

STATEMENT OF CASE

(A) Name of the applicant : Development Commissioner (Handicrafts),
Ministry of Textiles, Government of India,

(B) Address : Development Commissioner (Handicrafts),
Ministry of Textiles, Government of India,
West Block No. 7, RK Puram
New Delhi

**(C) List of association of persons /
Producers / organization / :** To be provided on request
Authority

(D) Type of goods : Handicraft

(E) Specification

Decorative metalware which vary in sizes 4" to 4'. Animal figures mainly elephant and deities, utility items for house hold purpose, all with a crude and rustic finish. Bell metal is a term used for different types of metal put together mainly zinc, copper, aluminum, brass, and silver for casting. The figures appear plain, solid with embellishment at various places for ornaments, clothing, decorations on seating etc.

(F) Name of the Geographical Indication
Bell Metal ware of Datia and Tikamgarh

(G) Description of goods:

Datia: The main product of Datia casting was anklets worn by women over years. This was later reduced in number, as they were heavy. This was then converted into utility item by adding a plate underneath and converting them into ashtrays and later into boxes to keep nick – knacks.

The main feature of Datia is the Jali work done on the walls of the product. This feature is not seen in any other place in M. P. The products have since diversified into various products like lampshades, mirror frames, ashtrays, temples, side stools and utility boxes. Ashtrays and boxes with jaliwork walls are identified as Datia bellmetal products.

Tikamgarh: Bellmetal products of Tikamgarh are plain and solid in appearance with decorations of fine work at certain places, to enhance them. The products have a rustic appeal. These products do not have any resemblance to Jaliwork at Datia.

The product range is as follows:

1. Animal toys – Horses with 4 wheels (Gadiaghulla), elephants with wheels sometimes with a carrier also, the wheels made it easy to slide while playing. Rattle toys and 'Pichkari' are also made.
2. Small statues of deities for the puja room or temples.
3. Kitchen items like measuring jars of different measures, serving spoons, small stool to eat on.
4. Decorative items related to human and animal figures are also made.

(H) Geographical area of production and maps as shown in the page no 272 &273.

Both Datia as well as Tikamgarh come under Bundelkhand region. Datia is situated in north of Madhya Pradesh. Tikamgarh is situated in the north of Madhya Pradesh.

(I) Proof of origin / Brief History (Historical Records):

Datia and Tikamgarh Bell Metal ware Craft tradition that evolved through functional needs of a community, show a fair knowledge of functional and aesthetic understanding. Bell metal casting is an excellent example. Similarly Datia and Tikamgarh practice the same craft and show similarity and differences.

Datia: the craft here was traditionally practiced by the sonis (jewelers) and the main product cast was anklets in silver, (pajanaas) for the women folk worn traditionally around Datia. Some years back due to economical reasons this got converted into being done in brass (zinc and copper alloy). Traditionally approx. 50 families practiced the craft and anklets were the only piece of jewelry made by this process and the people who made it were called Dhariyas.

Tikamgarh: The craft here is traditionally practiced for as long as people can remember as according to the oldest person here he has always seen these things being used here largely and since casting is practiced today as one of the major source of income it is almost certain that casting was done traditionally in Tikamgarh. The cultural customs of the region speak of toys being given to the children on the first "sankranti" a religious festival, after marriage by the groom's family to the bride's family to keep in touch with the family as the bride is to stay back in her father's place for a year or three years after marriage. These toys were of brass/bell metal for the more prosperous and others used wooden toys, the basic form of the horses and elephant is still the same.

Similarly, in another custom called "matakiya" brides brother comes to take her home after marriage and brings with him a pot of sweets (ladoos) brass pot was used by the economically well off in society and others used a earthen pot.

In this way the craft was interlaced intricately into the daily life of the people in this region ever since one remembers.

The womenfolk here wore anklets of bell metal and silver as daily wear, some women of a labor class still wear them, they are heavy and give a very graceful walk to the wearer

and are done in different designs and named accordingly – todere, pejana, lacche, gajra.

An article in the India Magazine (1985) by Aruna Ghosh on “The lost wax process” speaks of how this type of casting tradition continues to exist in Tikamgarh and Jagdalpur in Madhya Pradesh along with other states such as West Bengal, Bihar and Orissa. The stories of the cultural religious customs that were followed in and around Tikamgarh do fall in line with the traditionally used old products found at some houses locally. This does speak in itself of their existence and the practice of the craft Even today one can see women in the fields wearing the traditional anklets.

(J) Method of Production:

Raw material at Datia

Brass is brought from the market and mostly old brass waste products are used for remolding. Raw material at Tikamgarh: Zinc, copper, brass and silver – a mixer of all this is used for casting. The most common use is waste old products of these metal in form of old utensils and ornaments that are sold at a lower price and therefore are available cheaper to the craftsmen for re-casting. These are crushed and used as raw material for casting.

The casting process and other ingredients used at Datia:

1. Mud mould is made using a locally available yellow mud called Bhatri (this craft is also known as Bhatrikala) mixed with 1/4 th portion of cow dung. The desired basic shape is given to this mould and the surface is softened using brick, the mud that falls off is then made into a paste and applied on the mould.
2. Wax solution is prepared using Ral (tree gum), 40% bee wax, and 20% cooking oil (Mustard / Soyabean), this mixture is boiled and strained using a fine cloth. The wax is now ready to use.
3. Design mould – Finely engraved simple border designs on brass and soft stone are permanently fixed on a wooden plank. These are 1 cm wide and 9 – 10 inches in length.
4. Luke warm wax solution thus prepared is applied on the design mould and rolled on using a roller (Belan). This transfers the design onto the wax from the design mould. The extra wax on both the sides of the border is cut and the outline of the border design is etched out using a fine needle.
5. These ready wax borders are pasted onto the mud mould in different combinations.
6. On this finely strained yellow mud paste is applied and this is then covered with the mud used for making initial mud moulds.
7. One or two plain wax connections are is attached so that the metal flows in, this is

covered with red mud and sand is applied. A mouth is made where the connecting wax pipe surfaces. The mould is ready.

8. A small mud bowl called Ghariya is filled with metal pieces and attached to the mouth of the mould using mud.

9. Baking process – To prepare the furnace, 4 feet deep pit is dug and filled with 1 ft of cow dung cakes placed first vertically and then horizontally. On this a layer of coal is placed. This is then burned. On this the ready moulds are placed vertically with ghariyas downwards for more heat. Cow dunks cakes are then placed on the top and covered completely. After 2 hours metal melts and the mould turns red.

10. The wax melts and creates a hollow within the mud mould; the mould is then removed from the furnace and turned up-side-down using an iron holder. Then the metal transverse from the ghariyas to the hollow in the mould through the connecting channels.

11. When become cold the mould is broken and the metal casted product is ready.

12. For finishing, the product is filed and a mixture of nitric acid and sulphuric acid is applied on the product to clean. And then boiled tamarind water is applied for further cleaning and then washed in plain water.

13. For embellishment sometimes-artificial precious stones are added on the product. The product is finally ready.

Special feature

The outline of the wax design boarders was finally cut out before being placed in various combinations together in the mud mould. This cutting out of the design outline of each boarder finally creates a jali like pattern and this is a unique feature of Datia bell metal craft.

Casting process in Tikamgarh

1. Preparation of mud --- yellow mud is grinded fine and strained. And cow dunk and water is added. (In 1kg mud 250g cow dunk) and the mixture is kneaded. This is used to make the basic shape s of mould as required. And the moulds are made smooth by using sandpaper or brick.

2. Preparation of wax --- a mixture of 1kg rar (dried tree gum), 300g of bee wax and 300g of cooking oil is kneaded into dough. The wax is now ready. It is beaten into a flat slab using a wooden hammer (thapiya).

3. This is further thinned into a 2mm thin sheet, which is then applied onto the mud mould. When completely covered and smoothened then other details of the figure like ornaments, eyes, nose, ears, fabric design and other detailed decorations etc are added by hand using wax wire.

4. Covering the mould --- the fine mud used to make mould is further strained by cloth, made into a paste and is applied into a wax covered mould. After this almost dries

Slightly coarser mud is applied on it. At this stage wax pipes/ connections are attached to create passage for metal. A mixture of fine mud (chikani miti) and sand is then applied as 3rd coat on the mould. On this a small diya shape is made to make the mouth of the mould where in metal maybe poured later. The mould is now ready to be backed.

5. Preparation of metal container --- the waste metal product is brought from the market at Rs 135 – 140 per kg. This is broken into pieces and filled in ghariyas (small mud bowls). And a backed piece of mud is used as lead. This is then completely covered with a mixture of fine mud and sand to seal. The container is now ready to be backed.

6. The furnace is same as in Datia the only difference is here the metal container and the mud moulds are backed separately in the same furnace placing the metal containers below the mud moulds for more heat. The backing process takes 1 to 2 hours depending on the numbers of moulds.

7. When backed the moulds and the metal containers are removed from the furnace. The mouth of the metal container is broken and this is lifted by metal holders (sadrasi) and metal is poured into the mouth of the moulds. The wax in the mould melts and the metal replaces it. The mould is cooled and then broken and the metal product is ready for finishing.

8. Finishing --- a grinder machine with wire brush is used to clean the metal product of mud and other impurity. For finer finish amri is applied onto the machine and is used on the product.

9. Coloring to give antic look to the product --- a paste of soda acid and silver adding water is prepared. This solution is poured onto the product and then immediately the product is heated well on a stove. This gives the product an antic look as the silver when combined with metal turns dark (blackish brown). To clear the blackish brown shades form some places it is then rubbed by hand using a pinch of soda acid. This clears the darkish color and the original metal color stands out, if wire brush in machine is used then there is no need to add acid for the same purposes.
The product is now ready for marketing.

(K) Uniqueness:

The Datia product shows jali works, which is different, and resembles stone jali works seen on historical monuments. This feature of jali itself it difficult to achieve and requires fine works. The Tikamgarh products are different. As they are solid and plain more figurative work is seen with ornamentation done only at required places. One does not see any jali work here. This feature of designing/ornamentation is also achieved by applying wax on earlier caved out designs on soft stone (Gora pather) called ukhanas.

This engraved design on wax is then placed on the wax model as required. The use of ukhanas is a special feature of this region.


(L) Inspection body:

Steps are being taken by the applicants to set up a suitable, independent and effective inspection body involving external members

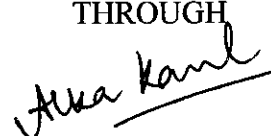
M. LOGO MARK: THE BELL METAL WARE DATIA AND TIKAMGARH LOGO WILL BE USED BY THE ARTISANS AS LOGO AND MARK OF IDENTIFICATION AND application for its REGISTRATION has been made by the Registered proprietor.



MP · INDIA


R. M. Sharma
Advocate

R.M. SHARMA
ADVOCATE
SOCIAL ACTION FORUM FOR MANAV ADHIKAR
E-170, LGF East of Kailash, New Delhi -110048

APPLICANT
THROUGH

ALKA KAUL
Secretary - SAFMA
ALKA KAUL
SECRETARY