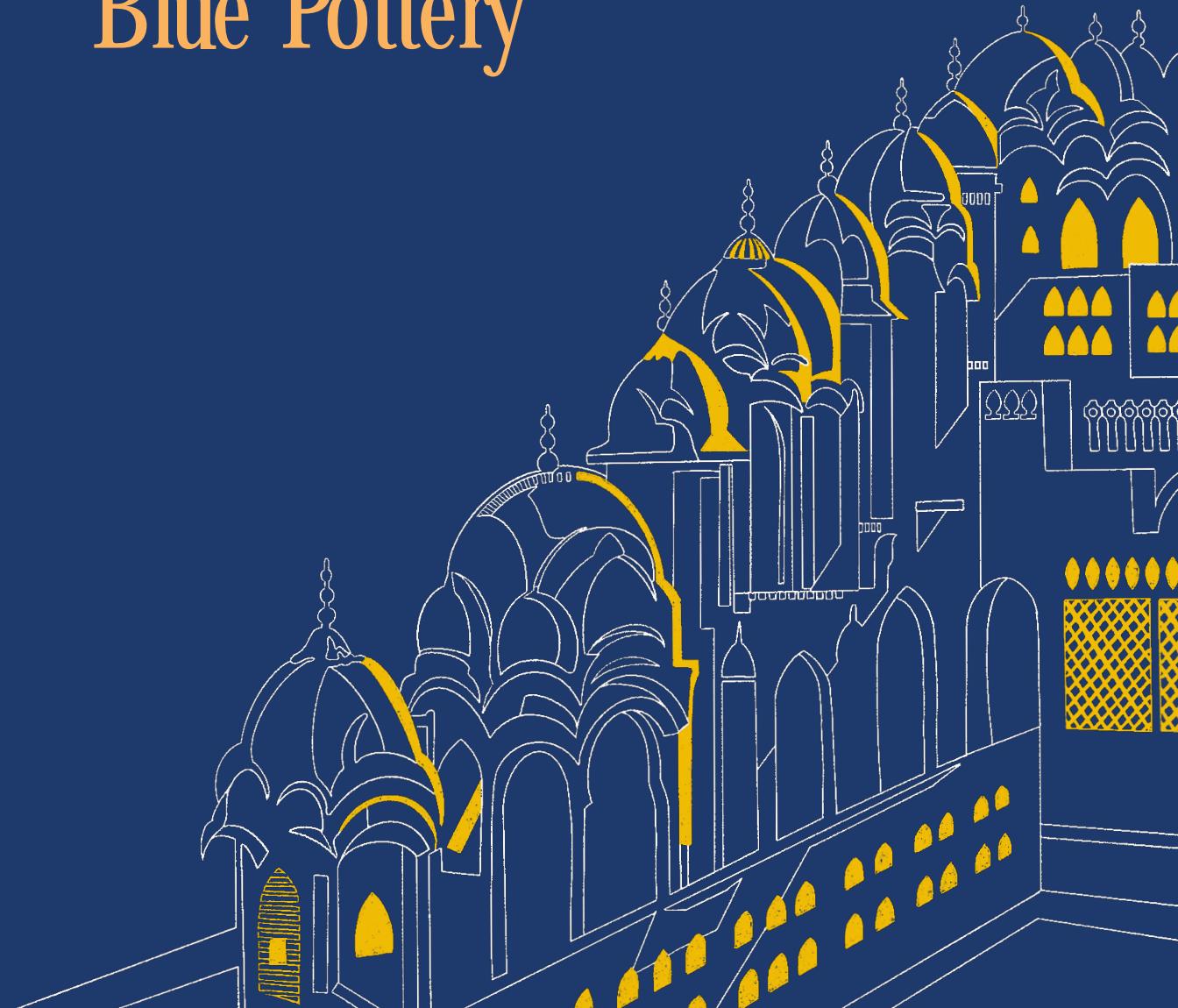


# Blue Pottery



Copyright © 2021 by NIFT

All rights reserved. This book or any portion thereof  
may not be reproduced or used in any manner whatsoever  
without the express written permission of the publisher  
except for the use of brief quotations in a book review.

Printed in India  
First Printing, 2021

Design & Illustration: YOUR NAME  
Craft Cluster: Blue Pottery  
Batch of 2019-23  
Fashion Communication Department

# बूलू पॉटरी

**Group Members:**

Gauri Laroia

Arpita Singh

Ayan Arya

Bhawana Smriti

Danya Sethy

**Mentor:**

Ms. Lavina Bhaskar



## **PREFACE**

As a part of the NIFT curriculum, and in order to gain more practical knowledge on Indian crafts, we are required to create a document on our given craft.

Our craft led us to embark on a virtual journey to Jaipur, Rajasthan, visiting the blue pottery. This documentation provides an insight into the craft and its rich history, along with the makers of the craft. Through this project, we realised the importance of artisans as they provide richness to our culture.



## **ACKNOWLEDGEMENT**

This document would only be possible with the help and guidance  
of a few individuals.

We are extremely grateful and indebted to Mr. Sanjay Prajapat ji  
for providing us with in-depth information and sharing with us his  
many experiences and hurdles with blue pottery. He was patient  
and extremely willing to help us learn what he has for so many  
years.

We are also thankful to our mentor, Lavina Bhaskar, and our parents  
for motivating us when we were stuck in the process of making our  
document.

# Contents

01      **Introduction**

02      **History and Origin**

03      **Raw Materials**

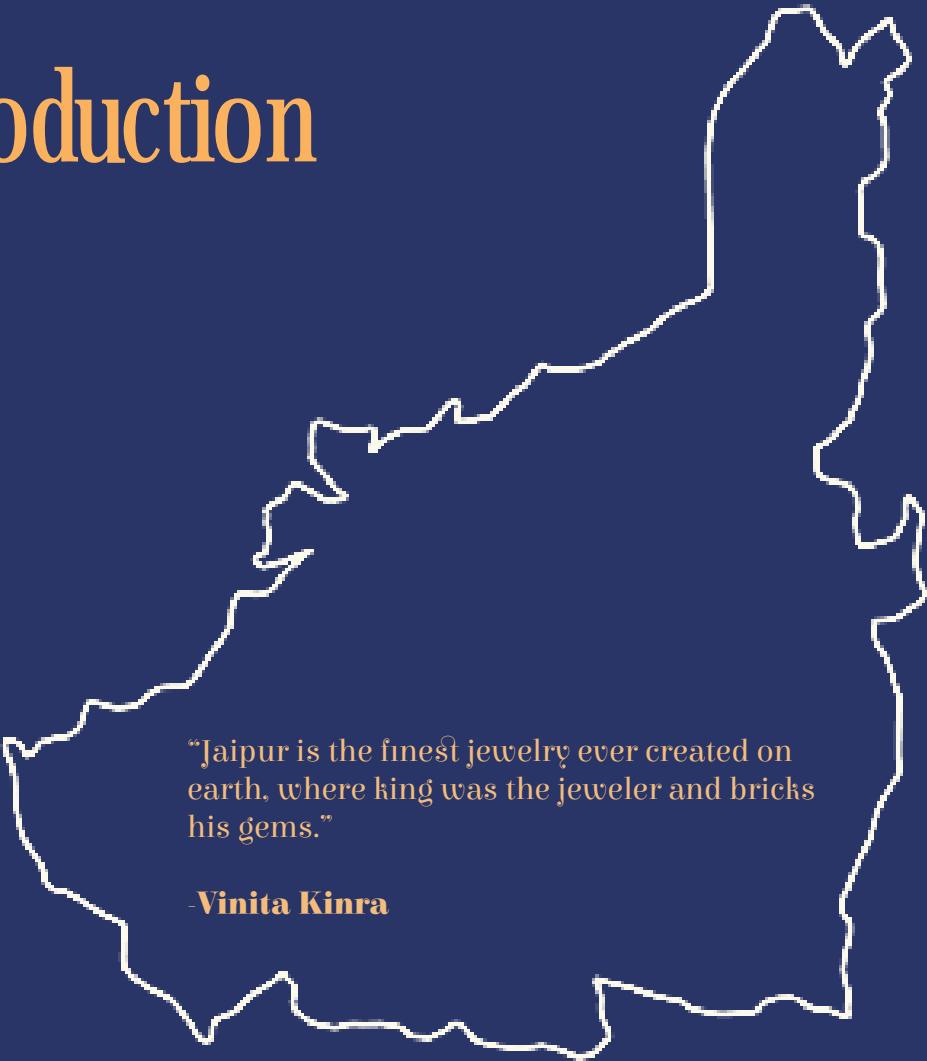
04      **Tools and Techniques**

05      **Process**

06      **Colours**

Motifs	07
Products	08
How is Blue Pottery different from other potteries?	09
People who contributed to Blue Pottery	10
Emulation of Blue Pottery in other fields	11
Current Status	12

# Introduction

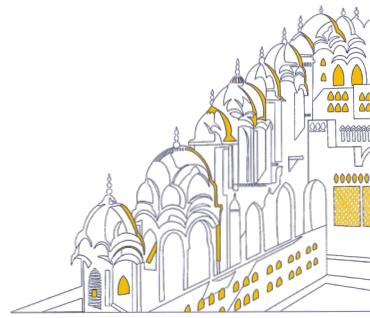
A thin white outline map of the Indian subcontinent is centered on the page, spanning from the northern tip of the Indus River delta to the southern tip of the Deccan Peninsula.

“Jaipur is the finest jewelry ever created on earth, where king was the jeweler and bricks his gems.”

-Vinita Kinra

# The Pink City

---



Jaipur is the capital and the largest city of the Indian state of Rajasthan. It is also known as the **Pink City**, due to the dominant color scheme of its buildings. Jaipur was founded in 1727 by the Kacchawa Rajput ruler **Jai Singh II**, the ruler of Amer, after whom the city is named. It was one of the earliest planned cities of modern India, designed by **Vidyadhar Bhattacharya**. During the British Colonial period, the city served as the capital of Jaipur State. After independence in 1947, Jaipur was made the capital of the newly formed state of Rajasthan.

Jaipur is renowned on international tourism map as one vertex of **Golden Triangle of Indian tourism**. Many scripts and poems have been written on the beauty of Jaipur city by domestic tourists as well as foreign tourists. Countless documentary movies have been made on Jaipur in last 250 years.

Main attractions of Jaipur tour are Amber fort, Nahargarh Fort, Jaigarh Fort, Jal Mahal, Hawa Mahal, City Palace, Galta temple, Birla temple, Govind dev ji temple and Albert hall museum for sight seeing.





©Lorenz Berna | Travel Photo Spirit

**Shot by Lorenz Berna**

# The People of Jaipur

---



People of Jaipur have been greeting their guests with regal courtesy and genuine affection for decades. Even in the era of kings and dynasties, these common people have left behind legends of loyalty, affection and compassion. Despite being rugged in their appearance, the people of Jaipur are well built, cheerful and simple. These desert folk are hardly touched by the swiftness of modern times. The people of Jaipur prefer to wear bright colored clothes and probably compensate for the barren landscape. The women are often seen clad in dazzling colors like Red, yellow, green and

dazzling colors like Red, yellow, green and orange attires with eye-catching embroidery of gold, silver zari or gota. The tribal ladies of Jaipur love to adorn themselves with loads of Silver jewelry and the men too are often seen wearing earrings. The men wear turbans or pagadis of bandhej that is made in the process of tie and dye in bright colors. Jaipur is a land with vibrant culture and a thousand-year-old heritage. The people of Jaipur primarily speak Hindi in the Rajasthani accent. However, there are deviations according to various regions.



# The Other Two Clusters



CRAFTSPERSON AND HIS FAMILY

# Kot Jewar

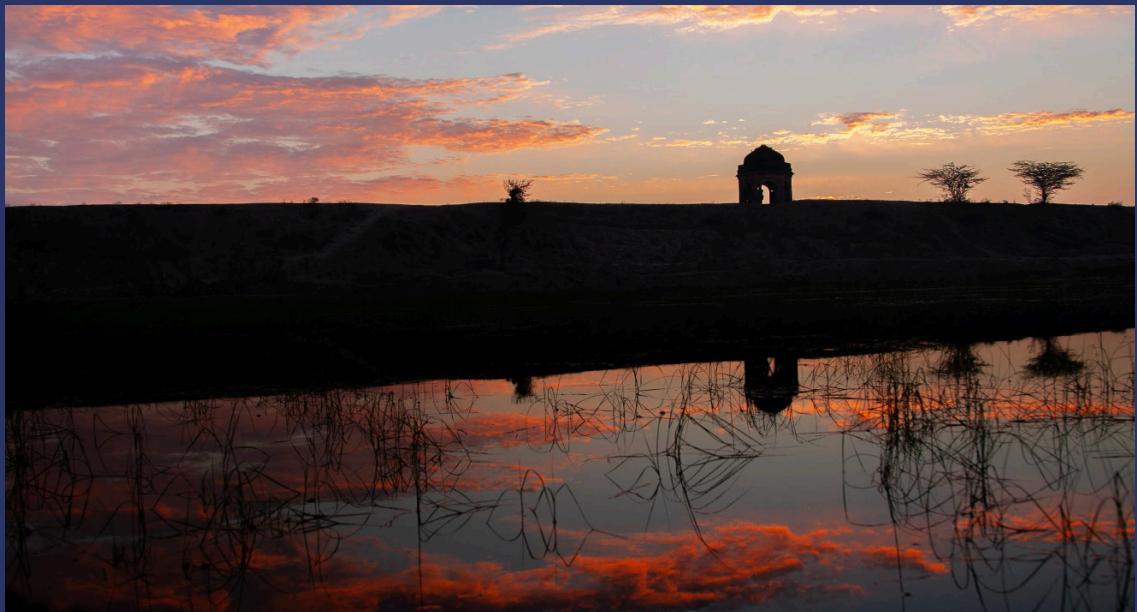
---



Kot Jewar is situated about 46 kilometres from Jaipur, nestled in the foothills of a small hillock lying to the west of the Delhi-Mumbai highway. Kot Jewar is in Dudu Tehsil in Jaipur District of Rajasthan. It comes under kot Jewar Panchayath. It belongs to Jaipur Division. There are no medical facilities worth the name in the village, just a primary school and before the advent of Blue Pottery in the village, just a few households, toiling in the parched fields. The Languages spoken are Hindi and Rajasthani. According to Census 2011, Kot Jewar's population is 876.

Out of this, 436 are males whereas the females count 440 here. This village has 157 children in the age group of 0-6 years. Out of this 69 are boys and 88 are girls. A lot of artists and people not having a creative background joined to learn blue pottery. Therefore, there is no specific community involved and practicing this craft. Though, a majority of these artisans belong to Kumbhar (potters) family, who have stopped working on red clay and moved on to practice Blue Pottery on a large scale.





**Neota Dam clicked by Manav Singh**

# Neota

---

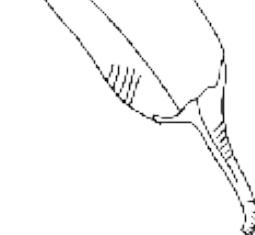


According to Census 2011 information the location code or village code of Neota village is 080091. Neota village is located in Sanganer Tehsil of Jaipur district in Rajasthan, India. It is situated 11km away from sub district headquarter Sanganer and 25km away from district headquarter Jaipur. As per 2009 stats, Neota village is also a gram panchayat. The total geographical area of village is 1675.38 hectares. Neota has a total population of 4,301 peoples. There are about 680 houses in Neota village. Jaipur is nearest town to Neota which is approximately 25km away. Literacy rate in

Neota village is 58%. 2528 out of total 4301 population is literate here. In males the literacy rate is 68% while the female literacy rate is 48%. As per constitution of India and Panchayati Raaj Act, Neota village is administrated by Sarpanch (Head of Village) who is elected representative of village.







# Local Cuisine

---



The local cuisine typically includes dishes like Dal Baati Churma, Missi Roti, Gatte ki Sabzi, Lahsun ki chutney, and Laal Maas among many others. Jaipur is also known for its sweets which include Ghevar, Feeni, Mawa Kachori, Gajak, Meethi thuli, Chauguni ke laddu, and Moong Thal. Dal-baati-choorma, a recognised specialty, is a wholesome Rajasthani meal. Dal is served with Baati, a roundel of stuffed flour that's baked in a charcoal fire or oven. Choorma is a sweet dish made with flour, jaggery or sugar and ghee.

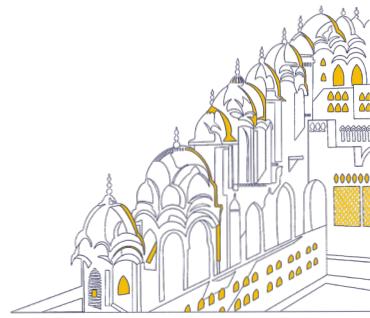
The capital of Rajput kings had an impressive array of mouth-watering delights, kept closely guarded by the royal chefs. Some of them have been passed on through generations, sadly the rest have been lost. As a matter of prestige the royal cooks were encouraged to experiment and serve unusual dishes to guests. Legends tell tales of cooks trying to impress their guests by presenting at least one unforgettable item on the menu. The royal guests were served savory dishes made from stuffed camels, goats, pigs and peacocks.





# Culture and Crafts

---



Jaipur has many cultural sites like Jawahar Kala Kendra formed by Architect Charles Correa and Ravindra Manch. There are statues depicting Rajasthani culture around the city. Jaipur has many traditional shops selling antiques and handicrafts, as well as contemporary brands reviving traditional techniques, such as Anokhi. The prior rulers of Jaipur patronised a number of arts and crafts. They invited skilled artisans, artists and craftsmen from India and abroad who settled in the city.

Some of the crafts include bandhani, block printing, stone carving, zari, gota-patti, kinari and zardozi, silver jewellery, gems, kundan, meenakari and jewellery, Lac ki Chudiya, and miniature paintings.

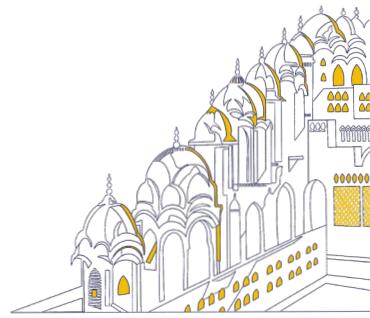


# History of Blue Pottery



# Maharaja Sawai

---

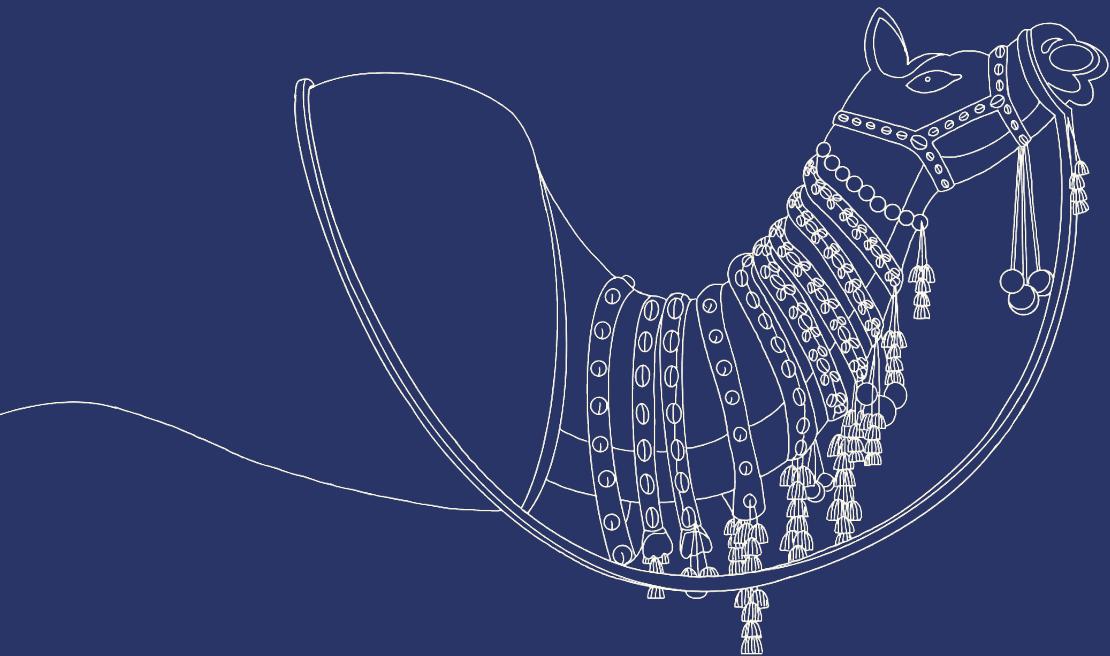


Jaipur was founded in 1727 by Sawai Jai Singh I. Blue Pottery took an interesting route in finding its home in Jaipur. Ram Singh II attended a kite flying session and watched two brothers from Achnera bring down the royal kites of his kite masters. Intrigued, he found the secret; they were potters by profession and had coated their strings with the same blue green glass that they used for their pots. He invited them to stay in Jaipur and teach the craft at his new art school. Astronomy was one of his great passions.

The king was dissatisfied by the errors of brass and metal astronomical instruments and wanted to find an improved and efficient means through which exact predictions could be made. This desire gave shape to the construction of a monument.

Jantar Mantar is built of brick rubble that has been plastered in lime. There are four distinct instruments within the observatory- the Samrat Yantra, The Ram Yantra, The Jayaprakash and the Mishra yantra or Composite Yantra.





# Mongol Artisans

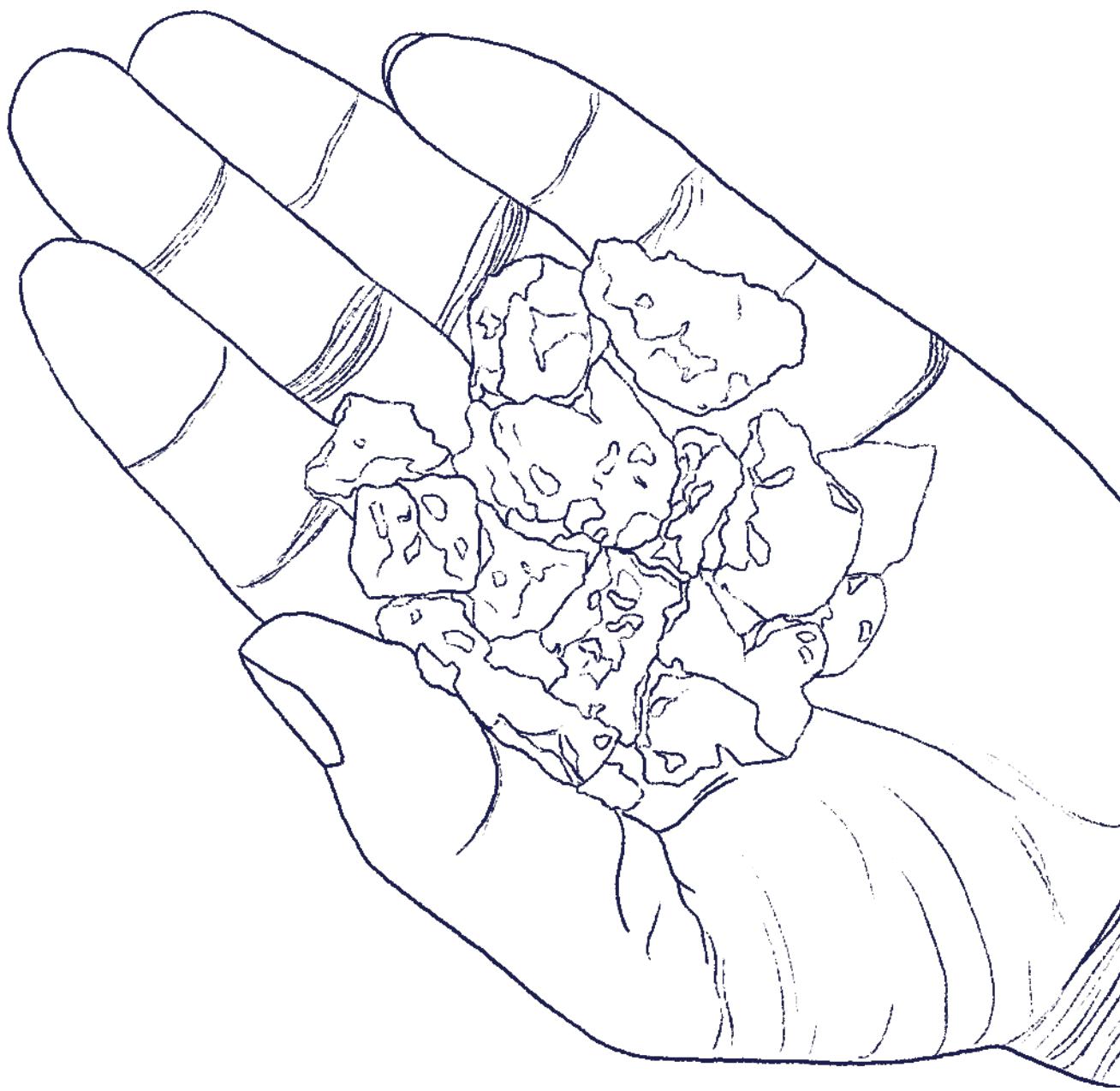
---



The use of blue glaze on pottery is an imported technique, first developed by Mongol artisans who combined Chinese glazing technology with Persian decorative arts. This technique traveled east to India with early Turkic conquests in the 14th century. During its infancy, it was used to make tiles to decorate mosques, tombs and palaces in Central Asia. Later, following their conquests and arrival in India, the Mughals began using them in India. Gradually the blue glaze technique grew beyond an architectural accessory to Indian potters.

From there, the technique traveled to the plains of Delhi and in the 17th century went to Jaipur. It was then revived by the conscious efforts of some artists and the royalty of Jaipur that today Jaipur Blue Pottery is the famous world over for its delicate motifs, subtle color blends, and innovative product designs.





# Raw Materials



## ફ્રાન્ટ પત્રથા (Quartz Stone)

Quartz is procured from nearby places like Ajmer, Beawar, Udaipur and Neem ka Thana. Powdered quartz is snow white in color and is the main raw material for which it is bought in bulk. The cost varies from Rs.2200 – Rs.2500/Ton (As of in the year 2011-12).



## સાજી (salt/bentonite)

Saaji is an edible salt generally used in making papads. It is available in the form of small pieces and costs Rs.50 – Rs.60/Kg. It is also grounded and made into fine powder.



## काप (glass)

Scrap or broken pieces of glass is used in the process. The glass once bought from the market goes through washing and then it is grounded into pieces. These small pieces are then grinded into fine powder using a grinding machine. Glass helps reduce the temperature.



## मुल्तानी मट्टी (fuller's earth)

Multani Mitti or Fullers Earth is very fine in nature and is available in form of solid lumps. It costs Rs. 18 – Rs. 20 per Kg and can be easily found in a grocer's shop.



## कतीरा गोंडो (edible gum)

Katira Gond acts as an adhesive and is readily available in the market. The Gond is obtained in big pieces which is then hand-grinded using a grinding stone. The grounded Gond is then turned into fine powder in the grinding machine and finally sieved in an iron sieve.



## રાખ (burnt wood dust)

Raakh is used to give shape to the product when it is in a mold. Burnt wood dust is non-sticky and can be easily brushed off once dried. For firing purposes, locally available and seasoned Khezadi wood is used. Other ingredients include, water, Borax powder, Zinc Oxide, Potassium nitrate, and Boric acid.



A stylized illustration of a person with dark skin and a colorful turban, wearing a white t-shirt and blue pants, working on a pottery wheel. They are shaping a light gray clay pot. The pottery wheel is a large, flat, circular surface. The background is plain.

# Tools



## चक्की (grinder)

The electrical grinding machine is used to grind the pieces of raw materials (Saaji, Katria Gond, Multani Mitti and glass) into fine powder. A small grinding stone can also be used that is available in the local market and found from the river bed.



## जाली (sieve)

Iron sieve is used to sieve/filter all the grinded raw materials for filtering out unwanted and big particles. Sieves used by potters usually have plastic or wooden frames whereas those used in labs are made from stainless steel or brass.



## ଟାଲଣୀ (mold)

Molds 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. Press molding refers to the process in which clay is forced into a mold in order to take on a certain shape.



## तारण (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.



## સનતલ ઉપકરણ (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.



## દેગામાળ (sandpaper)

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. A flat stone block can also be used to smoothen the surface and remove unwanted material/coarseness.



## पट्टी (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.



## सांचा (iron cutter)

For the basic shape of tiles, and other products which have definite size and are flat in nature, artisans use saancha to cut them. This makes the work easy, less time consuming and accurate.



## कूची (broom)

The small broom is locally called as Koochi. It is made out of husk. It is used to brush off the dust generated while smoothening the surface using sand paper or a flat stone.



## पाट्ट (potter's wheel)

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



## टूलाफी (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 materials, artisans buy brushes from their local market itself.



## भाद्री (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.



## टूलफिट (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 materials, artisans buy brushes from their local market itself.



## पटरिया (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. The shape of these plates is broad from behind and tapers in front. This shape fits well in a circular kiln and thus accommodates more products.

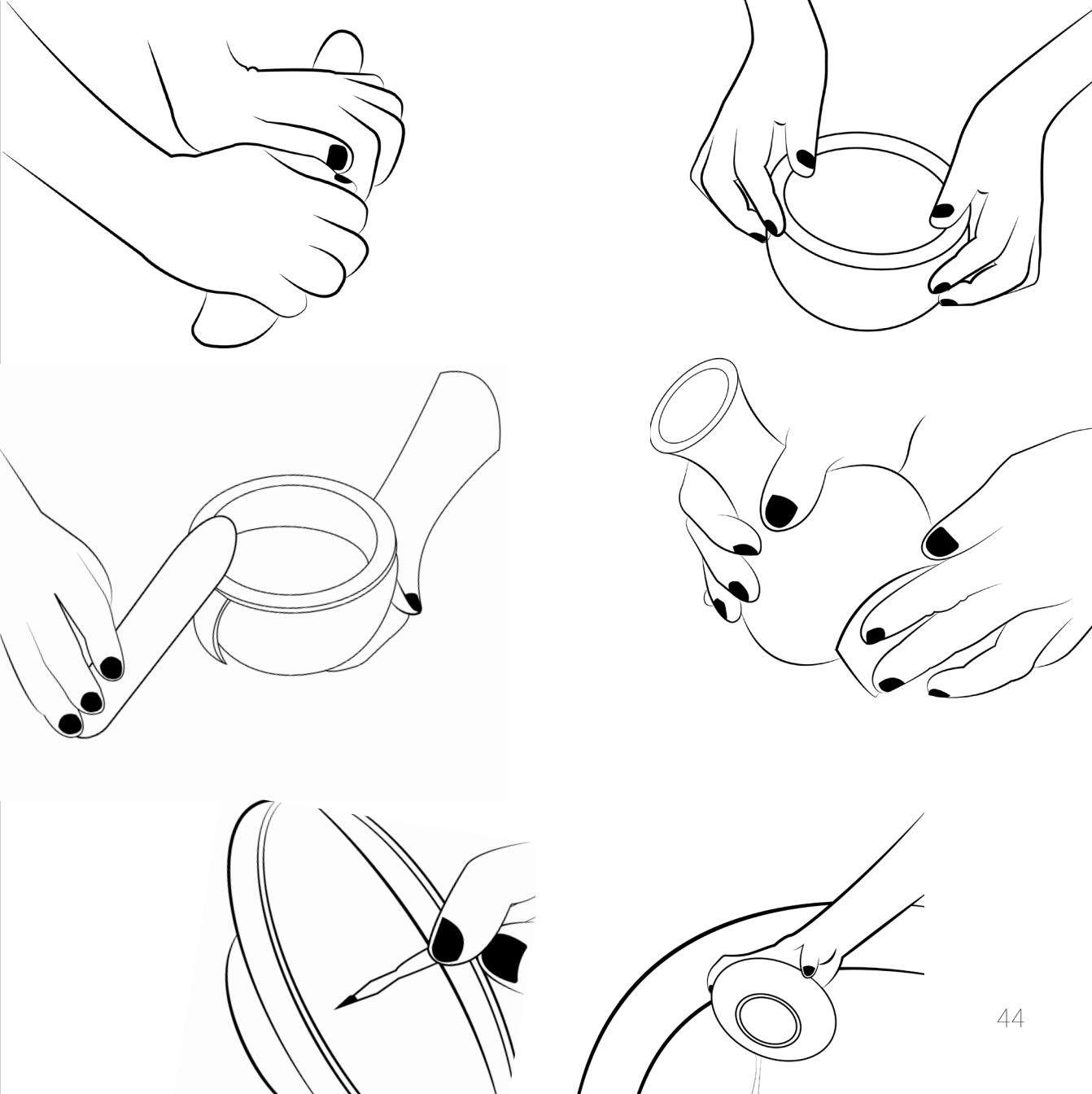


## तूलाफिट (terracotta stands)

To create gaps between two patiyas three nalis are used. The stacking is done by keeping the products on one patiya then placing the nalis on three corners with the help of terracotta dough, (which prevents unevenness) and then another patiya is kept on top of it.



# Process





## आटा तैयार करना (preparing the dough)

Firstly the dough is prepared with raw materials like quartz powder (available in Jaipur and in powdered form), cullet (the small chunks of glass are washed first and are grinded later to make glass powder. It is sieved to avoid bigger particles.), saji, katira gond, and multani mitti are mixed together properly to a non-sticky dough and kept for few hours before using.



## मॉल्ड बनाना (making of the mold)

Molds are made from Plaster of Paris (POP). Molds are made of desired shapes and sizes, and then dried. To avoid breakings and due to limitations of the use of dough, it is casted in molds. One or two molds are used while making certain products, like for a vase- the castings are attached to each other with little dough and water. They can be used many times.



## उत्पाद की काल्पनिक (casting of the product)

The dough is taken and rolled over the base stone. It is then flattened using a flattening tool till it gets a round shape with an approximate thickness of 4-5 mm. This is then carefully placed in 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. The extra edges of the dough 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.



## ଝାଇ-ପୋତ (scrubbing)

After the product is dried, the raakh is removed from it and the extra raakh stuck on the surface is brushed off using a koochi (small broom). Generally, while placing the dough in the mold the dough achieves an uneven thickness making the walls of the product non-uniformed. To create the walls of uniform thickness the product is sprinkled with a small amount of water to make it 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.



## ਪਟਾਖਿਕਾਈ (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. The base is attached to the product with some amount of dough and sprinkled with water to make it leather hard. Once the product is completely done it is left for drying for 1-2 days.



## चौटसाई (smoothening)

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. 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.



## चित्रकारी (painting)

The products are ready to get painted after the smoothening process is done. Artisans follow or sometimes come up with their own designs. All products are painted by hand. First the outlines are drawn with the fine brush or custom-made artist brush. If the product is circular shape then the outline is easy to give, product is just placed on potter's wheel and by touching the tip of brush to the product a neat line could be drawn. After the outlines, colors are filled in the spaces and that complete designs.



## દર્ગા બનાના (colour-making)

The colours used in Blue Pottery are mainly oxides and sometime Ferro metal. 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. Once done with outlines, they are then filled with the appropriate colours.



## ग्लेजिंग (glazing)

A special glaze is prepared using different raw materials. These raw materials are heated at a high temperature; melting point is reduced by borax. When everything is done, mixture is put to cold water to cool and it splits to splinters. Splinters are collected and then grounded. The grounded frit is mixed with water to form glaze, the coat of product should not be too thick or thin, and it should be evenly coated. Too thick will give matte finish and when it is too thin it will leave the pores exposed. The products are dipped in glaze and left for drying.



## ଖଲାପନ (firing)

The products are properly stacked inside the furnace so that they don't touch each other. The kiln is closed from top and heating is done from below using wood and charcoal, the center core is left open for heat to move freely. The firing takes place for 4-5 hours and the firing has to be controlled to be gradual because changes in temperature might cause cracks in products. The kiln is left for cooling for 2-3 days and then products are taken out. The products are separated from the cracked ones, the final ones are cleansed and packed for the market.

# Colours



# The Range of blues

---



The name 'blue pottery' comes from the eye-catching blue dye that is used to color the pottery. The blue colour or turquoise color is obtained by mixing crude copper oxide with salt or sugar in a kiln and then filtering it for use. The dark ultramarine colour is obtained from cobalt oxide. The colour palette is restricted to blue derived from the cobalt oxide, green from the copper oxide and white, though other non-conventional colours, such as yellow and brown are sometimes included.

The yellow is obtained from cadmium oxide and the brown from ferro colours.



# Anil Doraya



# Firozi

---



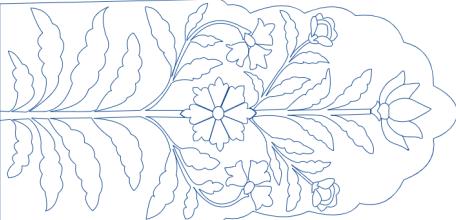
Anil Doraya is an artisan, painter and shop-owner. He owns the shop 'Blue Craft Studio'. The spacious showroom has blue pottery spread across two floors. From diminutive beads and trinkets to large vases, plates, mugs, pen-stands and coasters to trays, door knobs, everything spilled over from the shelves. There are also tiles in floral and geometric patterns stacked on the floor. Doraya's manufacturing unit in Sanganer village on Jaipur's outskirts has eight family members working hard to keep the ancestral art of blue pottery relevant.

Doraya claims that his great-grandfather discovered the Firozi (light blue) colour used essentially in Blue Pottery. Doraya began learning at the age of 11, and is a recipient of the government's National Merit Certificate. Doraya's great great grandfather was Bhuramal, who cut Raja Sawai Ram Singh's kite using Blue-Green glass to coat the string of the kite. The blue-green glass is used in the craft of Blue Pottery.  
**"It's in my blood and my hand moves effortlessly."** -Anil Doraya, from Kumawat.



# Motifs





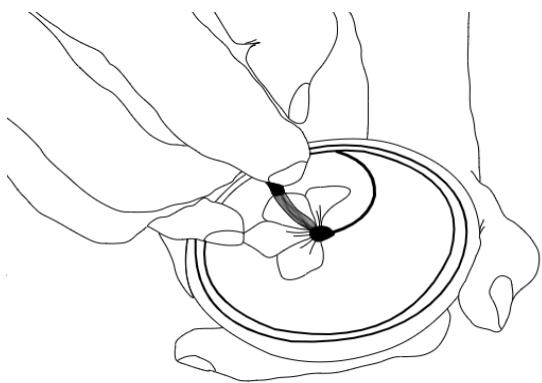
# Pattern History

---



The traditional patterns and motifs in blue pottery are of Persian origins. The craftsmen have developed contemporary patterns too including floral, geometric designs, animals, birds as well as many deities like Goddess 'Durga' and Lord 'Ganesh'. Contemporary twists using animals are also being made in the recent times. Some of the pottery is semi-transparent and most are decorated with animal and bird motifs. The pottery has a unique appearance as it is made using Egyptian paste, glazed and low-fired.

The craft was initially used for decorating the temples, mosques and palace. With new interventions and market demands whole new range of products were introduced. Today artisans make all sort of possible things in blue pottery along with the traditional product. Some artisans are even adding human figures to their products and other contemporary twists.



# Products

Vases



Mugs



Plates





Tiles



Bathroom Accessories



Knobs

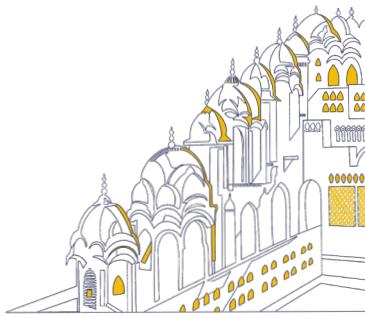


# How is Blue Pottery different from other potteries?



# Clayless Pottery

---



It is the only pottery in the world which does not use clay in its ingredients. Blue pottery products are made out of an Egyptian paste which is composed of powdered glass, quartz stone powder, borax, Multani mitti (fuller's earth) and water. In the present times, similar looking potteries may be seen in various parts of Asia and Europe but none of them is a ceramic body unlike the Jaipur Blue Pottery.

The traditional art of gently moulding has become an inheritance which continues to thrive in India. The striking feature of this artwork is the bright blue – the only one colour used in the olden days was the canvas for further design and decoration – making blue pottery stand out from all other kinds of clay work.



# People who contributed to blue pottery



# Leela Bordia

---



Leela Bordia is a sociopreneur who breathed blue pottery back to life. She saw the craft targeting the richer consumers with few bigger, decorative products and envisioned it in the form of everyday utility items like doorknobs, candle stands, ash trays, etc. Keeping the objective of doing what's best for the artisans and the craft, she started her journey of Neerja International which helped in the marketing and promotion of blue pottery items.

"It was a long and hard struggle to make the potters understand that they had to make utility objects and not just large vases and bowls. I persuaded a potter to make me some pottery beads for jewellery and the lot was lying on the floor of his workshop when a foreign visitor was passing by and came in to have a look. The visitor was so fascinated that he bought the whole lot, and then the potters realized what a gold mine their craft was," Leela recalls.





# Kripal Singh

---



Born in the desert state of Rajasthan, India in 1922, Kripal Singh Shekhawat was a renowned craftsman and ceramist of India. He was famous for his skills in Blue Pottery of Jaipur and is credited for the revival of that art in India. He studied original painting at the Shanti Niketan in West Bengal and later did a diploma in Oriental Arts from the Tokyo University, Japan. He was also the director of Sawai Ram Singh Shilpa Kala Mandir at Jaipur where he taught Indian painting and Blue Pottery.

He revived the art of blue pottery, with the help of patrons such as Kamladevi Chattopadhyay and Rajmata Gayatri Devi. He learnt all the secrets of the nearly extinct art as it had been perfected in Jaipur in the 19th century, and made many changes to make it a modern practice. His hard work helped re-establish an entire tradition. Kripal Kumbh, the pottery studio founded by Kripal Singh Shekhawat is still in operation. It is run by his wife and three daughters.



# Emulation of Blue Pottery in various fields



# Project Newblue

---



Disharee Mathur's Project Newblue is reinventing the century old-craft of Jaipur Blue Pottery with rejected ceramic waste. Disharee, an interdisciplinary designer from Jaipur, describes Project NewBlue as a conversation between "an Indian craft community, material science and design". With sustainability at the core of her practice, Disharee connected with Dr. Himmat Singh Kushwaha of the Material Research Centre at the Malaviya National Institute of Technology. The two began experimenting by adding small quantities of rejected and

pitched the idea of using sanitaryware waste to strengthen blue pottery material. The two began experimenting by adding small quantities of rejected and broken pieces of sinks and toilet ware. "The process after addition of sanitary ware remains exactly the same as with Jaipur Blue Pottery. It is added the same way recycled glass is, which is broken and ground on site using the machinery in the craft workshops.





# Vidhi Singhania

---



Delhi designer Vidhi Singhania, a leading fashion brand in the women's ethnic and fusion clothing line unveiled 'Neelaya' a beautifully curated collection offering a range of clothes, shoes, bags, turbans and jewellery. Inspired by the Blue Pottery art in Jaipur, each product from the collection is a complete art piece in itself and is beautifully designed. From suits, anarkalis to sarees & turbans, the collection offers an extensive range of options.

The collection depends on various local crafts that binds the lure of ancient tales and a wide array of motifs defines the collection. Fragile yet elegant and unique, for this collection the designer translated the cobalt blue dyes of Jaipur's blue pottery into an enchanting sartorial spread, marrying handwoven Kota with hand block printing techniques. It is indeed a visual tale with intricate detailing in clothes, shoes, bags, turbans and jewellery.





# Barsha Sharma

---



Little Spells is the shop owned by Barsha Sharma. She met and partnered with artisans all across the country blending modern style and designs with their time-tested techniques. Taking forward this initiative we they developed a range of contemporary wall decor plates using the traditional art of Blue Pottery. These blue pottery wall plates are inspired by nature, the sea and tropical fruit motifs. She also has a blog. She has written about Blue Pottery and included the origin story, the raw materials and the process of making.

A brief about the author in her own words – “I like pieces/anything that has a history and a good story! I am in love with books, vintage photography, flea markets and gardening. I also enjoy cooking, to the point of getting obsessed with food blogs, and to think cooking shows are a great background noise. I enjoy travelling; being in a new place, especially near the mountains, is amazing. Little Spells is my way of sharing these stories and products with you.” Barsha Sharma, Little Spells.

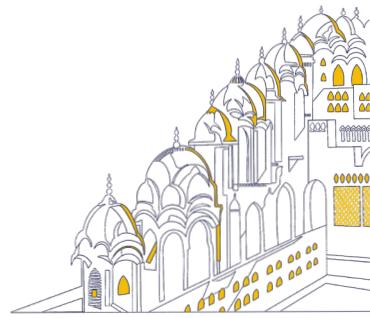


# Current Status



# Problems Faced

---



Since last 10 years, traditional Jaipur blue pottery, has been witnessing a sharp decline in the market because customers prefer ceramic products which are cheap in terms of price as compared to the stone. Earlier this art 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 10 families continue this hand dying handcraft. The artisans complain of unavailability of proper tools and subsidy by the government.

**"Artists are getting older and the new generation does not want to continue with blue pottery as it does not generate money." -Anil Doraya**

The manufacturing process of Blue pottery is also very complex due to which production and demands are very unequal. The decline in demand has also decreased the job opportunities. In the last 15 years, the artisans of Blue Pottery have decreased from 500 to nearly 50 in the entire country.





# Infrastructure and Workspace

---



Most of the units don't have any systematic infrastructure throughout the manufacturing process. There is a need to design separate workstation and tools according to ergonomics. While talking to our artisan, Mr. Sanjay Prajapati ji, we realised that Blue Pottery lacks machinery, and for him, that is what's needed the most to make the entire process a little faster and less tiring. It will also help him make more items, in bulk. Artisans also face problems while drying the product during rain or winter season.

Some units do not have cemented or solid floor space to place their product. Due to the fact that the mixing is done by hand, sometimes errors can occur causing uneven mixing. Again, when they need to be kept to dry, there is no particular place and hence, they're kept one on another causing them to chip and other damages which can leave an impression.



Danya Sethy



Bhawana Smriti



Ayan Arya



# Members



# Blue Pottery