



Blue Pottery
Skill Development Manual
Class VIII

Central Board of Secondary Education



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A whole lot can happen out of the blue.....



Location Courtesy: Neerja International, Jaipur



FOREWORD

The introduction of the New Education Policy 2020 marked a revolutionary change in the education industry, shifting the focus from learning-based education to skill-based education. Reimagining the role of vocational education, NEP sets a target of exposing at least 50% of learners to skill-based education and equipping them with the right skills through practical training as a part of school and higher education by 2050.

Pottery in the Indian subcontinent has an ancient history and is one of the most tangible and iconic elements of Indian art. Evidence of pottery has been found in the early settlements of the Indus Valley civilization. Today, it is a cultural art that is still practiced extensively in the Indian subcontinent.. Pottery helps with hand-eye coordination, problem-solving, and creativity. Through pottery children learn to create something from nothing. The final product is a manifestation of their hard work and creativity. Pottery provides children with opportunities to explore and spread their wings of imagination. This builds self-confidence and teaches them that they can do things independently.

I would like to congratulate Delhi Public School, Jaipur and Principal, Ms. Rita P Taneja for her contribution and invaluable guidance in developing this manual. I would also like to appreciate the efforts put in by the entire team for their work. A special mention to the Princess Diya Kumari foundation for it's support in this endeavour.

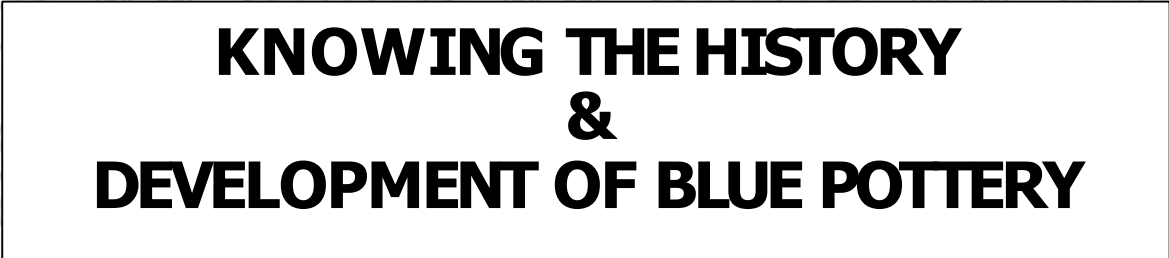
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CHAPTER 1



KNOWING THE HISTORY & DEVELOPMENT OF BLUE POTTERY





CHAPTER 1

KNOWING THE HISTORY & DEVELOPMENT OF BLUE POTTERY

LEARNING OBJECTIVES

To acquaint the students with the history and journey of blue pottery from medieval period till now.

LEARNING OUTCOMES

Develop enthusiasm for this traditional art and craftsmanship.





The history of the art of pottery is as old as the mankind. India is known to other countries on the trade route more by its craft than religion and philosophy .Pottery is a tangible and iconic Indian culture that often signifies ancient history. Its exquisite beauty and elegant features have made pottery a modern form of Indian decor and utility, not just history. The roots of the pottery can be traced back to the Indus Valley Civilization, Vedic period and also Mughal period. Pottery is pretty famous in most of the Asian countries and is spreading gradually all over the world.

Blue pottery of Jaipur is famous all over the country and even in the world. The art work is called Blue Pottery because the pottery designs are made with shades of blue. This style of art is actually derived from Turko-Persian style. The blue colour used to paint the sculptures is actually a colour that is created by Egyptian technology.



GALLEON VASE



1000 YEARS OLD PERSIAN POTTERY



PERSIAN BLUE POTTERY



BLUE & WHITE POTTERY



PERSIAN POTTERY VASES



, SYRIAN CERAMIC JAR

Picture Credits: images.app.goo.gl/ , images.app.goo.gl/ , www.veniceclayartists.com , www.dafainc.com



Apart from Turkey ,the form was developed by Mongol artists in the 14th century and then transferred to the Chinese who were inspired by the Persian construction and art works on mosques, palaces and tombs in various parts of Central Asia. When it came to India with the Mughals, they started using it in various architectures and later it was introduced in Delhi and transferred to Jaipur artisans in the 17th century.

SHAH MOSQUE,ISFAHAN

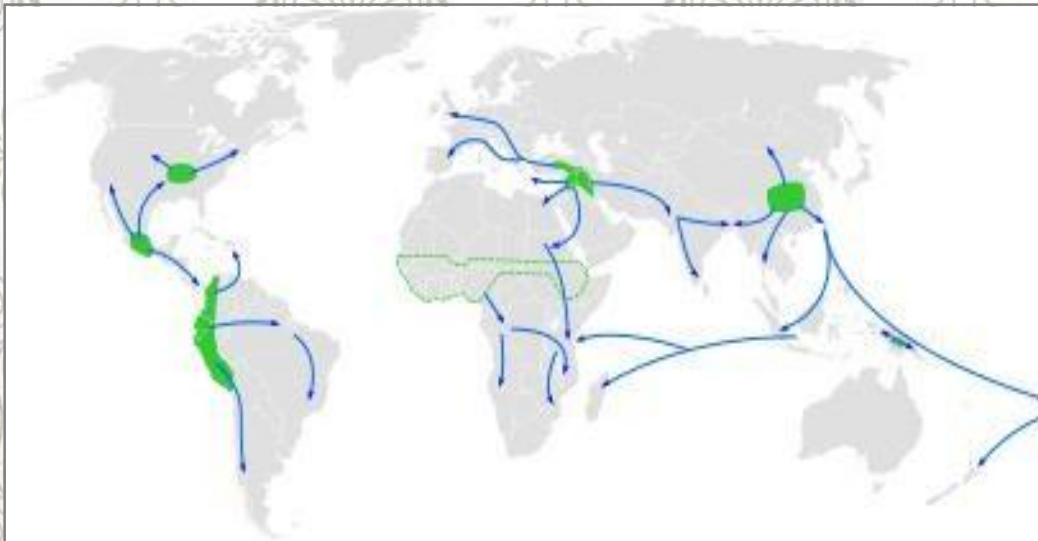


Picture Credit: www.shutterstock.com

ISLAMIC ART, MULTAN



Picture Credit: <https://pin.it>



TRACING THE JOURNEY OF BLUE POTTERY THROUGH THE WORLD

Picture Credit: <https://images.app.goo.gl>

JAIPUR BLUE POTTERY



CHANDRAMAHAL AT CITY PALACE, JAIPUR

Picture Credit: <https://stock.adobe.com>

The city of Jaipur was established in 1727 by Sawai Jai Singh I. The blue pottery travelled from Mughal courts to Rajasthan in 1562 when the Mughal ruler Akbar sent some gift items including vases of Mughal art or blue pottery made in khurja but the art could be developed only in the times of Sawai Ram Singh I who was a patron of fine arts. Royal patronage, lucrative offers and attraction of living in a beautiful city led many artisans and craftsmen to come and settle in Jaipur. By the beginning of 19th century the city was well established as a thriving art centre .

In keeping the traditions of his forefathers, Sawai Ram Singh II set up a school of art and continued to encourage artists and craftsmen. Sawai Ram Singh II attended a kite flying session and watched his kite masters engaged in battle with two brothers from Achnera near Agra. When the ruler saw the two brothers Churaman and Kaluram managed to bring down the royal kites almost every time, he asked the two brothers their secret. They told him that they were potters by profession and had coated their strings with some blue green glass that they used for their pots. Sawai Ram Singh was so impressed that he invited the two brothers to stay in Jaipur. Thus their family migrated from Achnera and settled down in the Ganga Meharon ki Gali within the four walls of the pink city.

In 1866 Maharaja Sawai Ram Singh II established his school of arts and industries in Kishanpol Bazar and Churaman was made the head of the bluepottery section.

Later the king had sent the local artisans to Delhi to be trained further in the craft. For generations the Churaman family restricted the art to themselves. The family gradually lost its hold and the art of blue pottery almost vanished by the time of independence. In 1954 the art school was closed down.



The revival of this craft in 1960 was due to the royal Highness Maharani Gayatri Devi who provided land, building, patronage and Miss Kamla Devi Chattopadhyaya of the Handicraft Board, Government of India, who provided the finance to set up a training school. The school established in 1963 was named Sawai Ram Singh Shilp Kala Mandir and Shri Kripal Singh Shekhawat, a renowned artist of Rajasthan was made the first director of the school to train people in blue pottery. Leela Bordia is a socio-preneur who is credited with reviving the Blue Pottery of Jaipur.

Today it is once again a thriving industry which provides livelihood to many artisans and is known as an important symbol of Jaipur crafts.

Blue pottery is adorned with blue colour derived from cobalt oxide, green derived from copper oxide and white, other non- conventional colours such as yellow and brown. The traditional patterns and motifs of blue pottery are of Persian origin. The craftsmen have developed contemporary patterns too, including floral geometric patterns, animals, birds, as well as many deities.

BLUE POTTERY DESIGNS AND PATTERNS



Picture Credit: <https://www.jaipuronlineshop.in>, <https://bluejaipur.com>, <https://cdn.yehaindia.com>

CHECKPOINT 1



1. Fill in the blanks:

- a) Maharaja Sawai Ram Singh II established school of arts and industries in _____.
- b) The revival of blue pottery art in Jaipur took place in 1963 by the efforts of _____ and _____.
- c) The name of the training school of blue pottery established in 1969 was _____.
- d) The city of Jaipur was established by _____.
- e) The traditional patterns and motifs of blue pottery are of _____ origin.

2. Match the words with their meanings:

(i) Mural	a. A person who is highly skilled in a particular art
(ii) Deity	b. Ceramic ware, especially earthenware and stoneware
(iii) Pottery	c. To cover with a smooth glossy surface or coating
(iv) Artisan	d. A large picture painted or affixed directly on a wall or ceiling
(v) Glaze	e. Divine character or nature, especially that of the Supreme Being



CHAPTER 2

LEARNING TO MAKE BLUE POTTERY IN THE PRESENT TIMES





CHAPTER 2

LEARNING TO MAKE BLUE POTTERY IN THE PRESENT TIMES

LEARNING OBJECTIVES	LEARNING OUTCOMES
<ul style="list-style-type: none">✓To enable students to draw similarities and differences between blue pottery and other clay crafts.✓To understand the scientific processes in pottery making.✓To acquaint the students with the different colours used in pottery.✓Design a creative blue pottery article using their imagination and innovation.✓To develop creative and critical thinking among the students.✓To develop artistic, aesthetic and empathetic thinking in students.	<ul style="list-style-type: none">✓Keep the traditional handicrafts alive by passing this legacy to the coming generations.✓Identify the chemical changes in the process of pottery making. Describe how temperature variations in the kiln affect the final product.✓To understand the vivid use of colours, form, light and different shades related to pottery work.✓Develop aesthetic and creative sensibilities.



MATERIALS REQUIRED

Blue pottery is prepared by mixing following:

LIST OF MATERIALS

Quartz stone powder
Powdered glass
Multani Mitti (Fuller's Earth)
Borax
Gum
Water
Katira Gond powder (a gum)
Saaji

MATERIALS REQUIRED FOR BLUE POTTERY



Location Courtesy: Neerja International, Jaipur



TOOLS REQUIRED

The basic tools used in Blue Pottery are outlined below:

Chakki (Grinder):

The electrical grinding machine is used to grind the pieces of raw material (*Saaji*, *Katria Gond*, *Multani Mitti* and glass) into fine powder.

Grinding Stone:

A small grinding stone is used to grind *Multani Mitti*, *Saaji*, *Katira Gond* and glass. These stones are found on river bed and are available in local market.

Jaali (Iron Sieve):

Iron sieve is used to sieve/filter all the grinded raw materials for filtering out unwanted and big particles.

Moulds:

Moulds of desired shape and size are made out of Plaster Of Paris in which the articles are casted. These molds are long lasting if kept carefully.

Tarazu (Weighing Tool):

The dough is prepared by mixing Quartz Powder, *Multani Mitti*, *Katria Gond*, *Saaji* and glass in definite proportion. To weigh them the traditional weighing tool is used.

Thaapi (Flattening Tool):

Made out of fired clay, a flattening tool is used to flatten the dough which is then either cut into tiles or put in the molds to take the desired shape.

Prakar -Made out of metal, it is used to check the circumference and measurement of the different round objects.

Regmaal (Sand Paper): Sand papers of different grains are used to make the surface of the product smooth. Generally the artisans use 60, 100 and 180 number of sand paper (more the number finer the grain) to rub the surface at different stages.



Patti (Iron Blade/ Knife):

The blades are used to remove the unwanted material from a product after casting and in order to give a uniform thickness to the product. The blades are also used to cut the dough. It is bent from front so that the scooping process becomes easy.

Chaak (Potter's Wheel):

The artisans in recent years have started using electrical wheels instead of the traditional hand driven one. The potter's wheel is generally used to make small pieces, necks of the vases or base of a product.

Brushes:

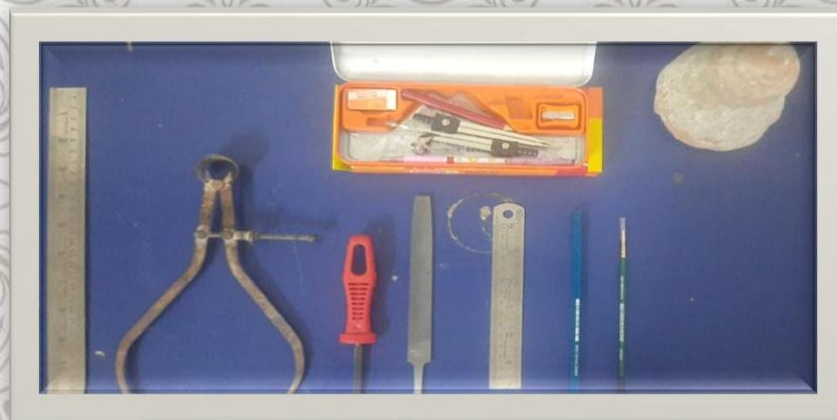
Different numbers of brushes are used to paint beautiful motifs on the surface of a Blue Pottery product. Earlier the artisans used to make their own brushes using the hair from the squirrel's tail. These brushes were long lasting but now with the ban on these material artisans buy brushes from market.

Bhatti (Heating Kiln):

The final products are fired in a traditional closed kiln made out of clay and brick. These are generally circular in shape to trap the heat and can accommodate an average of 50-60 products kept on a *patiya* (cement plates) and separated by a *nali* (terracotta stands). They are closed from above and wood is put from below.

Patiya (Cement Plates):

Casted cement plates of certain shapes are used during firing to stack the final products on top of each other. This separation helps in flow of heat and avoids sticking of products.



Instruments
used in blue
pottery

Location Courtesy: Neerja International, Jaipur

THE PROCESS

The making process of blue pottery product is very tedious and time consuming. It involves various stages. The whole process can be divided into following main steps;

1. Making of the Dough
2. Making of the Molds
3. Casting of the Products
4. Scrubbing
5. Finishing
6. Attaching the Base
7. Smoothing
8. Designing
9. Colour Making
10. Painting
11. Glazing
12. Firing

Making of the Dough:

The raw materials like quartz powder, *Multani Mitti*, scrap glass, *Katria Gond*, and *Saaji* are used to make the dough for Blue Pottery. Firstly, *Multani Mitti*, scrap glass, *Katria Gond*, and *Saaji* are broken and grinded into fine powder. After this, these raw materials are mixed together with water on a clean floor. The mixture is kneaded properly to prepare non-sticky dough which is kept for at least 7-8 hours before using it.



DOUGH PREPARED FOR POTTERY

Location Courtesy:

Neerja International, Jaipur

Making of the Molds:

Artisans develop molds in Plaster of Paris (POP) to caste the desired shape of the blue pottery products. The dough used in blue pottery lacks plasticity due to which they can't be hard-pressed on wheel to make large products. The products break as the dough is pulled up. Therefore the products are casted in the molds. These molds are made in all desired shapes and sizes and then dried.



Small and easy product can be made in one mold, whereas complex items may involve more than two molds to make a final product. For example, a vase is made up in four parts. The central part is made out of two hemispherical molds. The neck and the base of the vase are turned on the potter's wheel. All these four parts are joined together using the dough and the surface is smoothed.

Casting of the Products:

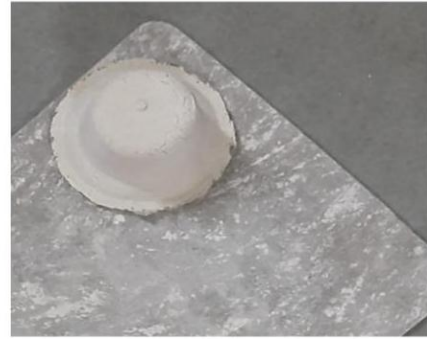
For casting of the products, desired amount of the prepared dough is taken and rolled over the base stone. It is then flattened using a flattening tool on the stone base till it gets a round shape like chapatti with an approximate thickness of 4-5 mm. This round shaped chapatti is then carefully placed in the mold. The mold is continuously wiggled so that the dough sets properly inside the mold. Once the dough is partially placed in the mold, the mold is filled with *raakh* (burnt wood dust) and is pressed gently so that the dough takes the exact shape of the mold.



KNEADING THE DOUGH AND MOULDING
Location Courtesy: Neerja International, Jaipur

The extra edges of the dough which comes out of the mold are cut using a knife. After this the mold is turned upside down and removed. The prepared product along with *raakh* is kept for 1-2 days for drying





MOULDING THE DOUGH TO MAKE ARTICLES
Location Courtesy: Neerja International, Jaipur

Scrubbing:

After the product is dried and has taken the shape of the mold it is turned upside down and the *raakh* is removed from it. The extra *raakh* stuck on the walls are brushed off using a *koochi* (small broom). 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.



**USING A PATTI
 TO MAKE TO
 SMOOTHEN THE
 EDGES**

*Location
 Courtesy: Neerja
 International,
 Jaipur*

Finishing:

The dried product now undergoes several stages of finishing process, firstly the rough edges of the product is 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 major grains, which occur due to *raakh* and scrubbing.



Attaching the Base:

The products are added with a base wherever required. Generally vases, small cups stands, etc. are provided with base to give them stability. The base is mainly fixed on the product (if round in shape) on the potter's wheel. The product is turned upside down over the potter's wheel and the base is sprinkled with water so that it gets leather hard. A small amount of dough is used along with some water to make the base. Once the base is made, the finished product is again left for drying for 1-2 days.

Smoothing:

The dried product with base now goes through another finishing process which is mainly focused on smoothing the surface for painting. Therefore products are coated with a coat of dough mixed with water to fill the major holes and dried. Once dried it is rubbed with *regmaal* to smoothen the surface. A second round of coating is done once the product is rubbed. This time the product is dipped in the slurry, prepared by mixing quartz powder, powdered glass, *Maida* and water. The process is done by hand in a way that the coating is done evenly. After drying the surface is again rubbed with *regmaal* and made ready for painting.

Designing:

Once the surface smoothing process is completed the product moves to design development process. Artisan makes designs from his imagination and seldom uses a tracing. All products are individually painted by hand.

COATING THE ARTICLES WITH SLURRY



Location Courtesy: Neerja International, Jaipur



Color Making:

The colors used in Blue Pottery are mainly oxides of metals. These oxides are available in the market in form of small lumps. The lumps of oxides are mixed with edible gum and made into powdered form by grinding. Edible gum acts as a binding agent.

Painting:

The designs/outlines made on the products are now filled with the oxide colors using fine brushes. The main colors used in Blue Pottery are blue, green, yellow and brown. The product is kept for drying once painted.



**PAINTING FLORAL MOTIFS
ON THE ARTICLES**

Location Courtesy: Neerja International, Jaipur

Glazing:

After the paint is dried the product is glazed. A special glaze is prepared using different raw material in definite proportion. A mixture of powdered glass, Borax, zinc oxide, potassium nitrate and boric acid is prepared and heated till it melts. The mixture is allowed to cool and lumps are obtained which are again grounded into fine powder. This powder is further mixed with *Maida* (flour) and slurry is prepared using water. The final products are dipped in this solution in a way that it gets an even coating. The product is finally dried in sun.

Firing:

The products prepared so far are taken for firing in a closed kiln. They are stacked inside the kiln one on top of the other, separated by *patiya* and *nali*. The stacking is done with utmost care so that no two products stick to each other, there is proper circulation of heat within and the kiln is uniformly packed. If products stick to each other there are possibilities of them turning black. After stacking the kiln is closed from top. Heating is done from below using wood and charcoal. The temperature goes up to 800-850 degree Celsius.



The firing process takes almost 4-5 hours. Thereafter, the kiln is left for slow cooling for 2-3 days. The new furnaces being used are diesel and gas powered. Any drastic change in temperature may lead to develop cracks in the products. Once the kiln is cooled, it is opened and the products are taken out and checked. In case of rejection, the pieces are separated. The final products are cleaned and are packed for the market.

THE NEW FURNACES BEING USED ARE DIESEL AND GAS POWERED



Location Courtesy:
Neerja International, Jaipur



CHECKPOINT 2



1. Fill in the blanks:

- a) The main elements present in quartz powder are _____ and _____.
- b) The colours used in blue pottery are mainly _____ of metals.
- c) In the kiln, the different articles are fired at a temperature of _____.
- d) The new furnaces being used are _____ or _____ powered.
- e) After firing, the kiln is allowed to cool slowly for _____ hours to avoid _____ in the products.

2. Match the words with their meanings:

(i) Thapi	a. Used to smoothen the surface of products
(ii) Prakar	b. Used to make small pieces , neck and base of vases
(iii) Regmaal	c. Used to flatten the dough
(iv) Chaak	d. Used to fire or bake the products
(v) Bhatti	e. Used to check the circumference and measurement of the products



CHAPTER 3

TRADE PRACTICES, MARKETING OF THE CRAFT & PROMOTIONAL POLICIES





CHAPTER 3

TRADE PRACTICES, MARKETING OF CRAFT AND PROMOTIONAL POLICIES

LEARNING OBJECTIVES	LEARNING OUTCOMES
<ul style="list-style-type: none">✓To make them familiar with the government programmes and schemes being implemented for the development of this industry.✓To integrate the knowledge of agencies promoting blue pottery like RUDA, Small Scale Industries Corporation Limited.	<ul style="list-style-type: none">✓Create awareness about pottery and ceramics as a potential career.✓Encourage children to take arts and handicrafts as business ventures in future.





Blue Pottery is admired throughout the world due to its uniqueness of design. At present blue pottery industry provides employment to many people. It is labour concentrated and uses conventional techniques for production of pottery. But the artisans mostly depend on exporters for the marketing of their product as they don't have direct contacts for selling their goods.

Some other problems faced by the blue pottery industry are:

1. Lengthy process.
2. Low percentage of literacy and skill among labourers.
3. Non existing marketing system.
4. Deficiency of finance.
5. Issues in storage and availability of raw material.
6. No standard method of preparation of dye.
7. Dependency on sun for drying.
8. Conventional production technique.
9. Competition from Khurja art/machine-made products.
10. Issues in preparation of composition.

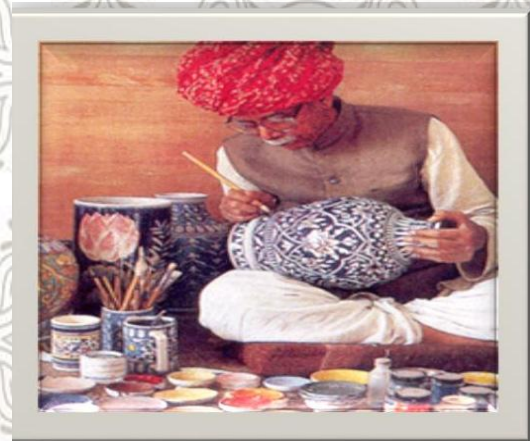


**ARTISANS WORKING ON
CERAMIC MOULDING**



Picture Credit: <https://static.toiimg.com>

**ARTISAN PAINTING THE
VASE**



Picture Credit: www.indovacations.net



GOVERNMENT SCHEMES AND INITIATIVES

The state as well as central government has taken various steps to improve this situation. To address the challenges and develop the handicraft sector, the **National Handicraft Development Program** is being implemented. Under this, the following schemes are being implemented for empowering artisans.

- a. Ambedkar Hastshilp Vikas Yojna
- b. Mega Cluster Scheme
- c. Marketing Support and Services Scheme
- d. Research and Development Scheme

All these schemes aim at empowering the artisans with design and technology upgrades, training and design workshops to import commercial market intelligence. The objective also includes employment generation and improvement in the standard of living of the artisans.



Rajasthan State Industrial Policy also aims at removing bottlenecks and increasing the employment opportunities. Another agency with a vision of promoting rural livelihood is RUDA, Rural Non- Farm Development Agency, that helps in identifying clusters. In Jaipur the cluster of Blue Pottery includes Neota, Mehla, Mohana and KotJewar area.



Rural Non-Farm Development Agency (RUDA)

The Ministry of India under various components of Handicrafts Cluster Development Scheme provides infrastructural support, market access, technology upgradation and training to handicraft artisans to assist them to set up units with modern infrastructure. Handicrafts Technical Training Program (HTTP) has been sanctioned by the ministry in Blue Pottery craft.

JAIPUR BLUE POTTERY DESIGNS



Picture Credit: <https://cdn.yehaindia.com>

The artisans have been struggling to keep this art alive and the pandemic dampened their hopes further as there were no exhibitions happening till recently. A ray of hope has been provided to the artisans in these unprecedented times by few young designers who have prepared e- catalogues for them. These e-catalogues have helped in increasing sales and in moving their stock. They can now promote their products on social media and e-commerce sites too.

CHECKPOINT 3



Answer the following questions:

a) Write any five problems faced by the blue pottery industry.

1. _____
2. _____
3. _____
4. _____
5. _____

b) Name two government schemes aimed at empowering the artisans.

1. _____
2. _____

c) What is full form of RUDA?



CHAPTER 4

PEOPLE AND PLACE(S)

CASE STUDY OF Ms. LEELA BORDIA





CHAPTER 4

PEOPLE AND PLACE(S) CASE STUDY OF MS. LEELA BORDIA

LEARNING OBJECTIVES	LEARNING OUTCOMES
<ul style="list-style-type: none">✓To identify the challenges faced by the artisans in this industry.✓To develop the sense of dignity for labour and respect for the artisans.✓To make the students aware of the continuous persistence efforts of the successful persons of this field.	<ul style="list-style-type: none">✓Understand and develop dignity of labour by knowing the techniques and skills used by artisans.✓Understand the determination of artisans and entrepreneurs to achieve success in this field.✓Understanding life skills, patience, coordination, resource management and aesthetic value.



“Be the change you wish to see in the world”

- Mahatma Gandhi

Mrs. Leela Bordia is a changemaker and truly embodies the words of Gandhiji in letter and spirit. Her journey is awe-inspiring and reiterates that self belief, determination, persistence and out of the box thinking are integral to a successful venture.

MS. LEELA BORDIA AT HER OFFICE



Picture Credit: <https://en-media.thebetterindia.com>

Ms. Leela Bordia single-handedly brought prosperity and a sense of pride in craft of hundreds of villagers and made their craft famous over the world. She has always been inspired by Mother Teresa and her mother who was a compassionate volunteer of Mother Teresa's orphanages. It was her mother who created in her a deep sense of compassion for fellow human beings and strong social consciousness. She grew up in Kolkata and after marriage, moved to Jaipur. Leela visited a couple of villages around Jaipur and was very impressed by the artwork and hard labour involved in the creation of pottery articles.

She recognized this wonderful skill and couldn't let this ancient craft die before her eyes. She got involved with the artisans to save their dying craft. She understood their problems and suggested some new and modern designs to be introduced in this exquisite craft.



Initially she was met with opposition but one craftsman agreed to try making her design in ceramic hand painted beads. The design was a huge success and she was able to gain the confidence of other artisans as well. She set up her business and formed a company, „Neerja International“. The unique and exquisite pottery made by the village craftsmen was sold under the name of „Jaipur Blue Pottery“.

MS. LEELA BORDIA



Picture Credits:

www.neerjainternational.com

Blue pottery was brought to Jaipur by Sawai Ram Singh II, Maharaja of Jaipur in the 19th Century. It was later revived by Kamala Devi Chatopadya and Raj Mata Gayatri Devi. Then under the guidance of Leela Bordia, it received fresh lease of life. Today she provides a livelihood to thousands of people and runs a flourishing export business. Leela Bordia was able to revive this craft as well as increase the standard of living of the artisans who associated with this tradition.

Her work has been flawlessly accepted by one and all, and the awards and felicitations ornamenting her office over the years are proof enough of her excellence and recognition. Her vision of providing employment to these artisans has given them a means of earning a dignified livelihood while at the same time ensuring a healthy sized labour pool that will attract global industry. This helps them in securing sustenance for self and family.



CHECKPOINT 4



1. _____ brought a sense of pride in craft of hundreds of villagers and made the blue pottery craft world famous.
2. Leela Bordia was inspired by _____ and her _____.
3. Leela Bordia grew in _____ and later moved to _____.
4. The name of company formed by Leela Bordia was _____.
5. The unique and exquisite pottery made by the villagers and sold by Leela Bordia was named _____.



CHAPTER 5

GLOBAL PERSPECTIVE OF BLUE POTTERY





CHAPTER 5

GLOBAL PERSPECTIVE OF BLUE POTTERY

LEARNING OBJECTIVES	LEARNING OUTCOMES
<ul style="list-style-type: none">✓To make them familiar with the government programmes and schemes being implemented for the development of this industry.✓To integrate the knowledge of agencies promoting blue pottery like RUDA, Small Scale Industries Corporation Limited.	<ul style="list-style-type: none">✓Create awareness about pottery and ceramics as a potential career.✓Encourage children to take arts and handicrafts as business ventures in future.





Blue pottery is an extraordinary craft of Jaipur. The name blue pottery is derived from the exquisite blue dye used to colour the pottery.

Jaipur's blue pottery is essentially ornamental or decorative. It provides a lavish or opulent appearance to the Interiors of any household.



Apart from the usual urns, pots, jars, vases one can find tea sets, cups and saucers, plates, glasses, jugs, ashtrays and napkin rings made with the technique of blue pottery.

Originally blue pottery designs were mainly dominated by animal and floral prints but later Persian designs were also incorporated to appeal to sophisticated and learned clientele. Once, blue pottery designs chiefly depicted courtroom scenes, royal ladies in gardens and geometrical designs. Some art pieces depicted Chinese motifs in combination with Rajput depictions.





LATEST TRENDS IN BLUE POTTERY

Latest additions to the design formats of the Jaipur blue pottery are clip art, portraits of clients and experimentation and innovation with other colours. Also, entrepreneurs have initiated some innovations to boost profits like introduction of pink pottery, golden-black pottery, use of convoluted and intricate design and incorporation of blue pottery in other handicrafts like iron work and wood work.



NEW DESIGNS IN BLUE POTTERY

Other landmarks are innovation of gas furnace and introduction of lead-free glaze.

An Art which was restricted to making tiles and pots has now ventured in the arena of jewellery, door knobs, key-chain holders, trays, coasters, mugs, dinner sets and much more.

Blue Pottery provides employment to a large number of artisans as it is labour concentrated and uses conventional techniques for production of pottery.

Self-Employment for Educated Youth

The Small-Scale Industries Institute and Central Government Undertaking started an Entrepreneurship Development program for those who are educated till Class X to stop exploitation of illiterate artisans by middlemen and exporters.

Export Opportunities

There is enormous demand for blue pottery in countries like USA, UK and Canada but there is no organized way or support by government.

Pegs made of blue pottery





If blue pottery is exported in an organized manner with government support there is colossal untapped potential to be taken advantage of. The sales tax, export subsidy and other taxes have been waived off by the government to provide impetus to blue pottery export.

Countries that are major importers of blue pottery from India

1. USA
2. UK
3. France
4. UAE
5. Australia
6. Japan
7. Singapore
8. Norway

Use of internet and social media to market blue pottery

There are companies that are utilizing the power of internet and social media for selling blue pottery products.

One such example is Neerja Blue Pottery who export their products to over 70 countries. The owner says, "The internet has helped a lot.

They have a website where people from across the world and India order and they make sure to deliver their desired products. They have their website and social media pages where they receive orders.



Jaipur Blue Pottery gained so much prominence that people these days love giving their interiors a whole theme of Blue Pottery as it furnishes a royal look. Blue Pottery products give vibrant vibes which is an auxiliary benefit of this art

It is now one of the many elements that symbolizes Jaipur and was given a '**Geographical Indication**' status in India. **GI** is the sign used on the products with a regional foundation and can be portrayed by its label.




JAIPUR BLUE POTTERY

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GLOSSARY

1. Artisan – a person who makes high quality or distinctive product, usually using traditional methods
2. Casting–shape (metal or other material) by pouring it into a mould
3. Catalogue – a complete list of items, typically in alphabetical order
4. Entrepreneur – a person who sets up a business
5. Felicitation – words expressing praise for an achievement
6. Geographical Indication – name or sign used on products which corresponds to a specific geographical location or origin
7. Glaze – to cover with a smooth glossy surface or coating
8. Grind – reduce to small particles or powder by crushing it
9. Impetus–a moving force; impulse; stimulus
10. Infrastructure – the basic physical and organizational structures and facilities
11. Kiln – a furnace for burning, baking or drying
12. Knead – work into dough or paste with the hands
13. Patron – a person who gives financial or other support to a person, organization, or cause
14. Sieve – to separate coarse from fine particles
15. Slurry – a semi-liquid mixture, typically of fine particles of clay suspended in water
16. Sustenance–one’s means of livelihood
17. Tangible – perceptible by touch
18. Terracotta – a type of fired clay, typically of a brownish-red colour and unglazed, used as an ornamental building material and in modelling
19. Unprecedented – never before known or experienced
20. Waive off – dispense with



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