in the foreign countries as well.

57. There are sales counters for the two Societies at the Common Facility Centre itself. Plate 30 shows the articles displayed in a show case. But the sales turned out are not considerable here. The chief marketing agency is the Government Cottage Industries Emporium (opened on 1-7-1930) at Gunfoundry, Hyderabad. Most of the articles are made on the basis of

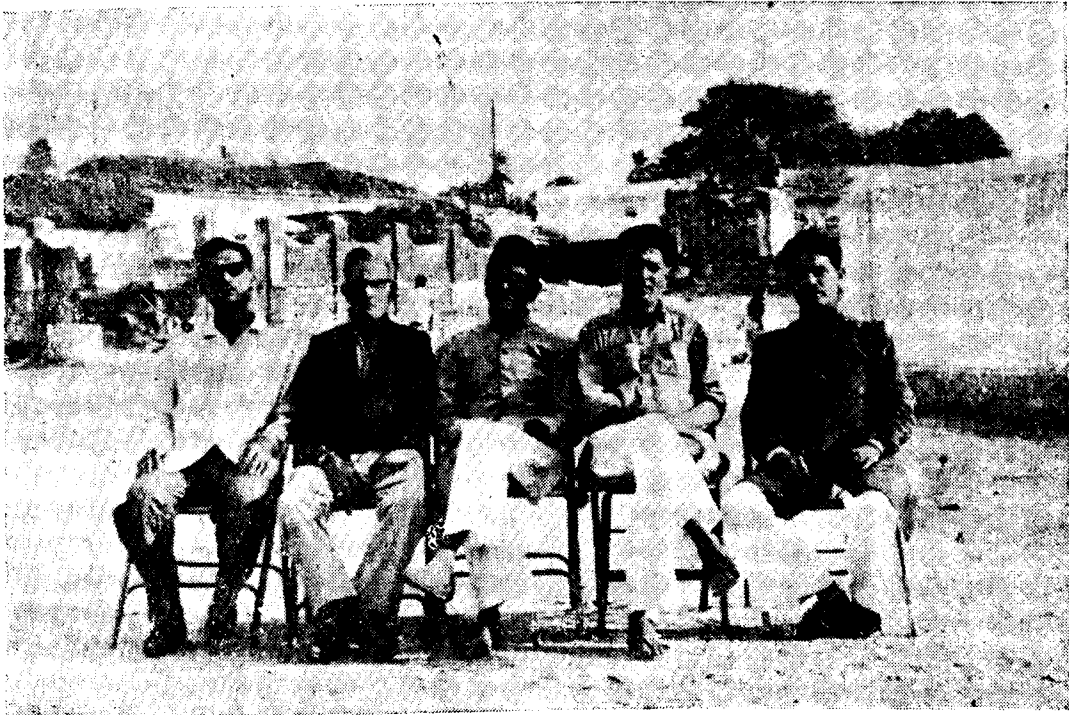


Plate 28. Some of the office-bearers of the two Cooperative Societies

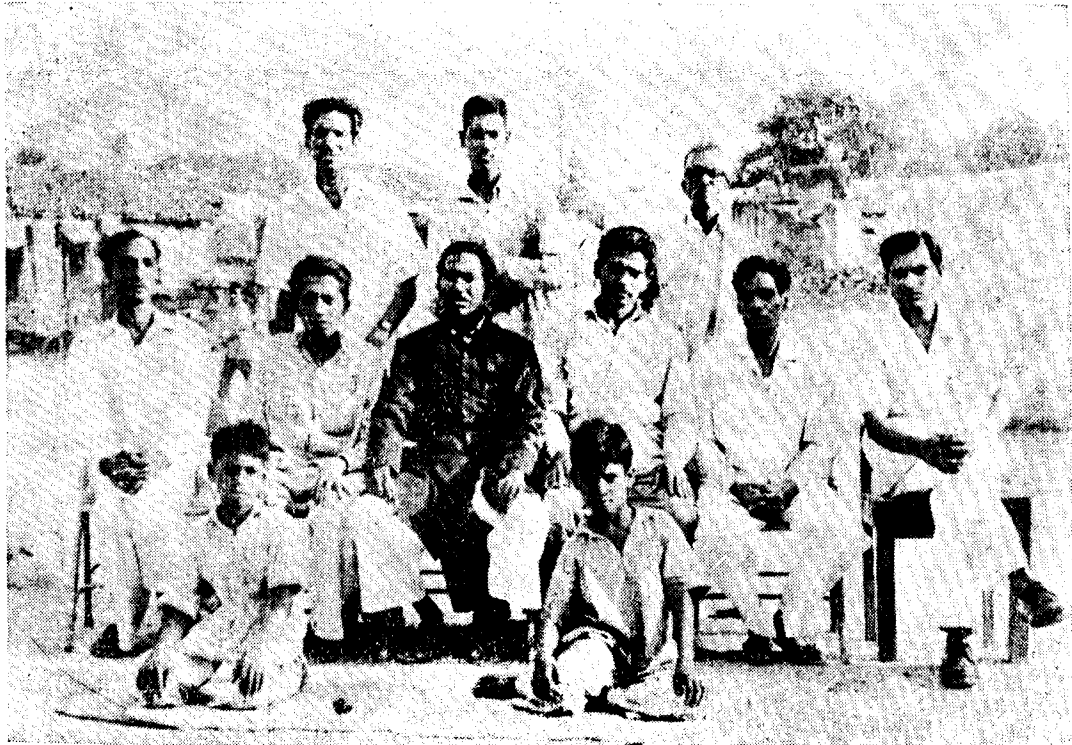


Plate 29. Workers of Mumtaz Bidriworks Industrial Cooperative Society.



Plate 30. Workers of Gulisthan Bidriworks Industrial Cooperative Society.

the orders received from that Emporium and the Emporium usually places orders on equal basis for the two Societies. Supply to the other Sales Emporia of Handicrafts elsewhere in the country and also exports to foreign countries are looked after by that Emporium itself. Besides executing the orders of the Emporium, the Co-operative Societies supply to other notable marketing centres like the Spencer & Co., Madras. The office bearers always try to find suitable outlets for the goods produced by contacting the traders at Madras, Bangalore and Delhi, etc. But limitation of finances seems to be a handicap for them to further expand their production; and it is claimed that given finance and other facilities the societies are capable of turning over huge business in Bidriware even in many foreign countries where there are several potential sources of demand for these beautiful articles.

Quality Marking ¹

58. To safeguard the interests of the consumer and also as an aid for maintaining and augmenting markets, a quality marking scheme was introduced in the State first on a voluntary basis in 1960, starting with Himroo fabrics at Hyderabad and the Crochet Lace Industry of Narsapur, West Godavari District. The scheme was extended by phases to the other crafts also, including Bidriware at Hyderabad. Quality control is chiefly concerned with testing of raw materials, size, weight, workmanship and finishing, composition of alloys, fastness of colours (of textiles) etc. It seems the All India Handicrafts Board has set up a technical Committee for formulating schemes on quality control so as to have uniformity of standards for the same craft throughout the country. This Technical Committee or the Indian Standards Institution prescribes the standards for the various kinds of handicraft products. Those set up for Bidriware are reproduced below :

1. Base alloy should have the following composition :

Zinc = 93% to 94%
Copper = 6% to 7%

Chemical composition shall be determined by the method prescribed in the Indian Standard I. S. 406-1953 method of chemical analysis of slab-zinc and zinc base alloys.

2. Silver used for inlay work should contain a minimum of 96% silver and chemical composition shall be determined by the method prescribed in I.S.2113-1962 method for assaying of silver and silver alloys.

1. From an Article in the Deccan Chronicle, dated 6-11-1965

3. Gold used for inlay work should have a minimum of 96% purity when analysed, as prescribed in I.S. 1418-1962 method for assaying of gold and gold alloys.

Value of handicrafts of Andhra Pradesh quality marked year-wise

No.	Name of the craft under the Quality Marking Scheme	Value of the goods quality marked for the years				
		1960-61	1961-62	1962-63	1963-64	1964-65
4.	Hyderabad Unit, Bidri-ware	2,661	...	53,773	79,233	30,008

59. It is understood that there are six Co-operative Societies at Bidar with a total working capital of Rs. 45,000 of which Rs. 3,000 was invested on tools and plant and a sum of Rs. 42,000 rolls on raw materials. Of these six, four have been in existence before the Re-organisation of States and two have formed later. All these are again constituted into a Union called 'Bidriware Co-operative Societies Union Limited' with the object of seeing to even distribution of aids and facilities and to marketing manufactured goods. The remuneration of the workers at the Societies at Bidar ranged as follows :

Item of work attended to	From To	
	Rs.	Rs.
Moulding and casting	30	40
Designing and engraving	60	70
Filing and buffing	40	50
Colouring etc. (boys)	15	30

In actual practice these units seem to be working as proprietary concerns, the workers being treated as only employees and paid wages as above. Of the 96 total workers belonging to 61 families of Bidar the caste-wise distribution of adult workers is as follows, the remaining 11 being boys:

Caste or community	Families	Workers		
		Persons	Males	Females
Muslim	55	77	75	2
Medar	5	7	7	...
Bestha	1	1	1	...

60. Apart from the two Co-operative Societies mentioned earlier, there are six private concerns at

Hyderabad. These are run by the individual families, who have migrated from Bidar, with the assistance of their own family members and sometimes employing a few workers, according to the exigencies of demand. They sell their goods not through the Government Emporia but privately in the City and also outside. Some of the units have also exported to foreign countries. According to the data collected by the State Industries Department there are altogether 37 workers with these concerns and a sample of 25 workers roughly falls into the following age and economic groups:

Age group	No. of craftsmen
10-25 years	15
25-40 years	9
40-65 years	1
Total	25

Economic status

Self-supporting	12
Earning dependents	13
Total	25

Obviously, a new and younger generation of craftsmen is coming up. As is the case with the established Co-operative Societies, the proprietors of these concerns complain that lack of enough funds is the chief impediment in their way to augment their production, even though the prospects of securing more demand for Bidriware articles are not remote.

SECTION VI

CASE STUDIES

Case Study 1

61. Sri Syed Gasoudraz (45 years) is an expert craftsman of Bidriware. He is the son of Sri Syed Tassaduq Hussain, the old master-mind of Bidriware, a reference about whom has already been made elsewhere in this Report. They are Sunni Muslims. Both Sri Syed Gasoudraz and his father migrated to Hyderabad after the States Re-organisation in 1957. His knowledge about the craft is profound and he is a practical expert too in the execution of the various stages of production of the Bidriware articles. He passed Matriculation Examination. He began to learn the craft of Bidriware since his childhood. He used to watch as a boy his father and friends working with the tools and gradually himself picked up the workmanship in 4 or 5 years. At the age of 15 years he became a full-fledged worker in his own right. Apart from the craft of Bidriware, Sri Gasoudraz claims to be a craftsman of ivory inlay, Nirmal toys, studded bangles, brass metalware, wood carving etc., and that he can work with ease in all these handicrafts. He had worked for a number of years in the army of Hyderabad State in the early forties. He was a good athlete and sports man too and had been a champion of foot-ball. Sri Gasoudraz is the fourth from left in plate 27.

62. Sri Gasoudraz is at present the Director of the Gulistan Bidriware Industrial Co-operative Society Limited. In fact, he is all in all there. He is the manager and instructor for the workers and salesman and director of the Society. He himself works whenever the occasion demands. He often goes on tour to Madras and Delhi with specimens of the articles prepared by the Society with a view to boost up sales and to secure more orders for these articles. He evinces keen interest in the affairs of the Co-operative Society.

63. Sri Gasoudraz can prepare any of the articles like boxes, plates, *surahis*, ash-trays, wall plaques, candle stands, flower vases, cigarette cases, goglets, lockets, ear-tops, bangles, statuettes etc., etc. He is conversant from the starting stage of moulding to the finishing stage of the articles. In his view the brain of the master craftsman is the best inventor of designs. He himself prescribes the designs and patterns along which the specified articles have to be prepared at the

Society. He is also guided by his father Sri Tassaduq Hussain now and then. Sri Gasoudraz says that the quantum of raw metals supplied at the controlled rates by the Industries Department is negligible, when compared to the production of the Society and consequently there is almost perpetual need to purchase zinc and copper from the open market. The tools are also bought in the bazaar and supplied to the workers, whenever required. Of course files only have to be replaced often.

64. According to Sri Gasoudraz the significant new trend in the demand for Bidriware articles is that more and more statuettes are asked for. These pieces are designed for wall decoration as well as for adorning tables in drawing rooms. Some of the models which have good market now-a-days are Padmapani Buddha (Ajanta), Nataraj, Shankar, Parvati, Mohini etc. These figures look marvellously beautiful and are liked by one and all.

65. There are at present 14 persons working in the workshop under Sri Gasoudraz and he is always busy in giving them instructions and controlling their activities. They are paid emoluments on monthly basis ranging from Rs. 45 to 120 per mensem, depending upon the nature of work entrusted to each of them.

66. Sri Gasoudraz says that the period July-February is the season, when there would be increased demand for Bidriware articles in a year. Tourists from foreign countries buy more pieces at Bombay, Delhi, Calcutta and Madras and therefore more orders are received by the Society.

67. Sri Gasoudraz lives in a rented house at 22-1-865, Sultanpura, not far from his workshop in Darul-Shaufa. His father lives separately. The former has no sons, but 2 daughters of ages 20 and 18 years. They have been married off. The first son-in-law owns a brass metalware shop and the second one a restaurant in the City. The monthly income of Sri Gasoudraz is given out to be Rs. 250 i. e., Rs. 3,000 per annum. There are 4 members in his home, namely 2 wives and a servant, besides himself. An idea regarding how this income is spent on the family expenses is conveyed by the following figures :

	Rs.
(i) Cereals and non-cereals	720
(ii) Butter & oils	288
(iii) Milk and tea etc.	540
(iv) Fuel	360
(v) House rent	540
(vi) Clothing	360
(vii) Recreation	120
(viii) Miscellaneous like medical expenses	72
Total	3,000

68. Naturally enough, Sri Gasoudraz is above want and he says that he is fully satisfied with his lot identifying himself with the craft of Bidriware and doing as much as he can for promoting its prospects and thus improving the fortunes of the craftsmen engaged in it.

Case Study 2

69. Sri Abdul Hafiz (38 years) is a fine craftsman working in the Mumtaz Bidriware Industrial Co-operative Society. He belongs to Bidar originally and had come down to Hyderabad in the year 1958 A. D. after the Re-organisation of the State. His elder brother is still working at Bidar in the same craft. Sri Hafiz has two younger brothers, one of whom is working at the same Society. The other one is working as a Police Constable at Hyderabad; their father had also been a Policeman in the erstwhile Hyderabad State.

70. Sri Hafiz is known to be an expert craftsman, who can attend to all stages of production of Bidriware articles from start to finish with equal competency. He is particularly fine in *phulchadi* work i.e., engraving and inlaying flowers and designs of silver on the base material of zinc and copper. His work of silver inlay is faultless in character and excellent in appearance. He works with devotion to duty not stirring from his seat from morning till evening at the workshop of the Common Facility Centre. After that, he works at nights also at home turning out some more pieces. The articles made by some of the able craftsmen at their respective homes during their spare time are mostly purchased by Co-operative Society itself. The Society itself places orders now and then with its workers to get particular pieces prepared at home. Some of the articles made at home are disposed of to private dealers in the City.

71. Sri Hafiz was married 10 years ago that is, at 28 years of his age. He is a Muslim of Sunni sect and head of his family at Hyderabad. He can read and write letters and did not go in for high school studies.

He learnt the craft of Bidriware for 3 years at the Training School at Bidar from his 12th year of age and became proficient soon. Incidentally, it may be stated here that the Bidri school, started by the Government of Hyderabad in 1913, was merged with the local high school in 1938 and training was imparted in the craft along with other subjects there for about 5 years. Again in 1948 another school called 'Bidriware High School' was opened by the Government of Hyderabad and it functioned for about 10 years teaching other crafts also, like smithy, tailoring, shoe-making etc. Afterwards the Bidri Section was merged with the School of Arts at Hyderabad and the other sections were shifted to Raichur. He works for 7½ hours at the Society workshop and for 2 hours at home daily. Sri Hafiz is the 3rd from left in Plate 28.

72. His brother Sri Abdul Majid is also working at the same workshop as himself, but he is not so proficient. He mostly attends to polishing and finishing Bidriware article and is paid a salary of Rs. 60 per mensem. Eventhough the degree of intelligence of the individual is the deciding factor in attaining proficiency in every job, there is no reason why Sri Majid also should not be able to pick up intricacies of the craft as he gains experience gradually. He is married and lives separately with his family.

73. Sri Hafiz has 3 children—2 girls and a boy. The eldest is a girl aged 8 years and is at school studying in 3rd standard. The other girl is 4 years of age whereas the boy is only 2 years old. His family consists of his wife and the 3 children, besides himself. His monthly income amounts to Rs. 120— Rs. 90 as salary at the Society plus Rs. 30 being earnings for the work done at home.

74. Sri Abdul Hafiz thus earns about Rs. 1,440 a year and he neither sends money to his brothers nor does he receive anything from them. The expenditure items per annum as against this family income are given to be the following :

	Rs.
(i) Food (cereal and non-cereal)	600
(ii) Drinks like curds, tea	120
(iii) Fuel and lighting	120
(iv) House rent	240
(v) Clothing	200
(vi) Recreation (cinemas)	60
(vii) Education	40
(viii) Miscellaneous (other services)	60

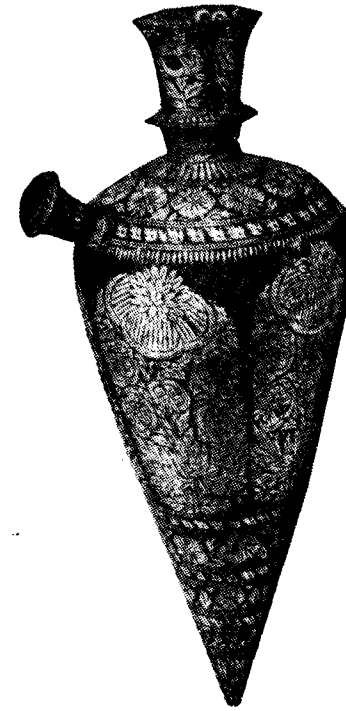
It is seen that Sri Hafiz is just able to make both ends meet even working hard at the rate of nearly 10 hours a day.

75. The state of fortunes with almost all the workers of Bidriware, for that matter any handicrafts or handlooms, is like that in the State. The craft is

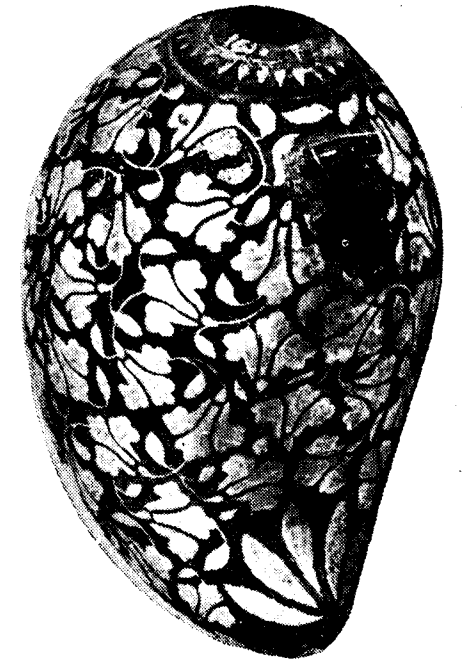
excellent and his knowledge and workmanship in the craft are valuable indeed. But prospects of the workers engaged in it are not bright. The production capacity is limited, owing either to restricted market or lack of sufficient capital investment. Above all, the middlemen make more money than is paid to the real man behind the exquisite objects of handicrafts.

APPENDIX I

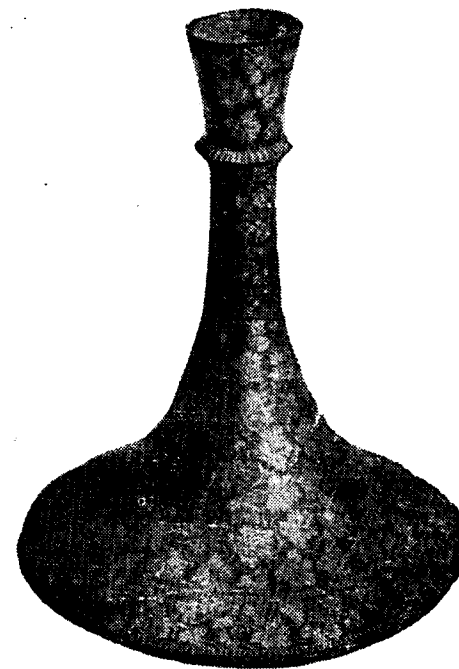
**PHOTO PLATES OF SOME OF THE ARTICLES EXHIBITED AT THE
SALARJUNG MUSEUM, HYDERABAD**



1. *Huqqa* (Hubble-bubble)
Bud shape—poppy plant meJallions—floral and
other scrolls—in silver *tahnishan* and
tarkashi techniques.



2. *Huqqa*—*Kairi* (mango) shape—bold
leaf motif—in silver *zarnishan* and *tarkashi*
techniques.



3. *Huqqa*—long neck on a broad base—
designs of leaves all over—in silver *tahnishan* and
tarkashi techniques.



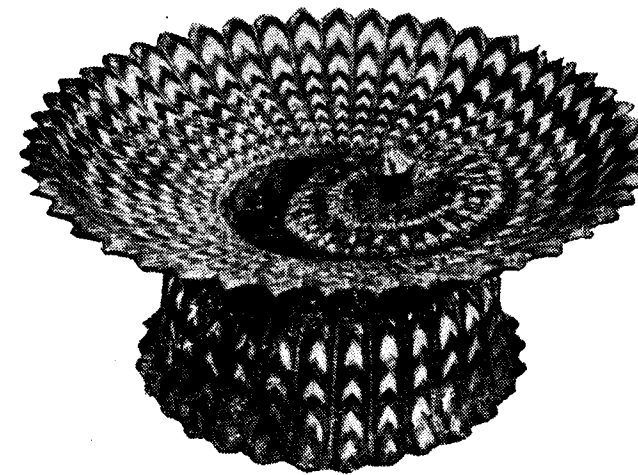
4. *Huqqa*—melon shape in lotus shaped
tray—floral and tree designs—in silver *tahnishan*, *afjabi*
and *tarkashi* techniques.



5. *Huqqa*—bell shape—
star design on body with floral and leaf borders in silver
tahnishan and *tarkashi* techniques.



6. *Huqqa*—bell shape—
poppy plant design on body with floral and leaf borders in
silver *tahnishan* and *tarkashi* techniques.



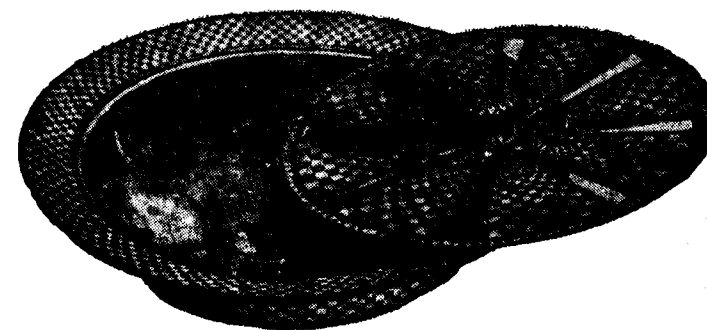
9. *Sailabchi* (wash basin)—
lotus design and wavy pattern—in silver *tahnishan* and
tarkashi techniques.



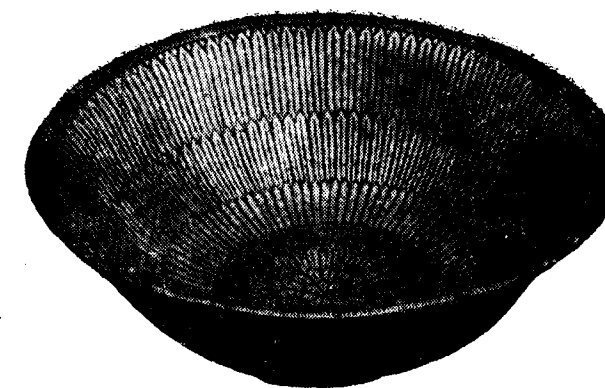
10. *Aftaba* (ewer)—
wide mouthed—big panels of poppy flowers.



7. *Aftaba* (ewer)—
wide mouth—square and star studded pattern—in silver
tahnishan technique.



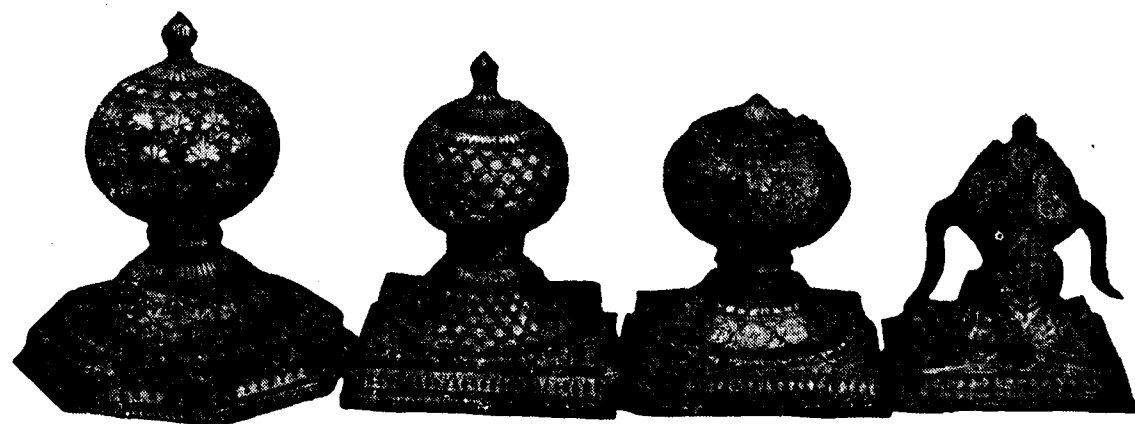
8. *Sailabchi* (wash basin)—
big basin with round container—chess board design—in silver
tahnishan technique.



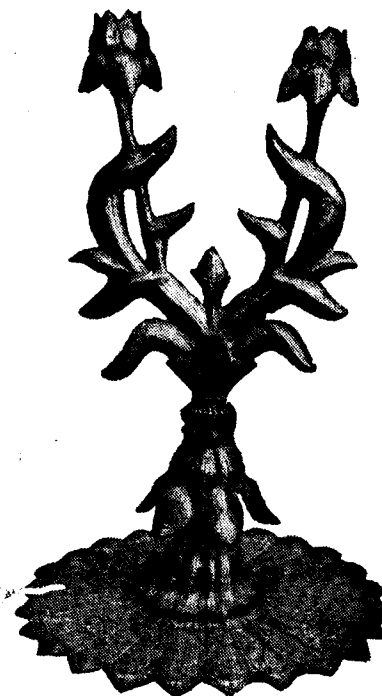
11. Basin—European
influence in shape—*aftabi* technique on the
interior silver.



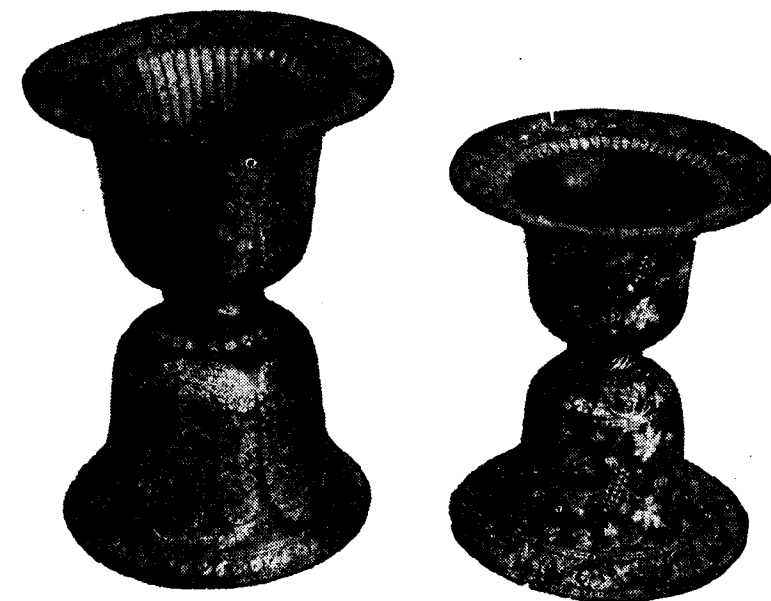
12. Jug—European
influence in shape—*aftabi* technique on the
interior and *tahnishan* on the exterior.



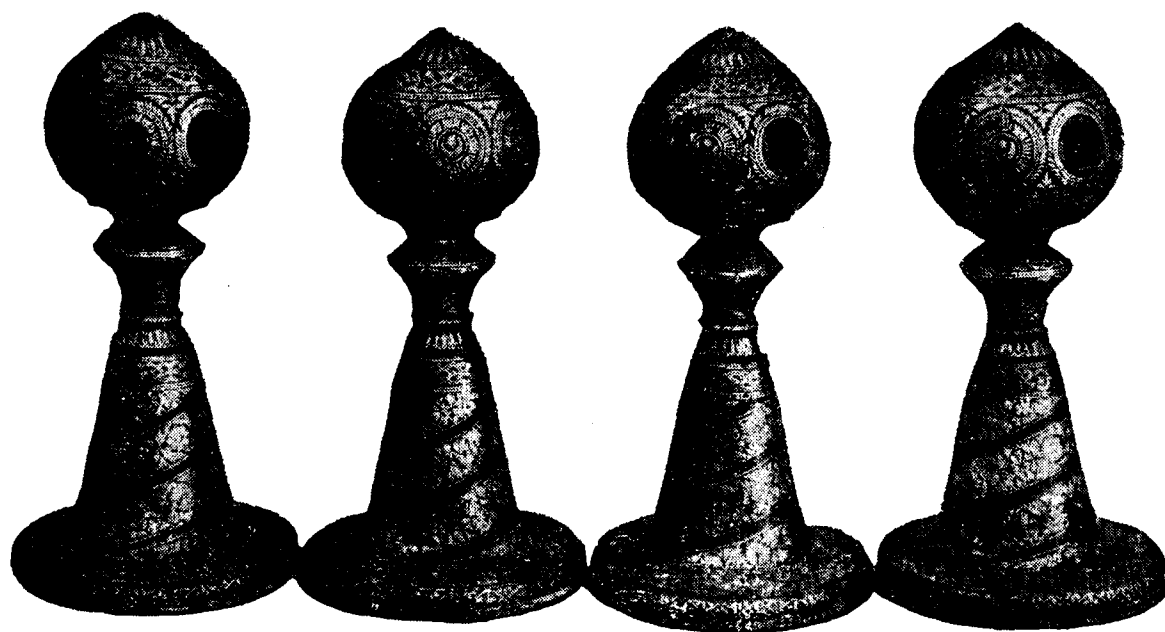
13. *Mir-e-farsh* (weights for corners of floor covering)—dome shape and half-blown lotus shape—in silver *tahnishan* and *tarkashi* techniques; the last one includes *aftabi* also.



15. *Shamadan* (candelabra)—tree shape with two branches for two candles—in silver *aftabi* and *tarkashi* techniques.



16. *Ugaldan* (spittoons) shapes of two bells joined at the top—floral and leaf patterns—in silver *tahnishan* and *tarkashi* techniques.



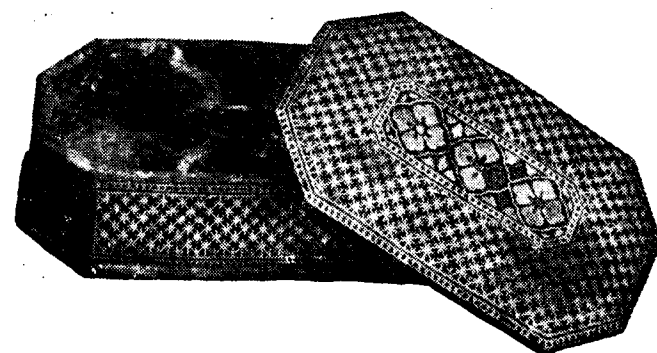
14. Cot legs (one set)—round tops on elongated bell shaped bases—floral spiral designs on the body and circular medallions with crescent and star on top—in silver *tahnishan*, *aftabi* and *tarkashi* techniques.



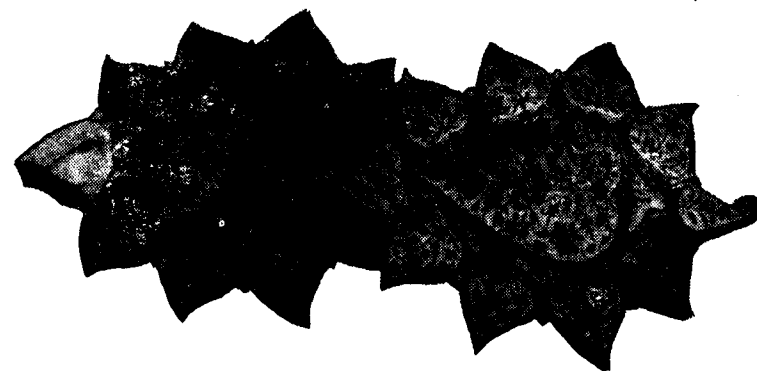
17. *Surahi* (goglet)—round shape with long neck—floral designs—in silver *tahnishan* and *tarkashi* techniques.



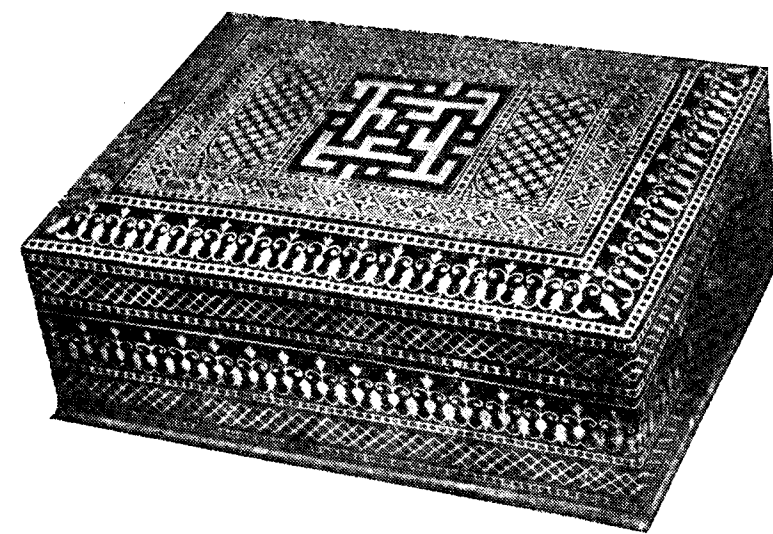
18. *Pandan* (container for betel leaf and accessories)—rectangular box with tray—box divided into three sections—floral *booti*—in silver *aftabi* and *tarkashi* techniques.



19. *Pandan*—octagonal shape
—box divided into three compartments—star motifs in diagonal
lines—in silver *tahnishan* and *tarkashi* techniques.



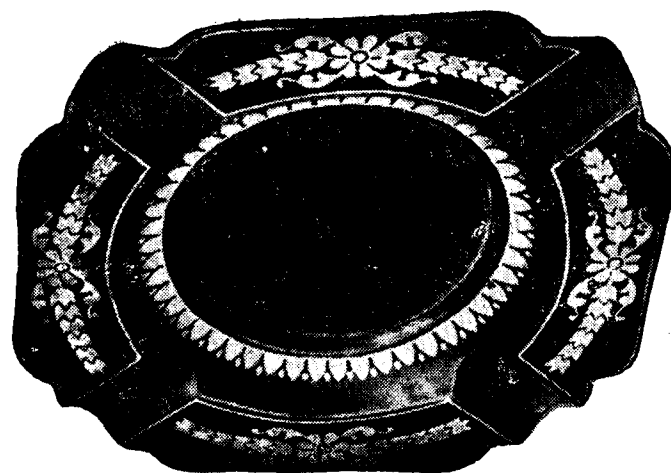
20. *Pandan*—leaf shape—floral and
leaf designs—in silver *afabi* and *tarkashi* techniques.



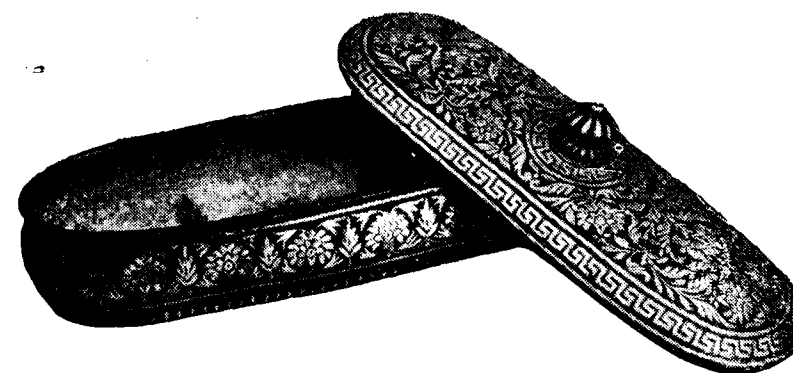
23. *Dibba*—large box with hinged lid
—profusely ornamental—in silver *afabi*, *tahnishan* and *tarkashi* techniques.



21. *Katora* (water bowl)
—bowl and lid with floral designs in *tahnishan* and *tarkashi* techniques.



22. Ash tray—octagonal shape
—arrangement to keep four cigarettes—in silver *zarnishan* and
tahnishan techniques.



24. *Dibba*—elliptical shape—
floral and leaf motifs—double swastika scroll on the lid—*tahnishan* and
afabi techniques.



25. *Itardan* (perfume container)
—round box with lid on the back of a peacock affixed to an octagonal
tray—ornamentation in *mahi-push* and other designs—in *afabi* and
tahnishan techniques.

APPENDIX II

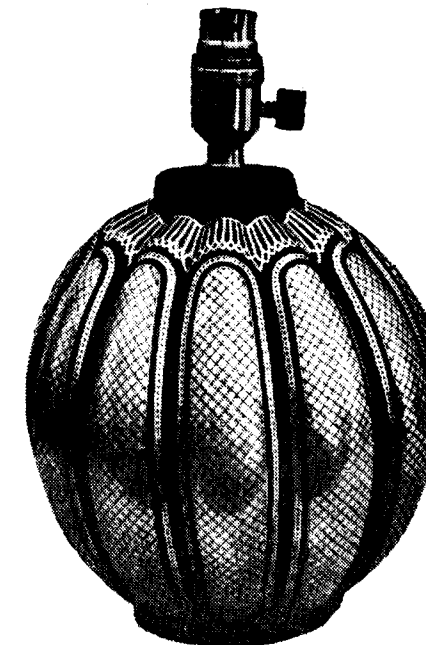
**PHOTO PLATES OF THE ARTICLES MANUFACTURED AT THE BIDRIWARE
COOPERATIVE SOCIETIES, HYDERABAD**



1. *Sailabchi* (wash basin)
Big basin with round container—old article in silver
tahnishan and *tarkashi* techniques.



2. *Surahi* (goglet)—round with large neck—
Ajanta style lotus design.



3. Table lamp—round shape—
silver *tarkashi* technique.



4. Table lamp—coconut shape—
tahnishan and *tarkashi* techniques.



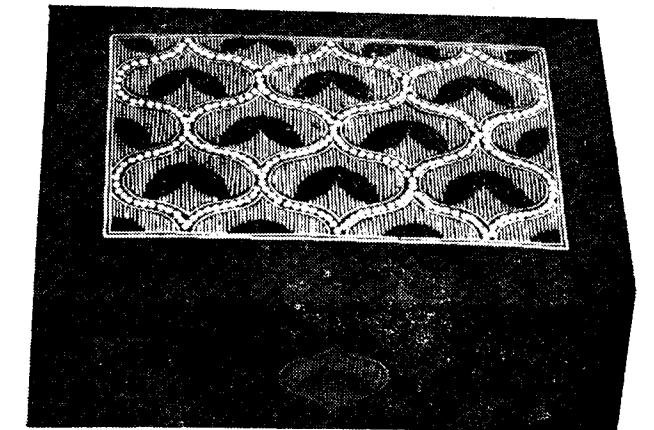
5. Flower vase—
round shape with small neck and concave base.



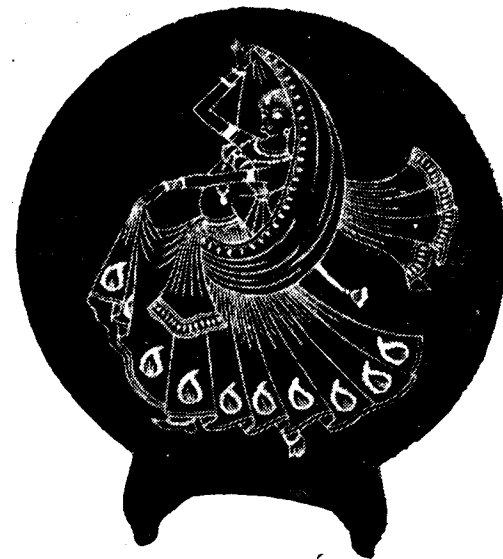
6. Flower vase—
Buddha and floral designs—*tarkashi* and *taihnishan*
techniques.



9. Decorative plate—
concave—poppy flower plant design.



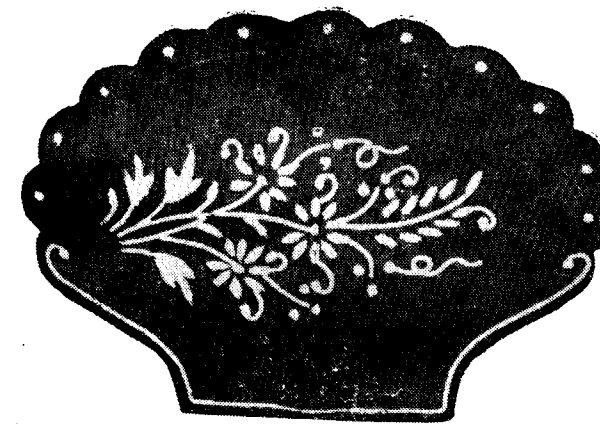
10. Box—rectangular—
peacock feather design—*taihnishan* and *tarkashi* techniques.



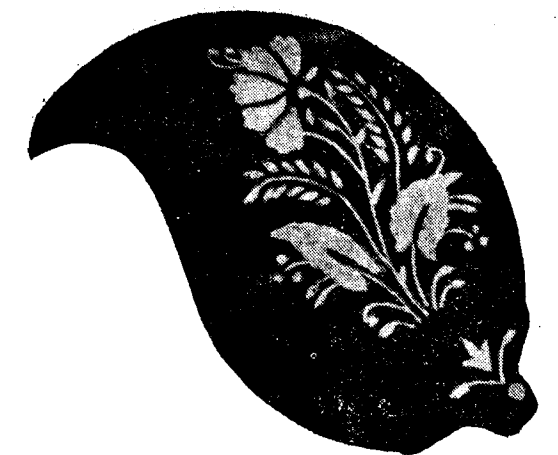
7. Decorative plate—concave—
round shape—dancing girl design.



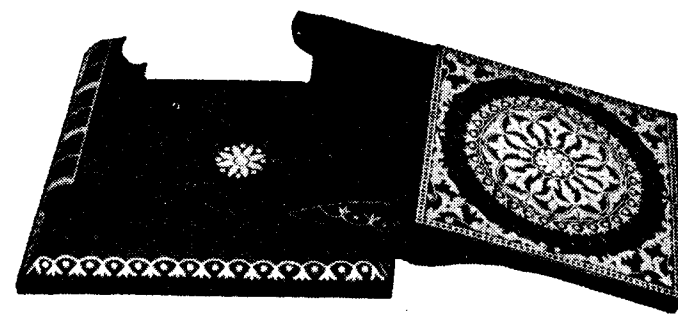
8. Decorative plate—concave—
round shape—Zodiac design—*afabi* and *tarkashi*
techniques.



11. Box—shell shaped—
flower plant design—*taihnishan* technique.



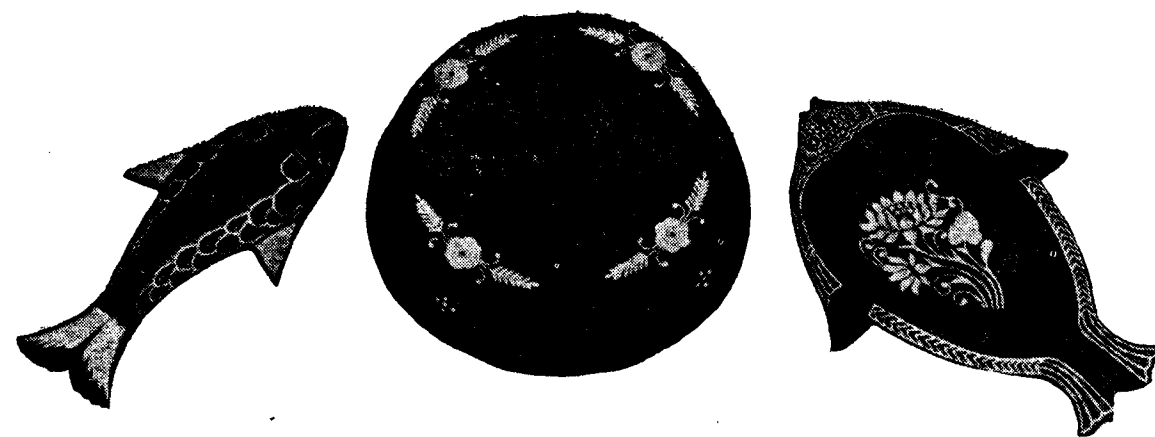
12. Small box—kairi (mango) shape—
sliding lid with hinge at the vertex.



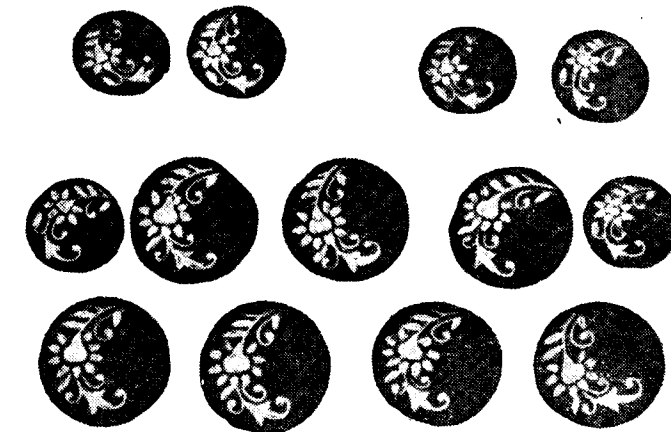
13. Cigarette case—sliding lid—floral designs—*tahnishan* and *tarkashi* techniques.



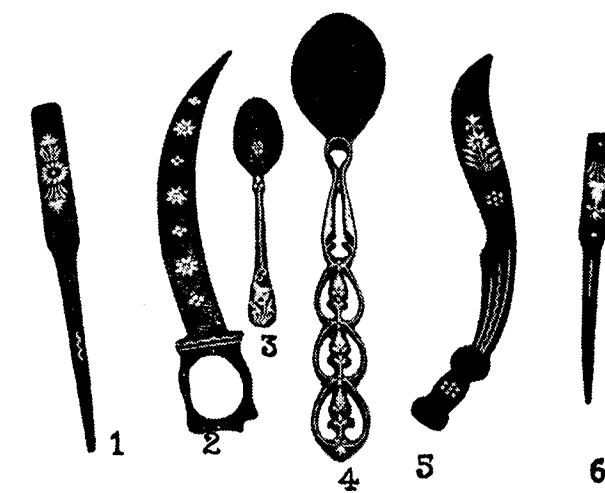
14. Mirror frame—oval shape—floral design—*tahnishan* and *tarkashi* techniques.



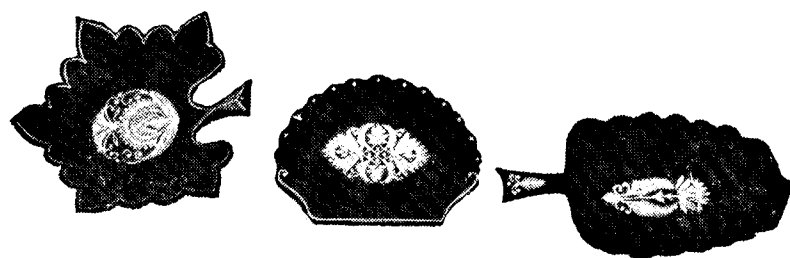
15. Ash trays—fish and round shapes—arrangements to keep 2, 4 and 3 cigarettes respectively—floral designs—*tahnishan* and *tarkashi* techniques.



16. Sherwani buttons—seven big ones for the front and six small for sleeves.

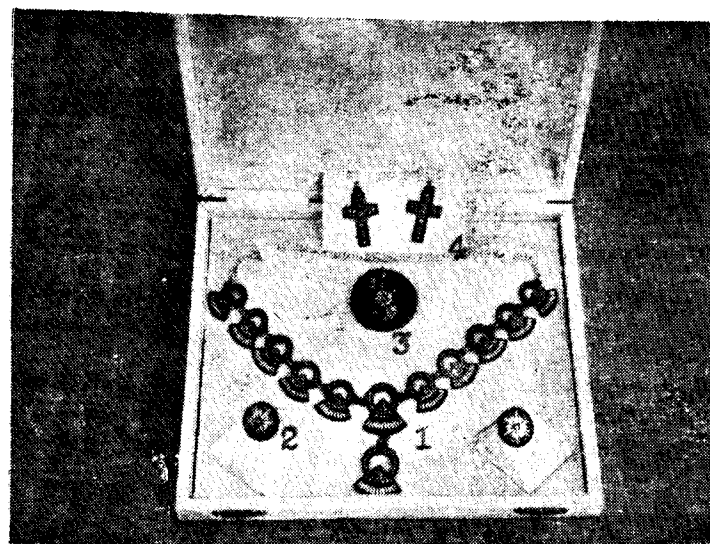


17. Paper cutters and spoons inlaid with silver designs.



18. Small trays—
for offering betel leaves and *supari*—shell and leaf shapes.

(ii) RED SANDERS WOODEN TOYS



19. Jewellery set—necklace,
ear tops in round and cross shapes, and saree pin with designs in silver.

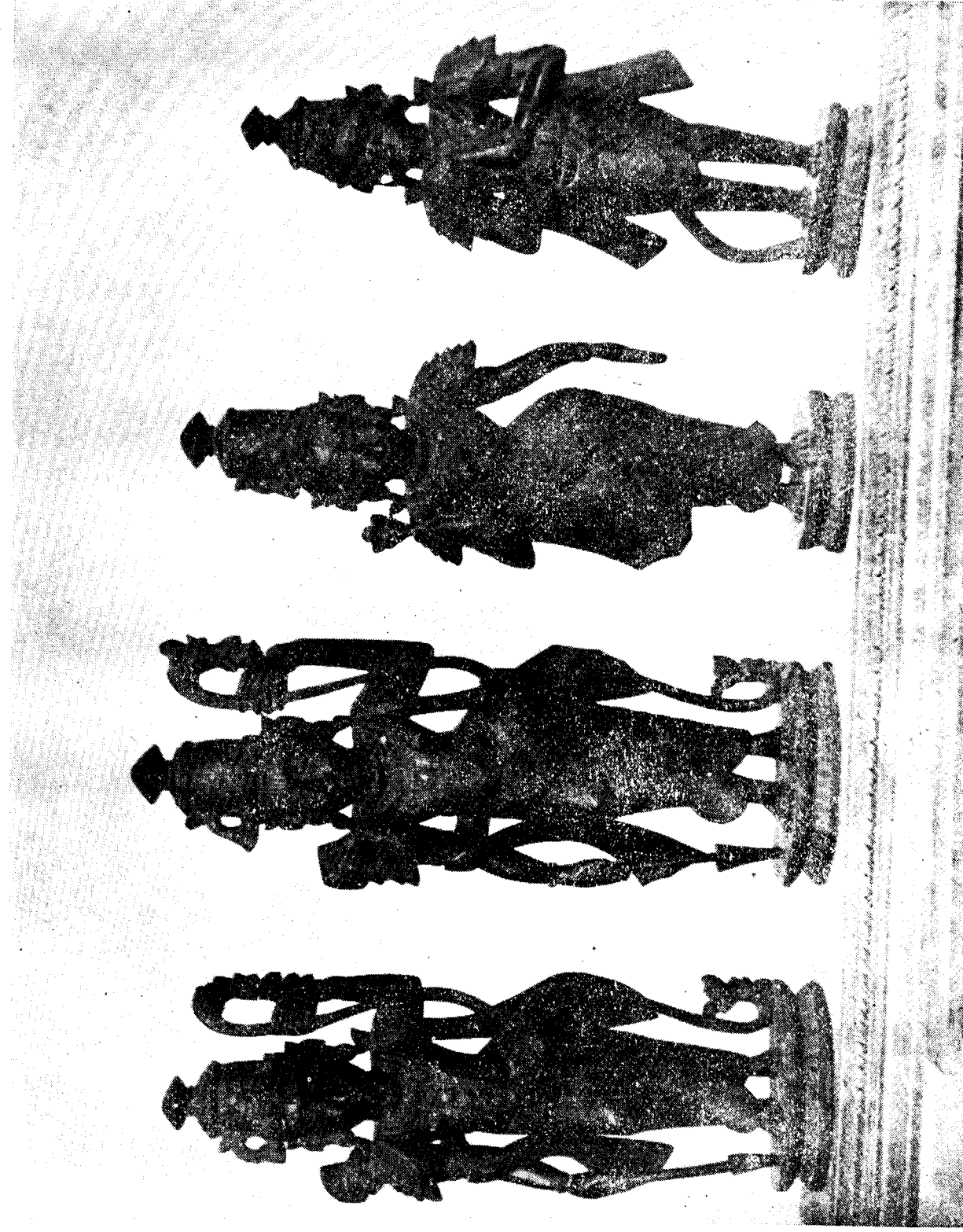


Plate 1. An exquisite set of Sri Rama, Sita, Lakshmana and Anjaneya.

SECTION I

INTRODUCTION

The urge to make patterns is one of the most primitive instincts of man. The human being sets about adorning his person and surroundings as soon as the basic requirements of food, clothing and shelter are satisfied. Utility and ornament develop along parallel lines. The urge to create patterns, perhaps, resulted in the production of idols, toys and other archetypal forms. To trace the history of the production of toys is rather difficult because of the absence of tangible evidence, since the toys which were generally made with such perishable materials like wood and clay must have disappeared through the ages. The only extant evidence is provided by certain accidentally preserved relics. A fine toy is said to have been discovered in the remains of Mohenjo Daro also. Sri R.C. Majumdar, the famous historian has observed that

“the Indus Valley pottery consists chiefly of very fine wheel-made wares, plain pottery being more common than the painted ware or ware with designs. In marked contrast to the delicate thinness of much of the Iranian and Mesopotamian wares, the Indus Valley pottery is heavy and utilitarian.....”

Mohenjo-daro appears to have been a manufacturing centre of toys, judging from the large number unearthed there. Pottery rattles gaily decorated, and model pottery carts in various shapes with humped oxen are exceedingly common. Pottery rattles are so substantially made that hardly a broken specimen is found. There is a wide variety in the types of toy cart.”¹

2. It can, however, with certainty be said that the idols and images for worship or decoration and toys as playthings for children have a continuous history which can be followed from the very earliest times. A reference to toys is found in Virataparva of the great epic Mahabharata. Uttara, the daughter of King Virata, asks of her brother who was setting out to battle, to bring back for her the head-gear worn by the Kaurava warriors for adorning her toys. This is described in the following poem of Thikkanna, who translated that epic into Telugu :

“కరు విరులగెలిచి తదంబరములలో
Kuru virulagelichi tadambaramulalo
శిర్త వర్ణ భాసురములుగా
Jitra varna bhasuramuluga

దరమెరిగి, లోచనోత్సవరములుగా
Daramerigi, lochanothsavakaramuluga
బొమ్మ పొత్తికల కుడెండీ!
Bomma pottikalakumdendi”

3. It is well said that “An idle mind is a devil’s workshop”. This is not untrue in the case of children. They are apt to create trouble if let alone. The devices for engaging a child’s attention are the toys. He forgets himself playing with them. In the modern times it is believed that toys play an important part in helping a child to mould his personality.

4. Andhra Pradesh is famous for some of the finest and highly attractive toys in India. Kondapalli in Krishna District, Nirmal in Adilabad District and Etikoppaka in Visakhapatnam District have rightly earned their name for beautiful wooden toys. Tirupati toys of red sanders are no less famous. The two centres of production of Tirupati toys are Tiruchanur and Madhavamala in Chittoor District. At both these places toys and dolls are made out of red sander wood (ఎర్ర చందనము) — *Pterocarpus santalinus* Linn. “This tree is found on dry hilly, often rocky, ground. It is seen occurring gregariously on the small outlying hillocks of Seshachalam hills which belong to the Cheyyar sub-series of the Cuddapah formation. It occurs at elevations from ‘800 to 2000.’ Presence of tufts of *Boda* grass (*Cymbopogon Colaratus*) on the ground is characteristic of red sanders areas”². The red sanders is found restricted to an area of a mere 2000 sq. miles chiefly on the Seshachalam, Lankamali, and Veligonda range of hills in Cuddapah District and to a lesser extent in Nellore and Chittoor Districts. On account of the wealth of this wood and the availability of a ready market, the toys are localised in Chandragiri and Kalahasti taluks of Chittoor District. Though there are other villages producing toys of red sanders, the important centres among them are Tiruchanur in Chandragiri Taluk and Madhavamala in Kalahasti Taluk.

5. Tiruchanur is in the vicinity of the famous pilgrimage centres Nirmalai and Tirupathi. Situated

1. *The History and Culture of the Indian People—The Vedic Age*—R. C. Majumdar—p. 182

2. Sri Y. Sudhakar Rao, *Red Sanders—The pride of Andhra Pradesh*, Andhra Pradesh Journal for October, 1964 pp. 40-41

at a distance of 3 miles from Tirupathi it has a temple of Goddess Alivelumanga Thayar, the consort of Lord Venkateswara in this township. Every one that goes on pilgrimage to Tirumalai invariably visits Tiruchanur also. There is the facility of a bus service between Tirupathi and Tiruchanur. The nearest railway station is Tirupathi East.

6. Madhavamala village is situated at a distance of 3 miles from Erpedu on the Tirupathi—Kalahasti road. The nearest railway station is Erpedu from where one has to go by cart-track to reach the village Madhavamala. Kalahasti, the famous Saivite pilgrimage centre is at a distance of 11 miles from this village.

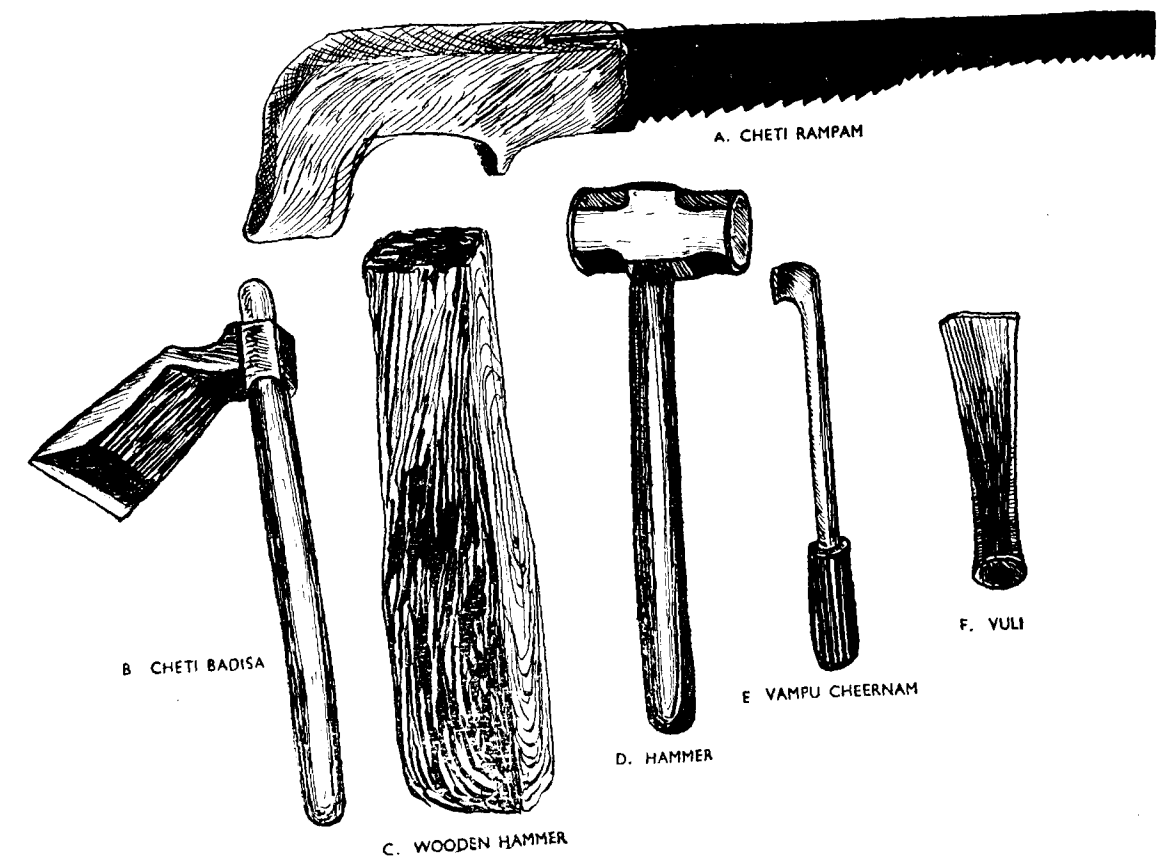


Plate 2. Tools of wooden toys industry.

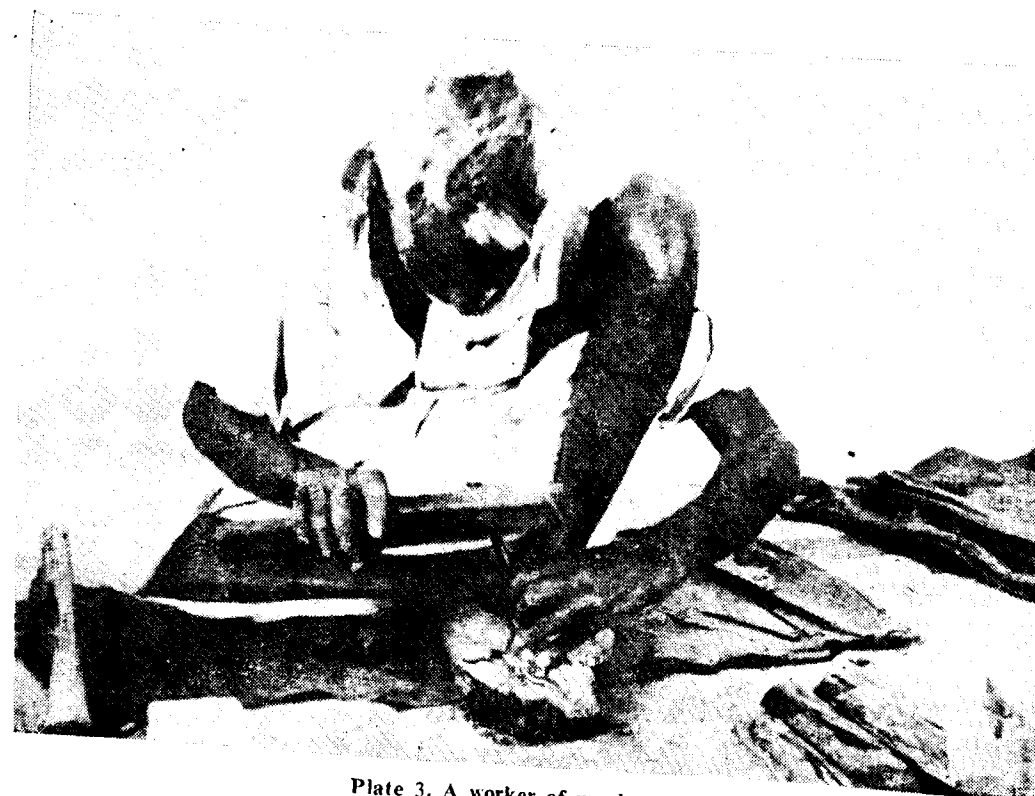


Plate 3. A worker of wooden toys.

SECTION II

RAW MATERIALS AND TOOLS

7. Red sanders (*Pterocarpus santalinus* Linn) wood is the only raw material used in the production of the toys. Red sanders is elastic and is at the same time hard. It has the capacity to resist white ant attack and fire. It can also be easily carved. More than these qualities, this wood has a charming and everlasting natural red colour. It is obtained in long beams of 10' to 12' in length. The cost per ton is Rs. 320. The cost, however, mostly depends upon the forest coupe from which it is obtained. If the wood is obtained from Cuddapah Range, the cost may go up a little, as transporting charges from Cuddapah would be higher.

8. The various tools and implements used in the production of the toys are listed out hereunder :

- (1) Saw (to cut the wooden beams into pieces of required size) (Plate 2A)
- (2) *Cheti badisa* [చేతి బాదిస] (to peel off unwanted wooden slices) (Plate 2B)
- (3) *Gutamu* [గూటము] Wooden hammer (Plate 2C)

(4) Iron hammer (Plate 2D)

(5) *Vampu Cheernam* (To smoothen the surface and to draw certain lines) (Plate 2E)

(6) Uli (Chisel) (Plate 2F)

Thin chisels of various types are also used as in the case of icon making. Some of the chisels are listed below :

Summa uli (సుమ్మ ఉలి) - Used in stars and dots inlay work

Konlu uli (కొంలు ఉలి) - To carve out garlands, dresses etc.

Gubba uli (గుబ్బ ఉలి) - To carve out breasts etc.

Rekha uli (రేఖ ఉలి) - To cut deep lines

Vathi uli (వాతి ఉలి) - To draw small lines on the toy

Valu uli (వాలు ఉలి) - To carve out eyes, eye brows, eye-lids etc.

Theere chirnam (తీరే చీరము) - To draw certain artistic lines

A brush made of cane

SECTION III

TECHNIQUE AND COST OF PRODUCTION

9. No special technique is involved in the production of these wooden toys. The various stages of production, simple as they are, are (1) Cutting of wood, (2) Chiselling and (3) Finishing.

Cutting of wood

10. Red sanders wood in the shape of beams of 10 to 12 feet in length is obtained from the Forest Department. With the aid of a saw these beams are cut into small pieces of required size.

Chiselling

11. The next stage is chiselling. With the aid of the *Badise* which is but a kind of chisel with a broad blade (Plate 2B), the craftsman peels off the wood and makes out the form of a toy. The toy may be the image of Lord Venkateswara, Goddess Parvathi etc. As in the case of iconography, the craftsman should possess a thorough knowledge about the Gods and Goddesses, their physical features, ornaments, costumes and the weapons they hold etc. In the process

of making the wooden replica of the God or Goddess or any other figure the craftsman does not prepare any drawing, but just keeps in his mind the essential features of that form; the minutest details are carved out carefully with continuous chiselling bringing out the shape perfectly. Plate 3 shows a worker at his work.

Finishing

12. When the toy is completed, it is rubbed with sand paper and smeared with honey-wax. Then it is treated with a cane brush by dexterous hands to achieve smoothness. The article is now ready for marketing.

Cost of production

13. As already mentioned elsewhere the cost per ton of red sanders wood is about Rs. 320 and it may vary from time to time and from area to area. The cost of one cubic foot of red sanders wood is about Rs. 0.50. The cost of a toy depends upon its artistic beauty and the wages paid to the skilled labourers.

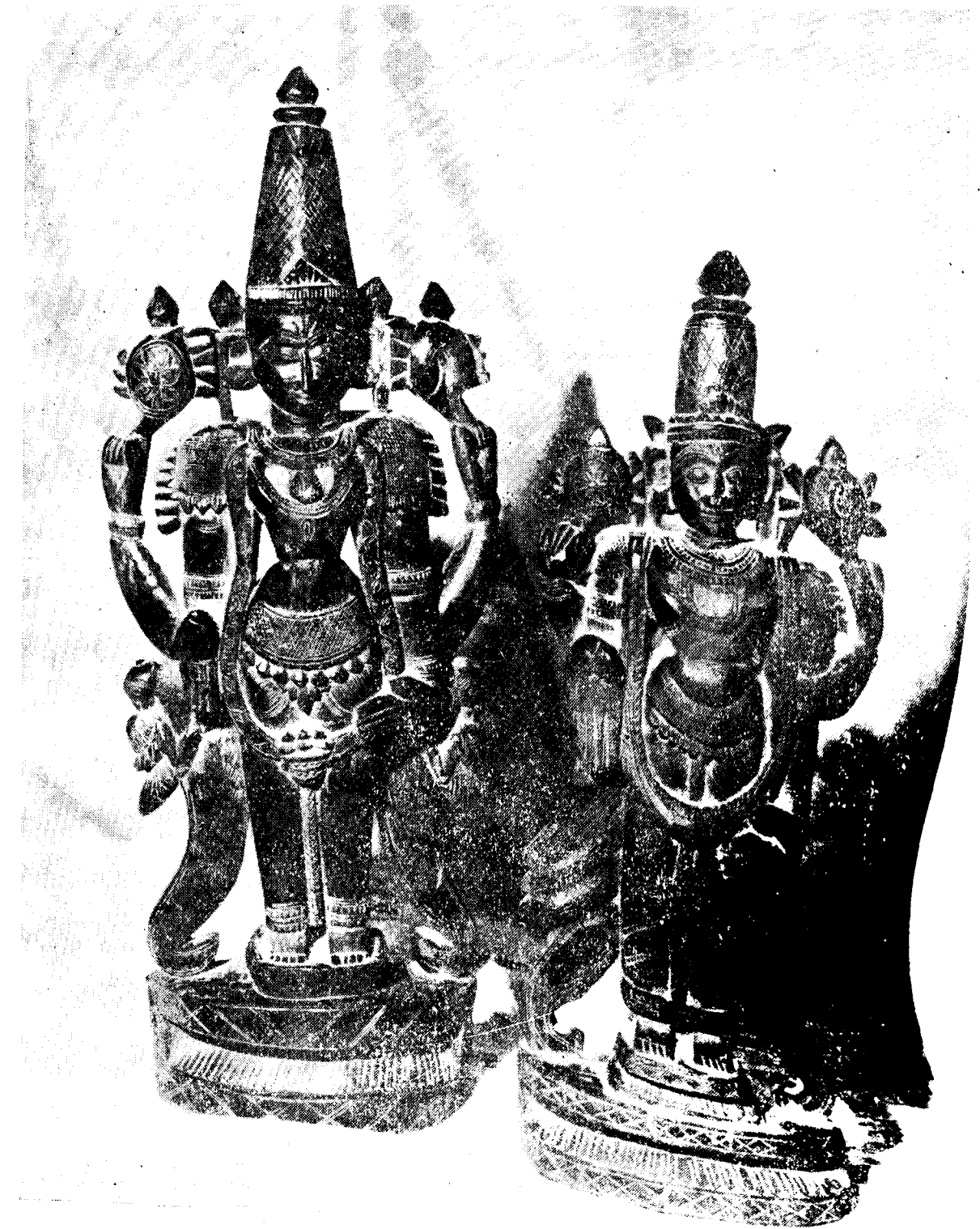


Plate 4. Two beautiful figures of Gods.

—Courtesy: Sri S. R. K. Rao, Deputy Director of Information and Public Relations, Hyderabad.



Plate 5. Sri Krishna.

—Courtesy: Sri S. R. K. Rao, Deputy Director of Information and Public Relations, Hyderabad

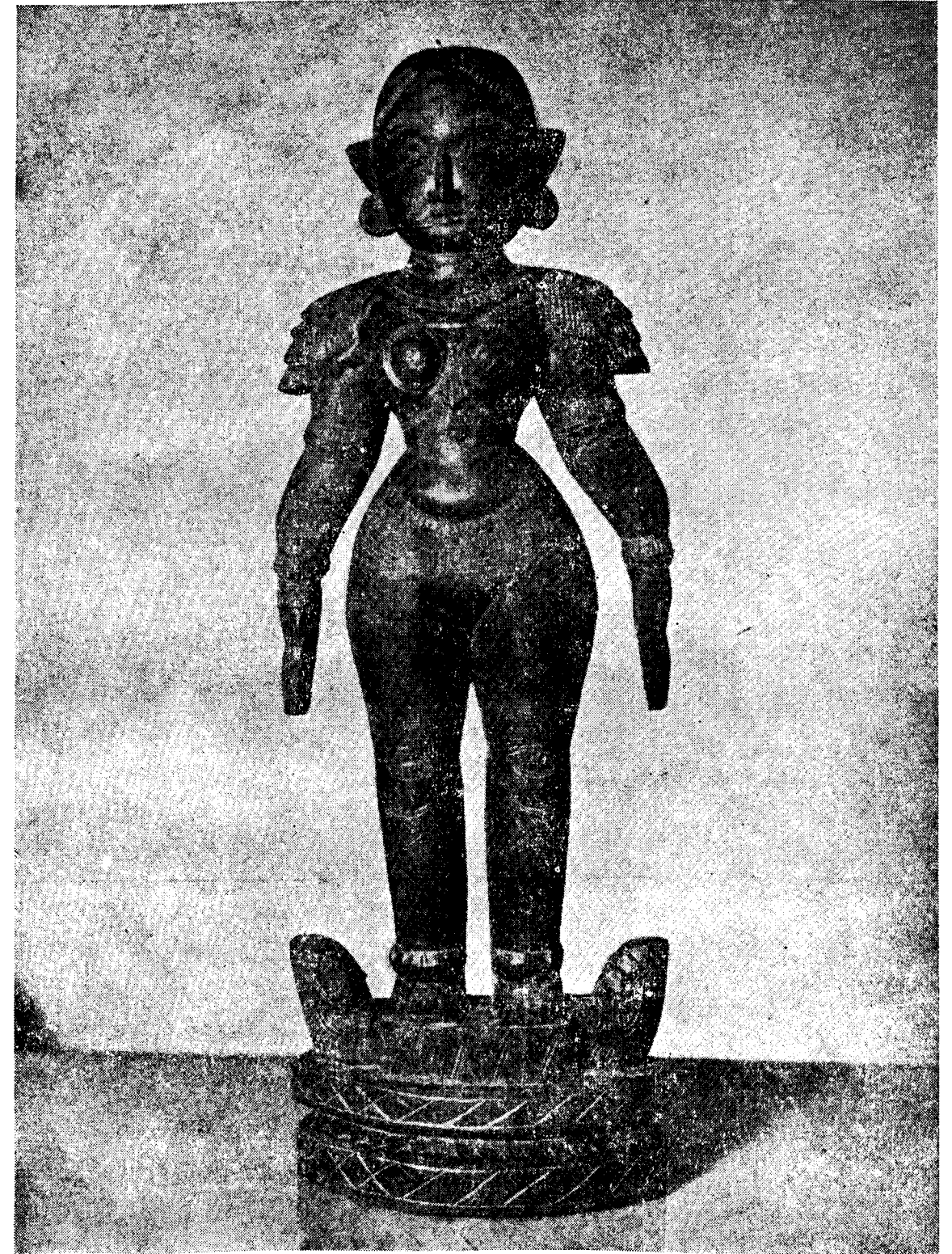


Plate 6. A toy for the children to play with.

—Courtesy: Sri S. R. K. Rao, Deputy Director of Information and Public Relations, Hyderabad



Plate 7. Shankar.



Plate 8. Goutama Buddha.



Plate 9. A dancing girl.

SECTION IV

DESIGNS

14. The various Gods, Goddesses and other mythological figures of the Hindu Pantheon are presented in the innumerable toys produced at Tiruchanur and Madhavamala. Though it is well nigh impossible to enumerate all of them here, yet some of the toys that are in popular production are the following :

- (1) Lord Venkateswara, the presiding deity at Tirupathi
- (2) Ganesh, Lord Siva and Parvathi
- (3) Krishna with his flute
- (4) Different images of Lakshmi; Lakshmi seated on lotus, Lakshmi in standing posture etc.
- (5) Panel of *Dasavatharas*

(6) Rama, Lakshman, Sita and Hanuman

(7) Kaliyamardana

The various sizes of the toys are called in local terms as: 1 rupee *Vigrahm*, 3/4 rupee *Vigrahm*, 1/4 rupee *Vigrahm*, 1/8 rupee *Vigrahm* etc.

(8) Figures of a male and female couple are locally called: *Peddapati Pavala jathalu*, *Peddapati rooka jathalu*, *Dipalam rooka jathalu*, *Peddapati aranala jathalu*, *Dipalam pavala jathalu*, *Mudigarlu*, *Velu bommalu*, etc.

15. The craftsmen are trying to bring about a synthesis of old artistic beauty with the modern style. In evidence of this we find articles such as boxes, birds, table lights, paper weights, book ends etc., prepared at these places. Some of the toys are reproduced in plates 4 to 10.

SECTION V

MARKETING AND SALES

16. All the toys that are produced at Sri Venkateswara Wooden Toy Works Cottage Industrial Co-operative Society Limited, Madhavamala are against the orders from customers, while the Tiruchanur Wooden Toy Workers Cottage Industrial Co-operative Society produces them of its own accord and sells them to the local merchants and at Kalahasti. There is no difficulty in marketing. The toys no sooner they are produced find a market and hence there is no problem of storage.

17. Sales are effected through the shops at Tirupathi, Tirumalai, Tiruchanur and Kalahasti. Usually pilgrims that visit these places carry the toys as mementos; and very often the toys form an impressive addition to many drawing rooms, because of their religious and decorative value. No family misses to purchase the toys called *Mudigarlu* and *Velubommalu*, which are hardly of the size of a finger. They are so fascinating and at the same time so cheap that one is lured to possess them. The cost of 16 pairs of *Mudigarlu* (vide plate No. 11 is Rs. 1.37 only. There is a belief among rural folk that, if these *Mudigarlu* or *Velubommalu* are presented along with *Vadi biyyamu* (rice dyed with turmeric), women who are otherwise said to be barren will be blessed with children. Both the 'haves' and 'have nots' have a liking for these toys.

18. The producers at Tiruchanur are mostly manufacturing toys of cheaper variety which sell like hot cakes. The prices of some of these toys are given below:

		Rs. P.
1. <i>Peddapati Pavala Jathalu</i> (approximately 8" in height)	One pair	1.06
2. <i>Peddapati Rooka Jathalu</i> (approximately 4" in height)	"	0.40
3. <i>Dipalam Rooka Jathalu</i> (approximately 4" in height)	"	0.22
4. <i>Peddapati Aranala Jathalu</i> (approximately 6" in height)	"	1.62
5. <i>Dipalam Pavala Jathalu</i> (approximately 8" in height)	"	1.75

		Rs. P.
6. <i>Mudigarlu</i> (approximately 1" to 2" in height)	16 pairs	1.37
7. <i>Velubommalu</i> (finger size) (approximately 1" to 2" in height)	22 pairs	1.06

19. *Mudigarlu* and *Velubommalu* are mostly produced from waste chips and hence are very cheap. Sri Venkateswara Wooden Toys Cottage Industrial Co-operative Society, Madhavamala produces toys of finer variety only against prior orders from customers. The toys are sent not only to other places in India but are also exported to foreign countries. The following are some of the companies who are regular customers of the Society:

1. Victoria Technical Institute, Mount Road, Madras
2. The Handicrafts and Handloom Export Corporation, Madras-18
3. Poppat Jamal and Sons, 182, Broadway, Madras
4. Hind Kraft, Madras
5. Government Central Sales Emporium, Vijayawada
6. The Handicrafts Exports, Chambers of Southern India, Madras

20. The following toys are generally in great demand.

		Rs. P.
1. <i>Roopayi Vighram</i> (12" in height)	...	4.24 each
2. 3/4 " (10" in height)	...	3.25 "
3. 1/2 " (8" in height)	...	2.12 "
4. 1/4 " (7" in height)	...	1.06 "
5. 1/8 " (5" in height)	...	0.56 "
6. One anna " (2" in height)	...	0.31 "
7. Rounds which serve as paper weights (in images of Buddha, Gandhi etc.)	...	0.55 "

At Tirumalai, however, some of the toys are sold at higher prices.

21. The sales at both the centres, viz., Tiruchanur and Madhavamala are encouraging and there is no doubt that the industry would grow fast.



Plate 10. Paper weights.

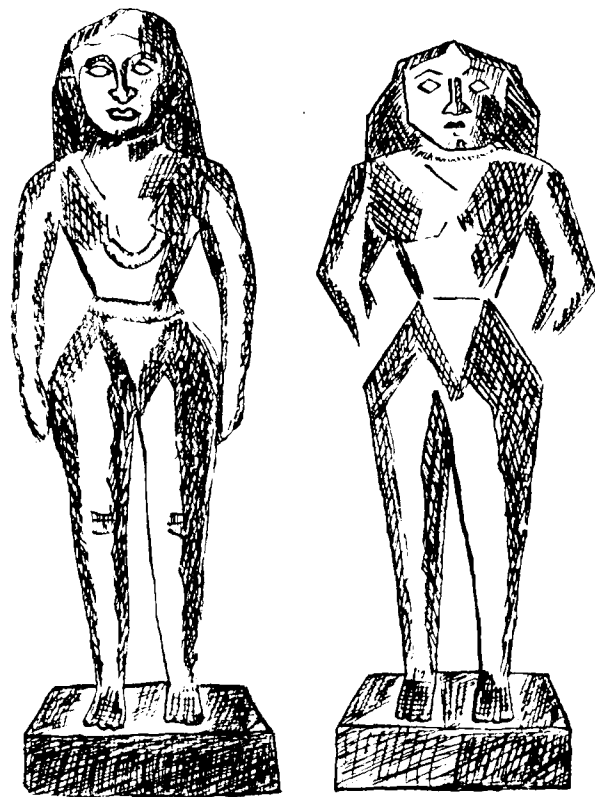


Plate 11. *Mudigavlu* prepared out of waste wood pieces.

SECTION VI

WORKERS

22. About 150 families are engaged in toy making at Tiruchanur. Of them about 20 families are members of the Co-operative Society. The workers belong to Viswabrahmin, Balija, and Reddy communities and all the workers are males. Women and children are employed for polishing the toys. Generally one or two members of each family are engaged in this industry. Some of the family members sell bangles and cocoanuts near the temple during day time and later engage themselves in toy making.

23. There are about 50 families practising the craft at Madhavamala. Of these, 25 families are

members of the Co-operative Society. A majority of the artisans of Madhavamala village belong to Viswabrahmin community. About 10 families practising the craft are Balijas. Some of them have taken up agriculture as their main occupation and during their leisure hours prepare the toys.

24. The economic condition of the workers appears to be satisfactory as they have assured wages. The industry is bound to thrive as long as the two great shrines, Tirumalai and Kalahasti continue to attract pilgrims from far and wide.

SECTION VII

CO-OPERATIVE SOCIETIES

25. The artisans of Tiruchanur were formerly executing the orders received from the customers individually. At the instance of one Sri N. V. Krishnaswamy, a Co-operative Society called Tiruchanur Wooden Toy Workers Cottage Industrial Co-operative Society was registered on 16-3-1959 with the aim of bettering the economic condition of the artisans. The Society which started functioning from August, 1960 has a paid-up share capital of Rs. 300 with 27 members. The names of the Society members and their caste are furnished in Annexure I. The area of operation of the Society extends to all the villages within a radius of 5 miles. Any person who is above 18 years of age and residing in any village within a radius of five miles from Tiruchanur is eligible to become a member. The Government of Andhra Pradesh in the Industries Department sanctioned a working capital loan of Rs. 4,000 and a share capital loan of Rs. 1,000 in 1959 to be repaid in 5 annual instalments. A subsidy of Rs. 1,200 sanctioned by the Government towards managerial expenses was expended as follows :

Honorarium to President	.	Rs. 50	per month
Pay of clerk	.	Rs. 20	"
Pay of attender	.	Rs. 10	"
Pay of sweeper	.	Rs. 5	"
House rent	.	Rs. 13	"

The above subsidy is to be renewed by the Government every year.

26. In its initial stages the Society sustained a loss of Rs. 107. 97 P. (1960-61) which it recouped later. There was brisk business during 1961-62 and 1962-63. According to the Society's audit report for 1961-62, the Society made a profit of Rs. 1,500. The Society is striving hard to provide its members with assured wages and to provide facilities to carry on their work smoothly. Tools and implements are supplied free of cost to the members who are required to work in the premises of the Society (Plate 12). They are paid wages according to the skill involved and the number of toys produced. The wage range varies from Rs. 0.25 to Rs. 3.00 per each toy or pair of toys.

27. The management of the Society rests with the Board of Directors consisting of 3 members elected by

the General Body. The names of the Directors at the time of survey are given below :

1. Sri M. Doraiswamy (Worker), President
2. Sri N. V. Krishnaswamy (Non-Worker), Secretary
3. Sri P. Subbachari (Worker).

28. The Society at Madhavamala village was started under the name of Sri Venkateswara Wooden Toy Workers Cottage Industrial Co-operative Society Limited, as a result of the strenuous efforts of Sarvasri P. Guravaiah Chetty and P. Doraiswamy Achari. The Society was registered on 15-10-1961 and it commenced working from 1-11-1962. It has at present 25 members with a paid-up share capital of Rs. 500. The names of the members with their castes are furnished in Annexure II. Any person who is above 18 years of age and residing in any village within a radius of 5 miles from Madhavamala is eligible to become a member. The Government of Andhra Pradesh in the Industries Department sanctioned a working capital loan of Rs. 2,000 and a share capital loan of Rs. 500 in 1962 to be paid in 5 annual instalments. A grant of Rs. 1,200 has also been made for the management of the Society for purchase of tools, payment of salaries etc. This grant is to be renewed by the Government every year. Though the Government had sanctioned Rs. 1,200 for 1961-62 and a like amount for 1962-63, the Society has utilised a sum of Rs. 600 only. This Society which turned out good business made a net profit of Rs. 82.08 for 1962-63. This Society is also trying its best to provide assured wages to its workers. Tools implements and wood are supplied to such of the members who work at the premises of the Society. Some of the members of this Society work at their residences and the Society purchases the articles produced by them. These members buy wood from the Society. The workers of the Society get wages ranging from Re. 0.50 to Rs. 3.00.

29. The management of this Society rests with a Board of Directors consisting of 5 members elected by the General Body. The names of the Directors are given in next page :



Plate 12. Building in which the toy workers Co-operative Society is housed at Tiruchanur.

	Article		Wages paid Rs.P.
1. Sri P. Guruvaiah Chetty, President			
2. Sri P. Doraswami Achari, Secretary	3/4 rupee <i>vigraham</i>	each	2.25
3. Sri P. Subbachari, Director	1/2 "	"	1.50
4. Sri P. Radhakrishnamachari, Director	1/4 "	"	0.75
5. Sri P. Chinnagopala Achari, Director	1/8 "	"	0.37

30. Many of the workers in Tiruchanur and Madhavamala villages live in huts while a few of them live in terraced houses. The economic condition of the workers appears to be satisfactory.

31. The following are the wages generally paid at the two centres:

Article	Wages paid Rs.P.
<i>Peddapati Pavala Jathalu</i> per pair	0.55
<i>Peddapati Rooka Jathalu</i> "	0.25
<i>Dipalam Rooka Jathalu</i> "	0.87
<i>Peddapati Aranala Jathalu</i> "	0.87
<i>Dipalam Pavala Jathalu</i> "	0.40
<i>Mudigarlu</i> for 16 pairs	0.80
<i>Velubommalu</i> for 22 pairs	0.87
<i>Roopayi</i> (1 rupee) <i>vigraham</i> each	3.00

32. Though the work involved in this craft is not detrimental to health of the workers, still it involves strain to their eyes. The workers should be persons with infinite patience.

33. The problem confronting the Societies is finding finances to purchase the wood allotted by the Forest Department. They have to face competition from non-member producers who purchase smuggled wood at a very low rate. The cost of the wood allotted by the Forest Department is Rs. 320 per ton whereas the smuggled wood costs Rs. 220 per ton. It is hoped that the Forest Department will keep strict vigilance and obviate competition from purchasers of smuggled wood.

34. The names of the skilled workers of the two Societies are given below :

1. Sri P. Subbachari	} Society at Tiruchanur
2. Sri M. Dorai Swami	
3. Sri P. Guravaiah Chetty	} Society at Madhavamala
4. Sri P. Doraswami Achari	
5. Smt. P. Sivamma	

SECTION VIII
CASE STUDIES

35. Sri P. Subbachari, one of the skilled workers in toys making at Tiruchanur belongs to Viswabrahmin community. Commanding good mastery over the craft, he can carve out any image of the Gods and Goddesses.

36. His family consisting of four members, himself, his wife and two sons is residing in a rented house. His average income per month is Rs. 120. Out of this he spends Rs. 50 on food, Rs. 5 on drinks like coffee and tea, Rs. 15 on fuel and lighting, Rs. 10 on house rent, Rs. 10 on clothing, Rs. 10 on travelling, Rs. 2 on recreation and Rs. 3 on other services. He saves about Rs. 15 per month. He states that he intends to educate his children, though the craft fetches just a living wage.

37. Srimathi P. Sivamma, wife of late Munichari is a skilled worker in toys making at Madhavamala.

Hailing from Madras State and belonging to Viswabrahmin caste, she had learnt the craft from her husband. She knows Telugu and Tamil. Though very old, being aged about 60 years, still she has to work at the craft, just to keep her body and soul together. She is an adept in making toys of elephants, Buddha and *Kaliyamardhana* (i.e., Krishna standing on a serpent hood). She earns about Rs. 1.25 per day. Her adopted son working in the same craft at Tirupathi sends her a paltry sum of Rs. 5 per month. Her average income of Rs. 45 per month is just sufficient to enable her to make both ends meet. She spends Rs. 25 on food; Rs. 5 on drinks like coffee and tea, Rs. 10 on fuel and lighting, Rs. 5 on clothing, Rs. 2 on travelling and Re. 1 towards interest on a sum of Rs. 100 borrowed from the local money lender.

ANNEXURE I
Tiruchanur

- | | |
|----------------------------------|-----------------------------------|
| 1. Sri M. Doraswami (Balija) | 13. Sri B. Krishtaiah (Balija) |
| 2. „ Y. Gopala Reddy (Reddy) | 14. „ N. Arjun Reddy (Reddy) |
| 3. „ Y. Ranganatha Reddy (Reddy) | 15. „ D. Ramudu (Reddy) |
| 4. „ D. Dharma Reddy (Reddy) | 16. „ C. Narayudu (Reddy) |
| 5. „ D. Nadamuni (Reddy) | 17. „ S. Muneppa (Balija) |
| 6. „ K. Nadamuni (Reddy) | 18. „ K. Yemal Reddy (Reddy) |
| 7. „ G. Chengalarayudu (Balija) | 19. „ K. Kishtadu (Balija) |
| 8. „ K. Govindapillai (Karanam) | 20. „ Munikesavulu (Balija) |
| 9. „ J. Nadamuni (Balija) | 21. „ Pujari Subrahmanyam (Reddy) |
| 10. „ P. Chengalrayulu (Gandla) | 22. „ J. Laxmipathi (Balija) |
| 11. „ G. Venkataratnam (Balija) | 23. „ J. Varamuni (Balija) |
| 12. „ G. Jayaramulu (Balija) | 24. „ B. Mangapathi (Reddy) |

ANNEXURE II

Madhavamala

- | | |
|----------------------------|------------------------------------|
| 1. Sri P. Guravaiah Chetty | 14. Sri V. Muniachari |
| 2. „ P. Doraswami Achari | 15. „ M. Changaiah Chetty (Balija) |
| 3. „ Chinna Achari | 16. „ V. Chennachari |
| 4. „ Malla Achari | 17. „ N. Venkata Subbaiah (Balija) |
| 5. „ Govinda Achari | 18. „ G. Venkataswami (Balija) |
| 6. „ Subba Chari | 19. „ M. Venkataratnamachari |
| 7. „ Gurrappa Achari | 20. „ P. Shanmughachari |
| 8. „ Radha Krishna | 21. „ P. Pichireddy (Kapu) |
| 9. „ Muni Achari | 22. „ P. Mohankrishnaiah |
| 10. „ Ramachari | 23. Smt. P. Sivamma |
| 11. „ Chinna Gopalachari | 24. Sri. V. Rajagopala Chari |
| 12. „ Subramanyachari | 25. „ V. Doraswamachari |
| 13. „ N. Naina Achari | |

(iii) HIMROO FABRICS OF HYDERABAD CITY

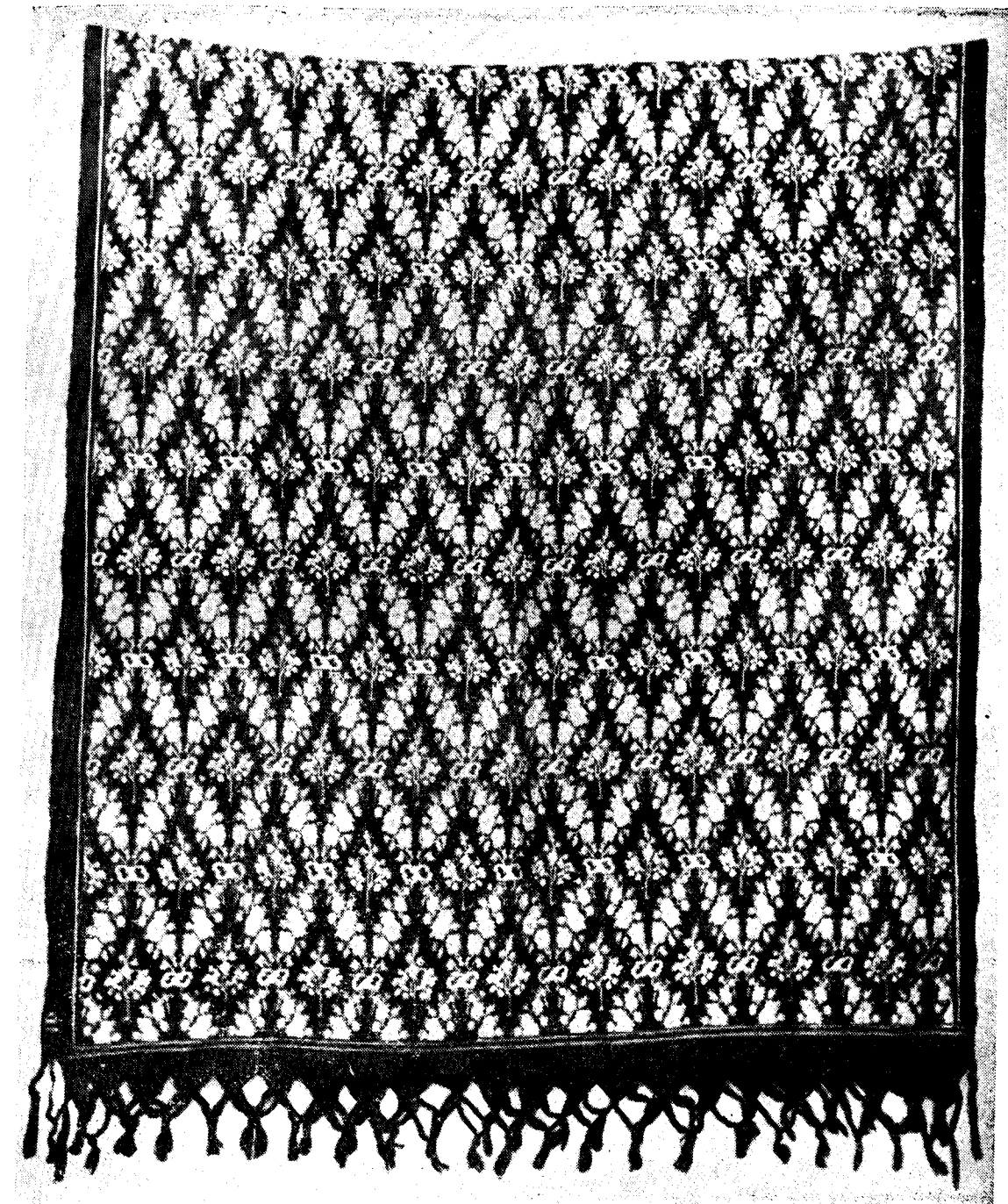


Plate 1. A beautiful Himroo shawl.

SECTION I

INTRODUCTION

1. India has been producing cotton cloth of high quality and repute from times immemorial and is generally regarded as the birth place of cotton manufacturers. The Dacca muslins, Masulipatnam calicos and chintzes, the gold and silver vests of Ahmedabad and Banaras, and patolas of Baroda have been famous for ages. An enormous variety of cotton handloom products with distinctive designs and excellent workmanship is produced in the country. *Khes* of Punjab, bottle and animal motif fabrics of Manipur, Himroo (figured brocade) fabrics of Hyderabad and *Rabkavi* sarees and fabrics of Sholapur, Nagpur, Salem etc., have earned a name and fame.

2. The Himroo cloth is an extra weft figuring fabric having a solid coloured ground decorated with motifs of flowers, leaves, birds, fruits etc. It was perhaps derived from the style of weaving known as Jamaiwar introduced into India by the Mughals. Its technique belonged to the larger group of brocade known as 'kinkhab and mushajari'. In spite of the fact that most of these types of brocades have gone into oblivion, Himroo has retained its original charm and is loved by discerning connoisseurs of textiles anywhere.

3. Aurangabad is the home town of Himroo. It is a district headquarters in Maharashtra State situated on the banks of Kham river between latitude 19°-53'-59" North and longitude 75°-22'-46" East. It was a part of the erstwhile Hyderabad State transferred to Maharashtra at the time of States Reorganisation in 1956. Marathwada University was established there in the year 1958. It has a railway station on Secunderabad—Manmad line and the importance of the town is associated with the world famous Ellora and Ajanta caves. The town has also played an important role in the history of India having been the headquarters of many a Deccani kingdom. The population of that town is 87,579 (1961 Census). The craft migrated to Hyderabad during the course of the last decade.

4. According to an article by Shri R. C. Parundekar published in *Swarajya Weekly* of 27th January 1962 (A Marathi Weekly, published from Poona), the origin of Himroo at Aurangabad was linked with the advent of Muslim rule in Southern India. Mohammad Bin

Tughlak shifted his capital from Delhi to Deogiri (later known as Daulatabad) in the 14th century A. D. Daulatabad is at a distance of 10 miles from Aurangabad. Many artisans of weaving must have come down and settled around the capital and received patronage from nobles and courtiers, with whom wearing costly fabrics must have been a fashion particularly at the time of attending the *darbar*. In 1656 A.D. Emperor Aurangzeb established his Deccan headquarters at Aurangabad and along with the centre of administration the weavers must have come to settle at that town from Daulatabad. Since then the name of Aurangabad came to be associated with Himroo along with some other types of intricate and beautiful weaving. But despite the fact that Himroo came to be associated with the advent of Muslim rule in the Deccan, brocade weaving in some form or other was a very old craft in India. One evidence of such existence is found in *Harsha Charita* of Bana (early 7th century A. D.) in which it was mentioned that a heavy brocade called 'kimkhab' of Banaras was known as 'pusapatta'. Thus, Himroo is an antique and traditional art that came down from generations and generations of artisans in Bharat.

5. The Aurangabad District Gazetteer of 1884 makes a reference to Himroo and its sister craft Mishroo and states, "These are well known fabrics for which our Aurangabad is famous. These were woven with a cotton warp and weft of pure silk in spotted or striped patterns and having a lustre of satin. Himroo was similar in most respects to Mushroo; the owners of Mushroo works were Gujaratis, while Himroo units were owned by Behras. The weavers are usually Khatri or Mohammadans". Till to-day Mohammadans are almost the only community who have engaged themselves in Himroo weaving. The members of the other communities who have taken to this craft are very few.

6. In the fourth decade of the present century the Nizam's Government took positive steps to help developing this craft and improving the facilities of marketing the finished goods. Orders were regularly placed from the Royal Palace for the Himroo fabrics. The All India Handicrafts Board since its inception has done much towards the progress of this beautiful

craft in more ways than one. Around the years 1953-'54 some enterprising industrialists of Hyderabad City brought down some selected workers from Aurangabad and started manufacturing the goods in the city itself. The craft thus gradually established itself in the very city from which most of the demand sprang up for its finished products.

7. As years rolled on, many of the local people

have learnt the technique and settled with it. The demand for the fabrics has grown considerably; so also the production in the city. Now there may be well nigh 50 looms in the Hyderabad City weaving Himroo cloth and the number is increasing day by day. The products are being adapted to suit the modern tastes and needs. A brief survey of the industry in the City has been conducted early in 1966.

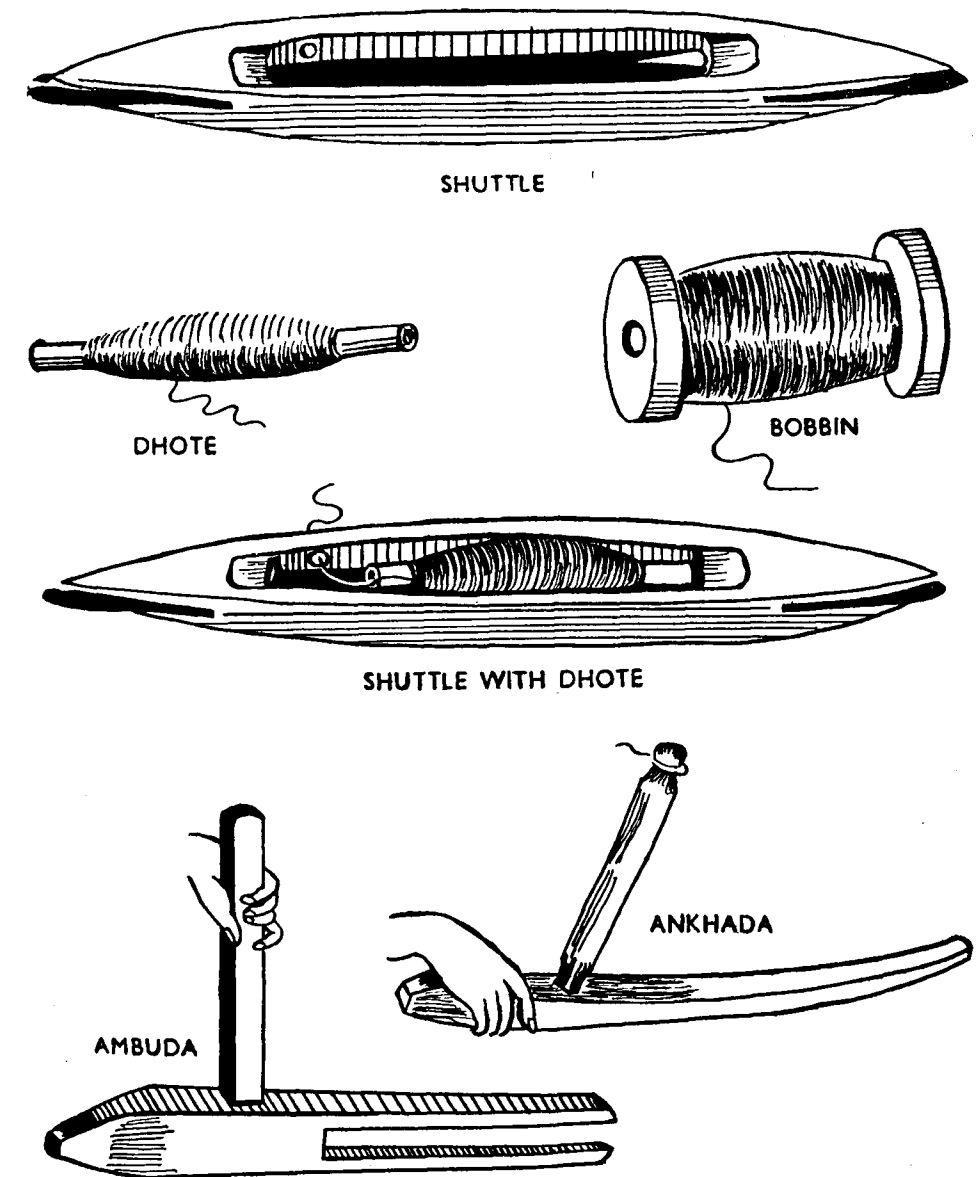


Plate 2. Some of the tools and implements used for Himroo weaving.

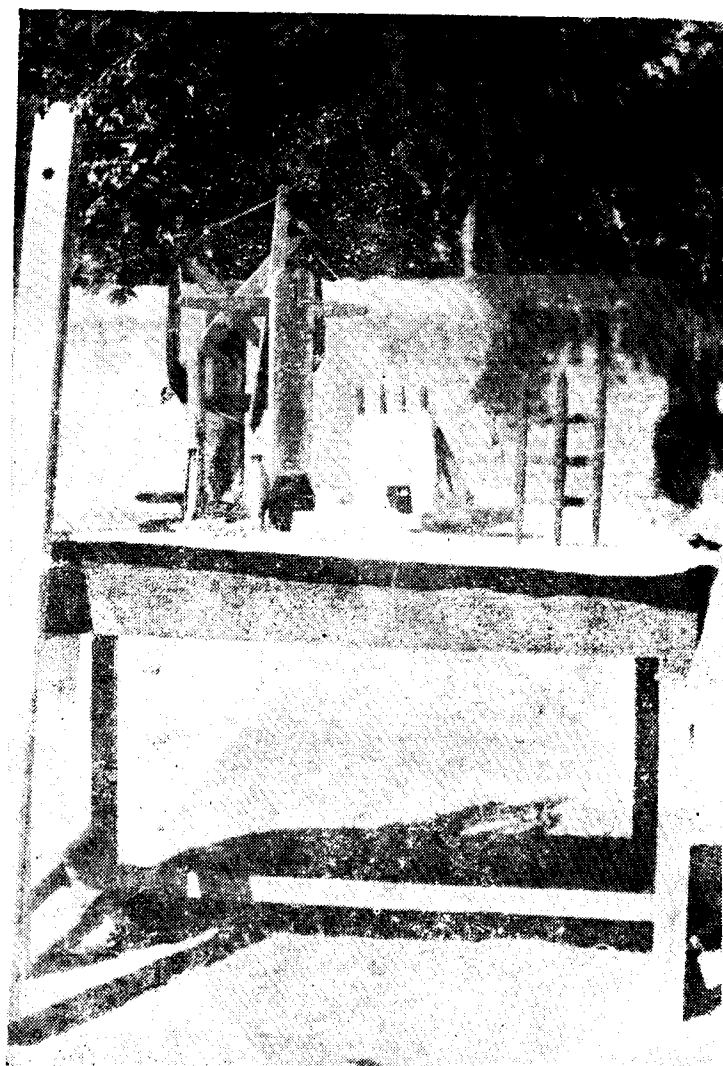


Plate 3. Some of the tools and implements used for Himroo weaving.

SECTION II

RAW MATERIALS AND TOOLS

8. The chief raw materials used for Himroo weaving are the following:

- (i) 2/60 count staple yarn for weft and warp purposes; 2/40 count staple yarn for warping purpose. The yarn is double twisted and has a gloss of shining.
- (ii) 20 count single yarn for weft purpose. This is ordinary yarn of cotton and is for the ground weft; and
- (iii) 150 count art silk (rayon) yarn for figuring weft. This is the extra weft used to bring down all the designs, borders etc., on to the cloth.

The goods are purchased at Secunderabad monthly once or twice as the need for them arises. The cotton yarn is manufactured at the mills in Madurai and Bombay and the art silk yarn is the product of National Rayon Factory, Bombay. A box of cotton yarn weighs 5 Kgs. and contains 17 hanks and a box of rayon yarn is of weight 10 lbs. and contains 20 hanks. Both are white when purchased from the market. It is said that the prices of the raw materials, namely, the cotton yarn and art silk yarn, have gone up recently. The current level of prices in May 1966 is as follows:

Item	Quantity	Price
		Rs. P.
2/60 Cotton yarn (double twisted)	Box of 10 lbs.	62.50
2/40 Yarn of staple cotton	Box of 5 kgs.	50.00
20 Cotton yarn (single-fine)	Box of 5 kgs.	30.00
20 Cotton yarn (single-coarse)	Box of 5 kgs.	27.00
150 Rayon (art silk) yarn	Box of 10 lbs.	74.00

The dyeing charges for a box of cotton yarn or rayon is Rs. 15 and it is usually got done at the Co-operative Society separately intended for the purpose, namely Bhagyanagar Dyeing & Printing Industrial

Co-operative Society, Hyderabad. It is understood that owing perhaps to the relative increase in the demand for Himroo fabrics and the consequent need to step up production, the Andhra Pradesh Government have sanctioned a scheme for subsidy to enable the Himroo Society to own its own dyeing unit from the current financial year. Such a scheme is sure to have its advantages told upon the progress of the society and also economy.

Tools and implements

9. If we attempt to present a list of the tools and implements that are used in Himroo cloth weaving it can be as follows:

- (i) *Charkha* (winding wheel)
- (ii) *Phalka* (round revolving wooden frame)
- (iii) Wooden bobbins or spindles (warp bobbins)
- (iv) *Parti* or *pante* (wooden stand)
- (v) Small pieces of jowar stalk called *dhote* or *kandi* (weft bobbins)
- (vi) *Ambuda* (wooden plough)
- (vii) *Ankhada* (v-shape hook)
- (viii) *Katla* (throw shuttle)
- (ix) Frame of large stand for spindles
- (x) Warp board
- (xi) Drum winding machine
- (xii) *Jaala*
- (xiii) Wooden frame for preparing *naksha* or designs
- (xiv) Handloom and its accessories like wooden frame, *туру* (warper's beam) pedals, *phani* (reeds), heddles

Some of the above articles are seen in Plates 2 & 3. A description of the tools and their uses are mentioned in the course of the discussion of the technique of production.

10. It is understood that the loom with all its accessories is got made by the local carpenters. There are three such families at Amberpet, who can prepare looms of Himroo weaving and its accessories. There are two types of looms called (i) pit loom; and (ii) frame

loom. While operating the former one, the worker has to sit at ground level with his feet in a pit of about 2 feet depth. It costs about Rs. 200 with all its accessories. But, nowadays the fashion is to go in for frame looms, where the worker sits on a stool of convenient height and operates it. Both are similar for all purposes excepting that more wood is required to prepare the second kind. The turn over is reported to be the

same on both the types of looms. The cost of a frame loom comes to Rs. 300 and the Co-operative Work Centre has installed one such frame loom recently at its workshop in Amberpet. The other tools listed need not be replaced often nor added to the equipment of the Society. Therefore, there is no need to purchase these articles by the Society. All of them can, of course, be got made from the local carpenters.

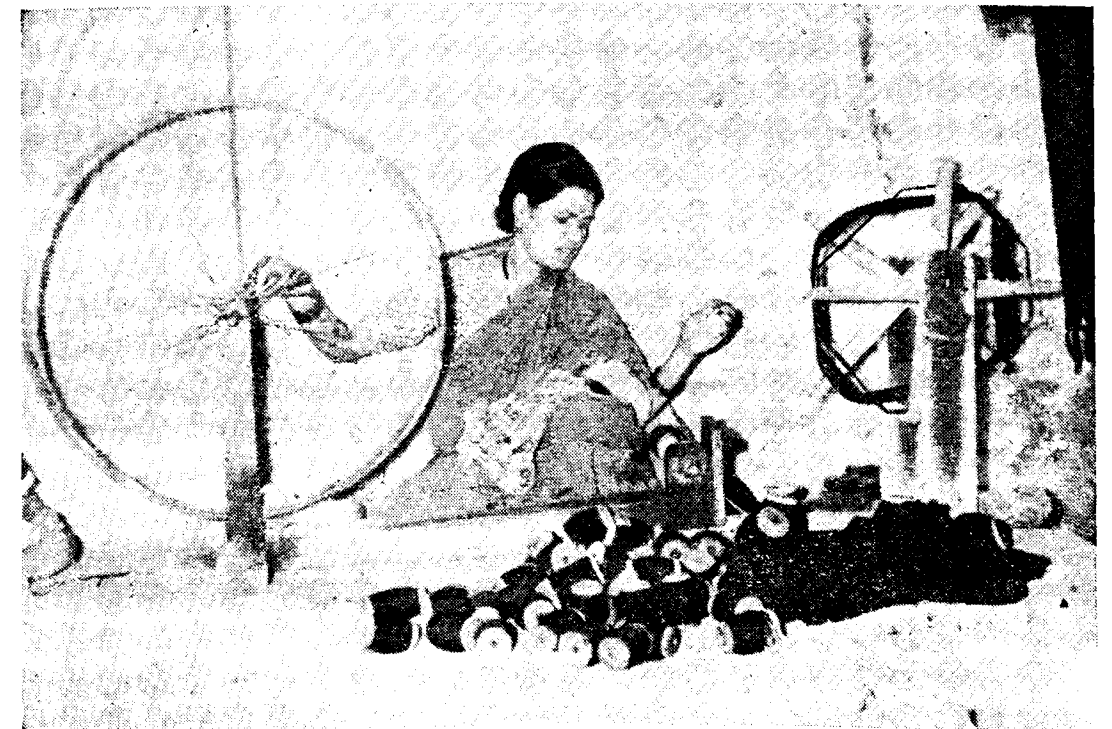


Plate 4. Winding staple yarn on bobbins for warp making.



Plate 5. Reopening art silk yarn.

SECTION III

PROCESSES OF PRODUCTION AND COST

11. One peculiar feature in Himroo weaving is that there is no preliminary process of sizing the yarn. The first operation is dyeing the yarn in required colours. This is not done at Himroo Society, but at a separate unit intended for the purpose, namely, Bhagyanagar Dyeing & Printing Industrial Co-operative Society, Hyderabad which caters to the dyeing needs of the textile co-operative societies in the State. The Society uses fast colours of reputed companies like I.C.I., Geigy, Sandoz etc. The process involved for cotton yarn is the same as the vat dyeing adopted for handloom weaving of sarees etc.—the yarn is first wetted in caustic soda water, then treated in a solution of sodium hydro-sulphite, the required dye stuffs in prescribed proportion are mixed in cold water in the dyeing vat, which is kept on a furnace (ordinary kitchen hearth type), heated to boiling point and then the yarn is immersed in it and kept for about 30 minutes. Afterwards, the yarn is again washed and dried in the sun. The art silk dyeing is said to be a little different from cotton dyeing, in that only lukewarm water is used and not boiling water. It appears that the dyeing unit works at the time when there are bulk orders on hand.

Process of winding yarn

12. This is done in two parts—(i) Cotton yarn for warp purpose and the ground weft purpose; and (ii) art silk yarn for figuring weft purpose.

13. Wooden bobbins (cylindrical shape) of about 5" length and 2" diameter are used for winding staple cotton yarn used for warping. The cycle wheel *charkha* (seen in Plate 4) is the arrangement employed here. The cycle wheel (called *charkha*) is rotated with hand with the handle attached at its centre. A hank of coloured yarn (usually black as seen in the photograph) is put round the *phalka* (round revolving wooden frame) and an end of the yarn is connected to the bobbin attached to the peg on the wooden frame connected to the cycle wheel. As the cycle wheel rotates, the bobbin revolves swiftly and takes in the yarn from the hank. These bobbins are called beam bobbins (spindles) and approximately 60 bobbins are required to wind yarn of $\frac{1}{2}$ box i.e., $8\frac{1}{2}$ hanks. Thus, each bobbin contains about $1\frac{1}{2}$ Oz. of yarn by weight when fully wound. The

operation is not difficult. The woman in the picture winds about 1 Kg. of yarn in a day and is paid wages at the rate of Re. 1 per day.

14. The bobbins used for the weft purpose are merely short (about $2\frac{1}{2}$ ") pieces of stalks of jowar crop. These are locally called *dhote* and are very soft inside. This softness enables them to be easily attached to the thin spokes in the flying shuttle. The same type of spoke is provided for the cycle wheel *charkha* also. The hanks of cotton used for the ground weft are put round the *phalka* and wound round the small bobbin which revolves rapidly with the rotation of cycle wheel.

Re-opening of art silk yarn

15. Three iron pegs of about $1\frac{1}{2}$ height are fixed on the ground in a triangular form one foot apart from each other (Plate 5). The dyed hanks of art silk yarn are put round them. *Pantes* or *pareti* are four-sided rectangular frames. The four wooden sticks at the four corners work as legs for the *pantes* to stand on. In the open space between the 4 legs are 3 wooden planks connecting them and a thin wooden pole can be passed through the planks. The end of the art silk yarn put around the triangular peg system is passed over a rod suspended horizontally above it and then attached to the *pante*. The *pante* is revolved with hand on the central wooden pole which acts as fulcrum. As the *pante* is revolved swiftly, it takes in the yarn from the hank. The operation of rotating the *pante* requires lot of practice to gain speed. This work is not dealt with at the premises of the co-operative society. A single family of Patkars caste does this reopening of art silk yarn for the local co-operative society. Patkars are traditional silk weavers and they are experts in art silk operations. The yarn is purchased in bulk quantities at a time and given to the above family, of which many members including women and children attend to this work. They themselves take it to the dyeing society and get it dyed there. Winding is done at an amazing speed and each woman can wind up a quantity of 1 lb. yarn in a day. Each *pante* contains about $1\frac{1}{2}$ lbs. of art silk yarn. The wages are paid at the piece rate of Rs. 0.56 P. for every pound of yarn by weight.

16. The next operation is taking in the art silk yarn from the *pantes* on to the little bobbins (*dhote*) with the help of the same cycle wheel arrangement described earlier. Please see plate 6. The same women do this job, who wind up cotton yarn on to the spindles at the society. As and when a necessity is foreseen, the art silk yarn of the different colours is taken on to these small bobbins and these are stocked in sufficient numbers in wooden boxes with separate compartments for the various colours. These are meant for extra weft figuring on the cloth and are inserted into the shuttles while weaving. At a time, 2 or 3 shuttles of different colours are used simultaneously for creating the designs. There is no fixed measurement of yarn that goes to each bobbin.

Warping

17. Plate 7 shows the huge apparatus employed for the purpose of warping. Fine staple cotton yarn is the warp and there are kept ready as many spindles (bobbins) as are required before the work is taken up. The wooden stand or frame contains 7 vertical rows of wooden planks with grooves for inserting spokes containing the yarn spindles. Each row has 15 spindles and only 4 rows are filled in usually for this Himroo weaving, because sixty (15x4) ends of warp per inch is the basis. In the centre there is what is called warping board with a frame of iron reeds through which pass the yarn threads as per the required number of 60. Then, small wooden sticks are inserted alternating the threads one layer or series going above and another keeping below. The yarn thus arranged goes on to the large wheel (drum wheel, as it is called) and as it is rotated slowly with hand it takes in yarn around. The circumference of the wheel is four yards and 9 rotations of the wheel takes in 36 yards of yarn round it, and 36 yards is the usual length adopted for warping at a time. After that, a small gap is left over on the wheel and another set of 9 rounds of yarn is taken on it. The process is repeated upto the required number of times (32) according to the width of the shawl i.e., 32" usually. After this drum winding-machine process is over, the warp is taken on to beam of the loom. The beam, locally called *туру*, is a rectangular wooden pole with rounded narrow ends. There is a groove lengthwise on the pole in which small nails are fixed. The *туру* is mounted on two vertical pillars behind the drum wheel and the ends of warp threads (each set separately) are tied to the nails in the groove. As the beam is then revolved, it takes in the warp yarn around it. Afterwards, the beam is shifted on to the loom.

18. The length of warp usually taken is 36 yards. The process of weaving goes on till a cloth of length of 32 yards is woven on the loom at a stretch on the warp of single colour and the remaining warp is left for rolling etc. This makes 16 shawls of length 72" (2 yards) each. Afterwards, a new warp is transplanted on to the loom. The beam with the warp mentioned in the paragraph above will be fixed on the loom on the opposite side of the workers in the place of the old emptied beam. The warp is unwound slowly for a length of 3 or 4 feet and a process of what is called twisting is done. Each thread of the new yarn is taken and attached to each of the ends of old yarn which lies at its end on the loom. This attachment is done by twisting the two threads with fingers so that they join with each other. Photo plate 9 shows a worker twisting on a loom.

19. The preparation of *jaale* is the essence of the technique of Himroo weaving. Only one or two workers at the co-operative society know the job. Sri Rasool Khan, the original inhabitant of Aurangabad seen in the photograph, is the expert designer for the society and he prepares all the designs. The figures in the required patterns are brought down on to the cloth by the extra weft of art silk which passes through some of the warp threads as prescribed by the designer in the system of *jaale*.

20. A rectangular wooden frame as seen in the photograph (Plate 10) is the only apparatus used here at the centre of which a series of cotton thick threads are tied vertically and the process involves tying 2 or 3 of them together with another series of cotton threads horizontally. The worker keeps before himself a design of the shawl (a finished article or a book of designs) and from his ingenuity he fixes how many threads of warp should come up and how many should go below when a coloured weft yarn is passed through, on the loom while weaving goes on. He then ties so many vertical threads together which, when pulled with that knot, lift up the prescribed number of warp yarns making passage for the weft in the prescribed way. This is, however, a complicated and time-consuming process. The *jaale* so prepared are then hung vertically on the loom. This is also called *naksha* or design. There is no need to prepare a *naksha* every time for weaving. A design once prepared is marked with a label with its name on it and kept separately. Whenever that particular design comes up, it is fixed to the loom. If another design is required, the first one can be removed intact and the second one is transplanted in its place.

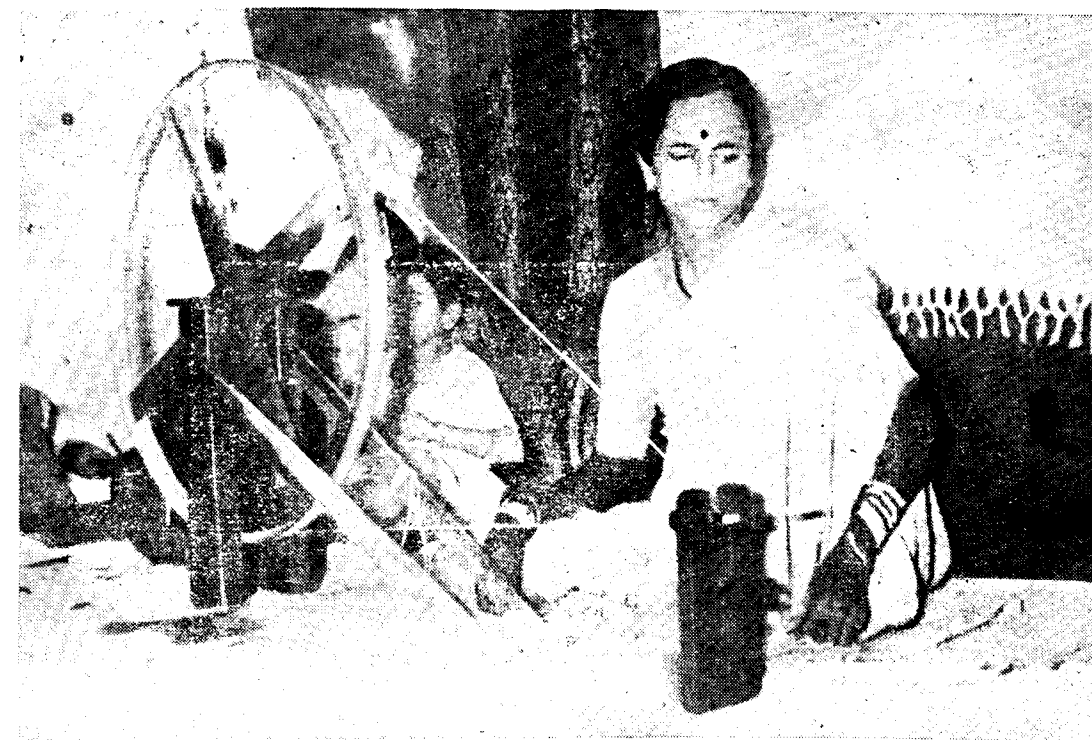
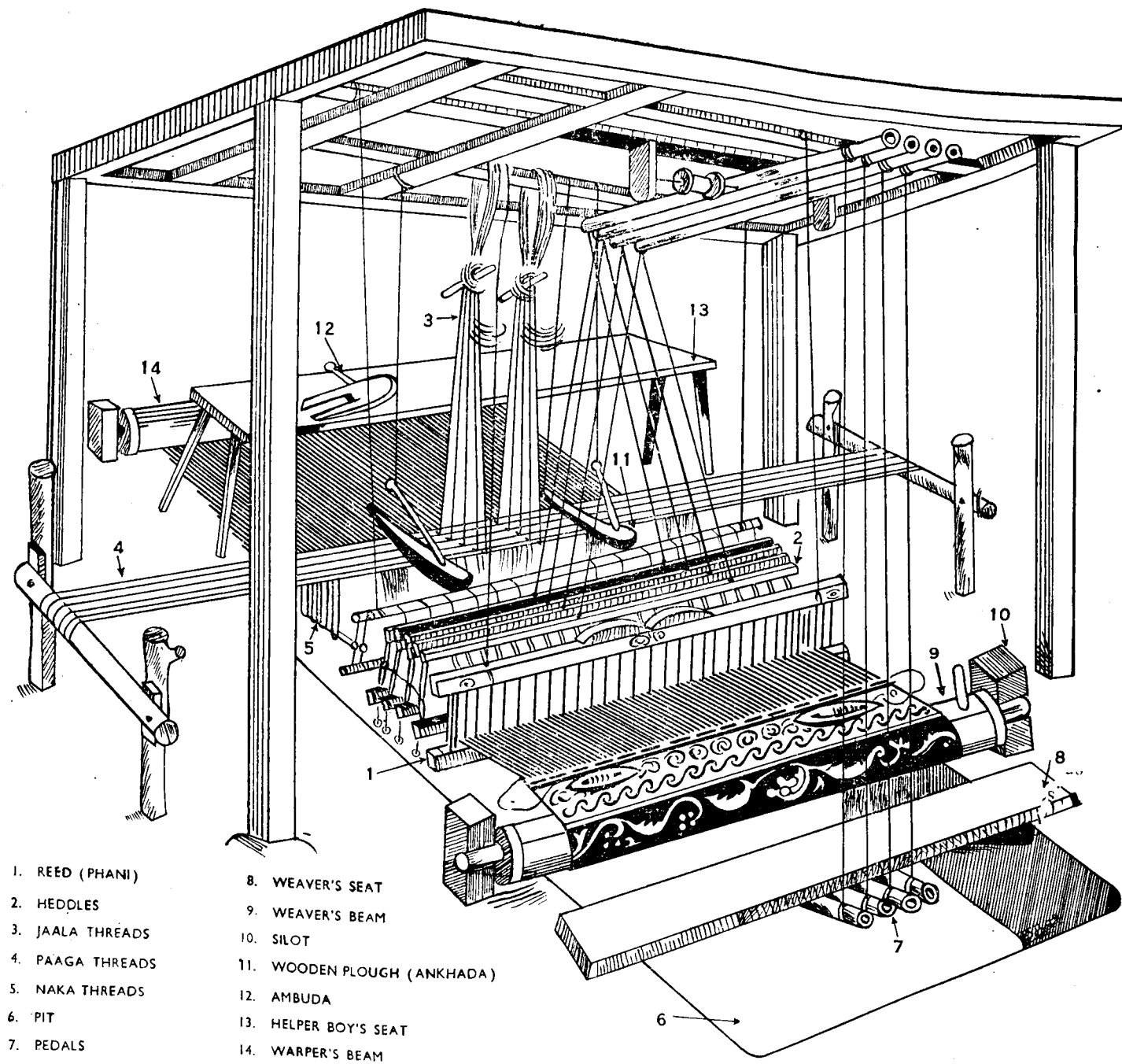


Plate 6. Winding art silk yarn on small bobbins for figuring weft purpose.



Plate 7. Warping in progress on drum-winding machine.



HIMROO LOOM

Plate 8.



Plate 9. Warp twisting on loom.



Plate 10. The designer prepares the design *naksha*.

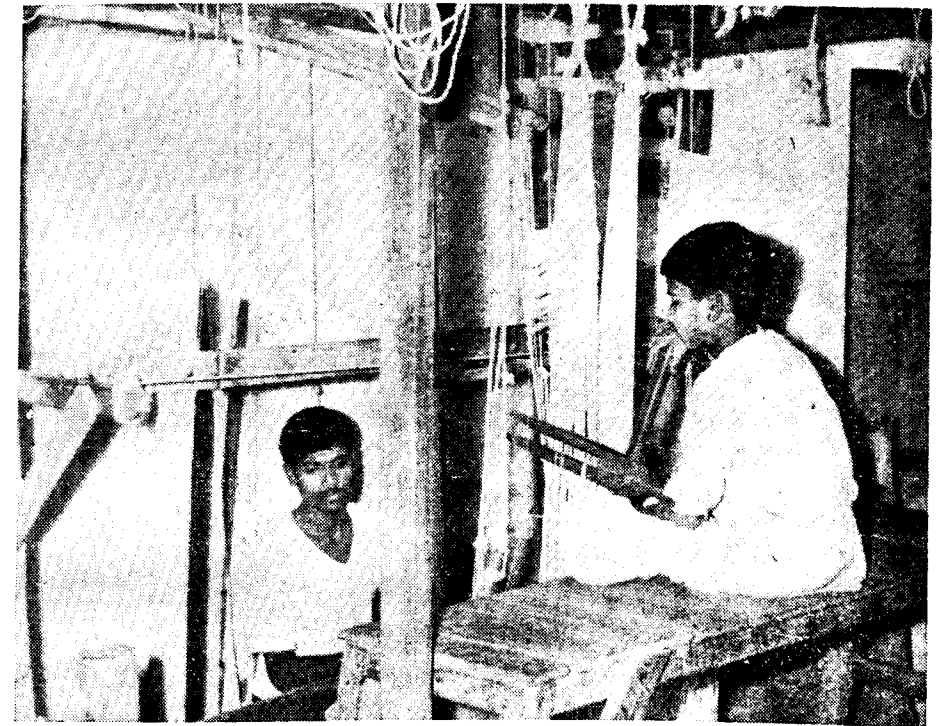


Plate 11. Himroo weaving in progress—the threads of design being lifted with *ambuda* by the helper boy.



Plate 12. Himroo weaving –shuttle with weft yarn being thrown in.

21. Next comes the loom (Plate 8). It is the usual handloom employed for weaving any cloth, except that a special provision is made here for bringing down the designs on the cloth. This is done through the system of heddles and *jaale* or *naksha* attached to a horizontal system of cotton twines called *paaga*, which are again connected to the warp yarn by means of loops of *naka dori* through which the warp passes. The function of heddles is important. Generally four heddles are employed on the Himroo loom. Each thread of the warp is passed through the loops in the heddle. The first thread of the warp is passed through the first heddle, the second through the second heddle and so on. After passing through the heddles the warp threads are passed through the reed (*phani*) taking care to see that they are passed in the same sequence in which they are passed through the loops of the heddles. The ends of all the warp threads thus passed through the reed are rolled over the beam to give a taut surface before the weaving is started. The worker employs as many flying shuttles as there are art silk colours that are used for weft at a time, besides one shuttle for the ground weft. The shuttle is called *katla* in the local language and usually 3 shuttles (including 1 for ground weft) are operated for weaving the shawls. A boy called helper is always necessary to sit on a bench before the weaver in front of the system of *jaale* or *jala doris*. He separates the required number of threads of the *jaale* with a double horned wooden instrument(called *ambuda*). When he keeps them separate and holds them slightly lifting up, the connected threads of *paaga* are lifted up and there the weaver inserts two wooden horns (called *ankhada*) which hang suspended there. The threads of *paaga* keep lifted up in turn the required yarns of the warp thus forming a shed or a passage for the shuttle to push through. Thus, the *paaga* controls the movements of the warp threads and *paaga* is maneuvred by *naksha* or design created by the designer craftsman. Then the flying shuttles are passed through. The wefts go into the warp horizontally. They are pressed with the sley and then the next round is gone through. Because the shuttles of ground weft and figuring weft have to be passed with the system of *ankhada* alternating its positions, it is always necessary for the weaver that the helper working together constantly. The designs are thus created on the cloth with coloured yarn at the same time as the weaving goes on. Plates 11 & 12 show the weaving in progress.

22. The weaving can be summarised as follows : It is in effect the inter-lacing of weft yarn with the warp yarn at right angles ; it is done by (a) forming sheds by lifting the *jaale* and heddles ; (b) throwing

shuttles across through these sheds ; and (c) beating the filled in weft yarn into position with the the reed. By lifting the *jaale doris* the required shed is formed for the design to take shape on the cloth. By movement of pedals at the feet of the weaver the particular heddle and the warp threads passing through it are lifted up. The threads attached to other heddles remain stationary. The required set of *jaale* threads are lifted up with *ambuda* along with the *paaga doris* which hold the loops through which the warp threads are passed. This results also in the lifting of the warp threads attached to the *paaga doris* concerned thereby forming cavities or bores in *paaga doris* and *ankhadas* are inserted at the two ends to maintain the boxes. Simultaneously with the forming of boxes in the *paaga doris* a shed is formed in the warp threads through which the weaver throws the shuttle of the coloured yarn and beats with the reed. The process is repeated and after a row of designs are brought down on the cloth with the help of the *paaga doris* lifted, the *ankhada* and *ambuda* are removed. The weaver then presses one of the pedals at his feet thus lifting the heddle attached thereto thereby forming a different shed in the warp of the loom, through which he plies the shuttle of plain (or black) yarn and beats with the reeds to the position. The helper boy then lifts up another set of threads in the *jaale* inserting *ambuda* and then suspends *ankhada* to keep lifted up the *paaga doris* and the weaver plies the shuttles of coloured yarn. Then the *jaale* are released by the boy, heddle is lifted by the weaver and black yarn shuttles are plied. The process is repeated in the prescribed sequence for the design of the cloth taken up till the complete length of the cloth is woven.

Cost of production

23. The cost of production of Himroo fabrics can be worked out on an approximate basis. The warp mounted on a loom at a time is meant for 30-32 yards of cloth in length and therefore 15 or 16 shawls each of 2 yards length are woven out of it. The cost is calculated on the basis of that warp mounted on each occasion as follows :

(a) For 15 shawls with rayon used for figuring weft:

Item	Quantity	Rs.P.
Raw materials:		
2/40 yarn of staple cotton for warp	5½ lbs.	32.50
150 Rayon (art silk) yarn	4 lbs.	29.60
20 cotton yarn (coarse)	5½ lbs.	17.00
Total		79.10

Item	Quantity	Rs.P.	Estimate for 32 yards viz., 16 shawls of 2 yards length		
Labour Charges:			Item	Quantity	Rs.P.
Weaving charges @ Rs. 7. 50. x 15		112.50	Raw materials:		
Wages for helper @ Rs. 3 x 15		45.00	2/60 Cotton yarn (dyed) for warp	5 lbs.	37.50
Wages to winders		15.00	2/60 Cotton yarn (dyed) for weft	5 lbs.	37.50
Warping charges		2.00	20 count single cotton, with dyeing charges		22.50
Twisting charges		2.00	Total cost of raw materials		97.50
Other charges		10.00	Labour charges:		
Total cost of production		265.60	Weaving charges @ Rs. 14 x 16		224.00
Add 10% overhead charges		26.56	Wages for helper @ Rs. 4 x 16		64.00
Total cost of 15 pieces		292.16	Wages for winders		32.00
Each piece		19.50	Warping		2.00
			Twisting		2.00
			Miscellaneous		10.00
			Grand Total		431.50
			Add 10% overhead charges		43.15
					474.65
			Cost of production for each shawl		29.70

As against this, the sale price of each shawl (72" x 32") is Rs. 21. 50. A discount of 12½% is allowed to the Government Cottage Industries Emporium on this rate.

24. Similarly, the production cost for a shawl woven without art silk yarn, that is, wherein cotton yarn (of high quality) is used for purposes of figuring weft also, is calculated as follows:

As against this, the selling price of each shawl is Rs. 30. Thus, the Himroo cloth with figuring weft of high quality cotton yarn costs more. However, the latest trend seems to be to go in for cotton-made articles only. Eventhough they are a little bit costlier, they look more elegant without being gaudy. They last long and the washing also is easy with them. Therefore, they are preferred to the art silk varieties.

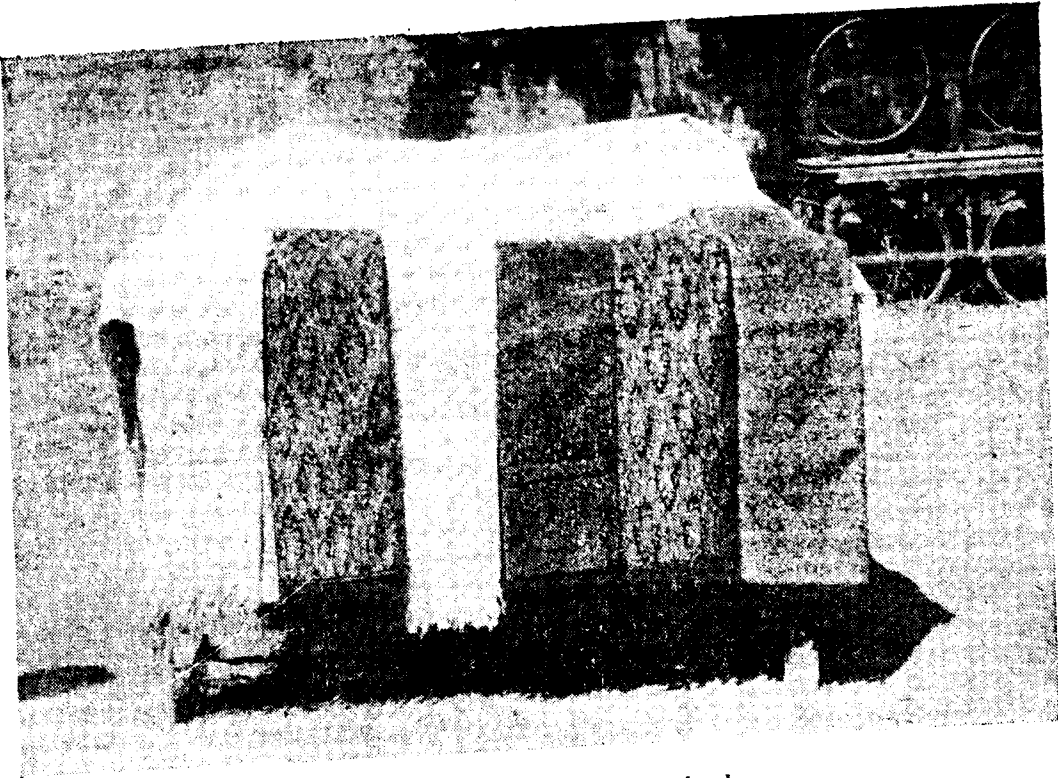


Plate 13. A collection of Himroo shawls.

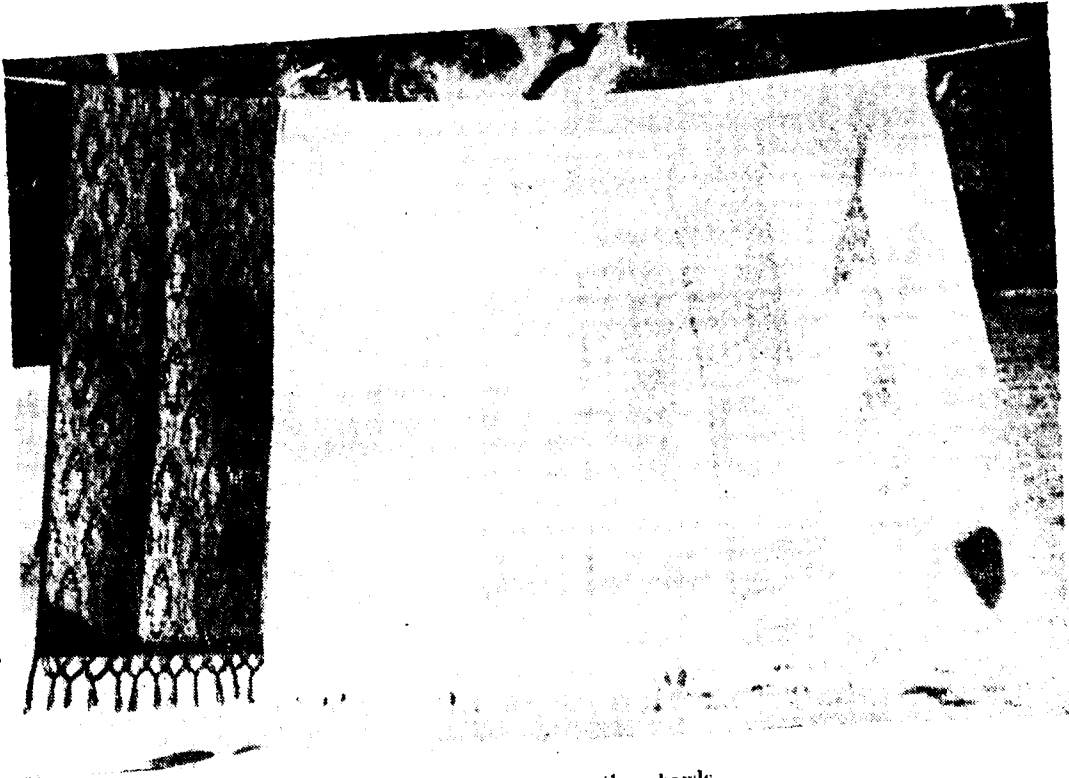


Plate 14. Three attractive shawls.

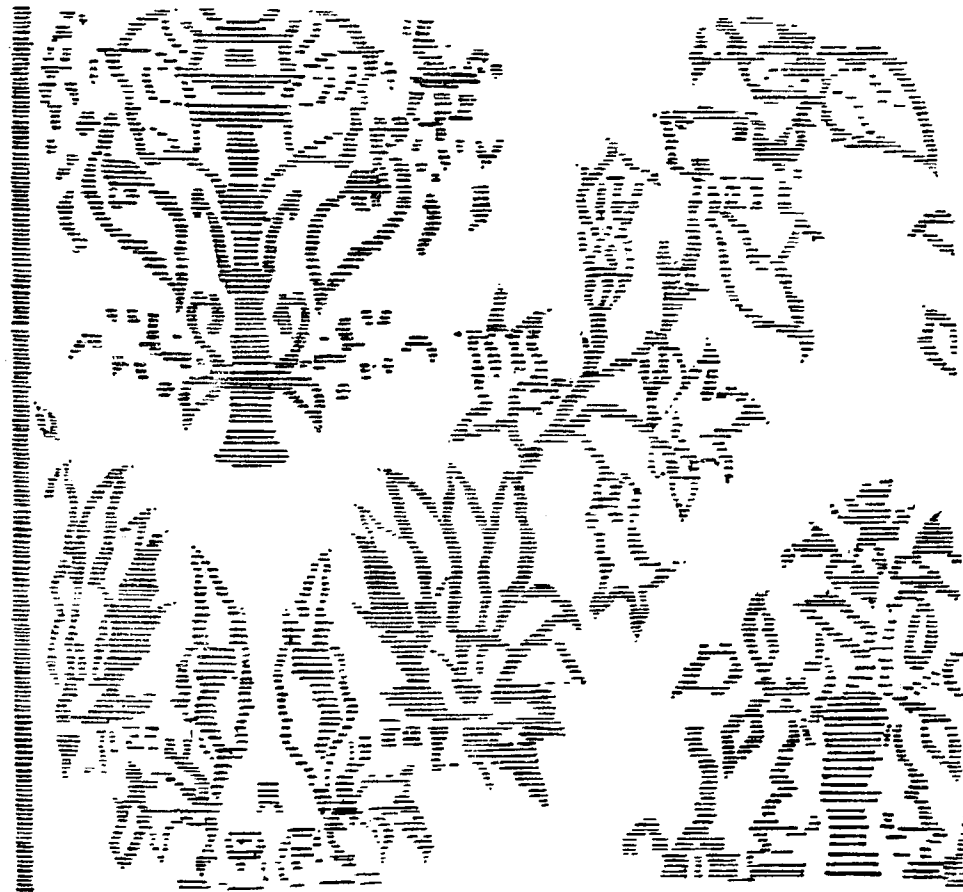


Plate 15. A popular selected design.

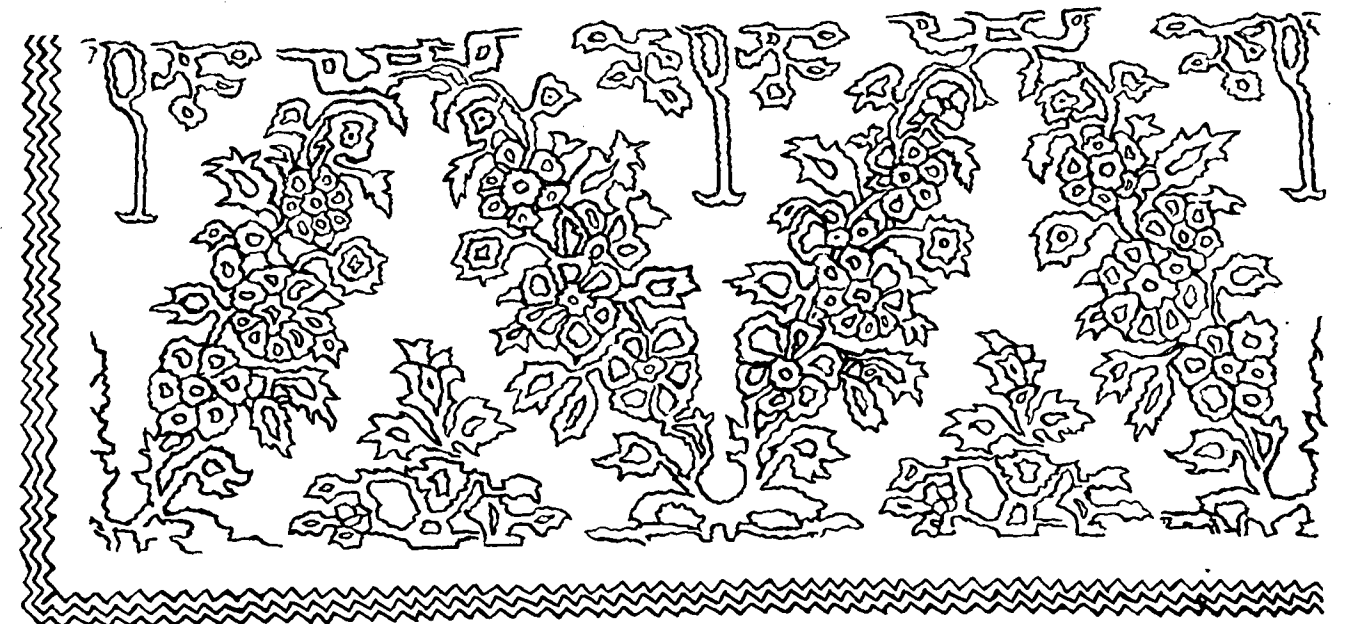


Plate 16. Another popular selected design.



Plate 17. A fine shawl.

—Courtesy: Sri S. R. K. Rao, Deputy Director of Information and Public Relations, Hyderabad.

SECTION IV

ARTICLES AND THEIR DESIGN

25. The technique of Himroo involves extra weft weaving with motifs of flowers, leaves, mangoes etc. It is claimed that certain new designs came to be invented by the ingenuity of the workers at Hyderabad and that these are more intricate as well as attractive than those manufactured at the parent town of the craft itself. However, most of the designs woven are traditional. According to one view 97% of the produced goods have traditional designs and only 3% new ones. As production is closely linked with the consumer demand in the market, it is obvious that customers always prefer old designs, which have come of ages to the exotic patterns invented day by day. The Advisory Committee of the State Handicrafts Board (constituted in 1960) specifies the designs and colour combinations and places orders with the Society. The designs are selected by that body with reference to the trends in the market. There is a Research and Design Centre set up by the State Government. But the designs invented by it on new lines do not often find much favour in the market.

26. The Himroo fabrics are best suited for use as tapestry materials. The Himroo cloth is also used as shawls, choli pieces, women's coats, tunics, mufflers and also as table and radio covers. Himroo shawls are fashionable goods used by ladies in sophisticated circles. These shawls, sometimes lined with flannel cloth come handy as over-garments, particularly in the cold season. These shawls have always a large demand in Bombay and of late acquired much prominence in Calcutta. It seems a taste has developed for these shawls in the U. S. A. also. The marketing agency for the production of the Co-operative Society at Hyderabad is the Government Cottage Industries Sales Emporium at Hyderabad. These goods are displayed at the exhibitions all over India. Some of the pieces are sold at the premises of the Society itself whenever customers visit it. The private manufacturers deal with private traders including reputed cloth shops in the city to dispose of their goods. The fabrics produced in the unit of the Hyco fabrics are marketed by that Society through its agencies.

27. The two photo plates 13 & 14 show the Himroo shawls made at the workshop of the Co-operative Society. Each shawl has contents of 60 ends for warp per inch; and 40 picks for weft per inch. It is

said that this is the standard for weaving prescribed by the Indian Standards Institution. The maistries at the Society check up the composition, while weaving proceeds on the looms at Hyderabad. The set up standards for the weaving, for quality of the cotton and art silk yarn and also at dyeing, and the details of the designs are scrupulously adhered to at the co-operative society, even though some of the outside workers may stoop to insert bad contents with a view to making more money. The usual measurements of the shawls made at the Society are 72" x 32". Sometimes, the width is put at 36" also when a border is given for the shawl. It is said that the Calcutta demand mainly comes for those of width of 22" only. The ladies there seem to like their over-garment to be above the waist level. Thus shawls with measurements of 72" x 22" are now purchased more and more.

28. The various designs that can be woven on the Himroo cloth include the following:

- (a) Plain designs composed of lines;
- (b) geometrical designs consisting of circles, diamonds, hexagons etc.
- (c) designs of fruits like mango, pomegranate, almond etc.;
- (d) flowers like rose, jasmine, lotus, chameli etc.
- (e) flowering creepers with leaves and stems connecting one to another to form a running design;
- (f) birds and animals like double bird, elephant etc.

Most popular types are those depicting flowers, creepers and fruits which augment the appeal of the cloth with beauty and ornamentation. Please see some designs in plates 15 to 18 too.

29. As regards the names of designs, it is seen that mostly they have relation with the motif that is brought out on the shawl. For example, 'panch khairi' shawl has 5 mangoes in bunches, 'khairi' has mango figures, 'patta khairi' has mangoes with leaves,

lotus design has lotus flowers etc. Some of the names of designs which are nowadays much in consumers' demand are said to be the following :

- | | |
|----------------------|--------------------|
| 1. Panch Khairi | 7. Danedar Khairi |
| 2. Kistidar Guldasta | 8. Neem-ki-Bel |
| 3. Jaldar Khairi | 9. Ahmedabadi Bel |
| 4. Patta Khairi | 10. Kisti Kunda |
| 5. Osmania Jungla | 11. Panke-ki-Bel |
| 6. Paper Jaal | 12. Jungle-ki-Rani |

It is understood that some of the antique names of designs are being reorientated so as to catch the fascination of the public in the modern times, e.g., Jaldar Khairi is named as Geetanjali design, Ahmedabad bel is called Razia, Kisti Kunda is named Marina, etc. Plate 13 displays the following shawls.

From left: 1. Kisti Kunda 4. Danedar Khairi
2. Panch Khairi 5. Panch Khairi
3. Khairi bel 6. Paper Jaal

Plate 14 shows the following 3 shawls, namely:

From right: 1. Paper jaal
2. Jaldar Khairi
3. Panch Khairi

Each of the shawls weighs about 1 lb. They are priced at Rs. 21. 50 each. Those with width of 36" with a matching border cost a little more. It has also to be noted that most of the shawls have black warp, that is, a basis of black staple cotton. Perhaps, this is meant

for obviating frequent need for cleaning for dirt etc. Dry cleaning is advised for these shawls, even though washing in soap water does not mar the contents often.

30. Most of the production undertaken at the Co-operative Work Centre is against prior orders received. But now and then some pieces are prepared by the Society on their own in order to provide sufficient work for the looms of the workers, so that they may not have to sit idle and consequently lose wages. However, it is not always easy to dispose of such goods and a time gap of 2 or 3 months occurs between the production and disposal. Until that time the shawls are preserved in big tin boxes and kept in the store room of the work centre.

31. There are some individual workers who own their looms (3 families at Amberpet and 2 families in Saroornagar) and produce Himroo articles at their homes. They sometimes are apt to use lesser quality raw materials and allow some defects in the weaving also with a view to reducing the cost of production. Such goods are sold in the market at lesser prices than those pronounced by the Co-operative Work Centre. In this way and also owing to their lesser establishment and overhead charges, the goods offered by private dealers stand as a competition to the Society. There are also some privately established concerns in the city e.g. Himtex Handloom Fabrics, Amberpet; Prem Luck Himroo Centre, Nallakunta; Handloom Himroo Works, Saroornagar, etc. The Model Weaving Centre run by the All-India Handloom Board also produces Himroo goods in the city. The Supervisor of this section was an ex-member of the Amberpet Co-operative Work Centre.

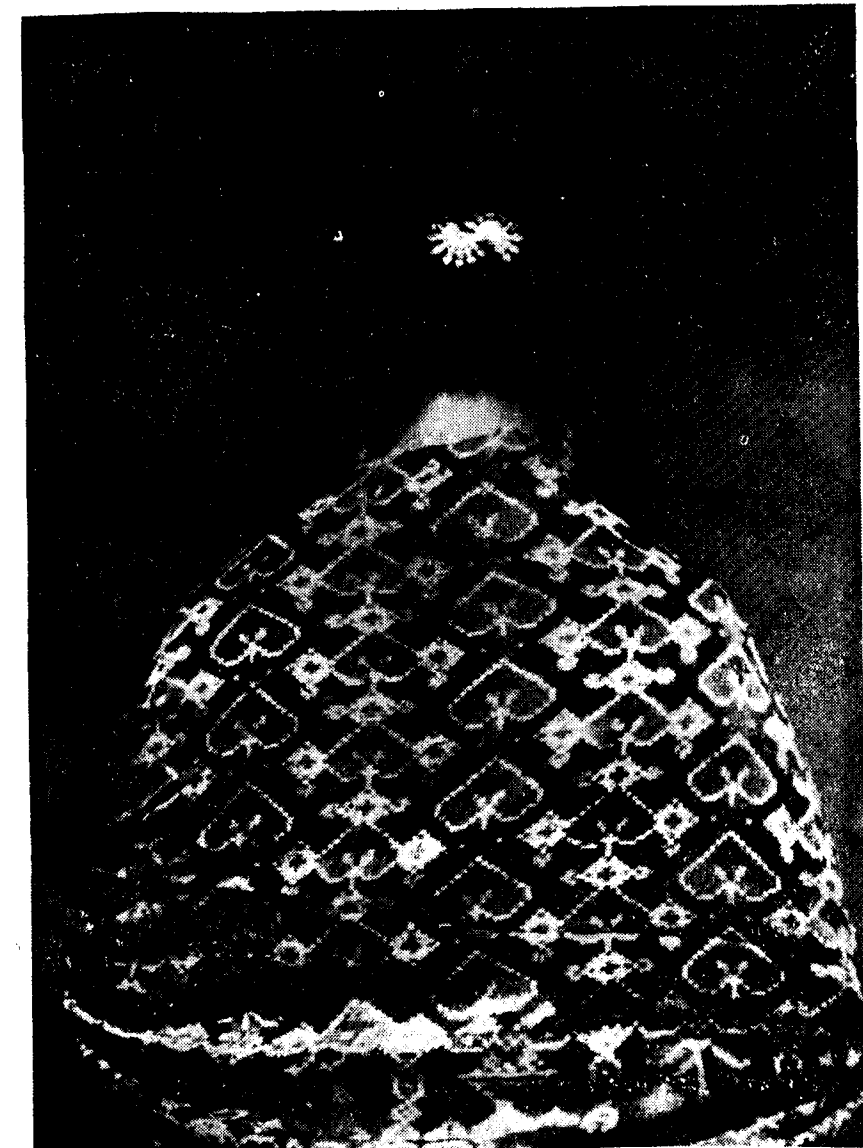


Plate 18. Another fine shawl.

—Courtesy: Sri S. R. K. Rao, Deputy Director of Information and Public Relations, Hyderabad.

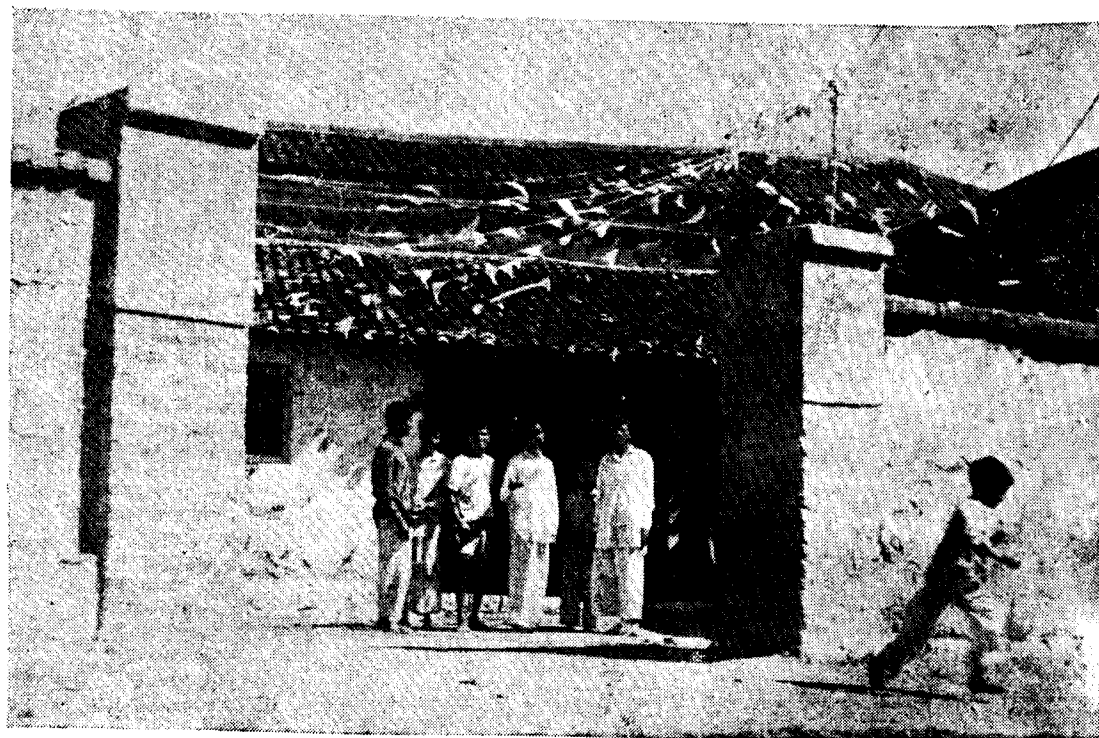


Plate 19. Building in which the Cooperative Work Centre is housed in Amberpet.

SECTION V

CO-OPERATIVE SOCIETY

32. The Furnishing and Allied Fabrics Industrial Co-operative Work Centre Ltd., is situated at Amberpet on the outskirts of the Hyderabad City. The State Directorate of Industries & Commerce controls its affairs. There had previously been another Society called Raj Tex Handloom Himroo Fabrics Industrial Co-operative Society but it was closed in 1962. Apart from the above mentioned centre, there are some other private units of manufacture scattered in the City. And also there are some looms working with Himroo at the Model Weaving Centre run by the All India Handloom Board at Hussaini Alam in the old city area.

33. The Furnishing and Allied Fabrics Industrial Co-operative Work Centre Ltd., was started in 1955 and its area of operation comprises the twin cities of Hyderabad and Secunderabad. It is said that the two local gentlemen called Sri R. Laxmaiah and Late Mohd. Maulana were responsible for the initiative and sponsoring the Society, along with the workers who had migrated from Aurangabad a year or two earlier. Among the immigrants Sri Rasool Khan is the one of the surviving experts and he is now working at the same centre as an expert designer.

34. There are altogether 27 members of the Co-operative Work Centre. The value of each share is Rs. 20 and a total of 106 shares have been sold to the members. The share amount was realised by deduction from the wages at the rate of 3 paise per rupee. The Government of Andhra Pradesh have provided managerial assistance to the Society, granted a subsidy of Rs.7,000 in 1955-'58 towards the cost of equipment and advanced a working capital loan of Rs. 9,500 during the same period at a rate of 3-1/8% as interest to be repaid in 10 years. An amount of Rs. 4,300 was paid back upto July 1965 in annual instalments.

35. The Co-operative Society has been making progress. Up to the end of June 1965, the total profit accrued to it was Rs. 12,700. This included reserve fund and undisbursed profits. The particulars of production and sales have been as follows during the previous 3 years:

Year	Production	Sales	Profit
	Rs. P.	Rs. P.	Rs. P.
1962-63	47,392.75	40,836.46	8,730.21
1963-64	37,414.49	26,149.36	257.31
1964-65	37,840.00	47,023.79	650.32

During the year 1965-'66 the production seems to have increased and there have been installed some additional looms also. A dividend at the rate of 6 1/4% on the paid-up share capital has been paid this year, i.e., 1965-'66 to all the members.

36. The office bearers are elected every year from among the workers themselves after June. The following hold the posts for the year 1965-66.

President	...	Sri Mohd. Sharif
Secretary	...	Sri Mahmood Ali
Directors	}	Sri Wajid Ali
		Sri Azimuddin

The Manager appointed by the Government to look after accounts, technical and administrative matters on behalf of the State Directorate of Industries and Commerce is an ex-officio Director. The present incumbent is Sri M. Rajaiah, B.Com., who has had specialised training in textile manufacture in Calcutta. He belongs to the community of Weavers (Sale) and has been here since the year 1963.

37. The workshop and office of the Co-operative Work Centre are situated in an old building (Plate 19) on a monthly rent of Rs.80 at Amberpet. There is a branch for it at Dar-ul-shaufa in the centre of the old city in the spacious building of the Common Facility Centre made available by the State Industries Department. There are altogether 22 looms at the two places-11 being installed at the branch workshop and 11 at Amberpet. On each loom one weaver and a helper have to work simultaneously.

SECTION VI
THE WORKERS

38. There are altogether 27 members, among whom as many as 25 reside round about the premises of the Society. Only two come from a distance of about 4 miles, namely, one from Chanchalguda and another from Kothapeta. The castewise distribution of the members is —

Muslims	21
Sale	5
Harijan	1

39. There are 22 weavers and 22 helpers, besides whom 5 winders are also employed for other items of work. The castewise distribution of these workers is as under:

	Weavers	Helpers	Winders
Muslim	18	19	3
Sale	3	3	2
Harijan	1	...	...
Total	22	22	5

Among these 22 adult workers, who weave on looms, 21 are members of the Society and one is a non-member. He could not become a member because he fell short of the age limit of 21 years. Six members of the Society are not regular workers in Himroo Industry and they pursue other avocations. Originally, there had been 35 members, but 8 were removed off the rolls by the General Body of the Society.

40. Weavers are classified as skilled workers and the remaining two categories namely helpers and winders are unskilled. Six workers (3 weavers and 3 helpers) are kept as casual workers, and they would be sitting at the looms whenever a regular worker is absent on a particular day. Thus, the total number of workers comes to 55, namely—25 weavers (skilled), 25 helpers (unskilled boys) and 5 winders (unskilled-women). The 3 weavers (additional) are also non-members of the Society, as they are below 21 years of age.

41. It is estimated that a weaver with the assistance of a helper can weave a cloth of about one yard

in length in a day. The process is no doubt slow. The average output is roughly as follows per day:

One colour cloth	36"
Two colour shawl	27"
Three colour shawl	20"

But the workers do not uniformly turn out the same quantum of work every day. Sometimes, they work briskly and sometimes leisurely. The average turnover is between 20 and 25 yards of cloth in a month by an individual weaver. The usual working hours are from 8 a.m.,—12 noon and from 1 p.m.—5 p.m., with Sunday as holiday. The rates of wages paid to the workers for weaving a cloth of one yard are as follows:

	Rs.P.
One colour yarn for weft	3.25
Two colours	3.50
Three colours	3.75

The number of colours varies according to the design created on a particular piece of cloth. The young boys who work as helpers are paid at 0.75 P. per day. Their work is simple and mostly mechanical. The winders are women and they receive wages at the rate of Re. 1 per day. The wages are disbursed every fortnight taking into account the turnover achieved during that period on the respective looms of the individual workers. The boys, who join as helpers gradually pick up weaving and it is more or less a period of apprenticeship for a new worker who is initiated into the craft. This system of child labour in the craft obviates the need to recruit fresh trainees to work in the craft and this maintains a flow of new entrants in the craft. A new generation of craftsmen is thus groomed as time goes on to continue the craft.

42. According to a survey conducted by the State Industries Department in 1962 there had been the following age groups and economic groups among a sample of 37 workers (both skilled and non-skilled put together).

Age groups	No. of craftsmen
Below 10 years	1
10-25 years	30
25-40 years	4
40-65 years	2
Economic status	
Self-supporting	5
Earning dependants	32

Thus, an overwhelming majority of workers are of younger generation. It is understood that the position is the same at Aurangabad also. There are about 3 to 4 workers of the older generation and the rest are young people. It is understood that the members of the Society at Hyderabad are likely to be provided with a housing colony at Amberpet, for which a sum of Rs. 3 lakhs is pending sanction of the Government.

CASE STUDIES

Case study - 1

43. Sri S. Laxminarayana (22) is a craftsman of 10 years standing engaged in the Himroo Industry. He belongs to Mala (Scheduled Caste) community. He lives at Kothapeta, a small village in the suburbs of the city. He had come upto the sixth standard, when he gave up studies with an enthusiasm to work with his friends, who were craftsmen of Himroo Industry at Hyderabad. His late father had been an agricultural labourer in their village; now his mother goes to that work. But weaving had always been a subsidiary occupation in the family of the informant. Sri Laxminarayana took up the craft about 10 years back. He worked in those days first as a helper at a private workshop of Himroo Industry. In fact, it is the method through which any new entrant into the craft learns it gradually. He also worked for sometime on the *charkha*, winding up cotton yarn and also art silk yarn. He could thus gain practice in almost all jobs in the industry including warping, etc. He has been engaged at weaving on the loom for the last 6 years. He has now become an expert and he is able to weave any pattern, however, intricate or difficult it may be, entrusted to him by the Society. Some of the designs which he is usually given nowadays are Khairi bel, Panch Khairi, Khairi patta etc. The last mentioned is said to be a complicated model. Correspondingly, the wage rates paid for it are also higher, being Rs. 8 per yard of weaving. This cloth is of 45" width.

44. Sri Laxminarayana belongs to the younger generation of Himroo workers. There are others also of his age group, who have become experts and have been dependent upon it for their livelihood. He works for 8 hours a day at the workshop of the Co-operative Society usually from 8 a. m., to 5 p. m., with an interval of one hour for lunch from 12 noon to 1 p. m. The payments at the society are made every 15 days on piece rate basis *i.e.*, calculated on the quantum of work turned out by the individuals. On an average, Sri Laxminarayana's income amounts to Rs. 75 per month. A weaver with the assistance of the helper completes a minimum of 10 shawls (2 yards x 32" width) in a month. The broad cloth of Khairi patti design can be made only at the rate of 10 yards a month. The workers normally do not sit for more than the allotted time and get away at 5 p. m. to their homes. The informant is also a keen football and *kabaddi* player and seems to have been awarded testimonials too. He occasionally goes to cinemas in the city, for which he has to go a long way of 4 miles on bicycle.

45. Sri Laxminarayana's family consists of, besides self, his mother, wife and a brother. The brother is 18 years old and is studying for Secondary School Leaving Certificate examination and is put up in a boarding house in the city. The income of the family is made-up of Rs. 75 earned by the head of the household and Rs. 15 gathered by his mother through agricultural labour. Thus, a sum of Rs. 90 on average per mensem is the total available for running the family *i. e.*, Rs. 1,080 per annum. The estimated items of domestic expenditure are given out to be as follows:

(a) Food—	Rs.
(i) Cereals	480
(ii) Non-cereals	150
(b) Drinks	60
(c) Fuel and lighting	90
(d) Clothing	200
(e) Other services (Miscellaneous) and recreation	100
Total	1,080

No assets can be acquired out of the meagre income of the family. Only hard work keeps it going making it possible to make both ends meet.

Case study - 2

46. Sri Hamid Jani, aged 20 years, is another craftsman of the younger generation at the work centre of Himroo Co-operative Society. He belongs to

Muslim (Sunni) community and lives in a locality just near the Co-operative Society, Quadri Bagh area, Amberpet. His grandfather (father's father) late Mohammad Moulana had worked as Secretary of the Co-operative Society for about 6 years and left it about 2 years before his death in August 1965. He had been partly responsible for starting of the Society at Hyderabad in 1955. Sri Jani's father, who had been working as an assistant in a shoe shop, migrated to Pakistan about 4 or 5 years ago and secured Government employment in the Public Works Department there.

47. Sri Jani has been living with his grand-parents since his childhood. Therefore, this afforded an opportunity for him to learn the craft and settle himself in it. The usual routine of working as helper for some years had not been gone through by Sri Jani and he sat straight at the loom and took up weaving. In about 2 year's time he became a fullfledged craftsman and there is no design which he is not conversant with. Sri Hamid Jani's grandmother had also been working at the work centre of the Society as *charka* woman, winding up cotton and silk yarn. But about 2 months back she gave up working, owing to certain dental trouble.

48. Sri Jani is entrusted with a single pattern for the last 2 months for weaving. The name of the design is Badi Khairi, and before that he did Paper Jaal for almost 2 months continuously. The normal out-turn is 10 shawls (72" x 32") a month, and he can finish 12 pieces with more exertion. The wages paid are Rs. 7 per piece for these patterns. The monthly income of Sri Hamid Jani is Rs.75 on average, of which he keeps a sum of Rs. 15 for himself for pocket expenses and a sum of Rs. 60 is spent on household expenditure. His pocket expenses comprise picture-going (twice a month), tea or coffee, cigarettes, etc. There are only two persons in the home, namely himself and his old grandmother. The house rent payable is Rs. 6 per month and they have been put up there since the last 12 years. The various items of domestic expenditure are

(a) Food	Rs.
(i) cereals	250
(ii) non-cereals	75
(b) Drinks	30
(c) Fuel and lighting	45
(d) Clothing	100
(e) Other services (miscellaneous)	48
Total	548

This young and intelligent chap is satisfied with his lot for the present and he is unmarried so far.

Case study- 3

49. Sri Rasool Khan, aged 65 years, is an old worker of Himroo Industry. He is a Sunni Muslim and Urdu is his mother tongue. He is an expert in designing and weaving. He has been the master-designer for the Co-operative Work Centre since its inception in 1955. He had migrated to Hyderabad from the home town of this craft, namely, Aurangabad in 1953, and from that time onwards has been actively connected with it. For sometime in 1953-55 he had worked in the single establishment of its kind in those days called Rajtex Company. In fact, the proprietor of that unit had been responsible for bringing down Sri Rasool Khan and a group of the workers from Aurangabad. With Sri Rasool Khan, the craft also migrated to Hyderabad and established itself here for good. It is said that about 100 workers would have undergone training in Himroo weaving at the hands of this expert craftsman. Owing to his longstanding association with the craft, Sri Khan knows all the vicissitudes of its fortunes and is conversant with all the designs, technical details and implications. He can prepare *jaala* arrangement for any design specified to him. There are more than 200 designs for which *jaalas* have been arranged for the looms at the local Society; and at Aurangabad also his role was prominent in designs marking before he came over here.

50. Sri Rasool Khan lives at Amberpet near the Co-operative Work Centre in a rented house. As a matter of fact, all the workers of the Centre are put up in Amberpet itself excepting two, who come from the suburbs. He pays a house rent of Rs. 10 per mensem. He was not educated at all. His father was a worker in cotton trade in the towns of Maharashtra State. At the age of 15 years, Rasool Khan started attending some workshops in Nawabpura locality of Aurangabad and learnt the craft gradually. He commenced his career on a salary of Re. 1 per mensem in those days. For sometime he had worked in Surat also in the craft of Zardozi weaving.

51. Sri Khan says that previously Hyderabad was the chief marketing centre for the Himroo cloth made at Aurangabad. Besides being used as shawls for ladies, the cloth was also being used for *sherwanis* of aristocrats in those days. During the marriage functions of Nawabs, Jagirdars and other wealthier classes, Himroo apparel was almost indispensable. Therefore, a huge percentage of demand for Himroo fabrics produced at

Aurangabad was received from Hyderabad only. Consequently, the establishment of the craft in the city itself hit a blow to the production in the home town. It seems a system of jacquard has been introduced in a place in the neighbourhood of Aurangabad. Though the quality is not the same, the cloth woven on the system is cheap and only one worker can do without the need for a helper boy. Moreover, the Himroo designs seem to have been evolved in textile mills also, the most recent case being one in Ahmedabad. Production in mills is obviously very cheap and goods can be sold at very low prices, when compared to the elaborately decorated hand-woven cloth. In the patterns adopted for mill production, the designs are arranged in the warp itself, whereas the figures are dropped down by the weft in the handlooms. All these factors have wrought severe damage to the traditionally woven Aurangabad fabrics. Now-a-days, the chief source of demand is from the tourists to Aurangabad, Ajanta and Ellora caves, and the production has considerably gone down. At the most, there may be about 100 looms working at Aurangabad presently. On the other hand, there is upward trend in the production figures in the city. And there are prospects of further increase with the expansion of market aimed at by the Department of Industries & Commerce of the State Government. Sri Rasool Khan's information and views on the craft both here and at the home town are valuable.

52. Sri Rasool Khan is always called upon to prepare a new design or to weave a precious and costlier piece to be either presented to a dignitary or displayed at an exhibition. His skill brings forth praise and admiration for the Himroo fabric of Andhra Pradesh, wherever it goes. He can recount the past reminiscences with pride, when he made presentation pieces several times and he is now entrusted with the job of weaving some new varieties on the types of 100 years old exquisite models displayed at the Salar Jung Museum. They will have to be showed at the Handicrafts Exhibition of Andhra Pradesh to be held at Delhi probably in October 1966.

53. Sri Rasool Khan has wife, aged 35 years and two children—a girl aged 14 years and a boy of 11 years of age. He married for a second time, after his first wife and 2 children of hers died of plague 20 years ago at Aurangabad. His wife attends to winding at the Co-operative Work Centre and gets wages of about Rs. 25 a month. The boy is working as a helper on one of the looms and is paid a sum of Rs. 25 per mensem. Sri Rasool Khan earns about Rs. 80 per mensem and this is calculated on the basis of turnover. On an

average he makes 10 to 12 shawls of 2 yards each in a month. He receives additional wages for preparing *jaala* for any new design or for twisting of warp on looms, whenever he is called upon to do either of these jobs. A younger brother of his had also been working as weaver at the same centre, but he went back to Aurangabad a year back.

54. The total income of the family of Sri Rasool Khan comes to about Rs. 130 a month or Rs. 1,560 annually. As against this income, the different items of expenditure are estimated to be as under :

	Rs.
(a) Food—(i) Cereals	600
(ii) Non-cereals	220
(b) Drinks	180
(c) Fuel and lighting	120
(d) House rent and repairs	120
(e) Clothing	200
(f) Recreation	60
(g) Other services	60
Total	1,560

It is seen that what Sri Rasool Khan and his family members earn is barely sufficient to make both ends meet. He has no savings nor finds scope to make some in the future. He feels that it is his misfortune that even after 50 years of his close association with Himroo industry he is not able to make provision for his old age and could not even build a dwelling of his own. But he does not disown the faith that the craft will one day or other be revived to its past glory. That is why he has put in his son into it to keep up his tradition for long years to come. And he is also imparting training to a worker of the younger generation at the Co-operative Work Centre in the technique of preparing appropriate *jaala* arrangement for the new designs, so as to be able to cater to the needs of the looms that will be working on for ever.

Case study-4

55. Sri Mohd. Sharif (23) is the President of the Himroo Industrial Co-operative Work Centre Ltd., for the year 1965-66. He is a Sunni Muslim and native of Chanchalguda area of Hyderabad City. He comes to the workshop on a bicycle. He learnt the craft from the age of 14 years when he started working as a helper at the same society in 1957. Within one year of his joining the centre, he could become a fullfledged worker. He had studied only upto VII standard and left education to join the Himroo Society at the instance of

his friends. His father has been working as Police Constable in the Central Jail of Chanchalguda. Nobody in the family of Sri Sharif had been a worker in this handicraft and he himself has established the tradition now. They are natives of the city and not migrants from anywhere. As he belongs to the younger generation of craftsmen, his interest in the Himroo is typical of that evinced by the boys to put in sustained efforts into it and thus keep it up alive for generations to come.

56. Sri Mohd. Sharif can weave any pattern or design entrusted to him. Some of the names given by him as being of the shawls that he has made in recent times are as follows :

Kisti bel ;	Badi khairi;	Panch khairi;
Small bel;	Bird design;	Surahidar khairi;
Kisti kunda;	Guldasta;	Khairi bel; etc.

These are all the patterns which have larger demand these days. A few of the old designs which have now become out of fashion are like Ajanta, Paper Jaal etc. The names of designs are recieved along with the orders from the customers for whom the shawls are to be made. The Government Cottage Industries Emporium at Hyderabad is the largest source of demand and it undertakes export to Calcutta, Bombay and Delhi, etc. Himroo shawls have of late become customary for the Bengali women. It is said that all well-to-do and fashion conscious ladies of Calcutta possess three types of shawls for regular use, namely, (1) Kashmiri (woollen), (2) Himroo (cotton and silk); and (3) Manipuri (cotton). Thus a large proportion of goods made at

the Society are made so as to meet the requirements of the tastes and needs of Bengalee beauties. Generally winter is the season in a year when there would be be heavy demand and consequently more production takes place during those months. The Government Emporium at Hyderabad monopolises its purchase from the Co-operative Work Centre in order to encourage its business. The goods are supplied by this Emporium to all emporia of other States in the country.

57. On an average Sri Mohd. Sharif makes 10 to 12 shawls a month; sometimes there would be more production in a particular week as the craftsman works for more hours in a day. During the next week he takes off more hours and turn-over would be naturally less. In this way the average is maintained at 10 or 12 shawls (of 2 yards each) for a month.

58. The payment of wages is made twice a month at the Society on the basis of calculated turnover of each worker during that fortnight. Sri Sharif earns about Rs. 75 per mensem and the annual income of his is thus Rs. 900. He is yet unmarried and lives with his parents in their family. The family consists of 4 sisters and 2 brothers, besides the parents. A younger brother of his is at school in the VII standard. Sri Sharif gives away Rs. 60 every month to his father toward's family expenses and keeps the balance of Rs. 15 for his own pocket expenses. On the whole, Sri Sharif feels that Himroo weaving is not much exacting work and that he has plenty of leisure. He is satisfied with his lot having identified himself with the craft.

SECTION VII

CONCLUSION

59. According to the workers and office-bearers who have sufficient experience in the craft, the following suggestions have to be considered to augment production of the Himroo and thereby improve the prospects of people dependent upon it for their livelihood.

- (i) Further avenues of marketing shall be explored. The goods should be displayed in foreign countries also for publicity;
- (ii) Financial assistance is necessary to purchase raw material in bulk from the mills direct with a view to economy;
- (iii) Technical assistance is necessary to designs according to the consumer demand;

(iv) Arrangements should be made for fast dyeing; and

(v) Cost structure and overhead charges should be examined to minimise the cost of production. There should be allowed no scope for competition in respect of sale prices.

60. The State Government seem to be well aware of the needs of the industry and they, no doubt, do the best for its growth. The craft will then surely see its glorious days and it will indeed be a source of pride to Andhra Pradesh.

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