

Chapter # 7

CRAFT OF PAKISTAN

7.1. Metal Craft

The people of Pakistan can take pride in the rich and varied cultural tradition of art and craft. Textiles, pottery, metal ware and wood woks are considered among its well-known utilitarian crafts of the country. Tracing the source of creative intellect, it was found that the craftsmen managed to develop an unbroken chain of traditional art and craft since the centuries on this region. The craftsmen had been the vital link for communication and exchange of cultures between civilizations. Civilizations have come and gone, but the craftsmen have survived. To somehow the genius of the craftsmen from Sindhi, Baluchi, Kashmiri, Punjabi or Pakhtoon found the richest expression of cultural traditions in continuity which remained intact since ages.

“The metals, brass and copper, have been in use in this country since time immemorial. Recovery of bronze and copper utensils, figurines and coins from the excavations of Mohenjodaro and Taxila link the current crafts of the country to the 5000 years old Indus valley and the Gandhara civilizations. Beauty and skillful workmanship in metal ware is also found in areas of Punjab and Khyber Pakhtunkhwa. Specialists working on knives and daggers are found in Wazirabad. Artisans working in this medium use intricate filigree and chasing for their products in other regions, such as Sindh also.”⁴⁸



Figure 7.1 A metal craft shop in Peshawar Pakistan.
<https://www.dawn.com/news/1223075>

Metal craft includes casting, cutting, engraving, piercing, enameling and Koftgari. High quality in silver works is produced in Kashmir. Brass and copper ware are made in Lahore.

⁴⁸M.A. Zuberi, “Pakistan – A tradition of crafts”, Business Recorder 2005,
<http://fp.brecorder.com/2005/11/20051121355204/>, Accessed on August 20, 2018.

Karachi, Multan and a number of cities but Peshawar is specially noted for its cutwork metal ware.

“Koftgari or the art of inlaying or encrusting gold and silver wire on baser metal was originally introduced by the Mughals (Figure 7.2). Lahore, Gujrat and Sialkot are its main centers. This is specially applied on hookas and jewellery boxes. Enameling or enamel inlaying is done in Kashmir and parts of Punjab, Karachi, Hyderabad, Multan and Lahore.”⁴⁹

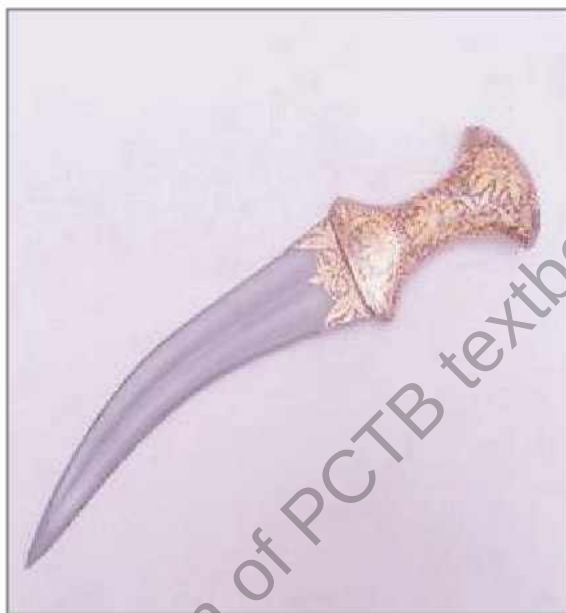


Figure 7.2 A Koftgari Dagger, <https://www.etsy.com/market/koftgari>

Bronze Sculpture

This ancient sculpture is one of the rarest artifacts in the world. It is a unique blend of antiqueness, art, lifestyle, taste and cultural excellence of a people in such remote past as about 2500 BC. It is a tiny bronze-cast which represents the statue of a young lady commonly known as 'Indus dancing girl' (Figure 7.3). This female figure sculpture is stylistically posed and performing a dance. The forward thrust of the left leg and backwards tilted right, the gesture of the hands, demeanor of the face and uplifted head, all speak of absorption in dance, perhaps one of those early styles that combined drama with dance, and dialogue with body-gestures. As was not unusual in the lifestyle of early days, the young lady has been cast as nude. The statue, recovered in excavation from an area of Mohenjo-daro, is suggestive of two major breaks-through, one, that the Indus artists knew metal blending and casting and perhaps other technical aspects of metallurgy, and two, that a well developed society Indus people had innovated dance and other performing arts as modes of entertainment.

⁴⁹Pakistan Metal Craft, Accessed on August 26 2018, <https://www.awamipolitics.com/pakistan-metal-crafts-3266.html>



Figure 7.3 Indus bronze sculpture found in *Mohenjo-Daro* Pakistan and now in the collection of National Museum New Delhi India.

Large eyes, flat nose, well-fed cheeks, bunched curly hair and broad forehead define the iconography of the lady, while a tall figure with large legs and arms, high neck, subdued belly, her anatomy is carefully rendered. The adornment of her left arm is widely different from the right. While just two, though heavy, rings adorn her right arm, the left is covered in entirety with heavy ringed bangles. Besides, the figure has been cast as wearing a necklace with four 'phalis' like shaped pendants. Though a small work of art, it is impressive and surpasses in plasticity and heavily ornate terracotta figurines of Indus valley excavations.

Coins

Among the other relics of the past, coins occupy an eminent place. These are of the basic sources of history. They are reflected the political, social and cultural activities of a nation. The Numismatic Department of the National museum of Pakistan possesses about the Ninety thousand of ancient Coins in its collection belonging to different periods. The history of coinage is traced back to about 6th century B.C. in the region of South Asia.

⁵⁰Pre History and Archeology, National Museum New Delhi, Accessed on September 2, 2018, <http://nationalmuseumindia.gov.in/prodCollections.asp?pid=44&id=1&lk=dp1>

⁵¹Muhammad Yousuf Ali, Prof Malahat Kalim Sherwani, National Museum Pakistan, Karachi: Case study, Accessed on August 22, 2018, https://www.researchgate.net/publication/263662937_National_Museum_of_Pakistan_Case_Study



Figure 7.4 Coins from Mughal Period.

In the ancient times metals like gold, silver, iron, pots and axes were used as a medium of exchange in the old India. History tells that guptas, King Altamash and Mohammad Bin Tughlaq tried their best to introduce coins in the country. Shershah Suri introduced the silver rupee and copper coin. Akbar and Aurangzeb also contributed in this process. After the fall of Mughal Empire the state was divided into small states. Every state has its own coins. There were more than 1000 different coins of various types in the subcontinent when English came in the India. They introduced the standard coins in 1818. The coinage of gold

standard remained continued. The British Government demonetized silver rupee in 1941 and 1943. A pure nickel rupee was introduced in 1946. Later on the independence reserve bank of India issued the coins till June 30, 1948, which were used as legal tender money up to one year.⁵²



Figure 7.5 One Rupee Coin, made of silver, used in the state of Bahawalpur 1946



Figure 7.6 First Pakistani One Rupee Coin, made of nickel 1948

⁵²History of Coinage in Pakistan, Accessed on August 22, 2018, https://studypoints.blogspot.com/2011/11/history-of-coinage-in-pakistan_8928.html



Figure 7.7 One Anna Square Coin of Pakistan 1951



Figure 7.8 Three Thousand Rupees Coin of Pakistan 1975



Figure 7.9 One Thousand Rupees Coin of Pakistan 1977



Figure 7.10 One Hundred Rupees Coin of Pakistan 1977



Figure 7.11 Commemorative Twenty Rupees Coin on the 150th year celebration of Lawrence College Ghora Gali 2011



Figure 7.12 A Commemorative Fifty Rupees coin introduced at the name of Abdul Sattar Edhi, 2016



Figure 7.13 A commemorative coin of Fifty Rupees in recognition of meritorious services rendered by Dr. Ruth Katherina Martha Pfau at the State Bank of Pakistan Headquarters in Karachi, 2017



Figure 7.14 Different Pakistani Coins in subsequent eras

Government of Pakistan introduced one rupee coin in 1948. In the subsequent eras State Bank of Pakistan had been introducing several changes in the designs of coins and also initiating numerous coins in the commemoration of eminent personalities from the history of Pakistan. Nowadays one rupee, two rupee and five rupee coins are circulating in the country.

Making of Coins

“In minting, coining or coinage is the process of manufacturing coins using a kind of stamping which is now generically known in metalworking as "coining". This process is different from cast coinage, and can be classified in hammered coinage or hammering and milled coinage or milling.”⁵³

The coin-making process is an interesting one. It takes hundreds of hours of careful work to get from the initial idea to the finished coin. Following are the steps of its making:



Figure 7.15 Step 1, Making of Coins



Figure 7.16 Step 2, Making of Coins

1. The proposed design of the coin is sent to the relevant Minister for approval before proceeding to the next stage.

⁵³Jere M. Wickens, *The Production of Ancient Coins*, (Lawrence University:1996), <http://www2.lawrence.edu/dept/art/buerger/essays/production.html>, (accessed on August 20, 2018)



2. The model of the coin is then created in one of two ways: a) On a computer using design software, or b) Using modeling clay and plaster. In this process: A large model of the coin is sculpted using modeling clay on a sheet of glass. A steel ring is then placed around the model and filled with plaster to form a reversed (negative) cast of the design. The first model is used to make a second positive plaster cast. The designer uses this model to refine the design. The model design is then transferred to a computer using a 3D digital scanner. Computer-aided design software is then used to add words and dates around this design.



Figure 7.18 Step 4, Making of Coins

3. However the model is made, the design is then cut directly into steel using a computer-controlled engraving machine. This process takes up to 24 hours.



Figure 7.19 Step 5, Making of Coins

4. Blanks are cut from sheet metal and shipped to the Mint in drums.



Figure 7.20 Step 6, Making of Coins

5. One of the Mint's robots tips the blanks into a hopper and they travel along a conveyor belt to the coin presses.
6. The design is 'pressed' into the reverse (tails) of the blank at the same time as the portrait or the front design is pressed into the obverse (head) of the coin.



Figure 7.21 Step 7, Making of Coins

7. Finished coins are packed and sent to banks around the country.”⁵⁴

Armor

In modern days the concept of armor, artillery or military weapons is drastically changed than its usage and appearance in the past. Armors and weapons or war equipments have grown more powerful, shorter and simplified with every passing year. To prevent the most powerful bullets Kevlar jackets or vests are using. “Kevlar vests of the 1970s still form the basis of most

⁵⁴Investigating Australian Coins: the Coin Making Process, at <https://www.ramint.gov.au/sites/default/files/Coin%20making%20process.pdf> , (accessed August 23, 2018)

modern body armor”⁵⁵ which do not have any lavish appearance while the armor from the recent past of South Asian region, from the Mughal dynasty and the time right after the Mughals demonstrate a history of artillery as an art of war equipments with more elaborated, ornamented and artistic manifestation. Thus such examples of armors or artillery became the most interesting part of modern day art history and museums.

“During its peak the Mughal dynasty (1526-1857) flourished as a result of a strong centralized government, an increase in trade, and the rise of new markets in urban centers such as Delhi, Agra, Lahore, Dhaka, Surat, and Masulipatnam. Indo-Islamic architecture reached its apogee under the empire, with opulent palaces, tombs, forts, mosques, and gardens. The Mughals ruled the area of present-day Afghanistan, Pakistan, and much of northern India. The years of Mughal preeminence saw extraordinary developments in artillery civil and war administration.”⁵⁶

Kulah Khud (helmets), Zirrah Baktar (protective jackets), Talwar (sword), Dhaal (protective shield), horse and elephants protective covers, daggers and many other things of artillery were heavily elaborated and decorated with the techniques like filigree, Koftgari, patterned motifs of inlaid brass, silver or gold; or decorated with figurative images or even with the calligraphic inscriptions from Holy Quran, hypothetically to gain "Help from Allah and a speedy victory. Mughals were excelled in the techniques of 'Chain mail' and 'Scale mail. Both techniques developed the most powerful armors of that time.



Figure 7.22 Chain mail, https://kids.kiddle.co/Chain_mail

⁵⁵Sam Bocetta, The History of Body Armor, From Medieval Times to Today, Accessed on August 26, 2018, <https://smallwarsjournal.com/jrnl/art/the-history-of-body-armor-from-medieval-times-to-today>

⁵⁶Weapons and Warfare, Accessed on August 26, 2018, <https://weaponsandwarfare.com/2015/10/10/mughal-empire/>



Figure 7.23 Scale mail, https://en.wikipedia.org/wiki/Scale_armour



Figure 7.24 Kulah Khud (helmet)
Mughal dynasty 18th century,
Collection of Hundred and One
Antiques, Ontario, Canada



Figure 7.25 Dhaal (protective
shield) Mughal Dynasty 18th
century



Figure 7.26 Dhaal decorated with Koftgari Mughal Dynasty

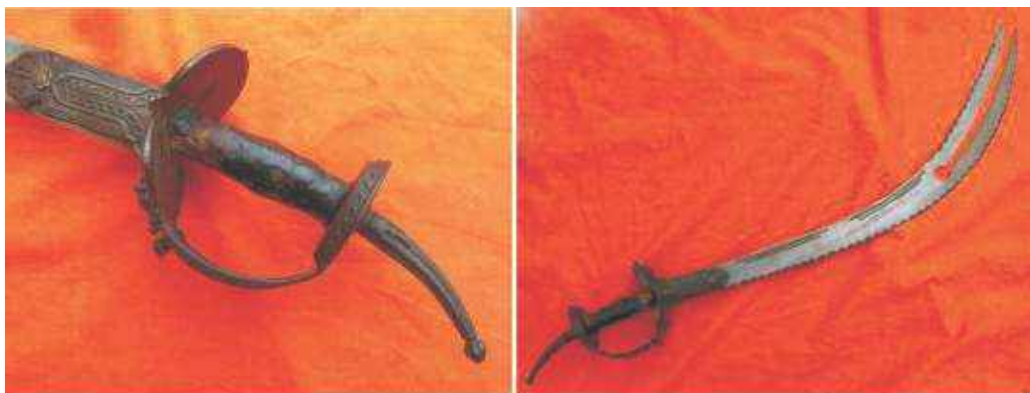


Figure 7.27 Sapola or Zulfiqar sword Mughal Dynasty 17th to 18th century



Figure 7.28 Talwar a sword with early heirloom blade by Mughals 18th Century



Figure 7.29 A sword of Mughal Emperor Shahjahan



Figure 7.30 Prince Dara Shikuh's sword and scabbard at the V&A Museum in London



Figure 7.31 A Mughal Armor early 17th century, collection in Royal Armouries, Leeds, West Yorkshire, UK. Photographed by Brain Jenkin

Drawback of Technology

Modern technology and mass production threaten the creative process of hand crafting everywhere. In Pakistan the craftspeople face a challenge to their very survival. Many of the unique handicrafts are dying, as the continuity of the craft through the tradition of father to son is breaking down. Lack of status and adequate rewards are the major deterrents. The National Crafts Council of Pakistan is one of the first non-governmental organizations which offer to promote and preserve this invaluable heritage of the people of Pakistan. The country is at the threshold of a new era.

The hope of sustained efforts by the Government, together with the non-governmental bodies, rises again for a brighter future for the crafts people and for the country itself.

7.2. Woodwork

Wood carving, involving intricate designs and delicate artistry, has a long association with Muslim culture and traditions. The distinctive standards of skill are maintained by the artisans of today. The variety in woodcraft has been possible because of the availability of different types of wood in different regions.

Khyber Pakhtunkhwa has large resources of superior wood and enjoys popularity as a lucrative occupation while traditional quality is maintained. In the Punjab, brass and bone inlay and ornamental carving in wood products are well known.

The Kashmir craftsmen excel in delicate workmanship on walnut wood. The soft quality of the wood enables the artisan to carve fascinating patterns in arabesque or jali. In recent years woodwork and wood carving have been developed particularly to meet the needs of modern furniture. Excellent traditional and modern furniture is being produced and its export component has shown increasing potential.



Figure 7.32 A worker carving out a pattern on wood at a workshop in Bakhshu, Okara, Punjab Pakistan



Figure 7.33 A floral *jali* carved out in wood from Bahsu



Figure 7.34 A Carved wooden door with Frame and lintel from Lahore fort Punjab Pakistan

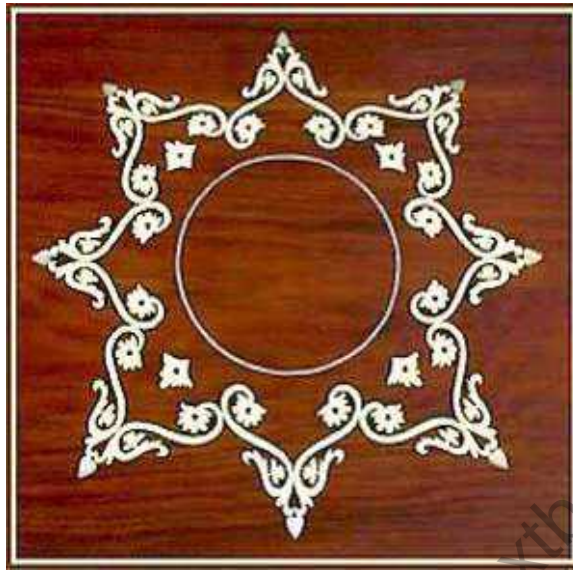


Figure 7.35 Camel bone inlay work on wood, Chiniot Pakistan



Figure 7.36 Nesting table set inlay work from Chiniot Pakistan

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ASSESSMENTS / EXAMINATION

Total Marks 75

The Examination will be taken as per directions of Boards of Intermediate and Secondary Education of the Punjab and approved scheme of studies.

1. Written Assessment:

The questions for written may be formulated from the chapters 5, 6 and 7. The test or examination can be made as objective type questions (multiple-choice / short questions) and subjective type (essays / short comprehensive notes). A two (2) hours examination for written assessment can be taken.

2. Practical/Performance Assessment:

For practical examinations chapters 1, 2, 3, and 4 may be focused. This examination will be divided into three areas: Painting/Drawing, Design and one year Portfolio.

i. **Painting / Drawing:** 2 hours test of Painting / Drawing performance

ii. **Design / Sculpture:** 2 hours Test to assess the ability and skills

iii. Students will present their portfolios at the end of the session. They must carry their work in an appropriate manner. Each work should be duly dated and signed by the class teacher. It should be contained the best works out of the whole year practice.

The students may prepare their final portfolio according to the following:

10 best drawing practices, 10 best painting practices, 8 best design works, 2 sculptures and this portfolio can be graded along the practical assessments.

QUESTIONS FOR EXAMINATION

CHAPTER 1:

DRAWING AND SKETCHING II

1. Make a drawing of a portrait of a male according to one of the following options:

- i. Side profile portrait
- ii. Front side portrait
- iii. Three quarter portrait

Note: Teacher may provide a live model or a photograph as a reference for making of this drawing.

Size: 12 x 18 inches Medium: Pencil on paper

2. Make a drawing of a portrait of a female according to one of the following options:

- i. Side profile portrait
- ii. Front side portrait
- iii. Three quarter portrait

Note: Teacher may provide a live model or a photograph as a reference for making of this drawing.

Size: 12 x 18 inches Medium: Pencil on paper

CHAPTER 2:

PAINTING PRACTICE II

1. Make a watercolour paintings according to one of the following options:

- i. Side profile portrait of a male
- ii. A landscape
- iii. A still life with apples and glass of water

Note: Teacher may provide a photograph or guide them about any spot in their surrounding for landscape as a reference for making of painting.

Size: 12 x 18 inches Medium: watercolour on paper

2. Make a watercolour/pastel paintings according to one of the following options:

- i. A portrait of Quaid-e-Azam
- ii. A view of school's garden
- iii. A still life with flower pots

Note: Teacher may provide a photograph or guide them about any spot in their surrounding for landscape as a reference for making of painting.

Size: 12 x 18 inches Medium: watercolour / pastel colour on paper or pastel sheet

CHAPTER 3:

GRAPHIC DESIGN

1. Make a poster of a pictorial composition about one of the following topic, utilizing your skill of drawing or painting techniques

- i. Cleanliness
- ii. Stop wasting water
- iii. Air pollution

2. Make a poster of textual composition about one of the following topics, utilizing the calligraphic skills in Urdu or English language.

- i. No smoking
- ii. 14th August 1947
- iii. Sports day festival at your school

3. Make an illustration of any nursery rhyme (teacher may assign some poem or rhyme of Urdu or English language.). Techniques: the students can use one of the following medium for this practice

1. Drawing
2. Water colour technique
3. Pastel colours
4. Poster colours
5. Mix media

Size: 12 x 18 inches scholar sheet

CHAPTER 4:

SCULPTURE MAKING

1. Make a sculpture from one of the following options

- i. A bird form with modeling clay
- ii. A sand cast relief of hand prints
- iii. A composition of cubes in paper sculpture

2. Make a sculpture from one of the following options

- i. A pencil jar with modeling clay
- ii. A sand cast relief of foot prints
- iii. A composition of triangular shapes in paper sculpture

CHAPTER 5:

HISTORY OF SCULPTURE & ARCHITECTURAL RELIEF IN PAKISTAN

Write short answers of the following questions

1. What do you know about Indus Valley Seals?
2. Write a short note on Fasting Buddha from Gandhara?
3. Write a short note on one of the following topics:
 - i. Makli Hill Tombs
 - ii. Chaukandi Tombs
4. Write a note about Shahid Sajjad a prominent sculptor of Pakistan?
5. What do you know about the sculptures done by Rabia Zuberi?

MCQs

Choose the right answer from one of the following options:

1. Seal is a carved device, a form of ----- which has embossed design, used to create impression on the surfaces like wax, clay or paper.
 - i. relief sculpture
 - ii. round sculpture
 - iii. free standing sculpture
 - iv. Paper Sculpture
2. Most of the seals found in Indus Valley Civilization are carved in ----- as it can be easily carved.
 - i. Steatite
 - ii. Red-sand stone
 - iii. Marble
 - iv. Black Stone
3. A square seal depicting a three headed animal, carved in gray-brown steatite, is discovered from-----.
 - i. Ajanta Caves
 - ii. Mohenjodaro
 - iii. Makli Tombs
 - iv. Chaukandi Tombs
4. The Buddhist art of Gandhara reached its peak during the -----
 - i. Mughal period
 - ii. Kushan period
 - iii. Modern Period
 - iv. Islamic Period

5. The sculpture of fasting Buddha is one of the finest examples of -----
 - i. Mughal art
 - ii. Gandhara art
 - iii. Art of Indus Valley civilization
 - iv. Art of Islamic period
6. Makli hill near-----, Pakistan, is one of the largest graveyards in the world housing a magnificent collection of historic Middle Eastern tombs.
 - i. Islamabad
 - ii. Thatta
 - iii. Multan
 - iv. Faislabad
7. ----- are generally attributed to the Jukhio and Baluch Tribes of Sindh and were built between the fifteenth and nineteenth centuries A.D.
 - i. Chaukhandi Tombs
 - ii. Jahangir's Tomb
 - iii. Flat roof Tombs
 - iv. Makli Hill Tombs
8. Shahid Sajjad executed a commissioned mural in bronze for the Pakistan Army entitled ----- in 1981.
 - i. Cavalry and the bridge
 - ii. Cavalry through the Ages
 - iii. Art through the Ages
 - iv. Art and the Ages
9. Rabia Zuberi's sculpture consisting of seven figures, Peace Message to the Progressive World is part of the national collection. It is displayed at the -----
 - i. Alhamra Art Gallery, Lahore.
 - ii. National Art Gallery, Islamabad.
 - iii. Clifton Art Gallery Karachi.
 - iv. Topkapi Library Istanbul.
10. One of the best examples carved in lime stone is a sculpture found in Indus valley civilization which is named as ----- by some historians.
 - i. Fasting Buddha
 - ii. King Priest
 - iii. Lion King
 - iv. Arabian King

Chapter 6:

HISTORY OF POTTERY & CERAMICS

Write short answers of the following questions

1. What do you know about the pottery and ceramics found in Mehrgarh?
2. Write a short note on the pottery found in Indus Valley sites of Harappa and Mohenjodaro.

3. What do you know about the ceramic art of Mian Salahuddin?
4. Write a note on Masood Kohari's work in ceramics?

MCQs

Choose right answer of the following questions from the following options:

1. ----- is a method of making different pots such as vessels.
 - i. Relief
 - ii. Pottery
 - iii. Fresco
 - iv. Mosaic
2. Mehrgarh is the oldest and most important ----- (6500 BCE to 2500 BCE) sites of the Indus Valley civilization.
 - i. Mesolithic
 - ii. Neolithic
 - iii. Paleolithic
 - iv. Alphalithic
3. Mehrgarh is located on the Kacchi Plain of -----, Pakistan.
 - i. Punjab
 - ii. Balochistan
 - iii. Sindh
 - iv. KPK
4. Mehrgarh is the city, from where the oldest ceramic figurines of ----- were found.
 - i. South Africa
 - ii. South Asia
 - iii. South America
 - iv. South Korea
5. In most of the houses found in Harappa and Mohenjodaro there was a -----
 - i. Cycle wheel.
 - ii. potter's wheel.
 - iii. Persian wheel
 - iv. Spinning wheel
6. During Indus Valley times there were two main purposes for which the pottery was used; number one the utilitarian purpose, and number two-----
 - i. festivity purpose.
 - ii. funerary and ritual purposes.
 - iii. Political purpose
 - iv. purpose of social wellbeing
7. Indus valley people were skilled in baking and had knowledge of -----
 - i. Free firing.
 - ii. controlled firing.
 - iii. Extra firing
 - iv. Areal firing

8. ----- was graduated from the National College of Arts and studied ceramics under Japanese ceramist, Koichi Takita Sensei.
- i. Mian Salahuddin ii. Mian Ijazul Hasan
iii. Abdul Rahman Chughtai iv. Mian Nazir Hussain
9. Masood Kohari's endeavors in ceramics started with his visit to-----
- i. Multan. ii. Jehlum.
iii. Thatta. iv. Lahore.
10. Masood Kohari's desire to work with glass led him to ----- where he visited established glass studios and workshops.
- i. China ii. France
iii. Iran iv. Saudi Arabia

CHAPTER 7:

CRAFT OF PAKISTAN

Write short answers of the following questions

1. What do you know about metal craft of Pakistan?
2. Write a short not on Indus Dancing Girl?
3. Write a short essay on the history of coins in South Asia?
4. What do you know about the usage and appearance of armor in South Asia?
5. Write a note on the wood work in Pakistan?

MCQs

Choose right answer from the following options:

1. The craftsmen had been the vital link for -----between civilizations.
i. Wars and unrest
ii. communication and exchange of cultures
iii. cultural envy
iv. entertainment

2. Recovery of bronze and copper utensils, figurines and coins from the excavations of Mohenjodaro and Taxila link the current crafts of the country to the 5000 years old
- i. Soan Vallery ii. Indus Valley
 - iii. Nile Valley iv. Neelum Valley
3. Skillful workmanship in metal ware is also found in areas of Punjab and -----
- i. Sindh ii. Khyber Pakhtunkhawa
 - iii. Balochistan iv. Punjab
4. Specialists working on knives and daggers are found in-----
- i. Silkot ii. Wazirabad
 - iii. Chichawatni iv. Faisalabad
5. Metal craft includes casting, cutting, engraving, piercing, enameling and -----
- i. Kashi Kari. ii. Koftgari.
 - iii. DhajiKari iv. Karokari
6. High quality in silver works is produced in -----.
- i. Kashmir ii. Thar
 - iii. Cholistan iv. Nakhlistan
7. Koftgari or the art of inlaying or encrusting gold and silver wire on baser metal was originally introduced by
- i. the Mughals ii. the British
 - iii. the Sikhs iv. the Jaats
8. The Indus Valley Dancing Girl was recovered in excavation from an area of-----
- i. Harappa ii. Mohenjo-Daro
 - iii. Mehrgarh iv. Afghanistan

9. The Numismatic Department of the National Museum of Pakistan possesses about ----- ancient Coins in its collection belonging to different periods.
- i. Ten thousand
 - ii. Ninety thousand
 - iii. Thirty thousand
 - iv. Two thousand
10. The technique of ----- developed the most powerful armors during Mughal times.
- i. Chain mail and Scale mail
 - ii. High temperature ceramics
 - iii. Carving and inlay work
 - iv. Surface Decoration
11. The variety in ----- has been possible because of the availability of different types of wood in different regions.
- i. Metal craft
 - ii. Paper craft
 - iii. Wood craft
 - iv. Soil craft
12. The ----- of the wood enables the artisan to carve fascinating patterns in arabesque or jali.
- i. soft quality
 - ii. wet quality
 - iii. plain quality
 - iv. Upper quality

GLOSSARY

Aerial Perspective	The effect of atmosphere on the appearance of an object as it is viewed from a distance. The distant objects appear to fade, lighter in tone, less detailed, and bluer or cooler in colour; while the objects nearer to the viewer appear vivid, detailed and warmer in colour.
Alabaster	A finely granular variety of gypsum, often white and translucent, used for sculptures.
Alkali	A base, having pH greater than 7.0, that dissolves in water.
Amulet	An object, either natural or man-made, believed to be endowed with special powers to protect or bring good fortune
Anatomy	A study of the structure or internal workings of something, like human body, animal or plant.
Arabesque	A form of surface decorations based on rhythmic linear patterns of scrolling and interlacing foliage, tendrils or plain lines, often combined with other Elements.
Archeology	Study of the material remains of past human life, activities and artifacts.
Artifact	A handmade object, characteristic of an earlier time or cultural stage, especially an object found at an archaeological excavation.
Artillery	Heavy military ranged weapons.
Book Illustration	A form of fine art that is used to create drawn pictures and images for books to help add to or enhance the story for better understanding.
Burin needle	A tool used for engraving or carving.
Casting	A process used in sculpting, involving pouring a liquid material, such as Molten metal, plastic, rubber, plaster or fibreglass into the mold.

Canopy	An architectural structure with an overhead roof structure that has open sides.
Ceramics	Heat-resistant object made out of clay and permanently hardened by heat.
Chevron line	Zigzag line.
Chiseling	To cut or carve with a sharp edged tool called chisel.
Craft	A creative object consisting of manual skill.
Column	In architecture, a column is an upright pillar or post, which supports a roof or a beam.
Composition	A balanced arrangement of visual elements in an artwork using various principles and Techniques
Conceptual art	Art which focuses on ideas and purposes.
Contemporary	Belonging to the present time and current situations.
Contour	A contour line defines the outline of a form, as well as interior structure, without the use of shading.
Contrast	A large difference between two things to create interest in an artwork. Contrast can be between the tones, or between the textures, etc
Convention	An established norm or trend within a particular society or region.
Coral Draw	A vector graphics editor.
Corrugated sheet	A thick paper having fluted texture.
Dhyana Mudra	Means gesture of meditation. It is Buddha's figure in posture of contemplation, with closed eyes, and hands resting on the lap with palms (facing upwards) laid one over the other.
Draftsmanship	Quality skill of drawing.
Drip-stone	Moulding over a door or window which deflects Rain

Earthenware	Glazed or unglazed terracotta pottery.
Expression	Conveying or indicating one's feelings and emotions through any medium like painting, sculpture, poetry, etc
Eye Level	Artist's viewpoint which is a view on a level with the artist's eyes. Also known as horizon line, a point of reference to judge the scale and distance of objects in relation to us.
Faience	Finely glazed ceramic beads, figures and other small objects.
Filigree	Intricate metalwork
Fixative	A liquid, similar to varnish, which is usually sprayed over a finished piece of artwork, usually a dry media artwork, to better preserve it and prevent smudging.
Form	Objects that are either three dimensional or appear to be three dimensional.
Graphic Design	Art or profession of using design elements such as typography and images to convey information or create an effect.
Graphite	A form of carbon which leaves a shiny metallic gray color on a surface when moved across it. It can be removed with an eraser. The most common form of graphite is the "lead" inside a pencil, compressed and baked to varying degrees of hardness.
Gum-Arabic	A natural gum used as binding agent for water based paints.
Halo	A round or elliptical disk behind or over the head of holy or important figures.
Horizon	A line running through a composition that represents the artist's viewpoint or eye level. This is the line on which two receding lines meet at a vanishing point.

Illustration	A visual explanation of a text, concept or process.
Jali	A form of architectural decoration consisting of perforated stone or latticed screen, usually ornamented with constructed geometrical pattern.
Kiln	An oven, furnace, or heated enclosure used for processing a substance (like clay) by burning or firing.
Koftgari	Work in which metal is inlaid with gold or silver.
Life Drawing	A drawing of the human form in any of its various postures using any of the drawing media.
Linear	Perspective A mechanical means of demonstrating the visual appearances of planes and volumes in space. Objects which are closer, appear larger, while more distant objects appear smaller.
Luster	Shine created by the glaze or reflecting light.
Metallurgy	Technique or science of working or heating metals so as to give them certain desired shapes or properties.
Molding	A mold is the negative or hollow cavity produced around a sculpted piece for use in creating multiples of that piece. It can be made of plaster or silicon.
Mudra	Symbolic body and hand gestures in Buddhism.
Mural	Any piece of artwork painted or applied directly on a wall, ceiling or other permanent surfaces.
Naturalistic	A true-to-life style representation in art which depicts close representation of nature

Paper mache	Paper pulp mixed with glue, pressed together, and molded when moist to form various objects, which becomes hard and strong when dry.
Parapet	A low protective wall or barrier at the edge of a balcony, roof, bridge, or the like.
Perspective	A system of creating the illusion of a three dimensional space and feeling of distance on a two-dimensional surface.
Photoshop	A graphics editor developed and published by Adobe Inc.
Pictorial	Consisting of pictures.
Plastic art	Works of art in which materials and elements capable of being molded, modified or transformed are used, e.g. ceramics or sculpture.
Portrait	A painting, photograph, sculpture, or other artistic representation of a person, in which the face and its expression is depicted.
Pottery	The process and the products of forming vessels, pots, dishes, and other articles with clay and then fired. Pottery can be broadly divided into earthenware, porcelain, and stoneware.
Profile	View Side view of a portrait.
Proportion	The comparative relationship of one object to another with respect to size, quantity, or degree.
Realism / Realistic	The arts that attempts to represent subject matter truthfully, without artificiality.
Relief	Sculptural technique where the sculpted elements remain attached to a flat background and can be viewed from one side only.
Seal	A stamping device with carved imagery, for making an impression in wax, clay, paper, or some other medium, including an embossment on paper.

Shading	A range of darkness by applying media more densely or with a darker shade for darker areas, and less densely or with a lighter shade for lighter areas.
Shade	The mixture of a colour with black, which reduces lightness. Shaft Main part of architectural column, having long cylindrical structure.
Shape	An enclosed area defined on a two dimensional Surface.
Silhouette	A two-dimensional representation of the outline of an object, uniformly filled in with colour.
Steatite	A type of stone used for sculpture carving.
Stoneware	Glazed or unglazed white clay pottery.
Stylized	Depiction or treatment of image in a non realistic style.
Superimposed	Something placed or laid over or above something.
Symbol	Something used for representing an abstract idea.
Symmetrical	An object or composition is symmetrical when its one side mirrors its other side.
Textual	Relating to a text.
Texture	The surface quality or feel of an object, its smoothness, roughness, softness, etc.
Terracotta	Baked red clay.
Three Dimensional	Having length, width and height.
Tint	The mixture of a color with white, which increases lightness.

Tone	Tone of a colour is produced by the mixture of that colour with gray.
Torso	The trunk of a human body-excluding arms, legs, and head.
Trefoil pattern	Three petaled flower pattern.
Tradition	Beliefs or customs passed down within a group, society or a region, with symbolic meaning or special significance with origins in the past.
Two dimensional	Flat surface, having only length and width.
Urna	A mark between the eye brows of Buddha, representing the third eye.
Ushnisha	Hair bun on the top of the head of Buddha.
Value	The lightness or darkness of a color.
Vanishing Point (VP)	A point on the horizon line where the parallel lines appear to converge as they recede, according to the linear perspective.