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FOREWORD

"Knowledge can only be got in one way, the way of experience; there is no other way to know."-

Swami Vivekanand

It gives me great pleasure to present 'The Skill Development Manual- Blue Pottery for class VI which is an endeavour towards implementing the recommendations of NEP 2020. In today's world, it is imperative to integrate vocational education with mainstream education provided by school. It aims to equip the students with vocational skills and endeavours various skills as a key element of the modern education system.

This approach ensures that we have skill based training integrated in the pedagogy, resulting in the holistic development of every learner, herby making them adapt in tackling the challenges of the multifarious world. The manual has been designed in a way that aims to keep the young learners productively engaged, explore their fields of interest and learn the regular concepts through an interdisciplinary approach.

Subodh Public School, Near Airport, Sanganer has been consistently expanding its horizon of imparting value based education. Equivalently, Princess Diya Kumari Foundation has also been instrumental in developing social entrepreneurship by training hundreds of women in various income generation skills, forming self-help groups and connecting them to various Government schemes. I extend my hearty congratulations to the Director Principal, Ms. Sarika Gaur and her team for conceptualizing and creating this manual and President, Princess Diya Kumari Foundation, Princess Diya Kumari for working tirelessly with a holistic vision for the future. The success of this project lies in the implementation of the same, and I am optimistic that no stone will be left unturned in its execution.

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1.A. OLD HISTORY

LEARNING OBJECTIVE

The objective of this unit is to enable learners to appraise historical background of Blue Pottery

LEARNING OUTCOME

Students will be able to assess and evaluate the historical importance of Blue Pottery.

The history of the art of pottery is as old as the history of humanity. When Sawai Jai Singh I founded Jaipur in 1727, artists from all over the country were invited to come and make their homes in this new city. Royal patronage, money making offers, and the attraction of living in a beautiful place led many artisans and craftsmen to come and settle in Jaipur. At the beginning of the 19th century, Jaipur was well established as a thriving art center.

Blue Pottery took a fascinating route in finding its home in Jaipur. Once Ram Singh II attended a kite flying session and found his kite masters engaged in battle with two brothers named Churaman and Kaluram from Achnera (Agra). When the ruler saw that the two brothers managed to bring down the royal kites every time, he became curious. He asked the brothers their secret. They told him that they were potters by profession and had coated their strings with the same blue-green glass used for their pots.

On the verge of extinction, Blue Pottery had enormous potential and should have prospered had master potters not refused to share their trade secrets with their fellow artists. So there was an eventual lowering of standards and a gradual dying out of the craft. In 1952, the art school was closed down. All handicrafts, including blue pottery, vanished from the scene.



Largest plate at Neerja International

Source: Photo clicked at Neerja International

- 1. ARTISANS a worker in a skilled trade especially one that involves making things by hand.
- **2. ENORMOUS** very large in size, quantity, or extent
- 3. EXTINCTION no longer in existence
- **4. PATRONAGE** the support given by a person
- **5. POTENTIAL-** having or showing the capacity to develop into something in the future.
- **6. THRIVING** prosperous and growing
- **7. VANISHED** disappeared suddenly and completely

LET'S RECALL

A.FILL IN THE BLANKS:

- 1. City of Jaipur was founded in _____ by _____.
- 2. The kite flying session was attended by _____.
- 3. The two brothers belonged to

B.JUMBLED WORDS:

- 1.OTPTYRE
- 2.OARLY
- 3.ICINETNTO

C. ANSWER THE FOLLOWING QUESTIONS:

- 1. Name the two brothers from Achenra.
- 2. What was the profession of the two brothers?
- 3. What was used by the two brothers to coat the string?

Activity: Poster on festival of kite flying





The objective of this unit is to enable students to understand the heritage and tradition of Blue Pottery.

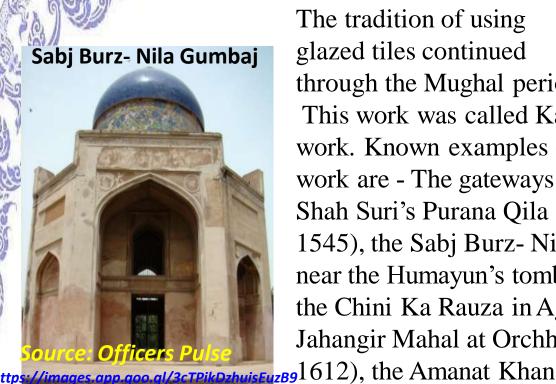
LEARNING OUTCOME

Students will be able to understand the heritage and tradition of Blue Pottery.

Heritage includes cultures, customs, beliefs, rites, rituals, ceremonies, indigenous knowledge, social customs and traditions, arts, crafts, music, political and ideological beliefs that influence culture and behavior, history, practices concerning the natural environment, religious and scientific developments.

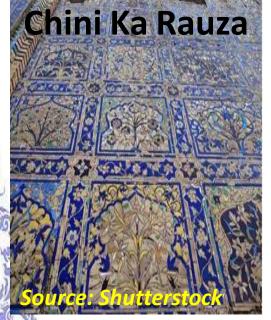
From Mohenjodaro and Harappan era right to the Gupta era, glazed utensils, necklaces, beads, and tiles were in fashion. The evidence suggests that glazed tile making preceded blue pottery. Research conducted by the Archeological Survey of India cites that glazed tile first appeared in the Tughlaq monument in Delhi between AD 1321 and AD 1414. Excavations at Purana Qila have related glazed ware of the Sultanate Period (1206-1526). Beautiful glazed tile work found in the Man Singh Palace of Gwalior is considered a masterpiece of Hindu architecture. It was built by Man Singh (1486-1516) after the Turks had subjugated Gwalior and ruled for over two centuries (1194-1404).





The tradition of using glazed tiles continued through the Mughal period. This work was called Kashani work. Known examples of Kashan work are - The gateways of Sher Shah Suri's Purana Qila (1538-1545), the Sabj Burz-Nila Gumbaj near the Humayun's tomb (1565), the Chini Ka Rauza in Agra, the Jahangir Mahal at Orchha (after

Caravanserai in Punjab (1640-1644) and the Chauburji and the Lahore Fort. In Jaipur, Man Singh (1550-1614) was the first to bring the art of blue pottery after continuous interaction with the Mughals and through his campaigns in Afghanistan. It was possibly temporary. The second Maharaja who brought the art from Delhi was Ram Singh II (1835-1880)



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- 1. ARCHAEOLOGICAL SURVEY-study of the societies and peoples of the past by examining the remains of their buildings, tools, and other objects.
- **2. EVIDENCE** something that furnishes proof
- **3. EXCAVATION** removal of earth from an area in order to find buried remains
- **4. HERITAGE** assets of a group or society that is inherited from past generations
- 5. **IDEOLOGICAL** a set of opinions or beliefs of a group or an individual

LET'S RECALL

A. FILL IN THE BLANKS:

- 1. _____, a masterpiece of Hindu architecture was built by Man Singh.
- Glazed tile first appeared in ____between AD 1321 and AD 1414.

B. ANSWER THE FOLLOWING QUESTIONS:

- Name the craft items which were in fashion during the era of Mohenjodaro and Harappan .
- 2. Write any two examples of KASHANI work.

Activity: Prepare a case study on any one monument of Rajasthan where art of Blue pottery has been used.



2.A. New history of Blue Pottery



LEARNING OBJECTIVE

To enable students to depict and illustrate the new history of Blue Pottery in a meaningful way.

LEARNING OUTCOME

Students will be able to understand the modern history of Blue Pottery.



Over the years, the craft was kept alive by her Highness Gayatri Devi, who widely promoted Blue Pottery.

It received a much-needed boost in the 1962s when Smt. Kamla Devi Chattopadhyay, the President of All India Handicrafts Board requested Shri Kripal Singh Shekhawat, an internationally renowned artist, to open a school for Indian Art and Paintings. One section was for Blue Pottery. He was appointed as an in-charge of Shilpa Kala Kendra and raised the bar. His presence brought new excitement to the craft as his designs began selling very well.



Source: Femina.in

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Source: Timesnext

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The come back journey of Blue Pottery took place during the year 1978 when Leela Bordia was engaged in social welfare activities in the so called slums of Jaipur. One day, she was visiting the local villages around the city and noticed the work of some artisans who were making blue pottery. She was instantly attracted to the vibrancy, grace, feel and demure styling of the traditional Blue Pottery. She saw that despite having the skills of this fine craft, the craftsmen appeared to be in a petty state of affairs. She realized that the craftsmen had no means of marketing their products. They had to sustain on the limited sum of money when a sale was made by them, which was by no means a regular feature for them.



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Earlier, the traditional Blue Pottery items consisted of big vases, pots, and other heavy items.

Leela Bordia realized it and decided to bring some innovation to the field of Blue Pottery by introducing utility items to it. The result of her innovative vision and dedication to the craft took Blue Pottery to the next level by adding the utility items like – coasters, jewellery, utensils, lanterns, candle stand, perfume bottles and other astonishing but functional items.



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- 1. ASTONISHING amazing
- 2. COASTER- a small mat for a bottle or glass
- **3. DEMURE-** reserved, modest, and shy
- 4. INGENIOUS original
- 5. RENOWNED famous
- **6. SLUM** overcrowded urban street or district inhabited by very poor people
- **7. SUSTAIN-** strengthen or support physically or mentally
- **8.** VIBRANCY striking brightness of colour
- **9. VISION** the ability to think about or plan the future with imagination or wisdom.

LET'S RECALL

A.FILL IN THE BLANKS

- 1.____was the in charge of Shilpa Kala Kendra.
- 2.Blue Pottery craft was kept alive after so many years by_____.

B. ANSWER THE FOLLOWING QUESTIONS:

- A. Who was the President of Indian Handicrafts.
- B. Name the utility items prepared under blue pottery.
- C.Write a few lines about Leela Bordia.
- D.Name the person who raised the bar of blue pottery.
- E. Which city is popular for blue pottery?

.B. MOLDING SOUL INTO CLAY-TOWNS FOR BLUE POTTERY



To enable students to understand the role of towns, artisans and kings, in spreading the art of Blue Pottery.

LEARNING OUTCOME

Students will be able to understand the role of different people in spreading the art of Blue Pottery.



Traditional Indian craft has been passed down from generation to generation and is still practiced in different parts of the country. Blue Pottery craft first started in Jaipur and later many people learned it and started practicing it in places near Jaipur.

Though only a few centers are producing Blue Pottery, new people are gradually showing interest in blue pottery due to its increased demand in recent years. Presently, apart from many big setups in Jaipur, the craft is being practiced in nearby places. Kot Jewar, a village in Rajasthan is known for its blue pottery art and has glorified its name in the international market.



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There are around 200 families in Kot Jewar and 20-25 families in Jaipur practicing this craft, and they are very much involved in the art of making Blue Pottery from the bottom of their hearts. Other towns of Rajasthan famous for blue pottery art are Muhana, Mehla and Neota, Sanganer, and Khurja(UP).

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- **1. GENERATION -** all of the people born and living at about the same time
- **2. GLORIFIED** raised or elevated.
- **3. GRADUALLY** slowly
- **4. PRACTICED -** the customary, habitual, or expected procedure or way of doing something.
- **5. TRADITION -** the transmission of customs or beliefs from generation to generation.

LET'S RECALL

A. COMPLETE THE SENTENCES:

- 1. Blue pottery crafts started in _____.
- 2. New people are showing interest in blue pottery due to ______.

B. GIVE ONE WORD FOR THE FOLLOWING:

- 1. Name the village that has glorified blue pottery in international markets.
- 2. Name the village famous for blue pottery as well as block printing.

C. MAP:

 Mark the places which are famous for blue pottery on a Map of Rajasthan





To enable students to become acquainted with the evolution of blue Pottery as a craft with major inventions and breakthroughs over time

LEARNING OUTCOME

Students will be able to become acquainted with the evolution of Blue Pottery.

The blue pottery craft of Jaipur is of TURKO – PERSIAN orgin and is inspired by Eurasian, Islamic and Chinese pottery. This technique reached the eastern part of India in the 14th century with several Turkish and Islamic invasions.

Before coming into its existence in India, this form of art was used extensively in Central Asia and the middle-east.

Various floor tiles, walls, and figurines of mosques and tombs were designed by utilizing the earlier techniques of blue pottery.

With the Islamic invasion in India, Mughals began using this art form in the Indian Subcontinent. It travelled to Delhi and then finally to Jaipur in the 17th century.

This art was taken to the next level by Ms. Leela Bordia, who introduced the utility items to this field. Ms. Leela Bordia launched Neerja International to help the craftsmen in marketing and promoting their blue pottery articles. Today blue pottery has huge demand in the national and international market.



JOURNEY OF BLUE POTTERY



TURKO-PERSIAN

MAHARAJA SAWAI RAM SINGH II

HER HIGHNESS
MAHARANI GYATRI
DEVI AND
MR. KRIPAL SINGH
SHEKAWAT

MRS.LEELA BORDIA

Source: Local Samosa

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- 1. FIGURINE a small carved or molded figure
- 2. INVASION- an act of entering as an enemy, especially by an army.
- **3. ORIGIN-** the point or place from where something starts
- 4. **SUBCONTINENT** a large area of land that is a part of a continent
- **5. TOMB-** A place where a dead person is buried



A. STATE TRUE OR FALSE:

1. The blue pottery craft of Jaipur is actually Latin Egyptian in origin.

2. The techniques of blue pottery reached India in the 14th century.

B. ANSWER THE QUESTIONS:

1.In which century, the blue pottery art reached Jaipur?2.Why did Leela Bordia launch Neerja International Crafts Unit?

ACTIVITY:- DRAW A FLOW CHART SHOWING THE JOURNEY OF BLUE POTTERY.





Blue Pottery art is time consuming labour-intensive.

Earlier it was widely popular and many villages, especially within the periphery of Jaipur, used to earn their livelihood through this trade. However, today not more than ten families continue this hand dying handcraft. Artists are getting older and the new generation does not want to continue with blue pottery as it does not generate money. Moreover, this art form is wrongly categorized as ceramic as it is a stone product.

The artisans complain about the unavailability of proper tools, and subsidies by the government. They have also started introducing new designs and making microwave bowls and dishes for survival purposes.

Indian art is valued abroad and our Indian government needs to appreciate it first and at the earliest. If the government does not take proper measures, then just like this art many other skills will soon become extinct.



- division of people or things regarded as having particular shared characteristics.
- 2. CERAMIC pots and other articles made from clay hardened by heat
- 3. **DEPLORABLE** shockingly bad in quality
- **4. PROPHECY** a prediction of what will happen in the future
- 5. SUBSIDY a sum of money granted by the state or a public body to help an industry or business keep the price of a commodity or service low.

LET'S RECALL

A. FILL IN THE BLANKS:

- 1.For the last ten years, traditional Jaipur blue pottery has been witnessing a sharp in the market .
- 2. The artisans complain of unavailability of proper tools and _____by the government.

B. STATE TRUE OR FALSE:

- 1. The making of blue pottery art consumes very less time .()
- 2.Indian art is valued abroad but our Indian government needs to value it first and at the earliest.()

C. ANSWER THE FOLLOWING OUESTIONS:

- 1. Why do customers prefer ceramics products?
- 2. Why does the new generation not want to continue with Blue Pottery?

Visit to workshop





To enable students to understand the significance of Blue Pottery in today's world.

LEARNING OUTCOME

Students will be able to understand the significance of Blue Pottery in today's world.

Blue Pottery's significance can be seen by its huge demand in the international market. Blue Pottery grabs the attention of many people due to its distinctive style and art.



Source: Neerja International Inc

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The art has a long story of the struggle for its existence. The potters who knew about the process of making blue pottery refused to share their knowledge.

It was only after the efforts and initiatives taken by Maharani Gayatri Devi that the art of blue pottery was able to come back under the guidance of Mr. Kripal Singh Shekhawat.

Today, blue pottery has its own place in the national as well as international markets.





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The recognition of blue pottery in today's world is providing employment opportunities to bluesmiths, and it has encouraged young ones to be an entrepreneur in the field of the blue pottery industry. The only pottery, which is free from any use of clay, attracts the art lovers from all over the world. Nowadays, several utility items like knobs, tiles, lamps, coasters, and utensils, have become a part of blue pottery. This industry is environment- friendly. The hot and dehydrated climate of Rajasthan is favourable for making blue pottery.



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GLOSSARY

- 1. BLUE SMITH- A person whose job is to create crafts made of blue pottery
- 2. **DEHYDRATED- To**remove all the water from something
- 3. **DISTINCTIVE** -A special quality or feature which makes it easily recognizable.
- **4. EMPLOYMENT-** The state of having a paid job
- **5. ENVIRONMENT-** the conditions in which you live, work, etc.
- 6. STRUGGLE- To experience difficulty and make a very great effort to do something

LET'S RECALL

A. COMPLETE THE SENTENCES:

- 1.Blue pottery grabs the attention of many people due to_____.
- 2. The art of blue pottery came back under

B. ANSWER THE FOLLOWING OUESTIONS:

- 1. What challenge was faced in the success of blue pottery?
- 2. Write any two significance of blue pottery.
- 3. What climatic factors are responsible for developing blue pottery art in Rajasthan?

Activity: Paste pictures of any five utility items made through blue pottery art.





To enable students to develop artistic, aesthetic, creative and critical thinking.

LEARNING OUTCOME

Students will be able to develop artistic, aesthetic, creative and critical thinking.



The eye-catching, marvelous Blue Pottery attracts people from all over the world.

But only a few know about the hard work and skills used by Shilpa Gurus to make each masterpiece. The making of blue pottery is full of challenges due to its fragile nature still every time we get a new artwork. From beginning to end, each masterpiece of Blue Pottery involves a lot of skills. Shilpa gurus use different materials and techniques to create original works of Blue Pottery. They use visual methods such as composition, color, space and perspective to produce desired artistic effects.





Source: Images clicked at Neerja International

Making dough requires the mixing of different raw materials in perfect proportion.

Keeping that dough in a mold for sometime and

Keeping that dough in a mold for sometime and then taking it out perfectly is also not an easy task. Getting it into perfect shape with the help of potter's wheel is equally skilled work. Every stage of preparing Blue Pottery is full of

> CREATIVE SKILLS

skills which include:

- > AESTHETIC SKILLS
- > ARTISTIC SKILLS
- > PROBLEM SOLVING SKILLS
- > CRITICAL THINKING SKILLS





Source: Images clicked at Neerja
International

ACTIVITY: DRAWA DESIGN TO BE MADE ON A COASTER IN YOUR FILE.

VISIT TO THE WORKSHOP FOR BETTER
UNDERSTANDING OF THE TOOLS AND PROCESS

GLOSSARY

- **1. MARVELOUS-** very good; wonderful
- 2. MASTERPIECE- A work of outstanding artistry skill or workman ship.
- **3. FRAGILE-** Easily damaged or broken
- **4. COMPOSITION-** The parts that form something
- **5. PERSPECTIVE-** Outlook, opinion towards something
- **6. AESTHETIC-** concerned with beauty or art





LEARNING OBJECTIVE

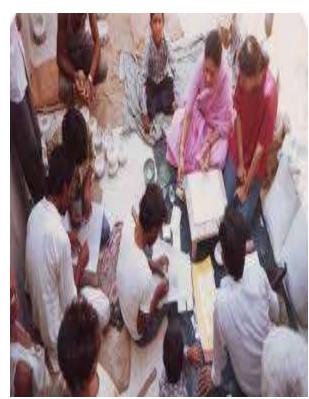
To enable students to promote the beautiful tradition of Blue Pottery at the international Level

LEARNING OUTCOME

Students will be able to promote the beautiful tradition of Blue Pottery.

Leela Bordia single-handedly brought prosperity and a sense of pride to the craft of hundreds of villagers and made their art famous the world over. Behind her worked the towering personality of Mother Teresa and her mother. It always amazed Leela how her mother juggled her various roles of a caring wife, a loving mother of four daughters, an efficient householder with many guests who visited frequently, and above all, a compassionate volunteer of Mother Teresa's orphanages.

According to Leela, her mother created in her a deep sense of compassion for fellow human beings and strong social consciousness. She grew up in Calcutta (Kolkata) and, after marriage, moved to Jaipur. Leela visited a couple of villages surrounding Jaipur. She became emotional to see the artwork and hard labour that was involved in pottery and ceramic art.



Source: Neerja International Inc https://images.app.goo.gl/TP31cmfN4fFHrfur5

BLUE SUCCESS She discovered that the lovely skill of an ancient craft was dying away before her eyes, and she did not know what she could do about it.

When she asked them the reason for their prevailing conditions, their replied that nobody wanted to buy their pottery. She had never thought of starting a business alone. She wanted to do something new and concrete because her grooming and her mindset inspired by Mother Teresa and her own mother were yet alive in her. She got involved with the artisans to save their dying craft. She was quick to understand their problem. Even though their craft was exquisite, it did not have any modern elements so she suggested some new designs.



The artisans were not ready to believe in her designs unless finally, one craftsman agreed to try making her design in ceramic hand-painted beads. It was a huge success, and she was able to gain the confidence of the other artisans as well. She had started her business with just Rs. 500/- and a quick rotation of money set the business rolling. She designed bead curtains which were largely accepted.

The flourishing business required a proper business set-up and so Leela formed a company 'Neerja International' (Neerja is her youngest sister). During its 200 years of history in Jaipur, blue pottery had its period of expansion under state patronage that started from 19 century of Maharaja of Jaipur, Sawai Ram Singh II. Credit for its revival goes to Kamla Devi Chattopadhyay who promoted the cottage industry and handicrafts all over India, and Raj Mata Gayatri Devi. Then, under the guidance of Leela Bordia, it received a fresh lease of life.

Today, she provides a livelihood to thousands of people. She had some early hardships in the export of these products but all got set with Leela's link with Faith and John who are the owners of 'Anokhi'. Faith is an Irish and John is an Indian. They helped Leela exported her products.



Source: Jaipur Blue Pottery, a tribute by Leela Bordia

Slowly as the company grew, her husband joined hands with her to help her in the business. Although married into a joint family, her mother in law was a support to her. She encouraged her to keep doing the business.



Leela was able to revive the dying craft and increase the standard of living of the artisans associated with this traditional craft.

When the former US President, Clinton visited Jaipur, all 'Jaipur Blue Pottery' gifted to his mother in law was from Neerja International.

MY FUTURE - BLUE POTTERY

Today-

I am providing livelihood to generations of families.

I, as a handicraft am an indispensable part of Indian history.

I am the symbol of diversity and how the Persian and

Chinese cultures continue to influence our art.

I provide an opportunity to know more about how India was formed and established after continuous foreign invasions.

I absorbed everything good from these cultural and political influences to give recognization to the most diverse country in the world.

I (Blue Pottery) am the reminder of the beauty we hold within our hands.



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COMPASSIONATE- Kind hearted 1. LIVELIHOOD- The way

- 2. LIVELIHOOD- The way that you earn money
- **3. ORPHANAGE-** A home for children whose parents are dead
- **4. PRIDE-** Someone or something that makes you very proud and happy
- **5. PROSPERITY-** The state of being successful and thriving

LET'S RECALL

1. The two inspiring personalities behind Leela Bordia's success are:

- a. Mother Teressa, Raj Mata Gayatri Devi
- b. Mother Teressa, Leela's mother-in-law
- c. Leela's mother, Mother Teressa
- d. Leela's mother and mother-in-law
- 2. Jaipur's Blue Pottery was gifted to from Neerja

International.

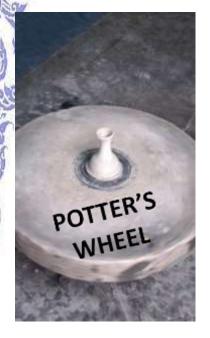
- a. Raj Mata Gayatri Devi
- b. Bill Clinton
- c. Kamla Devi Chatopadya
- d. Clinton's mother-in-law
- 3. What is Neerja International involved in?
- a.supporting thousands of craftsmen and their families
- b.supporting Leela Bordia's younger sisterNeerja
- c. expansion of international business
- d. to get name and fame



- 4. The new design of Leela Bordia that became a big hit
- a. painted beads
- b. Big vases
- c. mugs and big pots
- d. heavy items
 - 5. Choose the statement which is INCORRECT about Leela Bordia.
 - a.Leela visited a couple of villages surrounding Jaipur.
 - b.Leela started her business with an amount of Rs 5000.
 - c.Leela got involved with the artisans to save their dying craft.
 - d. The unique and elegant pottery made by villagers was sold with the name 'Jaipur Blue Pottery'.



TOOLS USED IN BLUE POTTERY BY SHILPA GURUS

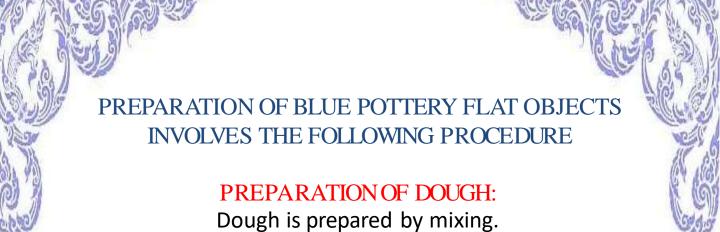


















SAZI MULTANI MITTI







The prepared dough is pressed into a flat piece with the help of a tool known as *dabi*.









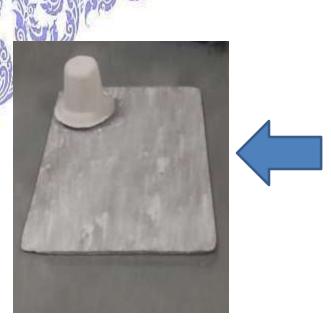
The flatten dough is placed in the mold and adjusted unless it acquires the desired shape of the mold.

Raakh is filled and pressed gently so that the dough takes the exact shape of the mold.









After this, the mold is turned upside down and removed.
The prepared product along with raakh is kept for 1-2 days for drying.

SCRUBBING:

After the product has dried and taken the shape of the mold, it is turned upside down and the *raakh* is removed from it. The product is sprinkled with a small amount of water to make it leather hard. After that, with the help of *Patti* (iron knife), the extra material is scooped off, making the walls even. The product is dried again for few hours.



Source: Images clicked at Neerja International

FINISHING:

The dried product now undergoes several stages of the finishing process, Firstly the rough edges of the product are removed by rubbing it on the stone base. This process is done gently by hand. After that, the product is rubbed with regmaal (sandpaper) to remove the big grains occuring due to raakh and scrubbing.



Source: Images clicked at Neerja

International

SMOOTHENING

The dried product with base now goes through another finishing process of smoothing the surface for painting.

Therefore, the products is coated by dipping it into the liquid dough fill the big holes and is dried. It is done by hand in a way that the coating is spreads evenly.

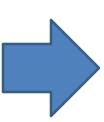




Once the surface smoothening process is completed, the product moves to the design development process. Artisan makes designs from his imagination and seldom traces. All products are individually painted by hand. Designing starts with the making of outlines on the dried coated surface of the product.

COLOURING

The design t is now filled with the oxide colors using fine brushes. The chief colors used in Blue Pottery are blue, green, yellow, and brown. The product is kept for drying once painted.





Neerja International

GLAZING

After the paint has dried, the product is glazed. A special glaze is prepared using different raw materials in definite proportions. The final product is dipped in this solution in a way that it gets an even coating. The product is finally dried in the sun.





FURNACE (KILN)

The product prepared so far is taken for firing in a closed kiln. Heating is done from below using wood and charcoal. Now a days, firing is also powered by fuel or gas furnaces. The temperature goes up to 800-850 degrees Celsius. The firing process takes almost 4-5 hours. Then, the kiln is left for slow cooling for 2-3 days. Any drastic change in temperature may develop cracks in the product. Once the kiln is cooled, it is opened and the product is taken out and checked. In case of rejection, the piece is separated. The final products are cleaned and packed for the market.



Source: Image clicked at Neerja International

BREATHTAKING OUTCOME













Source: Neerja International Inc

PRACTICAL WORK: PREPARATION OF FLAT OBJECTS

GLOSSARY

- 1. DOUGH- Soft molding material
- 2. FUEL- Material that is burned to produce heat or power
- **3. GLAZE-** A shiny transparent surface on a pot, brick etc
- 4. SANDPAPER- Strong paper with sand on one side that is used for rubbing surfaces in order to make them smooth
- **5. SMOOTHING-** Having a continuous even surface

ACTIVITIES

- 1. Activity: Poster on festival of kite flying (After Chapter 1, Old history)
- 2. Activity: Prepare a Case study on any one monument of Rajasthan where art of Blue pottery is used.

(After Chapter 2 Our Heritage)

3.MAP: Mark the famous places of blue pottery on the Map of Rajasthan

(After Chapter 2.B. – Towns for Blue pottery)

4. Activity: - Draw a flow chart showing the journey of blue pottery

(After Chapter 3- Tales of Blue Pottery)

5.VISIT TO THE WORKSHOPFOR BETTER UNDERSTANDING OF THE TOOLS AND

PROCESS. (After Unit 4- Shilpa gurus and Tools used by them)

- 6.Activity: Paste picture of any five utility items prepared through blue pottery art. (After Unit 5, Significance of Blue Pottery)
- 7. Activity: Draw a design to be made on A coaster in your file.(After Unit 6- Skills used in Blue Pottery)
- 8. Practical Work Preparation of flat Object at Workshop (After Unit 8, Preparation of Flat object)

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