

A New form of Art Through Paper Messy Arts

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Abstract-Shri B. Mohan Negi Ji the pride of uttarakhand was a great person. who is known as the pride of uttarakhand, due to his glorious work and fame, he was been honoured with the God Vibhuti Samman of uttarakhand : from have a new look to the pictures of which the paper mache art.

Arts and crafts are a profound expression of the emotional life of the people anywhere. A close and living relationship ties land to the people to the craft and culture. This is particularly true of uttarakhand.

Here changes economic, social and religious during many centuries are reflected in our arts and crafts. The creative urge of our crafts people have thus varied at different periods.

Uttarakhand is not only home to the vast cultural and ethnic diversity but also the myriad arts and crafts that have been carefully nurtured for the centuries.

A variety of motifs, techniques and craft flourished in the land as the people from regions flocked through the beautiful place and many of the skilled craftsmen decided to settle amidst its charming abundance of natural beauty with time, these arts ave gained even more distinctiveness and paper mache, wood carving hand knotted carpets and let of other traditional crafts.In Uttarakhand one meets with all those arts and crafts which are in most cities, such as stone polishing, stone cutting, window cutting etc.

Keywords- Uttarakhand, Arts and crafts, Paper Mache, Craftsmen, Culture.

Introduction-

The art of paper mache was invented in China in about 105 A.D. Many substances like old rag fishnets and waste were used to make the paper for the purpose of documentation or preserving some essential records (documents). Art and paper making remained with China for more than 5 hundred years. It was the 6th century A.D that routes between the pacific ocean and mediterranean were discovered which ultimately became the source of link between Arab and China.

It is recorded the during A.D 751 the Arabs occupied samarkand. They took a number of Chinese prisoners with them from whom they learnt the art of papermaking. Samarkand was a suitable place for this art because it had sufficient raw material and adequate water supply. In the background the art of paper making flourished in central Asia in the century A.D.

Researchers have brought to the light the evidence that the art of paper Mache originated in Iran and the word papier mache has been derived from the French word which means the moulded pulp.

Preparation of Moulds and Pulp-

Paper mache objects are mostly made in three dimensions for which different types of moulds are used. In early times these moulds were prepared from the Clay by the artisans themselves. The moulds were allowed to dry fully in shade. In order to avoid any kind of damage such as cracks etc. The moulds were not exposed to direct

sun rays or heat. After the commercialization of paper mache products. Wooden and metallic moulds were introduced. For preparing pulp the most important ingredients and equipments are –

A wash tub containing about 30 liters of water in which the waste paper and rags are soaked for some day. The material is later on pounded to the rich or wheat starch so that it is converted into a paste which later on laid on a prepared base upto required thickness.

Preparation/Process-

During the early stages the method adopted for the manufacture of paper mache was very complicated. Small pieces of paper were pasted with glue on a prepared mould. After drying of the first layer a second layer would be pasted. In this way several layers would be pasted on over the other upto the required thickness. After that, pieces of muslin used, to be wrapped over it. This was followed by a wash of ‘Gutch’ and was left dry.

During the beating process cost is sods and slaked lime used to be added for bleaching and softening purposes. Some of the artisan used to avoid this process, because according to them costic would weaken the finished product. This process continued till early 20th century upto the time when mortar and pestle were in practical use for pounding.

The Motor non used for pounding of rags is made of lime stone. The pestle worked by a lever on a pivotal beam has a four side iron head which falls on the rags and chops them as they are fed under it by hands. The pulp has to pass through three rounding processes during which each one tears it into smaller threads. After each stage pulp is placed in a muslin cloth of about six feet length which is tied round the waists of two men and then dipped in the seam water for some time so as to wash away the dirt through this muslin cloth. Between two washing the pulp is dried up into the slabs about thick end and thin kept in sun rays to bleach and dry. To get the slabs fully dried these are turned several times towards the Sun. These washed dried and bleached slabs are threaded tied and placed in a large crocks water is added after sometime the pulp is made the pulp thus obtained is powdered with the help of a mortar and the wooden pestle.

The next step of the process did the add the starch of rice or wheat to powder and mix together so as to produce a thick paste carrying softness and stick quality in it. Finally small lumps of this paste are made low the material is ready for the preparation of moulds required. First of all two or three layers of paper on the required mould called the “vasal” by the craftsmen. After the several layer of the paper pulp are laid of the mould repeated slow process of drying and adding the required shape and the thickness is obtained.

The unfinished art object is cut into the required number of sections. with the help of a small hand saw according to the design and shape of the mould. After removing the mould from the paper object there sections are rejoined with the help of thick glue. After the joint is properly secured the object is smoothing and gently rubbed with a file called “kathwan”. After that is wrapped round with them, muslin like cloth and covered with a coating called ‘Gutch’.

The gutch used is prepared by the old plaster of wall which is ground fine and mixed with glue and water. The surface is them smoothen by rubbing in gentle with a piece of hard burnt brick called “Kurkat”. Now small pieces of tissue paper are pasted over it with the help of glue. Finally a stain called “Astar” is applied to the same surface. This stain is prepared by mixing white powder which glue and water. After applying “Astar” pure product is ready for the final processing like designing and painting.

Colour-

Generally the function of the colors applied is and even was to protect the article from any kind of damage and the decoration the same is in order to catch the eye of a customer. The colours therefore, used to be obtained from a natural. sources such as minerals and most of these used to be important from Iran and China. Blue, green and white used to be imported, the black, red and other used to be extracted from minerals.

In order to produce long lasting products and earn name and gain the foreign market the U.K. craftsmen preferred and used the minerals colours and avoided used of chemical pigment because the natural colour would not lose their fastness after a long time which means these colours would at least remain fresh for a period of more than fifty years and would fade at least after fifty or sixty year of use.

Objectives and Methodology of the Study-

1. To analyze the History of Papier Mache Industry.
2. To study the challenges of Papier Mache Industry.
3. The study of different steps involved in the papier Mache

Manufacturing process in Uttarakhand.

Conclusion-

New technologies and manufacturing techniques are posing a big threat to this industry as it is slowly dying. the mache carving and artist preferring other jobs has stood to pose a hurdle in letting this art and craft work revive. It caters more to the premium luxury sector.

Interesting on how such marvelous artwork and craft is out of our knowledge. Let's spread the word, celebrate the artwork and the artists behind it .

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