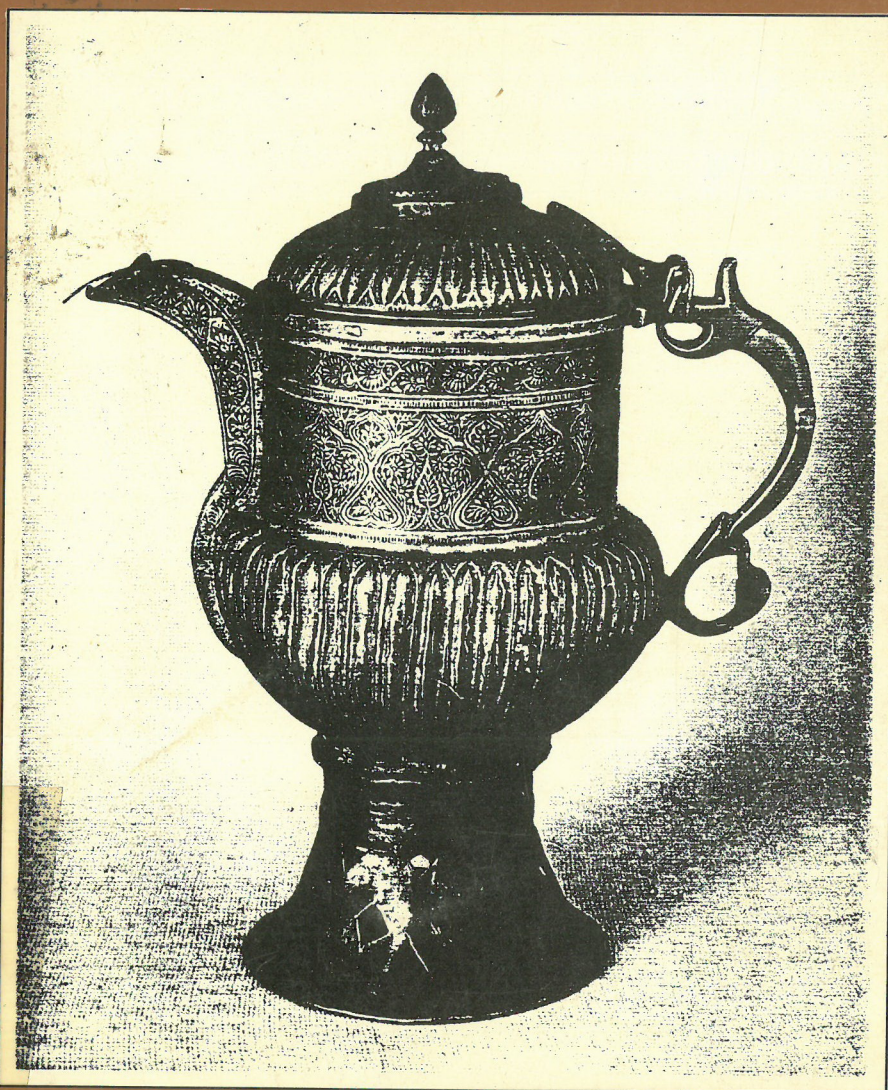


METAL CRAFTS OF PAKISTAN

A CATALOGUE

MAHRUKH YOUSUF



LOK VIRSA MUSEUM



GARDEN AVENUE, SHAKARPARIAN, ISLAMABAD

5491

C A T A L O G U E
of
**The Collection of Metal Crafts of Pakistan
in the Archives of Lok Virsa Museum**

by
Mahrukh Yousuf

9674



LOK VIRSA MUSEUM
1991

DATA ENTRED

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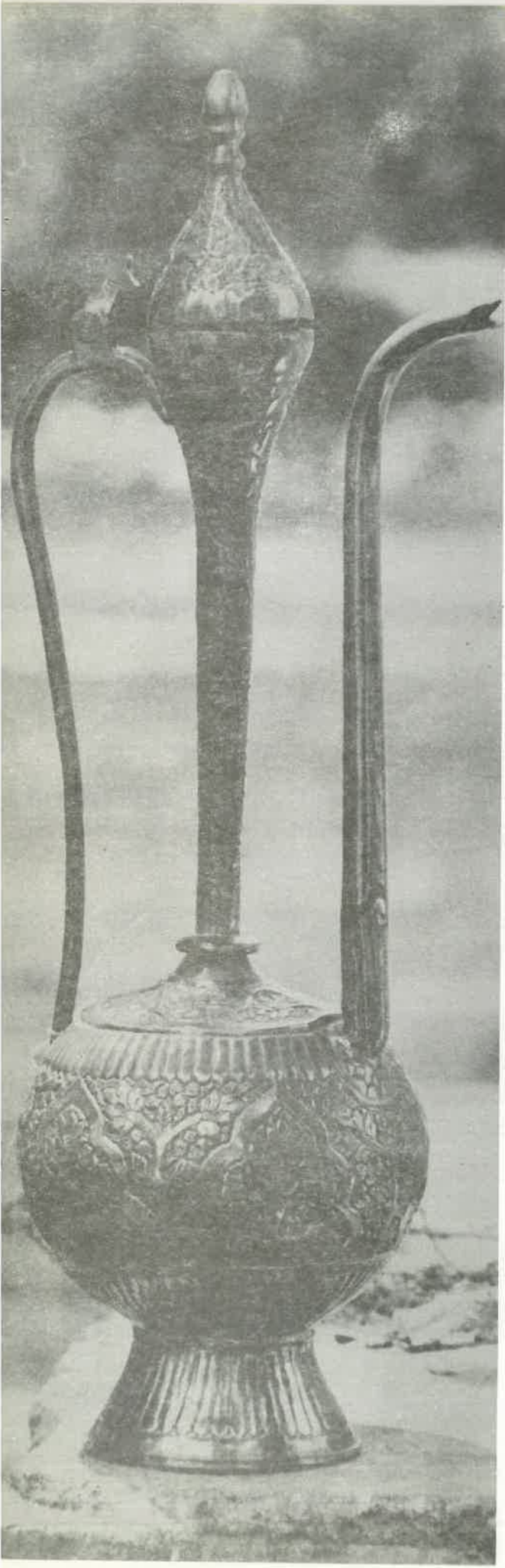
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NOTES

The catalogue of the traditional metal crafts of Pakistan is based on the collection of the metal crafted items, in the archives of Lok Virsa. It is fourth in the series of catalogues of the Lok Virsa Museum.

The object of this catalogue is to facilitate the future custodians, to guide students and research scholars and to provide some basic knowledge to the general public. Researchers wishing to know more about an artifact, may refer to the accession number provided in the text.

Dr. Shamim Zaidi

Director Museum.





INTRODUCING LOK VIRSA

Lok Virsa, also known as the National Institute of Folk and Traditional Heritage was

established in 1974. Lok Virsa is a research institute engaged in the collection, documentation, preservation and dissemination of Pakistan's folklore, oral tradition and regional culture.

Lok Virsa conducts extensive field surveys. It comprises mobile recording and filming units, involved in active field research, documentation and collection of physical, as well as ideological components of Pakistan's indigenous traditions. The institute is a storehouse of cultural materials, preserved for posterity and for free use by researchers, scholars, colleges, universities and above all, professional media such as the radio, the television and the national press. Lok Virsa also aims at strengthening national art industry and propagating Pakistani art forms. It initiates measures to identify and categorise individuals, groups or classes of notable practitioners and masters of all traditional arts and skills. It ensures survival of these arts and skills, by providing suitable incentives.

The aspects of folklore, focussed upon by Lok Virsa include legends and tales,

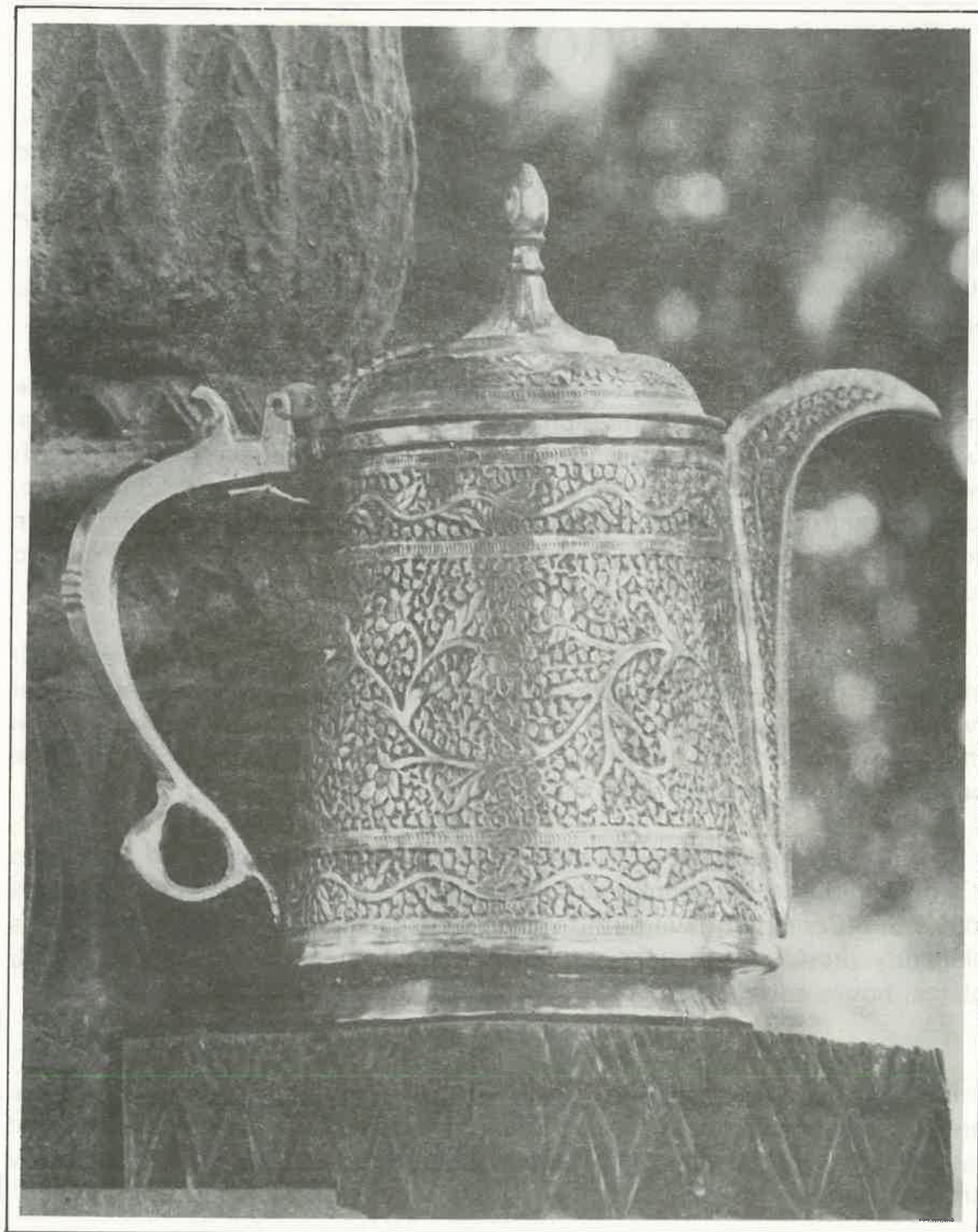
romances and songs, games and rhymes, beliefs and rituals, and sayings of saints and sufis. These are collected and preserved in a national archive. Lok Virsa's library houses over ten thousand books and recorded tapes. Its Research Centre reference library is a unique and original creation. It is the only library in the country that has a collection of books and journals about Pakistani folklore, ethnology, cultural anthropology, art history and crafts. The numerous manuscripts, original reports, field surveys and research monographs on Pakistan's culture are accessible to all interested.

A professional video studio has been set up. Mobile units, equipped with the necessary paraphernalia can reach any part of the country to capture relevant events. Colour prints, transparencies, super-8 film, 16 mm footage and the professional U-Matic format are among the visual aids of the Institute. This material is used to produce and broadcast quality photographs and films of international standard.

Lok Virsa follows a policy of inviting talented Pakistanis for the implementation of its programmes. It has no branches anywhere else

in Pakistan. However, it commissions and invites participation of all regional poets, writers, researchers, artisans, artists, social scientists, scholars, educationists, folklorists, musicians and students from the remotest regions of the country. It offers incentive and support to all talented Pakistanis.

Lok Virsa is an affiliate member of UNESCO, the World Crafts Council, International Council of Music, the Asian Cultural Centre for UNESCO, the International Council of Museums and other similar world organizations for dissemination of art products abroad.



INTRODUCTION

In days gone by, man gave expressions of his art in the making and decorating the objects of daily use. These everyday objects had an entirely different relationship to life than is the case nowadays. There was not that sharp differentiation between material function and artistic expression. Handicrafts were intended primarily to answer daily needs and through their ornamentation, to satiate spiritual requirements.

The discovery of metals about 5000-3000 BC excited man to its use in life, as a new medium alongside stone and wood. Archaeological excavations in our part of the world, have revealed evidence that metalcraft was an indigenous tradition. The statue of the dancing girl of Mohenjodaro, tools of that period are an example. Initially hunting instruments were made in metal followed by domestic and other utilitarian requirements, which led to the use of various alloys besides the basic metals.

The statues of Budha, friezes and coins formed a major branch of metalcraft during the Gandhara period. Coins were initially in the form of twisted bars. Later on squares and rectangular pieces with some motif on them were introduced. With the passage of time circular shape became popular and has endured since then.

The art metalware with many techniques of ornamentation came into its own during the moghul period. The patronage of art by the Islamic rulers in the Sub-Continent gave birth to exquisite specimens of metalcraft such as elegantly proportioned samovars, ewers, goblets, pedestal tobacco pipes, plates, bowls and glasses.

Production of armoury was an important branch of metalcraft throughout the ages. It is in great demand even today, specially in tribal areas. Swords, daggers, knives, shields, carbines and helmets were made of metals such as iron and steel. Handles of these weapons were beautifully engraved and encrusted with other metals, semi precious stones and beads.

METALS

The first discovery of metals was made in the chain of hills in Central Asia and the valleys around the rivers Tigris and Euphrates in the Middle East. During the riverine civilisation metals were imported from far away lands where it was mined. Iran and other Central Asian countries became sources of obtaining metals. Later on people of the Sub-Continent started making metals in home foundries. At present the raw material is obtained through smelting minerals, melting old scrap or through sheet metal.

Metals may be divided into two categories, namely :-
Precious metal and Common Metals.

1) Precious Metals.

Gold and silver are the precious metals and are also known as the noble metals. The ancient custom of burying the dead adorned with their valuables, revealed exemplary pieces of jewellery, thrones, and tiaras made of gold and silver, set with precious stones. These examples of goldsmith's art reflected the taste of a wealthy and sophisticated class. The permanent brilliance of gold and the pure whiteness of silver, their resistance to oxidation and above all their scarcity ensured their employment for jewellery, ornaments and coins. Gold is the most malleable and silver the most ductile of all metals, hence such fine workmanship is displayed in this media. Gold is very durable and stands the contact of weathering influences. It may also be melted and remelted without any loss of weight. Silver is the most superior conductor of heat and electricity. It tarnishes when exposed to sulphur in the atmosphere or in any compound form. Gold was likened to the sun and silver to the moon. With the discovery of mercury in the eighteenth century, two more precious metals have been added to the category of precious metals, namely Pladium and Platinum.

2) Common Metals.

These are copper, zinc, brass, bronze, iron, and steel. Owing to its durable nature, metals are well preserved and survive from pre-historic times. Copper was found in the earth's crust as native metal and also in the form of ores.

KINDS & PROPERTIES OF COMMON METALS

Copper :-

It is the earliest metal to be discovered and exists as native metal in its metallic state. It is extremely resistant to corrosion and has a very attractive colour. It is malleable and easy to be hammered into different shapes. Copper has been mixed with other metals, in particular zinc and tin to form a range of useful alloys.

Brass :-

It is an alloy of copper and metallic zinc. Brass is extensively used in the Punjab for making articles of daily use such as water pitchers, cooking pots, and vessels for storage of grains.

Bronze :-

It is an alloy of copper, brass, and lead. It is lighter in weight than brass and has the advantage of its quality of non rusting. Hence often used in the sub-continent for statuary, making of figurines and replicas.

Bell Metal :-

An alloy of copper and tin with peculiar properties of resonance. Bells are cast of this metal. It is also used in making cooking utensils, eating plates and drinking glasses as it does not tarnish or rust. Neither does it require tinning unlike copper.

Kansi :-

It is an alloy of brass and tin. Jhang is a famous centre for making household utensils of kansi.

Iron :-

Iron was discovered around 3000 BC in the form of meteoric fragments. It did not become popular till ways and means were found to produce it in large quantities and make it hard and durable after mixing carbon in it. It was produced in three different states determined by the level of carbon content and the amount of tempering given to it. The three states of iron are called :- Cast iron, Steel and Wrought iron.

Iron was valued chiefly for its usefulness as a material for tools and weapons, but examples of its decorative use, such as screens and grills occur right from the beginning of the iron age. The durability of iron is evidenced by the survival of historic monuments around the world such as the iron pillar of "Kutub Minar" at Delhi.

Tin and Lead alloys are used for soldering purposes.



TOOLS AND TECHNIQUES OF METAL CRAFT

The craft of metalwork first developed in Central Asia, near Kazakhstan and Anatolia. Other Middle Eastern countries further refined the art. It then spread both towards the east and the west.

Metal products go through the process of shaping or moulding, strengthening, soldering, and polishing.

The tools required for these processes are :-

Anvil, hammer, chisels, swages (having negative forms of the profile it is desired to give the metal), lathe, and furnace.

1) Shaping:-

The shaping of an object is either by beating the ingot or sheet metal while heating, into the desired shape and proportions, using a hammer. The second method is by pouring molten metal into moulds of clay for ordinary objects and wax moulds for delicate ware. A third method of shaping objects is putting them on lathe and turning, using a chisel to cut away excess metal. Previously the lathe was worked by a string which was replaced later on by a motor. The object was then smoothened and shaped by scraping and brushing.

2) Strengthening:-

This may be achieved by subjecting the article to further beating and tempering. Another method is to heat the article red hot followed by sudden immersion in cold water. Some metals turn black in this process which may be rectified by light hammering.

3) Soldering:-

For products comprising many pieces which have to be joined in some order to form a composite whole soldering is needed. Examples are samovars, ewers, and tea pots. This is achieved by using a metal alloy and firing the joint to solder.

4) Polishing:-

This is accomplished by a vigorous rubbing either by hand for small objects or by feet for bigger objects using rags. More recently power machines have been used for polishing.

5) Cire Perdue:-

It is the process of casting metal specially until the mould becomes leather hard. The wax pattern is removed by heating and the resultant cavity filled with molten metal while it is kept red hot.

The casting may be done by two methods:-

a) Para casting:- used for making a one piece item of a simple kind.

b) Darza casting:- used for objects of many pieces. This is a sand casting method where pieces are separately prepared and soldered to form the final product.

The essence of a blacksmith's art is to fashion the metal while it is hot and mastering the technique of fire welding and soldering to join the parts. Blacksmiths, silversmiths, engravers, cleaners, and gilders are all involved in the production of good metalcraft. The success of the work depends on the dexterity and creativity of the artisan.

METALWORKS OF EVERYDAY USE

A common practice in Pakistan is the use of metalware for cooking purposes, for storage of grains and water. Daughters at the time of their marriage are given a set of utensils as part of the dowry. The set includes *Deg* (big cooking pot) to *degchis* (smaller cooking pots) in graded order, drinking glasses, *lota* (pot used for ablutions), *balti* (bucket), *gagar* (water pot), *seeni* (trays), and so on.

The blacksmiths sit by their tools, tiring themselves with the rough iron and other metals, fighting off the smoke and heat of the furnace, deafened by the noise of tempering metal, but keeping the eyes focussed on

the product. They give it the utmost care of their sure hands to make it beautiful and perfect. A blacksmith in rural areas is very important and more highly paid than a carpenter or a goldsmith.

Iron is used to make such household items as tongs, blower, tawa (convex plate for making bread) and kadhai (deep round pan for frying cookies etc). It is also used for items such as agricultural implements, artisan's tools, armoury, chains, door joints, horse shoes, and stirrups. These were being made in the Sub-Continent from before the eighteenth century. Cooking vessels are made of brass, copper and kansi. Copper utensils are tin plated inside to protect against poisoning by copper sulphate.

ART METALWARE

The art metalware of Pakistan exhibits a style evolved from the mingling of cultures of eastern and western elements. The greatest contribution towards this was made by the Muslims. The patronage of arts by the ruling kings and princes promoted metalcraft and luxury items of decoration became the fashion of the day.

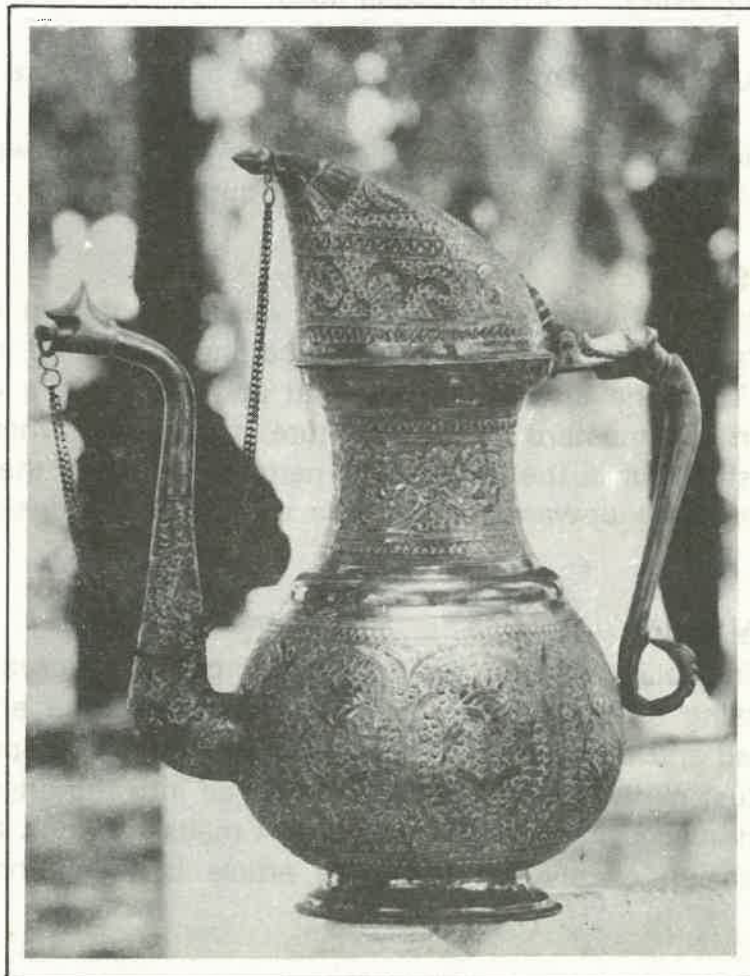
The distinctive techniques of ornamenting metalware are :-

Embossing and engraving, cutting and piercing, repouse, enamelling, and damascening. With these methods, a variety of designs and compositions were achieved such as depiction of court scenes, legends, landscapes, repeat floral patterns and geometric designs giving very rich results. Artisans of the later period exploited the contrasts in colour and texture of various metals such as brass, copper and mixed metal to evolve new techniques of ornamentation known as inlay, overlay, and kalamkari, correlating it with engraving, embossing and perforation. The designs were mostly executed in free hand style. The emphasis on art metalware of Pakistan was on elegant shapes and proportions.

Process of ornamentations involved the following steps:-

- a) The desired product was filled by hard bitumen.

- b) Traditional designs were drawn on paper and transferred to the prepared metal product.
- c) Ornamentation began with shaping the main lines and outlines.
- d) Detail decoration was undertaken using any one or more techniques of ornamentation such as engraving.
- e) If desired, use of enamel paints, semi precious stones or silver wire within the design was carried out.



TECHNIQUES OF METAL ORNAMENTATION

1) Chasing:-

In this the design was engraved using blunt chisels. Texture and variety within the design was achieved by punching, engraving, and etching. When the surface was granulated it is known as frost work.

- a) Etching:- Achieves rather superficial and thin lines.
- b) Engraving:- Formed deeper lines.
- c) Punching:- Of lines & dots creates artistic effects.
- d) Piercing:- In which whole piece of metal were cut away leaving a perforated, cutwork design.

2) Repouse:-

It was the name given to the raising of design in relief. The design was first traced out on metal in dotted line hammered into it using a pointed tool. Then the article was inverted and placed in a warm bed of wax, lac, resin and mustard oil. The mixture is hardened when cooled and acted as a cushion while the design was hammered out on the article using various chisels. Face upwards, the article presented the design in varying heights.

3) Enamel work:-

Enamelling is the art of colouring and decorating a metal surface by fusing over it various mineral substances. The article is thinly coated with lac and the pattern engraved on it with a steel pointed pencil. The enamel dust of the requisite colour is poured into the engraved design. The product is placed in a hot furnace which melts the dust and the liquid sets in the design evenly diffused. The article is then smoothened and polished.

Moradabad in India first adopted this technique & gave the name

"*Moradabadi*" to it, meaning naqashi. The multicoloured decorations shine against the golden metallic background.

4) **Damascening:-**

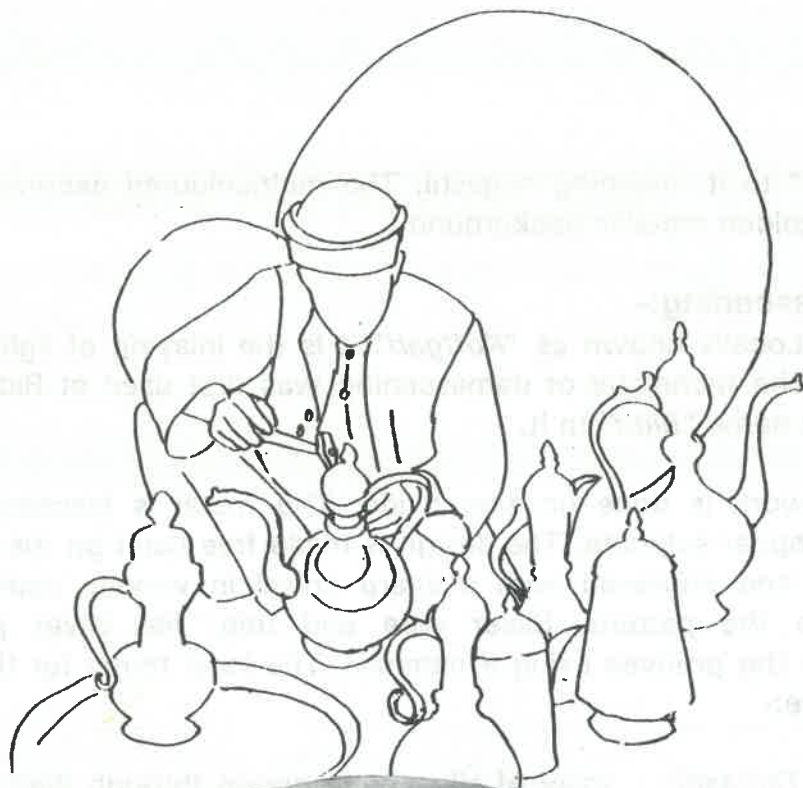
Locally known as "*Koftgari*" it is the inlaying of light metal on dark metal. The technique of damascening was first used at Bidar in India and gave the name "*Bidri*" to it.

Bidri work is done on zinc oxide. The metal is blackened with a solution of copper sulphate. The design is made free hand on the surface of the articles, and engraved with a sharp chisel in varying depths & size according to the pattern. Silver wire and thin, flat silver pieces are embedded in the grooves using a hammer. The local terms for this kind of inlay work are:-

- a) *Tarkashi*:- Inlay of silver wire drawn through diamond drilled holes of different sizes.
- b) *Tainishan*:- Inlay of silver sheets & pieces.
- c) *Zarnishan*:- Inlay in low relief.
- d) *Zarbuland*:- Inlay in high relief.
- e) *Aftabi*:- Cut out design on overlaid metal sheet.

Once the ornamentation is complete, the article is dipped in a hot solution of saltpetre containing clay and ammonia which turns the zinc into a lovely, velvety black, leaving the silver to shine in its brilliance. The article is rubbed with sand paper and lime juice to smoothen it and polished with some oily polish to give it a gloss.

Among the art metalware, Bidri work stands out for its beauty, aesthetic sense, and originality of designs as well as products, such as boxes, frames, surahis, ash trays, paper cutters and buttons.



REGIONAL TRENDS IN METAL CRAFT OF PAKISTAN

As in other crafts such as woodwork and embroidery, Kashmiris are the most deft and superbly skilled metal workers. Deep cut ornamentation is a speciality of Kashmir. Filigree is the finest form of deep cut ornamentation. It is mostly done in silver ware and sparingly in copper. Previously silver ignots were beaten and drawn into wires through plates having apertures of different gauges. A wire drawing machine has now replaced the plate. The emphasis on Kashmir metal craft is on chaste lines and elegance of form.

The designs are distinctive such as:-

- a) Floral rosette: A group of small rosettes assembled on a creeper, which is arranged on the object according to its shape and size to form a delicate pattern.
- b) Arabesque style: Highly Stylised figures of almond (*badam*), paisely (*mango*), arches (*mehrab*), & interlinked vines, leaves, flowers & birds.
- c) Geometric Patterns: Stylised zigzags, diamonds, circles, triangles, hexagons, octagons, and stars.
- d) Calligraphy: A stylised rendition of Quranic verses.

Peshawar in NWFP is one of the largest metalcraft production centre in Pakistan with many establishments, followed by Mardan and D.I. Khan. The artisans of this craft are called "misgars" and "zargars", who produce a wide range of products. The metal most commonly used is copper, the designs show influences of the Gandhara period, including symbolic motifs such as "*Satargay*", depicting seven ages of human life, "*Shajar*", tree of life, "Eye" and head gear of the stuppas. The famous *Qissa khawani bazar* (Bazar of the story teller), displays glittering metalware. The most loved item is the pedestal tobacco pipe, called "*hukka*" or "*chilam*".

Hukka is the best friend of a peasant busy ploughing the fields or a labourer sweating with the toil of his labour. It also plays a major role in pushtoon culture. No party or gathering is ever complete without the offering of this pipe.

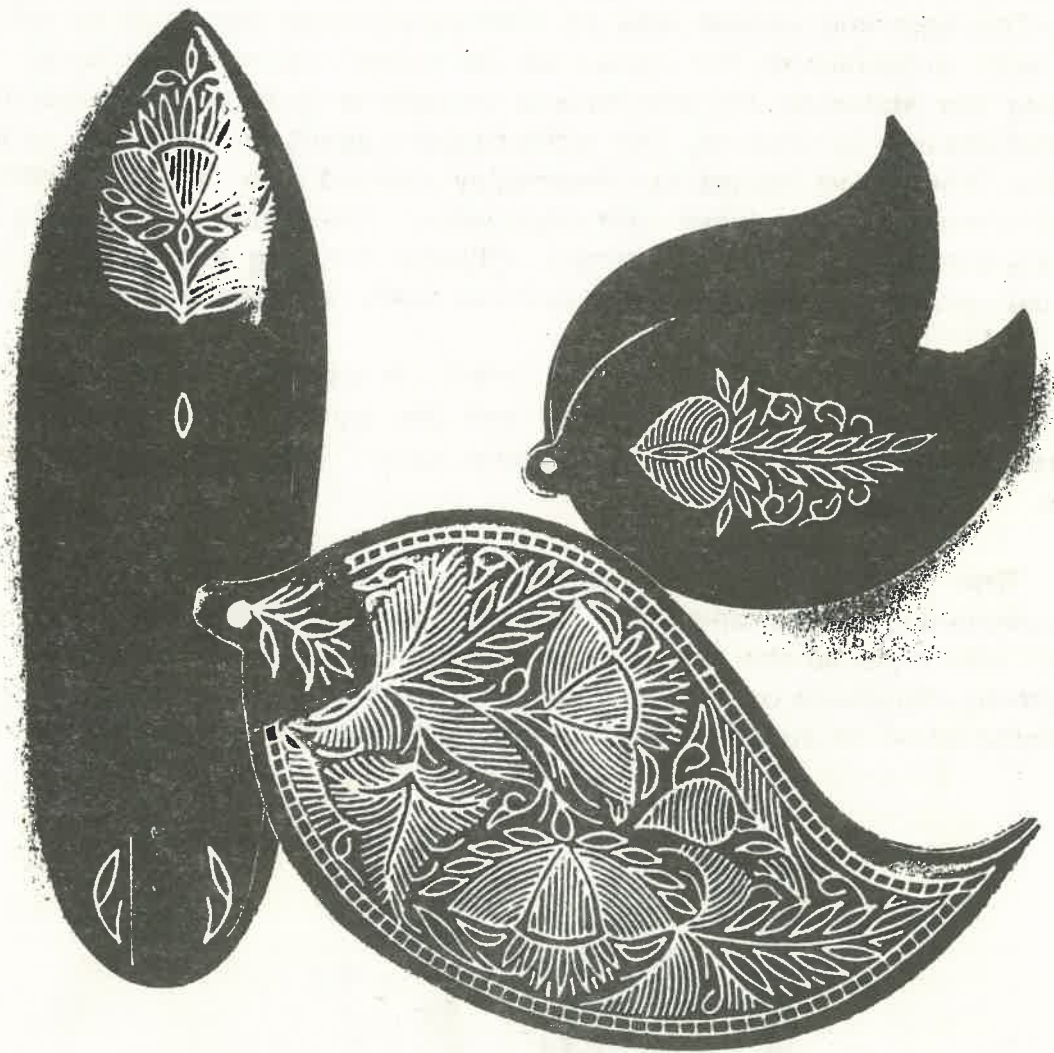
A typical hukka has a pair of pipes. It is designed in such a way that tobacco is burned on live coals held in a bowl. One pipe connects this bowl to a pot near base, containing water. Smoke is inhaled through the second pipe connected to the base, which is long and curved. It is considered less hazardous to health as the smoke is filtered through water before being inhaled. One attendant in the house is specially delegated to maintain the hukka. His duties include cleaning the chilam, replacing the used yellowish water with fresh water, filling the tobacco, lighting the dried cow-dung cakes or coals, and keeping it ready for the guests at all times. Hukka is circulated around for every guest to take a puff from it.

There are many centres in the Punjab engaged in metal crafts such as Lahore, Gujranwala, Wazirabad, Sialkot, and Jhang. The metal most commonly used is brass. Cast items such as *degchis*, *patilian*, and *gagars* (cooking pots and water carriers), a strategic item of rural Pakistan, are all made of brass). Jhang and Gujranwala specialise in making utensils of Kanshi.

In olden times, pure metal furniture, highly ornamented was used extensively in palaces and palatial homes of affluent feudal lords. Production of artifacts was started along with utilitarian items. To cater to the needs of Rajas and Nawabs, the artisans from Punjab evolved newer ways of decorating metalcrafts. One of the style was the "*Ganga Jamni*". A blending of copper and brass in the same article became popular. At times a little German silver was also included. The colour differences and textures contributing towards enhancing the design value. A mosaic effect in metal was achieved by using artificial coral and turquoise stones within the design. Previously almost the entire surface of metal products was covered with engravings. The recent trend is for more surface in plain high polish with high-lights of slight engravings in the form of a border or motif.

In Sindh, the Karia tribe of Tharparkar was engaged in metal craft.

Mithi became the centre and specialised, besides other things in making horse seats called "*hanna*" & camel seats called "*pakhra*". Sindhi decorations include animal figures in the design. After the partition of the Sub-Continent, artisans from Moradabad migrated and settled in Lahore and artisans from Bidar migrated to Khairpur in Sindh. They continue to practice their respective crafts at these centres.



CARE AND CLEANING OF METAL PRODUCTS

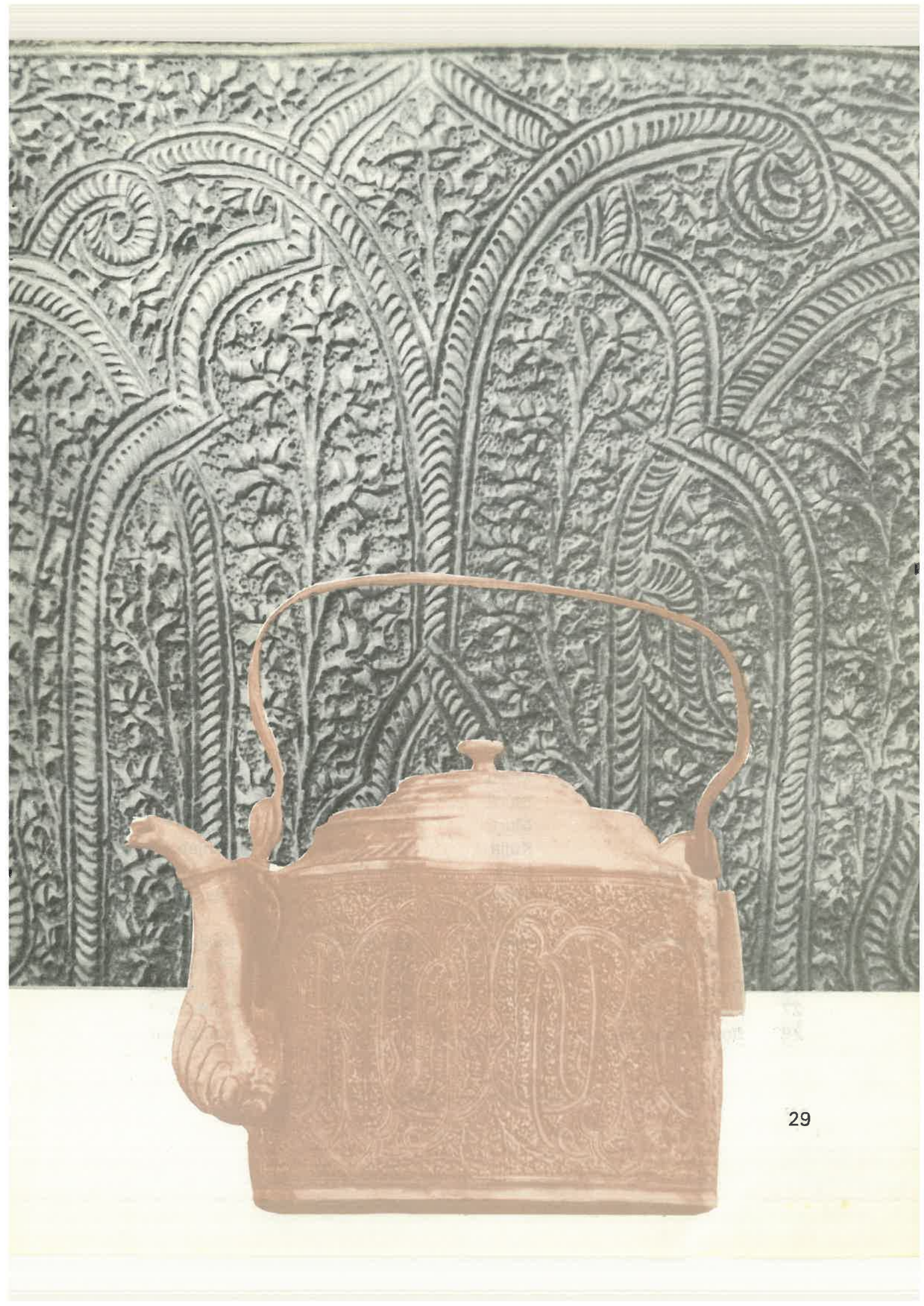
Metals such as copper, brass, silver and iron, rust and tarnish when in contact with air and humidity in the air. To prevent this, all the metallic artifacts must have a coating of oil to act as a buffer between metal and air.

The best and easiest way of cleaning common metals is to wash them with a mixture of fine sand, ash, tamarind and salt. The tamarind removes any stains on the articles and the salt is there to neutralise the effect of the acid in tamarind. Ash is the cleaning agent and sand acts as an abrasive. The article comes out thoroughly cleaned after a brisk rubbing with this mixture and a wash with clean water. This method of cleaning is specially desirable for kitchen utensils. Objects requiring a shine may be polished using any readymade metal polishes available in the market.

In this machine and space age, there are still teeming millions who live by the toil of their hands alone and the work of their craft. They maintain the world and a nation's cultural history is documented by their crafts.

The gift of metal handicrafts was converted to commercial productions due to mechanisation. The discovery of other mediums such as plastic, also replaced the use of metals in crafts. To revive the tradition of the use of metalware on a large scale, the input of product designing and the introduction of advanced technology in metallurgy is the need of the hour.





LIST OF ITEMS OF METAL CRAFTS AT LOK VIRSA MUSEUM

S.No	Item	Local Name	Acc. No.	Area
1	Measuring Spoon	Pai	MW-001A	Peshawar
2	Water Pot	Dolcha	MW-002	D.I. Khan
3	Pedestal Tobacco Pipe	Hukka	MW-003	Peshawar
4	Milk Container	Batlay	MW-004	Peshawar
5	Wash Basin	Chlimchi	MW-005	Peshawar
6	Tea Kettle	Chaijosh	MW-006	Peshawar
7	Tea Pot	Chinari	MW-007	Peshawar
8	Casserole	Donga	MW-008	Peshawar
9	Flour Container	Kanaster	MW-009	Punjab
10	Mug	Mugga	MW-0010	Punjab
11	Tray	Thaal	MW-0011	Lahore
12	Bowl	Katora	MW-0012	Peshawar
13	Spoon	Chamcha	MW-0013	Peshawar
14	Tea Pot	Chinari	MW-0014	Peshawar
15	Statue	Murti	MW-0015	Tharparkar
16	Statues	Murtian	MW-0016/4 ABCD	Tharparkar
17	Statue	Murti	MW-0019	Punjab
18	Statue	Murti	MW-0020	Lahore
19	Statue	Murti	MW-0021	Lahore
20	Statue	Murti	MW-0022	Lahore
21	Pot	Kujja	MW-0023	Punjab
22	Water Pot	Lota	MW-0024	Chiniot
23	Plate & Cover	Thali & Dhakkan	MW-0025 AB	Peshawar
24	Cooking Pot	Degcha	MW-0027	Kashmir
25	Tray	Patnoos	MW-0028	Peshawar
26	Dish	Parat	MW-0029	Peshawar
27	Flour Container	Kulfi	MW-0030	Peshawar
28	Rose Water Sprinkler	Gulab Pash	MW-0031	Peshawar

29	Wine Flask	Surahi	MW-0032 A	Peshawar
30	Sauce Pan		MW-0033	Swat
31	Betel Leaf Case	Pandaan	MW-0034	Peshawar
32	Bell	Ghanta	MW-0036	Punjab
33	Tea Pot	Kaytli	MW-0037	Peshawar
34	Cooking Pot	Daig	MW-0038	Kashmir
35	Cooking Pot	Daig	MW-0039	Peshawar
36	Spoon	Chamcha	MW-0040	Peshawar
37	Tray	Seeni	MW-0041	Peshawar
38	Bowl	Katora	MW-0042	Peshawar
39	Small Pail	Balti	MW-0043	Peshawar
40	Cooking Pot	Degcha	MW-0044	Kashmir
41	Bowl	Peala	MW-0045	Peshawar
42	Water Bottle	Patak	MW-0046	Peshawar
43	Tea Pot	Chainak	MW-0047	Peshawar
44	Plate	Thali	MW-0048	Lahore
45	Drink Container	Kooza	MW-0049/2AB	Peshawar
46	Water Pot	Dolcha	MW-0050	Peshawar
47	Water Tumblers	Glass	MW-0051/10	Punjab
A-J				
48	Betel Leaf Case	Khasdaan	MW-0052	Punjab
49	Anklets	Karay	MW-0053	Punjab
50	Cake Dish	Thali	MW-0054	Punjab
51	Plate	Thali	MW-0055	Punjab
52	Small Grinder	Havan Dasta	MW-0056/2	Punjab
53	Trays	Mazma	MW-0057/2AB	Punjab
54	Plate	Thaal	MW-0058	Punjab
55	Water Container	Kooza	MW-0059/2AB	D.I. Khan
56	Flour Container	Kulfi	MW-0060	Peshawar
57	Dagger	Khanjar	MW-0061/5	D.I. Khan
A-E				
58	Kohl Container	Surmadani	MW-0062/4	Balochistan
A				
59	Kohl Container	Surmadani	MW-0062/4BC	Punjab
60	Kohl Container	Surmadani	MW-00624D	N.W.F.P.
61	Plate	Thali	MW-0063	Lahore
62	Water Tumblers	Glass	MW-0064/2AB	Lahore
63	Tea Pot	Chinari	MW-0065	Peshawar

64	Bowl	Peala	MW-0066	Lahore
65	Bowls	Pealay	MW-0067/5 A-E	Lahore
66	Water Container	Gagar	MW-0068	Peshawar
67	Cooking Pot	Degcha	MW-0069	Kashmir
68	Bowl	Katora	MW-0070/2AB	Peshawar
69	Plate	Thali	MW-0071	Peshawar
70	Plate	Thaal	MW-0072	Punjab
71	Large Tray	Seeni	MW-0073	Punjab
72	Pedestal Tobacco Pipe	Hukka	MW-0074	Punjab
73	Pedestal Tobacco Pipe	Hukka	MW-0075	Punjab
74	Bed Legs	Pavay	MW-0076/4	Chiniot
75	Bed Legs	Pavay	MW-0077	Chakwal
76	Food Cutter	Taka	MW-0078	All Areas
77	Saddle	Hanna	MW-0079	Mithi
78	Water Container	Kooza	MW-0080	Peshawar
79	Wash Basin	Chilimchi	MW-0081	Peshawar
80	Betel Leaf Box	Pandaan	MW-0082	Peshawar
81	Bowl	Katora	MW-0083	Kashmir
82	Ewer	Aftaba	MW-0084	Peshawar
83	Tea Pot	Chinari	MW-0085	Peshawar
84	Cooking Pot	Degcha	MW-0086	Kashmir
85	Water Pot	Dolcha	MW-0087	Peshawar
86	Tray	Patnoos	MW-0088	Peshawar
87	Cooking Pot	Degcha	MW-0089	A. Kashmir
88	Cooking Pot	Degcha	MW-0090	A. Kashmir
89	Pedestal Tobacco Pipe	Hukka	MW-0091	Sargodha
90	Tea Brewer	Samovar	MW-0092	Peshawar
91	Wall Plate	Thaal	MW-0093	Lahore
92	Cooking Pot	Degcha	MW-0094	Peshawar
93	Wall Plate	Thaal	MW-0095	Peshawar
94	Pedestal Tobacco Pipe	Hukka	MW-0096	Peshawar
95	Water Container	Surahi	MW-0097	Peshawar
96	Sword	Gatanch	MW-0098	Gilgit
97	Bed Legs	Pavay	MW-0099	Chakwal
98	A Religious Symbol	Panja	MW-00100	A. Kashmir
99	Hand Mirror Frame	Shisha- Frame	MW-00101	A. Kashmir

100	Pedestal Tobacco Pipe	Chambura-Hukka	MW-00102	Sargodha
101	Elephants	Hathi	MW-00104/2	Karachi
102	Horses	Ghora	MW-00105/2	Karachi
103	Camels	Oont	MW-00106/2	Karachi
104	Tray	Thaal	MW-00107	Peshawar
105	Vase	Guldaan	MW-00109	A. Kashmir
106	Lamp	Lamp	MW-00110/2	Lahore
107	Lotus Vase	Guldaan	MW-00111	Lahore
108	Vase	Guldaan	MW-00112	Lahore
109	Lamp	Lamp	MW-00113/2	Lahore
110	Flower Vase	Guldaan	MW-00114	Peshawar
111	Vase	Guldaan	MW-00115/2	Lahore
112	Plant Holder	Gamla	MW-00116	Lahore
113	Plate	Thali	MW-00117/2	A. Kashmir
114	Lotus Vase	Guldaan	MW-00118	Lahore
115	Wine Container	Aftaba	MW-00119	Peshawar
116	Cigarette Box	Cigarette-Box	MW-00120	Lahore
117	Wall Plate	Thali	MW-00121/2	Lahore
118	Wine Container	Surahi	MW-00122/4	Lahore
119	Cigarette Box	Cigarette-Box	MW-00123	Lahore
120	Flower Vase	Guldaan	MW-00124/2	Lahore
121	Flower Vase	Guldaan	MW-00125/2	Lahore
122	Tumbler	Glass	MW-00126/6	Lahore
123	Jug & Glass	Jug & Glass	MW-00127/7	Lahore
124	Flower Vase	Guldaan	MW-00128	Lahore
125	Flower Vase	Guldaan	MW-00129/2	Lahore
126	Big Plate	Thaal	MW-00130	Lahore
127	Smoking Set	Cigarette-Set	MW-00131/4 ABCD	Lahore
128	Wall Plate	Thaal	MW-00132	Lahore
129	Plant Holder	Gamla	MW-00133/2	Lahore
130	Plate	Thali	MW-00134	Lahore
131	Ewer	Aftaba	MW-00135	Lahore
132	Plate	Thali	MW-00136	Lahore
133	Calendar	Jantari	MW-00137	Lahore

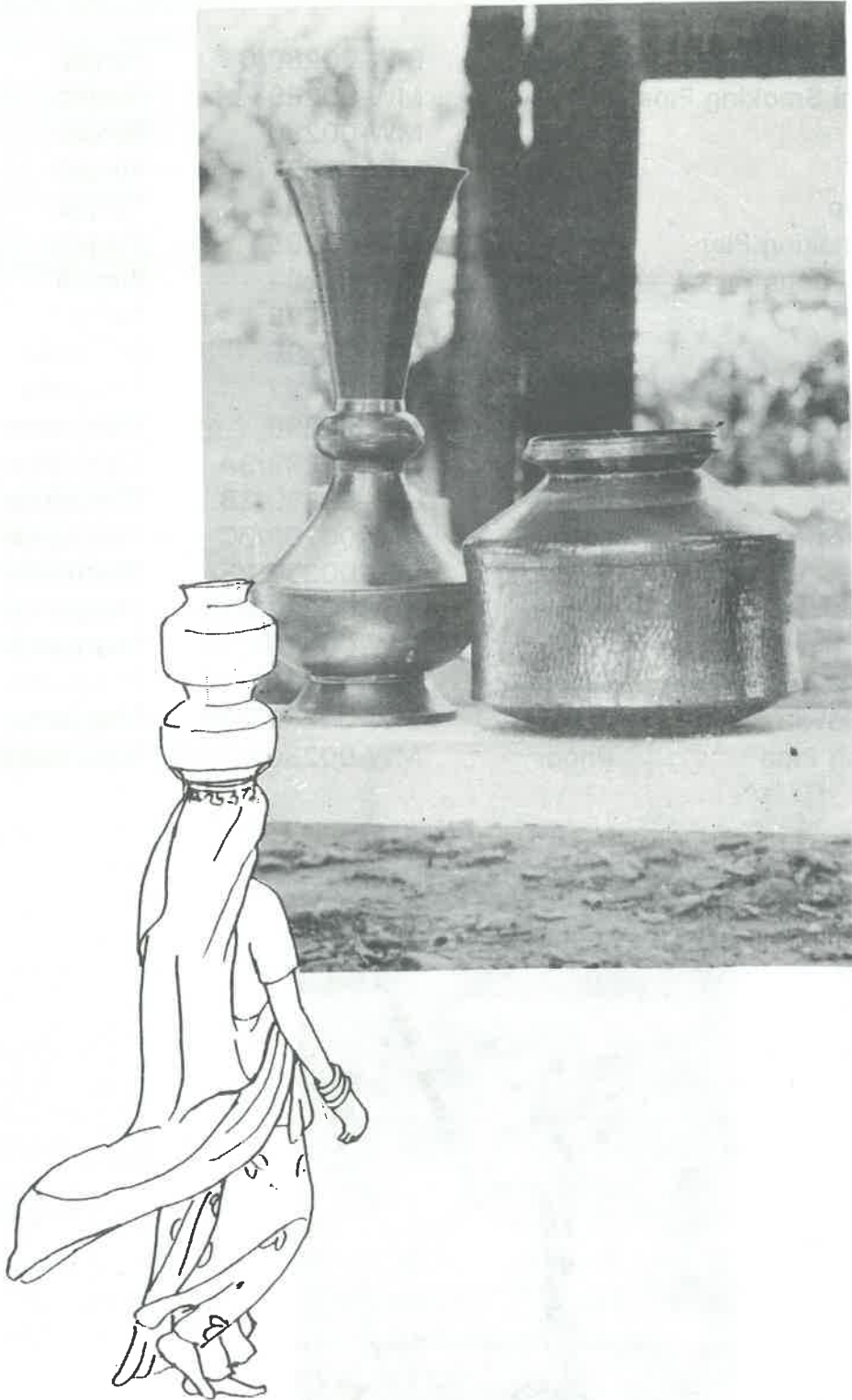
165	Vase	Guldaan	MW-00168/8 A-H	Lahore
166	Vase	Guldaan	MW-00169/8 A-H	Lahore
167	Flower Vase	Guldaan	MW-00170/4 A-H	Lahore
168	Rose Bowl	Guldaan	MW-00171/4 A-D	Lahore
169	Ewer	Aftaba	MW-00172/4 A-D	Lahore
170	Ewer	Aftaba	MW-00173/4 A-D	Lahore
171	Ewer	Aftaba	MW-00174/3 ABC	Lahore
172	Tray	Thaal	MW-00175/2AB	Lahore
173	Flower Vase	Guldaan	MW-00175/2AB	Lahore
174	Flower Vase	Guldaan	MW-00177	Lahore
175	Shield	Dhaal	MW-00178/2AB	Lahore
176	Cigarette Stand	Biri Stand	MW-00179/4A	Lahore
177	Ashtray	Rakhdaan	MW-00179/4B	Lahore
178	Cigarette Holder	Biridaan	MW-00179/4C	Lahore
179	Match Box Holder	Matchisdaan	MW-00179/4D	Lahore
180	Plates	Thalian	MW-00180/3 ABC	Lahore
181	Small Plates	Thalian	MW-00181/2AB	Lahore
182	Pen Stand	Qalamdaan	MW-00182/2AB	Lahore
183	Plate	Thali	MW-00183	Lahore
184	Miniature Donkey	Gadha	MW-00184	Lahore
185	Miniature Camel	Oont	MW-00185	Lahore
186	Vases	Guldaan	MW-00186/6 A-F	Punjab
187	Wine Container	Surahi	MW-00187	Lahore
188	Flower Vase	Guldaan	MW-00188/6 A-F	Punjab
189	Vase	Guldaan	MW-00189	Lahore
190	Vase	Guldaan	MW-00190	Lahore
191	Rose Bowl	Guldaan	MW-00191/2AB	Lahore
192	Vase	Guldaan	MW-00192/2AB	Lahore

193	Ewer	Aftaba	MW-00193	Lahore
194	Wine Set Tray	Thaal	MW-00194/6A	Lahore
195	Wine Set Ewer	Surahi	MW-00194/6B	Lahore
196	Wine Set Tumblers	Glass	MW-00194/6	Lahore
			C-F	
197	Wine Set Tray	Thaal	MW-00195/6A	Lahore
198	Wine Bottle	Meena	MW-00195/6B	Lahore
199	Wine Glasses	Jaam	MW-00195/6	Lahore
			C-F	
200	Dinner Gong	Ghanta	MW-00196/2AB	Lahore
201	Bud Vase	Guldaan	MW-00197/2AB	Lahore
202	Mug	Mugga	MW-00198/2AB	Lahore
203	Wine Container	Surahi	MW-00199/2AB	Lahore
204	Wine Cup	Jaam	MW-00200/2AB	Lahore
205	Lamp	Lamp	MW-00201/2AB	Lahore
206	Vases	Guldaan	MW-00202/2AB	Lahore
207	Candle Stand	Mombatti	MW-00203	Lahore
		Stand		
208	Tray	Seeni	MW-00204	Lahore
209	Finger Bowls	Pealian	MW-00205/4	Lahore
			A-D	
210	Small Plates	Thalian	MW-00206/3	Lahore
			ABC	
211	Ashtray	Rakhdaan	MW-00207/10	Punjab
212	Small Plates	Thalian	MW-00208/12	Punjab
			A-L	
213	Bowl	Peala	MW-00209	Punjab
214	Rose Bowls	Guldaan	MW-002010/6	Peshawar
			A-F	
215	Flower Vase	Guldaan	MW-00211/2AB	Punjab
216	Tray	Thaal	MW-00212	Punjab
217	Candle Stand	Mombatti	MW-00214/2AB	Lahore
		Stand		
218	Flower Vase	Guldaan	MW-00215/2AB	Punjab
219	Ashtray	Rakhdaan	MW-00216/4	Lahore
			A-D	
220	Ashtray	Rakhdaan	MW-00217/3	Lahore
			ABC	

221	Cigarette Set	Biri Set	MW-00218	Lahore
222	Calender	Jantari	MW-00219	Lahore
223	Mug	Mugga	MW-00220	Lahore
224	Plate	Thali	MW-00221	Lahore
225	Plates	Thalian	MW-00222/3 ABC	Lahore
226	Flower Vases	Guldaan	MW-002232AB	Lahore
227	Rose Bowl	Guldaan	MW-00224	Peshawar
228	Napkin Rings	--	MW-00225/2AB	Lahore
229	Wine Container	Aftaba	MW-00226	Peshawar
230	Begging Bowl	Kashkol	MW-00227	Lahore
231	Flower Vase	Guldaan	MW-00228	Punjab
232	Pedestal Pipe Base	Hukka	MW-00229	Gujrat
233	Begging Bowl	Kashkol	MW-00230/2A	Lahore
234	Pedestal Pipe Base	Hukka	MW-00230/2B	Gujrat
235	Stork	Bugla	MW-00231/2AB	Lahore
236	Round Hooks (16)	Challey	MW-00232	Lahore
237	Big Tray	Thaal	MW-00233	Lahore
238	Round Tray	Thaal	MW-00234	Lahore
239	Wall Plate	Naqshi Thaal	MW-00235	Lahore
240	Water Stand	Stand	MW-00237	Lahore
241	Ewer	Aftaba	MW-00238/2AB	Peshawar
242	Vase	Guldaan	MW-00239	Peshawar
243	Vase	Guldaan	MW-00240	Lahore
244	Wall Plaques	--	MW-00241/2AB	Lahore
245	Wine Container	Surahi	MW-00242	Peshawar
246	Wine Container	Surahi	MW-00243	Peshawar
247	Begging Bowl	Kashkol	MW-00244	Peshawar
248	Begging Bowl	Kashkol	MW-00245	Peshawar
249	Wall Plaque	--	MW-00246	Lahore
250	Vase	Guldaan	MW-00247/2AB	Lahore
251	Begging Bowl	Kashkol	MW-00248	Peshawar
252	Wall Plate	Thaal	MW-00249	Lahore
253	Small Tray	Thali	MW-00250/2AB	Peshawar
254	Tea Tray	Thali	MW-00251/2AB	Peshawar
255	Small Tray	Thali	MW-00252/2AB	Peshawar
256	Wine Container	Aftaba	MW-00253/2AB	Peshawar
257	Begging Bowl	Kashkol	MW-00254/2AB	Lahore

291	Screen Jack	Patakh	MW-00288/6	Punjab
292	Pedestal Smoking Pipe	Kupian	MW-00289	Punjab
293	Axe	Hukka	MW-00290	Punjab
294	Lamp	Shavi	MW-00291	Punjab
295	Oil Lamp	Laltain	MW-00292	Punjab
296	Bread-making Plate	Diwa	MW-00293	Punjab
297	Pair of Tongs	Tawa	MW-00294	Punjab
298	Heater	Chimta	MW-00295	Nepal
299	Bottle	Mahal	MW-00296	Sri Lanka
300	Nut Cracker	--	MW-00297	Sri Lanka
301	Jewellery Box	Songa	MW-00298	Tharparkar
302	Big Plate	Thaal	MW-00299/3A	Tharparkar
303	Small Pot	Lota	MW-00299/3B	Tharparkar
304	Small Pot	Lottee	MW-00299/3C	Tharparkar
305	Bowl	Vattoo	MW-002300/3A	Tharparkar
306	Bowl	Vattee	MW-002300/3B	Tharparkar
307	Bowl	Tasli	MW-002300/3C	Tharparkar
308	Spoon	Chamcha	MW-002301/2A	Tharparkar
309	Small Bowl	Dubria	MW-002301/2B	Tharparkar
310	Smoking Pipe	Phoor	MW-002302	Balochistan



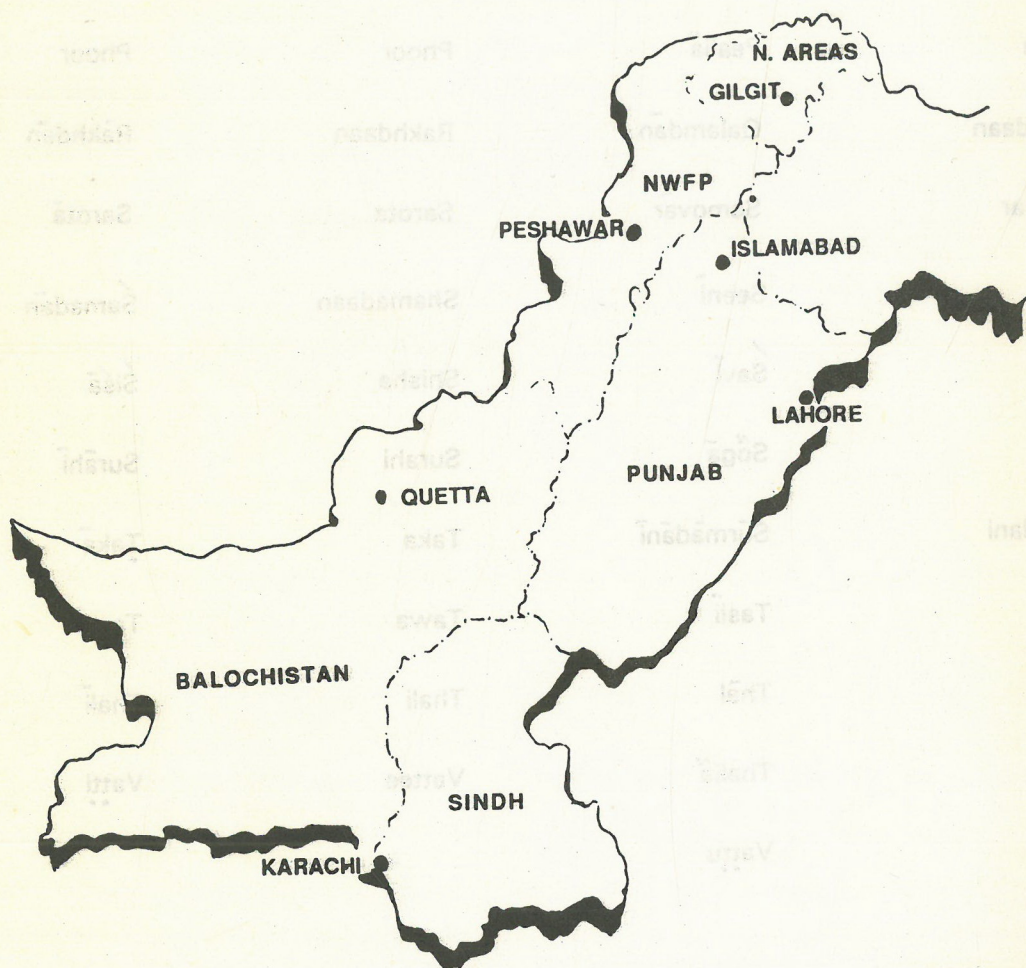


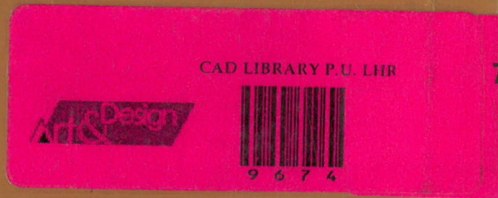
LOCAL NAMES	INTERNATIONAL ABBREVIATION	LOCAL NAMES	INTERNATIONAL ABBREVIATION
Aftaba	Aftābā	Agarbatti	Agarbattī
Angethi	Angethī	Balti	Baltī
Batlay	Batlay	Biri	Birī
Biridaan	Biridān	Bugla	Baglā
Chaijosh	Caijos	Chainak	Cainak
Challay	Challai	Chambura	Cambūrā
Chamcha	Camcā	Chaqoo	Caqū
Chilmchi	Cilamcī	Chilum	Cilam
Chimta	Cimta	Chinari	Cinārī
Chinidaan	Cīnidān	Choba	Cobā
Dabba	Dabā	Daig	Daig
Dazza	Dazzā	Degcha	Degcā
Dhaal	Dhāl	Diwa	Diwā
Diyadaan	Diyadān	Dolcha	Dolcā
Donga	Dōgā	Dubria	Dubriā
Gadha	Gadhā	Gagar	Gāgar
Gamla	Gamlā	Gangaal	Gangāl

Gatanch	Gāṭanch	Ghanta	Ghaṇṭā
Ghora	Ghoṛā	Gulab Pash	Guḷāb Pāś
Guldaan	Guldān	Hanna	Hannā
Hathi	Hāthī	Havan Dasta	Havan Dastā
Hukka	Huqā	Jaam	Jām
Jandra	Jandṛā	Jantari	Jantari
Kanastar	Kanastar	Karay	Karāy
Kashkol	Kāśkol	Katora	Katorā
Katorian	Katoriā	Kaytli	Kaitlī
Khanjar	Khanjar	Khasdaan	Khāsdān
Kooza	Kuzā	Kujja	Kujjā
Kulfi	Kulfi	Kupian	Kupiā
Laltain	Laltain	Lota	Lotā
Lotee	Lottī	Machisdaan	Macisdān
Mahal	Mahal	Mazma	Mazmā
Meena	Menā	Mombatti	Mombattī
Mugga	Muggā	Murti	Murti
Murtian	Murtiā	Nailia	Nailiā
Naqshi	Naqshī	Oont	Oont

Pandaan	Pāndān	Panja	Pājā
Pai	Paī	Paraat	Parāt
Patak	Paṭak	Patakh	Paṭakh
Patnoos	Patnūs	Pavay	Pāve
Peala	Peāla	Pealay	Pealai
Pealian	Pealiā	Phoor	Phoor
Qalamdaan	Qalamdān	Rakhdaan	Rākhdān
Samovar	Samovār	Sarota	Sarotā
Seenī	Seenī	Shamadaan	Śamadān
Shavi	Śavī	Shisha	Śisā
Songa	Sōgā	Surahi	Surāhī
Surmadani	Sūrmādānī	Taka	Ṭakā
Tasli	Tasli	Tawa	Tawā
Thaal	Thāl	Thali	Thalī
Thalian	Thaliā	Vattee	Vattī
Vattoo	Vattu		

MAP OF PAKISTAN





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