

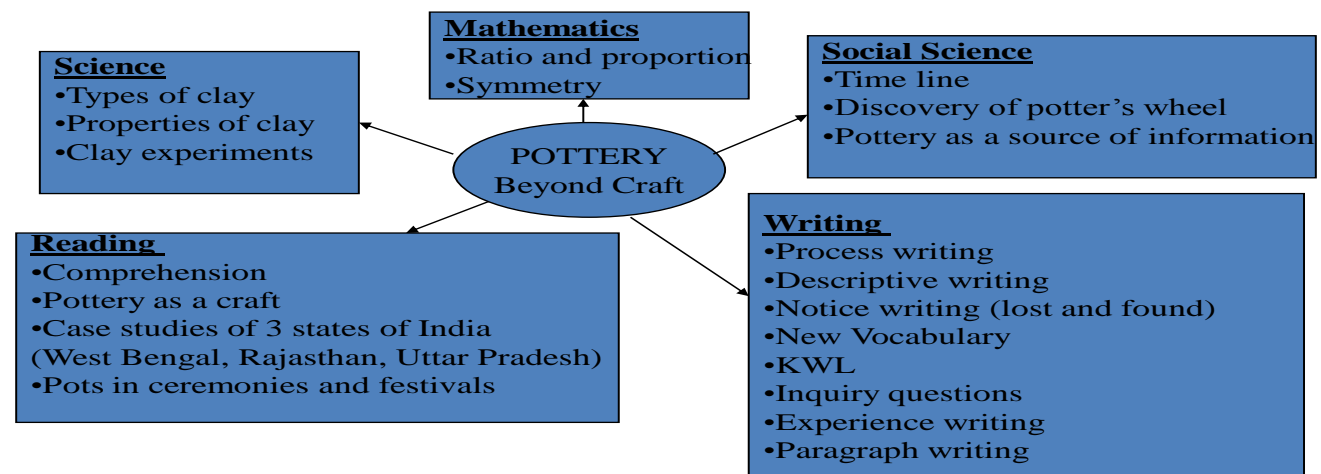
# **POTTERY - BEYOND CRAFT**

## **Expedition Learning History**

Reflections	Expedition History
	<p><b>Areas of focus</b></p> <ul style="list-style-type: none"> <li>• Creation and craftsmanship</li> <li>• Evolution of pottery</li> <li>• Pots as an integral part of our life</li> </ul> <p><b>Learning targets</b></p> <p><u><b>Knowledge and Conceptual Targets</b></u></p> <ul style="list-style-type: none"> <li>• I can explain the evolution of pottery as a craft with major inventions and breakthroughs overtime.</li> <li>• I can identify and explain the different shapes, designs and clay of pots found in different cultures and geography in India and can also explain the reason behind it.</li> <li>• I can identify and explain the role of pots in our social functions, festivals and rituals.</li> <li>• I can explain the process and tools used in pottery and their purpose.</li> <li>• I can differentiate the kinds of clays and their uses.</li> </ul> <p><u><b>Skills Target</b></u></p> <ul style="list-style-type: none"> <li>• I can depict and illustrate the evolution and history of pottery in an engaging and meaningful way i.e. through time-line or case study.</li> <li>• I can identify similarities and differences between things and classify them accordingly.</li> </ul>

**Craftsmanship and Character targets**

- I can design and create a pot on the wheel.
- I go through multiple drafts, re-designs and re-work before I come out with final product.
- I do observe the work of others and learn from it. I can also appreciate the good work of others.
- I can be a good crew member -pitching in to help with the physical and emotional needs of the group and individuals, keeping a positive manner even when things are not easy. I can support others when they are challenged by artistic, scientific, social or physical adventure tasks, being humble when I am in my areas of strength.
- I can handle tools and raw material in an effective and respectful manner.

**INTEGRATION OF CONCEPTS**

- Good introduction to pottery
- Well planned and executed
- Objectives of the workshop was met and reflection of the work was visible in all subject classes
- Criteria to be there with children all the time to which they can refer to when needed

## HOOK EXPERIENCE

### Workshop on Criteria of quality work

The project began with a workshop on criteria's of quality work. The flow of the workshop is listed below:

- Children began by observing products made through coiling method.
- Observation of products was followed by Demo given by an expert on techniques and skills required to make a product using coiling method.
- Using the skills learnt children made their product.
- Once the products were made, children observed each other's product
- Out of all the products displayed children choose a quality product and they wrote in their notebooks why they have selected that product.
- This was followed by Discussion on reasons for selection and identifying some common criteria
- As a class we finalized 5-6 Criteria which can make a work a quality work.
- Keeping the criteria in mind children designed and created their new product by using coiling technique and observed the differences in their products.
- At the end we gave children a worksheet with Criteria of quality work.

Children were supposed to identify if they experienced the listed criteria, if yes then when did they experience it in the process.

*Click here to go to **Annexure - 1***

- Idea was specific
- Each class need to have specific quality sample to be referred to and observed
- This year last year's 6ABC samples can also be used
- Specific details were noticed by children during making of products and design manual.
- This minute observation was used by children to give feedback and appreciation to each other
- This year this workshop can be taken by last year 6ABC children

## Slabbing and Potter's Wheel

- After the workshop on criteria of quality work, children were showed two strong samples of work (one pot made through slabbing method and one pot made on potter's wheel) and clear expectations were set with the children that they have to achieve in making these two products.
- Time allotted was 4 slots for each pot.
- Experts helped them with learning the basic skills of Slabbing and Potter's Wheel.
- In four slots each child made a pot using slabbing method and a pot using potter's wheel.
- Once each child was ready with a minimum of two products we had a critiquing workshop with them.

## Critiquing workshop

### Objectives

- Appreciating each other's work
- Using feedback for improvement
- Learning from strong samples of work done
- Factors which enable quality work

During this workshop children displayed the two samples they were able to make using slabbing technique and on potters wheel.

They were given two reflection sheets, one on the process they went through while making those two products and the other was on the product they were able to make.

*Click here to go to Annexure -2*

Once all children filled the reflection sheets they were given 6 stickers.

- Readings can be made more simpler this year
- Time should be more for review of reflections for each reading for every child
- Connection was established very well during the gallery walk

- Pre work before visit
- Time span to be more

They had to paste the sticker for one product in each group which is a quality product for them.

This helped us as a class to arrive at 6 quality products of our class based on 5 criteria's we had identified. The criteria's are as follows:

- Finishing in the product
- Creativity in design of the product
- Symmetry in the shape of the product
- Uniform thickness of the walls of the product
- Balance in size and proportion of the product

Later as a class we arrived at the enabling factors that enable a person to accomplish a task given and which can help them to achieve success in the desired quality of the task which is assigned to them.

### Reading and reflection time

Children were given readings on the following topics:

1. POTTERY AS A CRAFT
2. Pottery Tours around India
3. CASE STUDIES
4. time line of pottery
5. Significance of Earthen pots in Indian culture

After going through these readings they as individuals and then in group did the following reflection on each reading given to them.

#### Reflection

Facts and knowledge	New vocabulary
Questions in my mind	What I will do?

### Gallery walk STAGE 1

<p>in Sanskriti Kendra</p> <ul style="list-style-type: none"> <li>• Hands on experience should be there in sanskriti Kendra</li> <li>• Well planned and executed</li> <li>• Need of specific inputs during the designing workshop</li> <li>• This need to be well planned</li> <li>• Sketching and designing workshop can be done with art department</li> </ul>	<p><u>The first stage was a visit to Sanskriti Kendra</u></p> <p><u>During this trip children observed the following:</u></p> <ul style="list-style-type: none"> <li>• Pots of different States of India</li> <li>• Tools and Techniques used to make them</li> <li>• Types of clay</li> </ul> <p><b>Gallery walk STAGE 2</b></p> <p><u>The second stage was an Observation walk of pottery of 4 different states</u></p> <p>During this time children did the following:</p> <ul style="list-style-type: none"> <li>• Observed uniqueness in designs of each states pottery</li> <li>• Identified their final product</li> <li>• Made the first drafts of the design of their finalized pot</li> </ul> <p><u>Gallery walk was followed by a DESIGNING WORKSHOP by an expert</u></p> <p><b><u>DESIGNING WORKSHOP</u></b></p> <p><b><u>Objectives</u></b></p> <ul style="list-style-type: none"> <li>• To get inputs on techniques of Slabbing, making of lids and handles for the pots</li> <li>• To bring a theme in their design</li> <li>• To get a feedback on the designs they have made from the expert</li> </ul> <p>During this workshop the expert taught them techniques that can add quality to their designs and the pots they will make.</p> <ul style="list-style-type: none"> <li>• Based on the inputs they received from the expert after the designing workshop each child re- worked on their designs and submitted their second draft.</li> <li>• We also made them see strong samples of designs made by their own class mates and also by students of other sections.</li> <li>• Using inputs from all of them they again re-worked on their designs and finally came up with unique designs, which was their final draft.</li> </ul>
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- Workshop with children on using computer for designing their manuals
- Last year 6ABC students can debrief the present 6ABC about design manual

## **Pottery Design Manual** **A Book for Beginners**

When each child was working on finalizing their designs at the same time the class started the work on making of design manual.

### **Objectives**

- To create a book for beginners in pottery.
- To document the journey of their project.

### **Contents of the Design Manual**

- Introduction
- Acknowledgment
- Table of contents
- Basic principles of design
- Individual chapters (Design, Photograph of the product, Name of the product, Reason for choosing the name, Use of the product, Process of making it and their Experience)
- Journey of the project

The class was divided into groups for each chapter.

- Each group work together and prepared a draft which they share with the whole class.
- On receiving feedback from their classmates they again re-worked on their chapters.
- After reviewing and editing multiple drafts the final chapters were written.



- Designers intervention need to be their
- Workshop on colouring and painting of pots

### **Making of Final Products**

After each child submitted their final designs the work in the pottery lab started.

- Class was divided into 7 groups
- Each group got 8 slots to finish all 4 products of their group.
- As a group they worked together using each others strength and finished all products of their group.
- Once all products were ready they colored their pots.
- Then the products went for glazing.

After the products are back from glazing an exhibition in epicenter will be done of all products and their design manuals.

### **Closure of the Project**

#### **An exhibition at 3 levels**

- Open to parents
- Open to students and teachers of The Heritage school
- Open to Gurgaon community

**This exhibition displayed their products and the design manuals.**

# ANNEXURES

## Annexure - 1

**Criteria of quality work**

S.No.	Criteria's of Quality work	Did I experience it? Yes/no	Where I experienced it?
1	<b><u>Planning</u></b> Awareness of the end outcome/product Process (how I will go about doing a task) Time line Resources and expert help required		
2	<b><u>Designing</u></b> A basic idea A blue print Creative design Back up plan		
S.No.	Criteria's of Quality work	Did I experience it? Yes/no	Where I experienced it?

3	<b><u>Resource management</u></b> Effective use of material provided Respect for material, tools and artisan Keeping the work place clean		
4	<b><u>Time management</u></b> Using the give time durations effectively Concentration Patience		
5	<b><u>Taking a work to its end</u></b> Learning from mistakes and failure Taking initiative Never giving up Trying different possibilities Being open and receptive to ideas		
S.No.	Criteria's of Quality work	Did I experience it?  Yes/no	Where I experienced it?
6	<b><u>Observing samples of work</u></b>		

	Observing strong and weak sample		
7	<p><b><u>Working with/through drafts, reviewing and critiquing</u></b></p> <p>Being open to change</p> <p>Receptive to feedback</p> <p>Using feedback and critique as steps for continuous improvement</p>		
<p><b><u>My learning</u></b></p>			

## Annexure -2

**PLAN FOR CRITUIQUING WORKSHOP (PROJECT - POTTERY)****GRADE- 6ABC**

STAGES	PLAN OF ACTION
Stage 1	Collect all the products children made using slabbing method and the on the potter's wheel.
Stage 2	<p>Let children sit with their products in a circle.</p> <p>Ask them to close their eyes and visualize the moments they had during the process of making their products. Let them think about their experience, factors that enabled them in the process, and also about whether they have achieved success in making of their products.</p>
Stage 3	Distribute reflection sheets to each child and let them work on it individually.(Reflection sheets are attached with this document)
Stage 4	<p>Once the reflection sheets are filled, divide the class into 6 groups. Let them sit together as a group and share their reflections. Also ask them to observe each others products and give feedback sharing the observations they have made.</p> <p>The pointers they will use to do the observation and for giving the feedback are as follows:</p> <ul style="list-style-type: none"> <li>• Finishing in the product</li> <li>• Creativity in design of the product</li> <li>• Symmetry in the shape of the product</li> <li>• Uniform thickness of the walls of the product</li> <li>• Balance in size and proportion of the product</li> </ul>

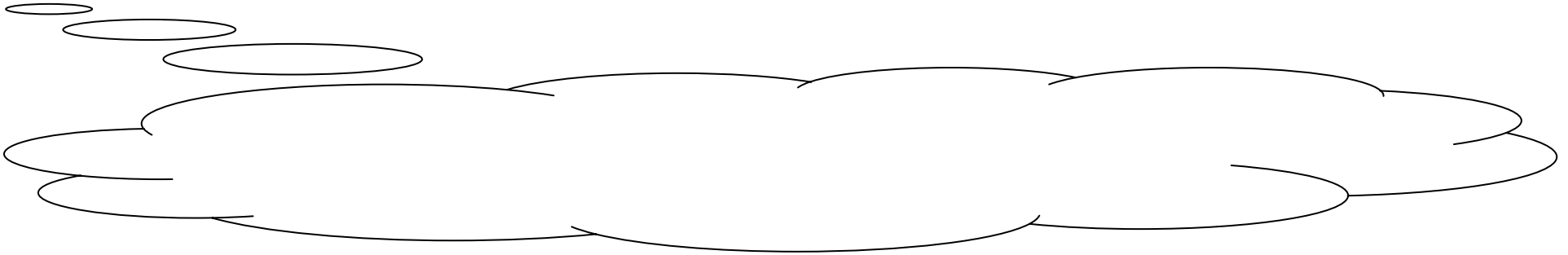
STAGES	PLAN OF ACTION																																										
Stage 5	<p>Distribute 5 stickers to each child and ask them to identify one quality product in their group and put a sticker for it. They will repeat the process for the other 5 groups as well. They will identify the quality product based on the following parameters:</p> <ul style="list-style-type: none"><li>• Finishing in the product</li><li>• Creativity in design of the product</li><li>• Symmetry in the shape of the product</li><li>• Uniform thickness of the walls of the product</li><li>• Balance in size and proportion of the product</li></ul> <p>Once identification of quality products for each group is done, separate the five maximum voted products.</p>																																										
Stage 6	<p>Display these five products with a chart behind them having the following checklist on it.</p> <table><tr><th>S.No.</th><th>Criteria's present in the quality samples identified</th><th>No progress visible</th><th>Progress has just started</th><th>Progress has reached half way</th><th>Criteria has been met</th><th>Have exceeded the criteria</th></tr><tr><td>1</td><td>Finishing in the product</td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>2</td><td>Creativity in design of the product</td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>3</td><td>Symmetry in the shape of the product</td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>4</td><td>Uniform thickness of the walls of the product</td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>5</td><td>Balance in size and proportion of the product</td><td></td><td></td><td></td><td></td><td></td></tr></table> <p>Each child will come and put a sticker at the level they feel appropriate for a product.</p> <p>After this process is done by each child, ask the children who have made those products to come and stand near them.</p>	S.No.	Criteria's present in the quality samples identified	No progress visible	Progress has just started	Progress has reached half way	Criteria has been met	Have exceeded the criteria	1	Finishing in the product						2	Creativity in design of the product						3	Symmetry in the shape of the product						4	Uniform thickness of the walls of the product						5	Balance in size and proportion of the product					
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STAGES	PLAN OF ACTION
Stage 7	<p>Ask the class to inquire from them about their experience, about their enabling factors which helped them accomplish the task given and about what kept them going?</p> <p>As a facilitator of the session keep noting down the sharing that is taking place on a chart.</p> <p>Once all the five children have shared ask the class to get back in a circle and settle down.</p> <p>Let them close the eyes and you read aloud the enabling factors that had come from the sharing.</p>
Stage 8	<p>Ask them to think about the enabling factors which help us to achieve success in the desired quality of the task which is assigned to us.</p> <p>Ask them to open their eyes and share the factors they had thought about.</p> <p>List them down on the chart.</p>
Stage 9	<p>Together we will take a promise to use the enabling factors in future in all the tasks we will attempt to achieve quality.</p>
Stage 10	<p>Ask children to write:</p> <ul style="list-style-type: none"> <li>• <b>their insights that they have taken from this workshop,</b></li> </ul> <p>and</p> <ul style="list-style-type: none"> <li>• <b>how were the last 3 hours for them on the sheet provided.</b></li> </ul> <p>Have some volunteers who would like to do the sharing.</p> <p>Collect their sheets and let them close their eyes at the end visualizing last three hours and remembering their promise.</p>

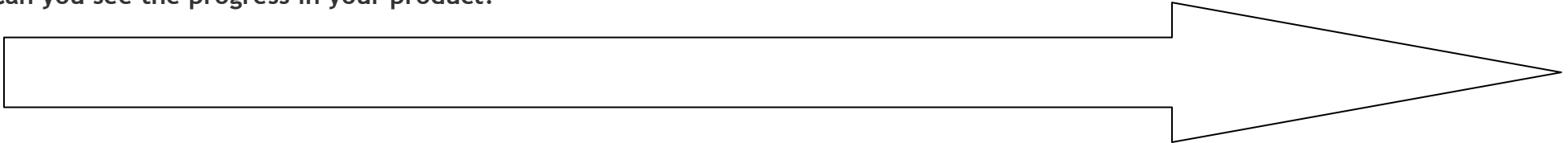


**Reflection sheet 1**

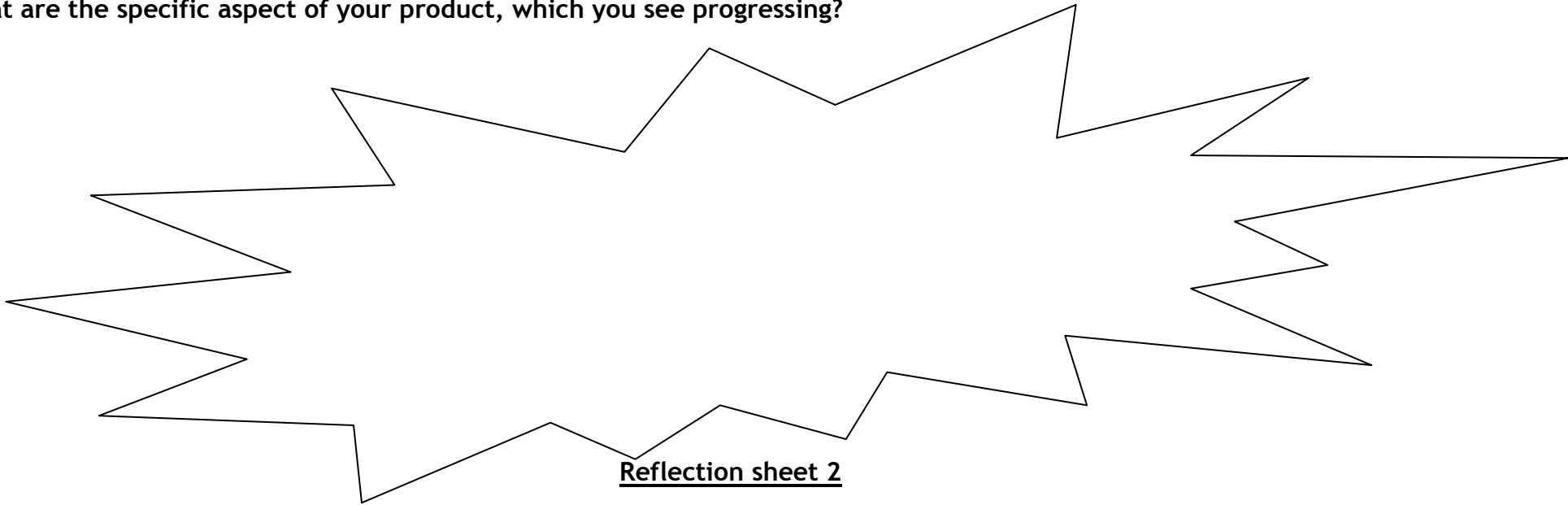
**One Thing in my product which matches the product shown to me initially.**



**Can you see the progress in your product?**



**What are the specific aspect of your product, which you see progressing?**



**Reflection sheet 2**

How was the experience?



.....

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.....

What enabled you in the process of making it?



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.....

What kept you going?



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.....

**CHECKLIST FOR IDENTIFYING STRENGTHS OF QUALITY WORK**

S.No.	Criteria's present in the quality samples identified	No progress visible	Progress has just started	Progress has reached half way	Criteria has been met	Have exceeded the criteria
1	<b>Finishing in the product</b>					
2	<b>Creativity in design of the product</b>					
3	<b>Symmetry in the shape of the product</b>					
4	<b>Uniform thickness of the walls of the product</b>					
5	<b>Balance in size and proportion of the product</b>					

## The Heritage school, Gurgaon

Name.....**Pre Assessment Sheet - Pottery**.....Class .....Date .....

Knowledge and Conceptual Targets						
<b>Levels of Progress</b>						
Exemplary Understanding or Proficiency <i>I have exceeded the target</i>						
Accomplished Understanding or Proficiency <i>I have met the target</i>						
Developing Understanding or Proficiency <i>I am more than half way there</i>						
Beginning Understanding or Proficiency <i>I have started making progress</i>						
No Understanding and Proficiency <i>Haven't started making progress yet</i>						
<b>Knowledge and Conceptual Targets</b>	I can explain the evolution of pottery as a craft with major inventions and breakthroughs overtime	I can identify and explain the different shapes, designs and clay of pots found in different cultures and geography in India and can also explain the reason behind it	I can identify and explain the role of pots in our social functions, festivals and rituals	I can explain the process and tools used in pottery and their purpose	I can differentiate the kinds of clays and their uses	

Levels of progress	Craftsmanship and Character skills				
Exemplary Understanding or Proficiency <i>I have exceeded the target</i>					
Accomplished Understanding or Proficiency <i>I have met the target</i>					
Developing Understanding or Proficiency <i>I am more than half way there</i>					
Beginning Understanding or Proficiency <i>I have started making progress</i>					
No Understanding and Proficiency <i>'I have not started making progress' yet</i>					
Craftsmanship and <b>Character targets</b>	I can design and create a pot on the wheel	I go through multiple drafts, re-designs and re-work before I come out with final product	I do observe the work of others and learn from it. I can also appreciate the good work of others	I can be a good crew member –pitching in to help with the physical and emotional needs of the group and individuals, keeping a positive manner even when things are not easy. I can support others when they are challenged by artistic, scientific, social or physical adventure tasks, being humble when I am in my areas of strength.	I can handle tools and raw material in an effective and respectful manner.

Levels of progress		Skills Targets			
Exemplary Understanding or Proficiency <i>I have exceeded the target</i>					
Accomplished Understanding or Proficiency <i>I have met the target</i>					
Developing Understanding or Proficiency <i>I am more than half way there</i>					
Beginning Understanding or Proficiency <i>I have started making progress</i>					
No Understanding and Proficiency <i>Haven't started making progress yet</i>					
<b>Skills Target</b>	I can depict and illustrate the evolution and history of pottery in an engaging and meaningful way i.e. through time-line or case study	I can identify similarities and differences between things and classify them accordingly	I can ask questions that invokes curiosity and inquiry in me and my peers	I can make connections between what I am studying in the project and the real world and can explain it with my own reasoning and also make my reasoning visible	I can observe patterns around me

Class : 6

Project : Pottery

## POTTERY AS A CRAFT

**Pottery making** in India has been a much sought-after vocation. The roots of Indian pottery are entrenched deep into its history. In fact, Indians learnt and used the art of pottery even when history was nonexistent. The invention that changed the face of the world - the potter's wheel, had come to the Indians long back, some time in the distant past. Men made pottery primarily to meet their daily requirements i.e. for utilitarian purposes. Natural as it is to human beings, creativity took its own course and men started using pottery for decorative purposes as well. The damp clay molded in different shapes and sizes are artistic expression of the vision and moors of the society. Pottery is the measure of a country's civilization. Being one of the oldest crafts, man has expressed his feelings and his aesthetics in clay. A piece of pottery has a visual message in its shape and color. It is the most sensual of all arts. It is not only to be looked at, but also to be handled carefully.

Even today, the story of Indian pottery remains undiminished in its glory and progress. Different regions of India have different and distinctive art of pottery. The same vase can be found in an astounding variety of shapes, sizes and designs - depending upon the location of its creation. The diversity of Indian handicrafts are all so much evident in its pottery traditions. Be it Bengal and terra cotta, Rajasthan and blue pottery, Uttar Pradesh, Gujarat - every Indian state is special in its own traditions of pottery.

Among the various media chosen by man for expressing his joy through art, music or literature, the simplest has been soft and malleable clay. Nimble fingers mould the most beautiful form and expression. Clay is such a fascinating medium that if a lump of it is given to a child, he instinctively creates things out of it.

Pottery is the measure of a country's civilization. Being one of the oldest crafts, man has expressed his feelings and his aesthetics in clay. A piece of pottery has a visual message in its shape and colour. It is the most sensual of all arts. It is not only to be looked at, but also to be handled carefully.

No wonder then that pottery has been called the lyric of handicrafts. Lyrical because of its irresistible and universal appeal. But, it is the association of religion with this art that has given it a deeper significance and another dimension too.

In a warm country like India, with the economy built on agriculture, pots for storage of water and grain were in demand. The Indus valley pottery was mostly decorative. The combination of design, concept and execution made it beautiful.

## **THE PAST**

The evolution of Indian ceramics began with the Harappan age and the art of shaping and baking clay articles as pottery, earthenware and porcelain has endured through the ages. While pottery and earthenware are distinctly utilitarian and often decorative, porcelain and studio pottery belong to the realm of art. Except for a few examples of Indian ceramics, which have been produced from a single mould, most of it is completely hand-modeled, a tradition carried over to the 20th century.

There is evidence of pottery making, both handmade and wheel-thrown, from all over India. At Harappa and Mohenjodaro, pottery has been excavated showing that potter's place was quite an important one in society. The craft was well advanced. Rectangular kilns for firing the product were in use. Seals and grain and water containers were made that were put to use effectively.

The place of the potter in the craft tradition of India is unique. India has more than a million potters. They are exquisite masters - men and women alike. Despite the hi-tech that has invaded the Indian scenario, it is doubtful if it will ever destroy the potter's inherent creativity. Hopefully, new generations will perceive the worth of pottery.

## **LEGENDS**

Legends reveal that Brahma created man out of clay. The same thing reflects when a potter creates so many pots and toys out of it. Hence, the name Prajapati is given to a potter in India.

## **CERAMICS TODAY**

Ceramics-the art of shaping and baking clay articles as pottery, earthenware and porcelain has today become a sophisticated art form. Its popularity can be vouchsafed from the numerous categories and types one finds all over India.

## **VARIOUS KINDS OF POTTERY**

India is diverse in many aspects. And one can easily find this diversity in profusion in the domestic pottery that is found in innumerable shapes and sizes. This aspect is almost inseparable from any Indian scene.

The common earthenware is unsophisticated. The shapes are natural, simple but attractive and true to the material. In India, the emphasis has been on the chasteness of the line to lend dignity to the form. Above all, it has to be superbly functional. The most common clay object is the all-purpose kullar (cup-like container) used for keeping water or tea and is sometimes decorated with geometrical and floral designs. Pottery used for festive purposes is particularly gay. The ones used for storing grain or water is huge.



There are immense variety of objects specially produced for the occasion like lamps for Diwali, toys for Dussehra, pots for seedling at Sankranti and the gaily-painted pots for marriages.

Common pottery comes in a bewildering profusion. Being functional, each has a special use. The differences between two pots, which superficially look alike, are subtle.

Besides their normal use, some products are also used for decoration as well. These are generally made with special attention by putting intricate designs (Karigari) on it. These are termed as Karigari pottery. Ashtrays, flower-vases, tea sets, paperweights, decorative animal figures are a few examples of Karigari pottery.

The Indus valley civilization had a rich craft tradition as well as a high degree of technical excellence in the field of pottery making, sculpture (metal, stone and terracotta), jewellery, weaving etc. A lot of material information from excavations at Harappa, Mohenjo-daro etc. substantiate the craft tradition of the Indus valley civilization. The craftsmen not only catered to all the local needs but surplus items were sent to ancient Arabian cultures via ancient sea routes. The Indus Valley Civilization was followed by the Vedic age (1500 B.C.), when the Vedas were written. There are numerous references in the Vedas on artisans involved in pottery making, weaving, wood crafting etc. The Rig Veda in particular refers to a variety of pottery made from clay, wood and metal. It also refers to weavers and weaving.

The period between 1st century B.C. and 1st century A.D. was a period of political turmoil as a result of foreign invasions from central Asia. The impact of these intrusions can be seen in the Buddhist sculptures from Taxila, Begram, Bamiyan, Swat valley etc (all from the present day Pakistani North West Frontier province) which show a high degree of Greek influence. The depiction of Buddha, having curly hair and wearing draperies, until date is the result of this Greek influence. The sculpture of the Kushan king Kanishka from this period depicting him wearing leather boots and a heavy warm coat amply reflects the influence of the central Asian Culture on Indian craftsmanship. Jewellery, sculpture, textile making, leather products, metal working etc. were the main crafts that inherited these foreign influences and assimilated them in accordance with the Indian milieu.

The Gupta (AD 320-647) age is referred to as the classical period in Indian history. The points in the field of craft include the rock cut temples of Ellora and the Ajanta murals. These murals give us a realistic view of the lifestyle of that time. The craftsmen of this period, under royal patronage excelled in jewellery making, woodcarving, sculpture, stone carving and weaving.

The Mughal era was the golden period in the history of Indian art, craft and culture. The Mughals not only invaded India and ruled it but also brought with them a rich heritage, which they had acquired from Persia. They introduced new techniques like inlay work, glass engraving, carpet weaving, brocades, enameling etc. The Mughal miniature paintings influenced many schools of Rajasthani paintings and the Kangra Pahari schools of miniatures. The famous Peacock Throne of the Mughals is one of the finest examples of gem inlay work and metal craft, having few parallels in world art. They also laid the foundation for the famous Mughal miniature painting, Petra dura or inlay work, enameled jewellery and a host of other craft traditions many of which continue today.

**RELIGIOUS IMPORTANCE**

Despite the paramount role played by domestic earthenware, it is its religious association that gives it a far wider dimension. Each region, each village has a galaxy of deities to be worshiped on special occasions. Clay being at hand and comparatively inexpensive, it is not surprising that such a vast amount of religious earthenware gets proliferated in this field. These are classified under three heads: (a) figurines of divinities (b) ceremonial pottery and (c) votive offerings. In the first, Ganesh is the most popular god - the god of omen. Durga at Dussehra time and Saraswati, the Goddess of Learning are nationally worshiped. Festivals related to these deities give the potter a motivation to work on the fine art, as his creation is in high demand during those days.

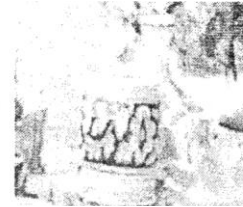
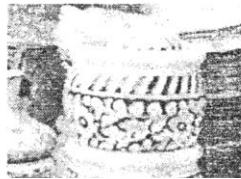
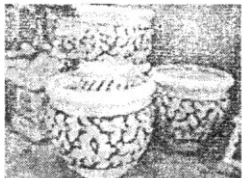
Knowledge and Facts	New Vocabulary
Questions cropping in my mind	What I would like to do?

Pottery making has a long history in India. However, with changing time the art of making pottery also underwent considerable changes. Pottery, that was initially only meant to serve as utensil is now also used extensively as decorative item. Potters in different parts of India have developed their own styles and design that are exceptional works of art. Our pottery tour will take you to these parts in India so that you can see for yourself the marvelous beauty that is created out of clay. Exquisitely carved and ornate this pottery will delight you with their colors and designs.

## CASE STUDIES

**West Bengal****Designs**

The clay crafts of West Bengal are available in different forms that include toys, the figures of Gods and Goddesses, animal and bird figures, mythological characters, pots, containers, plates for food, carts and figures of rural day to day life. The terracotta toys are created with minute details and the craftsmen are also deft in creating jewellerys out of clay that are called terracotta jewellerys. Sometimes to give the created items a life like charm and splendor, the artisans apply vibrant glossy or matt colours to the clay figurines. The human figurines, the statues of deities and other figurines of famous personalities are crafted and painted in this way. The terracotta Bankura horse of Bengal is quite famous in India and outside India as well. The artisans of West Bengal are c

**Madhya Pradesh**

Clay Craft is practiced in almost all region of Madhya Pradesh and each region has its own distinct style and artistry to display.

**Techniques**

The terracotta items of Madhya Pradesh are made by following a mature process of moulding and decorating the clay items. Clay crafts of Madhya Pradesh involve decorating the created items with great artistry after it is dried and baked properly.

### Colours and Designs

The colours of terracotta articles and figures are found in pink, red, brown to light and dark grey colours. The artisans create famous traditional statues of elephants, serpents, birds and horses, dogs, lions, birds, deer and bulls are made on wheels which stand unique in their simplicity and rustic tone. In addition to these, the decorative roof tiles and rukha padki' of Raigarh are also well known for their authenticity. The Bundelkhand terracotta of Madhya Pradesh stands apart for the life-size images of human forms. This form is particularly practiced by the tribal communities of Bundelkhand.



Clay crafts of Madhya Pradesh include creating decorative roof top tiles that are made partly by hand moulding and partly on the potter's wheel. These tiles are shaped like half tubes and the figures of elephants, monkeys, bears, reptiles, gods and goddesses are placed on top of them. Apart from terracotta items and other decorative items made out of clay comprise conventional dolls and toy making which need proper skill and artistry.

## **Uttar Pradesh**

Clay crafts in Uttar Pradesh are well known for black pottery. Several clay crafts of Uttar Pradesh have been part of the archaeological excavations at many sites in Uttar Pradesh. Thus, these artifacts stand as the evidences of an ancient tradition. These excavations also testify that the craftsmen of those eras were deft in creating different forms from clay and used refined techniques for the craft as well.

### History

Historical records say that Uttar Pradesh was excavated by Muslim invaders in and around the 17th century. As a result the pots of the state had a pronounced Muslim influence in them. The highly decorative silver inlay incorporated into the pottery in Uttar Pradesh has developed through the influence of bidri metalwork brought in by the Muslims from Hyderabad. There are (About 45 families still living in the colony which is gradually diminishing in the recent times. Production of clay ware is on two levels - domestic pots, oil lamps, chillums (pipes), incense holders and containers for massage. oil are made for the local customers, and the decorative items which are black fired are exported to urban centres. The day wares in Uttar Pradesh are known for their innovative engraved designs.

## **Black Pottery in Azamgarh in Uttar Pradesh**

The artisans of this place create a wide variety of items ranging from terracotta marathons or jars to surahis or long-necked and spouted vessels, lamps and containers, sometimes betel leaves and even ink are imparted with a lustrous black colour. After the clay mould is given a desired shape, the items are baked in fire and then are washed with a slip, powdered mango bark and crude carbonate of soda. The surface is then burnished with mustard oil after which a sharp twig is used for decoration. After following these procedures, the clay wares are then set to smoke firing which gives them the black lustre. After creating the objects, the items are rubbed with oil and then baked once again. The grooves of the design are then filled in by hand with a fine silvery powder that is a mixture of lead, zinc and mercury. When the silvery powder is washed with water and polished, the clay wares exude a silvery hue against the black background of the terracotta. The craftsmen of this state create an array of black pottery items that include vases, cups and saucers, water jugs, plates, jars, and flower pots etc. Various beautiful floral and geometric designs are then etched to it.

## **Khurja pottery**

The tradition of Khurja pottery is relatively new in comparison with other trends of pottery trends. The artisans follow the basic form and texture of the article along with their own creative excellence while making the objects. The fine blend of vibrant hues makes the Khurja pottery of Uttar Pradesh eye catching. The excellent designs, the texture of the crafted items and the choice of colours add a touch of beauty to these claywares. The craftsmen create a special pitcher-like form which is designed with thick slip into a light relief.

## Gujarat

Gujrat's oldest handicraft is pottery, which achieved high standards of excellence in ancient times. With a few turns of the wheel and expert flicks of the hand, village potters mould an ordinary lump of mud into *well* proportioned and useful clay utensils, embellished by their wives with paintings and colourful lines. Terracotta toys are another craft of the potters of Bhuj, but it is in the tribal lands that potters make the famous long necked terracotta figurines of the Gora Dev (tribal horse God) that protects crops, villages and families from evil spirits, evil intentions and natural calamities. Potter communities also specialise in mud wall paintings, and you could get plaques, inset with mirrors, made for your own house or garden decor from Kutchh.

## Himachal Pradesh

In Himachal Pradesh potters enjoy a relatively higher standard of living. This is because there is still a demand for earthenware vessels and there is a strong tradition of using clay figures and vessels for ritual occasions. The area of Himachal Pradesh is still rich in folklore and legends involving the potter, his wheel and his pots.

### **Colours and Designs**

The artisans are adept at creating clay items like pots, toys, money banks, pitchers, bowls, platters, cups, and lamps, flower vases of different shapes and sizes that are praised among the local people. These items are decorated with white patterns drawn with Golu clay. Potters make clay items using black and dark red colours. Apart from these, there are some items which are hugely used for storage purpose. The figurines of Hindu clads and goddesses are made and painted in the most beautiful shades along with many accessories. These idols of various gods and goddesses are worshipped in various festivals of Himachal Pradesh.

Clay craft centres of Himachal Pradesh are basically located in the areas like Kangra, Mandi, Kulu, Chamba, and Shimla where the communities of many migrated potters reside for decades.

### **Delhi**

Clay crafts of Delhi are predominantly based on Blue pottery which was introduced to India from the land of Persia via Isfahan, Samarkhand, Kabul and Peshawar by the Islamic invaders. The Muslim tradition was introduced to India as different dynasties settled in different regions of India. Along with them, the artisans came and their technique of making blue pottery was introduced to the Indian artisans. The clay they used in creating the clay crafts of Delhi was predominantly blue in colour.

## **History of Blue Pottery**

The technique of Blue pottery which is the use of blue glaze on pottery made from Multani mitti (Fuller's earth). This is basically an imported technique developed by enterprising Mongol artisans. With their own intellect, the Indian craftsmen amalgamated Chinese glazing technology with Persian decorative arts to render the craft articles an additional sheen and style. At the basic period, the Blue pottery was used in creating tiles to decorate mosques, tombs and palaces.



### Why blue pottery?

The later history of the clay crafts of Delhi depicts that the Mughals began using them in India extensively. This craftsmanship became the *well* known artistry in India and as a result Delhi was traced as the most important centre of this craft. In this particular craft, the Persian blue dye bestows the attractive colour. The Delhi Blue pottery has attained its identification due to the fact that the created articles **were** characterised by a rich glazed blue surface. The articles are beautifully painted with Mughal motifs and are accented by other colours on a clear, white base.

### Designs and Objects

The various types of clay ware that are usually made in Delhi are water pots, small cups, dishes, money boxes and flowerpots. The clay crafts of Delhi also include various utilitarian and decorative items of splendid geometric design, bowls, plates, and vases, ten sets, cups and saucers, plates and *glasses*, jugs, ashtrays etc.

### Techniques Used

The process of pottery involves wedging the clay with the feet of the potter, systematically stamping in lines up and down the clay until the potter is satisfied that the clay is thoroughly mixed. A popular press-moulding technique is used to make water pots with raised linear decoration. After the patterns have been carved out with a sharp metal tool, they are fired. One section of the mould contains a round hole at the bottom which *will* allow the neck and rim to be formed later. Hand has a lot of use in the making of pots, Hands are used to flatten the clay and for pressing it.

In Delhi for a number of rituals pottery finds a lot of use. For instance when a baby has **been** born, the pot is needed for a protective ceremony. Holes are pierced into the shoulder of the pot and a fire of cow dung ignited inside and covered with a lid. The flame will be kept alive for seven days to keep evil away from the baby, after which the pot will be thrown far away from the house.

## The Heritage school, Gurgaon

**Class:6**

**Project : Pottery**

### **Blue Pottery - A Popular Artifacts and Antiquities of Rajasthan**

The art of making blue glaze pottery came to Rajasthan via Kashmir, the Mughal emperors favourite retreat and, more importantly, their entry point into India.

#### **Rajasthani Blue Pottery**

Rajasthani Art is held in high esteem all throughout the world. Whether it be marble sculpture or miniature paintings or frescoes, each has their own significance throughout the ages.

The creativeness and artistic skills of people of Rajasthan is known all over the world. One of the artistic skills is The Blue Pottery

The arts and crafts of Rajasthan are world wide famous. The exquisite art pieces colored in blue are a marvelous creation of artisans. The monarchs of Rajasthan especially Jaipur patronized this art of blue pottery. Made from ground quartz, craftsmen do not use any clay while making the beautiful artifacts of blue pottery. The artisans have molded and painted their imagination into lovely creations decorated in motifs of birds and animals. The items made from blue pottery are generally decorative pieces like vases, showpieces, ashtrays, vases, coasters, small bowls and boxes for trinkets.

#### **About Blue Pottery - History and Features**

The Mongol craftsmen discovered the foreign art of using blue glaze made from fuller's earth. The Chinese glazing technology was blended with Persian decorative arts. The Muslims swayed to India brought this art here in India. The mosques, tombs and palaces in Central Asia were decorated with this art. After coming to India, the art was patronized by Maharaja Ram Singh in Jaipur. This is why the Rajasthani blue pottery is altogether different from other blue potteries of India.

Blue Pottery is an interesting specialization in the field of pottery in Rajasthan. The distinctive feature of the blue pottery is that it is made of ground quartz. The clay is not used at all.

The traditional colours used to make blue pottery are blue (from oxide of cobalt), green (from the oxide of copper) and white. In addition of blue and green, other combination have now been evolved, such as canary yellow, dark blue and brown.

The art of glazed blue-pottery came to India from Persia. It flourished in Jaipur under the patronage of Maharaja Ram Singh.

**Blue Pottery Designs Patterns:** The conventional floral or arabesque, handmade patterns and the animal figure patterns are the prominent designs. Sometimes they can even have figures of Rajasthani queen. The various articles shaped out are mostly the traditional ones like ‘surahis’ or pots of different shapes and sizes for multiple use.

Ashtray, tiles, flower pots, lamp shades, jars, accessories etc are the forte of this art of pottery.

All the material that goes into composition- quartz, raw glaze, sodium sulphate, multani clay, all requires the same temperature and the pottery needs to be fired only once unlike other pottery. It is also more imperious and therefore more hygienic for daily use. The ornamentation is done with brush made of squirrel’s hair.

There was a time when Blue Pottery was vanishing from Rajasthan. But recently the art has been revived by Gayatri Devi and Kamala Devi Chattopadhyaya.



## The Art Gradually Flourished In India

Later, the Mughals began using them in India, in a bid to mimic their beloved structures from beyond the mountains in Samarkand. Gradually the blue glaze technique broke free of its status as an architectural accessory, and Kashmiri potters took to it with a vengeance.

From there, the technique rolled down to the plains of Delhi and in the 17<sup>th</sup> century wound its way to Jaipur. The rulers of Jaipur were exceptionally partial to blue-glazed ware, and many a cool marble hall in Rambagh Palace has as its centrepiece a bubbling fountain lined with ravishing blue tiles. These tiles were also used extensively in the building of the splendid city of Jaipur but surprisingly, they disappeared soon after.

## Making of Blue Pottery

The materials used in blue pottery quartz, raw glaze, sodium sulphate, fuller's earth are all heated on a same temperature. It needs to be fired only once while other kinds of pottery making may require multiple heating and firing. Being imperious, it is more hygienic for daily use. The decoration of the blue pottery is done with brush made of squirrel's hair.



### Origin of Blue Pottery in India

Blue Pottery is Turko-Persian in origin, but today is widely known as one of the distinctive crafts of Jaipur. When the city of Jaipur was founded in 1727 by Sawai Jai Singh I, craftsmen from all over the country were invited to come and make their home in this new city. Royal patronage, lucrative offers and the attraction of living in a beautiful city led many artisans and craftsmen to come and settle in Jaipur.

By the beginning of the 19th century the city was well established as a thriving art centre. In keeping with the traditions of his forefathers, Sawai Ram Singh II (1835-1880) set up a school of art and continued to encourage artists and craftsmen. Blue Pottery took an interesting route in finding its home in Jaipur. Ram Singh II attended a kite flying session and watched as his kite masters were engaged in battle with two brothers from Achnera (near Agra). When the ruler saw that the brothers managed to bring down the royal kites almost every time, he was intrigued. 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 that they used for their pots. Sawai Ram Singh II was impressed so he invited the brothers to stay in Jaipur and teach this unique form of glazed pottery at his new art school. On the Verge of Extinction Blue Pottery had enormous potential and should have flourished, but over the years master potters refused to share their trade secrets with their fellow craftsmen so there was an eventual lowering of standards and a gradual dying out of the craft.

Over the years the craft was kept alive by her Highness Gayatri Devi who widely promoted Blue Pottery. The craft received a much needed boost in the 1960's as internationally renowned artist; Kripal Singh Shekhawat entered the field of Blue Pottery and raised the bar. His presence brought a new excitement to the craft as his designs began selling very well. But still the use of Blue Pottery

was very limited. The product range only consisted of a few large items such as bowls, plates, and vases, thus the market declined. Many craftsmen had no option but to leave their villages and go to the cities in search of work. With the dwindling number of potters left, Blue Pottery faced extinction as there was little hope in sight.

Blue pottery has seen several ups and downs in its life span of almost 200 years. There was a time when it all but vanished from Jaipur but the efforts of several concerned people like Smt. Kamla Devi Chattopadhyaya and Ramata Gaytri Devi helped to revive this dying art.

Today, blue pottery is a growing industry, an industry that provides livelihood to thousands of people.

### **Blue Pottery Renaissance**

In 1977, Leela Bordia visited the slum areas nearby the Jaipur city side. What she saw made her weep. The poverty there was unbearable and people were leaving in hordes for the city in search of work. They ended up in the city slums and became the urban poor. Self-respecting, proud farmers now either became day laborers, or pedaled cycle rikshas in the scorching sun for a paltry sum of money. Leela was devastated at the living conditions these people were having to endure and was determined to figure out a way to help.

One day, an old lady approached Leela and asked for some money to buy medicine, Leela readily agreed and gave the money to the lady. After a few days, this same lady and others came asking for money again. Leela reflected on the situation and thought that it was best that instead of giving the people money she should figure out a way to help them make their own living.

Later that week while in the village she discovered some craftsmen making exquisite pottery. They made pots and vases and painstakingly hand painted them in patterns that were perhaps a thousand years old. "You have so much talent. Such a beautiful craft. Then why are you so poor?" she asked. "Because nobody wants to buy our pots any more," they said. "Our craft is dying and more and more craftsmen are going to the cities in search of work." Leela quickly realized that this was the opportunity to help the people, to create new jobs, and improve their living conditions. She said to them: Let's work together. You make your products and I will help you sell them. The potters liked the idea, but they were still skeptical at trusting an outsider.

In addition Leela also knew she would have to convince the potters to break from tradition and make new, more marketable designs. This was her toughest challenge. Leela spent two years watching and talking to the craftsmen, offering suggestions, telling them to make utility items, but for two years they wouldn't listen. Then finally, a potter named Kailesh came to Leela and agreed to work with her designs. Soon Leela, met a French buyer named Paul Comar. He saw the potential in Leela's work and placed an order for

extravagant Blue Pottery bead curtains that he would sell in his Paris retail store. He paid 50,000 rupees in advance for the order. Leela and Kailesh worked as quickly as possible, finished the curtains and sent them to Paul. The project didn't turn out as planned, the beads were lower quality than Paul expected so he couldn't sell them in his shop. Leela had planned for reorders so she ended up being stuck with two big sacks filled with hundreds of beads. Leela did not give up though; she decided to make necklaces out of the beads. So Kailesh made the necklaces for her and she displayed them for sale at a retail shop named Anokhi. At the time the movie "Far Pavillions was being filmed. While the necklaces where still lying on the counter to be displayed, a few actresses from the movie came in the store, saw the necklaces and bought them all! "After this moment, I never looked back!" Leela said. She continued working with Paul Comar, who as it turned out became a life long friend and mentor to Leela. She took Paul's advice and mixed it with her own creativity to develop hundreds of new products that served as utility items, yet maintained the identity of the Blue Pottery craft.

From one potter to over 150 potters, the business excelled thanks to the new products and high quality standards that Leela insisted upon. That was the beginning of Neerja International and the rejuvenation of the Blue Pottery craft. Named after Leela's younger sister Neerja, the company today provides work for thousands of craftsmen. The future of Blue Pottery looks better than ever. Hundreds of new designs are being made each year and the craftsmen have successfully passed on the craft to their second and even third generations, ensuring that the craft will continue to thrive for many years to come.



Class:6

Project : Pottery

### Pottery of Uttar Pradesh



Pottery is the art of handling clay and molding it to create vessels and containers of myriad shapes. The arts of Uttar Pradesh are already famous and Uttar Pradesh pottery is yet another impressive manifestation of skill of the artisans and craftsmen of the state. Pottery is one of the earliest skills to be acquired by the Indians and Uttar Pradesh can boast of retaining this skill even to the present day and implementing a number of experimentations.

### MAJOR CENTRES OF POTTERY



In Uttar Pradesh various places famous for the clay work like Khurja and Chunar for glazed pottery, Rampur for surahis, Nizamabad in Azamgarh for black pottery, Gorakhpur for terracotta figures.

## KHURJA POTTERY:

Khurja is a city in Bulandshahr district of Uttar Pradesh in north India. It is situated around 85 km from Delhi and is famous for its pottery. Khurja supplies a large portion of the ceramics and pottery used in the country and also exports the same. Hence Khurja is sometime called "Khurja: The Ceramics City". In **Uttar Pradesh** Khurja has evolved its own style in the earthenware. By adding colour to the dull and unattractive pottery khurja gave a lease of life to it. The shades and the designs in contrast to its background can attract the attention of any person with the aesthetic sense.

## HISTORY OF KHURJA POTTERY:

The history of Khurja Pottery goes back to about 600 years ago, when some of the potter's families moved to Khurja during reign of Emperor Mohammad-bin-Tughlak from Delhi and started with red clay Pottery. They moved on to blue glaze which became very popular. Clay articles with engobe of white clay, painting floral designs with cupric oxide and applying a soft glaze (containing glass and borax etc.) were the hall mark of this small city in UP.

## DESIGNS AND COLOURS

### Glazed Pottery of Khurja, Uttar Pradesh

Khurja is renowned for the ceramic pottery. The pottery work is interestingly done with relief work and the colors that are predominantly used are not loud or dark. Orange, light red and brown are the often used colors that work wonders against the plain, white background. The products made include decorative items and table. Pottery is the art of handling clay and molding it to create vessels and containers of myriad shapes.



Khurja is famous for a pitcher-shaped vessel that is graced with relief by a thick slip like a pilgrim's bottle. Khurja pottery items retain their mud colour and are in popular demand. The floral designs in sky blue are a visual delight. The decorative articles and table wares made of ceramic are popular not in Uttar Pradesh but in entire India.



**SURAHIS OF RAMPUR:** The Rampur surahis or water pots capture attention due to the way in which its plain surface is glazed with the greenish-blue tinge. The

red clay forms the base. In Chunar, the potters glaze the wares with a brown slip that is interlarded with a myriad other hues. Meerut and Hapur are renowned for excellent water containers. These vessels are adorned with striking designs and floral patterns. One distinctive feature of these containers is its weirdly shaped spouts.



### GLAZED POTTERY OF CHINHAT

Chinhat in Uttar Pradesh is again reputed for its glazed pottery. Shades of blue and brown are the colors that are primarily used by the artisans. The designs look more attractive on white or cream surfaces. As far as the shape of the products is concerned, they generally adhere to the geometric designs. The products comprise of saucers, cups, vases and bowls.



**Black Pottery Of Chunar:** Uttar Pradesh produces some of the finest and most decorative Chunar, symbolized by its fine black clay pottery. This is inlaid with silver paint

in intricate designs. The colours are shades of blue and brown with which designs are done on white or cream surfaces. The products made include cups, saucers, bowls and vases. The designs are mainly geometric.

## TERRACOTTA OF GORAKHPUR:

Among the clay products of Uttar Pradesh, pottery of Gorakhpur is very famous. The potters of this region make animal figures like horses and elephants with hand-appliquéd ornamentation. Figures of goddesses moulded into lamps, mother and child motifs as well as other ritual objects are all crafted here by hand.



guarded secret.

## Black Pottery of Azamgarh, Uttar Pradesh

Indian Black Pottery is made at Nizamad in Azamgarh district. The products made include Vases, Cups and Saucers, Water Jugs, Plates, Jars, and Flower Pots. The lustrous black pottery is rubbed with oil and then fired twice. Various beautiful floral and geometric designs are then etched to it. The clay turns to a deep black color when the clay is mixed with mustard oil seed cake. The etched surface is rubbed with an amalgam of mercury and tin which gives a silvery colour. This pottery is highly glossy and has luster. Luster is derived from a powder called kabiz made from the mud of rice fields. Its formula is a closely

## PROCESS AND TECHNIQUES



The decorative color can be credited to the process in which the articles are fired in enclosed kiln with rice husks. The smoke that is generated in the process imparts the black color. The designs are then etched on the dry surface which is then filled with silver paint that is made from zinc and mercury. To lend a glossy look to the products, some vessels are coated with lacquer when they are still pot.

## The Heritage school, Gurgaon

**Class:6**

**Project : Pottery**

### Pottery of West Bengal

"The Hindu does not worship an idol.  
Made of wood and metal.  
He sees consciousness  
Within the earthen-ness  
And loses himself in it."  
~ Swami Vivekananda



### Clay Images of Bengal

In West Bengal, clay images can be found in shrines and temples as well as during the major festivals such as Durga Puja in the autumn. Many of these images are immersed in rivers and ponds after the festival though some are left under trees or out in the open to decompose naturally. The majority of images are of female deities such as Durga, Kali, Saraswati and Manasa although both Shaivas and Vaishnavas also use clay images for worship. This tradition started out as a village tradition that eventually became transformed in the urban environment.



## History of the Worship of Clay Images

There are extensive records of the worship of clay images in West Bengal during the last two centuries and at least one account from the 17th c. The worship of the clay image of Durga is mentioned in 'Durgapujapaddhatis' or manuals for Durga puja dating from the Muslim period of 13th-18th c. Also from this period are the lively mangal poems such as 'Chandi Mangal' and 'Manasa Mangal' from the 16th c onwards which refer to the worship of clay images of female deities in the villages of Bengal. In fact, it is likely that the current popular tradition of clay image making in Bengal had its roots in the Muslim period at a time when Bengali culture began to take on a distinctive form.

## Kumartuli: The Creative Hub

When Calcutta was established as a major trade centre during the 18th c a group of clay image makers settled in what is now known as Kumartuli in the north of the city under the patronage of the landed gentry who were moving into the city themselves. Later, communal or 'sarvajanin puja' became popular and these now far outnumber those of the traditional families, which still preserve the old style images rather than the more modern style favoured by the popular market.

## Seasonal Studios

Today, Calcutta has two main centres of clay image making: Kumartuli off the Chitpur Road, now known as Rabindra Sarani in the north and Kalighat in the south where the studios of the "kumars" or sculptors sprawl side of the Kalighat Road in the vicinity of the Kalighat temple. Their studios are generally no more than temporary work places for the kumars, many of who return home after the festival season to work as potters in villages. Most of the work is from September-December with a brief period during the spring after which the workshops are deserted.



### Kudos to the Kumars of Bengal

The kumars have still not achieved the recognition that their work deserves, especially in the city where this village skill has been transformed into an art form in its own right and where the kumars still prefer to call themselves artists rather than just kumars.

### Pottery a Craft

Hand-made pottery is predominantly a woman's art in West Bengal. Women generally make variety of dolls and toys. These hand made figures, small dolls and toys are done by pressing and moulding methods. Some important and interesting items are :

### Mangalghat

Mangalghat is a kind of small vase which is commonly used all over Bengal in all kinds of rituals. In birth initiation and marriage ceremonies, in the festivals and rituals of all Gods and Goddesses these auspicious vases of various shapes and sizes are counted as essential requisites. These are mostly painted.





## Lakshmi Ghat

These are auspicious vase of the Goddess of wealth. There is fairly a large variety of Lakshmi-ghat in West Bengal, mostly done in pairs, one for Lakshmi and another for Ganesh. Of these, Tamluk Lakshmi - ghats are most decorative and beautiful. Lakshmi's face is shaped on the upper fringe of the vase, with sharply drawn eyes and crest and the trunk of Ganesh in the other vase is also fine.

## Manasa - Ghat (Bari)

The most conspicuous type of Manasa ghat is found in Bankura and Garbeta area of Midnapur. Based on earthen jars turned upside down, the face of the serpent-Goddess, along with the attached snake-hoods, give the vase a peculiar shape and form. The number of snake-hoods varies from one, three, five, seven, to more than hundred arranged in ascending tiers according to the size of the vase.

## Tulsimanacha

One of the finest unique specimens of potter's craft is the Tulsimanacha of Midnapore. Tulsimanacha is generally a raised pedestal, either brick-built or earthen. The terracotta tub - like Tulsimanacha with decorative motifs (mainly of Gods and Goddesses) are hardly found outside Midnapore. . It may be placed on the ground anywhere and filled with earth. Then a tulsi plant or any other small plant may be planted on it.

## Dakshin Roy's Head - 'Bara - Murti'

Another interesting piece of pottery which is basically a Ghat or vase, shaped into the figure of a local village deity is Bara - murti. This is also a vase upside down. The upper part is elongated into the form of a leaf with painted leaves and flowers on it and below it on the round surface the face of Barathakur is drawn. It is commonly worshiped in pair and also sold by potters in pair, of which one is God Bara and the other, his consort



## Marriage - Ritual vessels (Harhi)

In marriage ceremonies, vessels of different shapes and sizes are necessary for sending gifts to bride's and bridegroom's houses, especially varieties of sweets. Earthen vessels were used in the past because it were considered more sacred and auspicious than glass-pots or metal-pots. Of these earthen vessels some interesting varieties are found in Bankura, Midnapore and Murshidabad, which are painted and decorated. Harhis are not painted in all places and even where these are painted, the painting is not done by the professional potters of Kumbhakar caste, but by Patuas or scroll-painters, as in Midnapore (Narajol). In Bankura, the vessels are not painted by brush, but etched and engraved with pointed needles by potters (generally women). The designs are geometric and symbolic. Fish is a common subject in all drawings on these auspicious vessels. The Patuas paint flowers and leaves with fish. The other designs are of trees and flowers, symbolically executed.

## Putul:(Dolls)

The dolls are usually made by pressing and moulding methods. Now-a-days these are mostly prepared in mould. The mould may be prepared in parts and on each mould - piece the required quantity of clay is firmly pressed to get the intended shape and look. Clay paste is used for joining together the moulded parts. Then the object is dried, burnt and painted by brush. Mica - coated Red Dolls are made by moulding method. It is found in Howrah district: **Puilya, Tantiberai,**



**Tulsiberai and Sariyala - Balipota and in Midnapore.**

**Design :** The finest patterns of terracotta panels can be found in Bengal towns of **Murshidabad, Birbhaum, Jessore, Hooghly and Digha**. The clay used is generally a blend of two to three clays found in river beds, pits and ditches. More often than not the fuel used is one of the local resources available in the form of twigs, dry leaves or firewood. The kilns where the clay pots are baked are operated at temperatures between 700 - 800 degrees celcius.

The womenfolk in the khumbkar families are the potters who work on the wheels making the round necks and the upper halves of the pots. Large figurines of gods and goddesses are also made in clay and generate a lot of income for these families.

Terracotta, which is found mainly in rural parts of West Bengal, has found inroads into mainstream lifestyle with many household using the suraii, a clay pitcher used to keep water cool. Most rural households use terracotta feeding bins for cattle, tea mugs, clay pots for cooking rice, plates, tumblers, yoghurt pots.



**THE HERITAGE SCHOOL, GURGAON**

Class: - VI

Project : - Pottery

Name: -

Date: - 28.09.10

Duration for the Worksheet: -1 hour

Submission Date:-18.10.10

**Objective: To revise the concept of chronology and time line and understand the evolution of pottery.****Q1. Number these events into the correct order of chronology.**

- **19th century:** Sawai Ram Singh II (1835-1880) set up a school of art in Jaipur and encouraged artists and craftsmen.
- **3000 BC** - Beginning of the Bronze Age, people had begun to use the slow potter's wheel. This is a little platform made of wood that you build the pot on; you can turn it around so that instead of having to walk around your pot you can sit still and turn the pot around. In the hands of someone who is good at using it, it does make potting a lot faster.
- **1960's:** Internationally renowned artist; Kripal Singh Shekhawat entered the field of Blue Pottery.
- **600 years ago:** Some of the potter's families moved to Khurja during reign of Emperor Mohammad-bin-Tughlak from Delhi and started with red clay Pottery. Now famous as Khurja Pottery.
- **4500 BC** - A transition from hunter- gatherer culture to cattle farming, primarily cows and pigs, occurred around 4800-4500 BC. Pottery has been attested from this period. In the region indications to the existence of pottery are present from before the arrival of the ...
- **11700 years ago:** The unearthed pottery pieces in Hewan of Yangyuan County in Hebei Province indicate that China is one of the earliest countries to make pottery wares include household utensils as well as sculptures for ornaments.
- **2000 BC** - the slow wheel had been almost entirely replaced in Europe and Asia by the fast wheel, which is also a platform, but one which spins on an axle, like a top. You can start it spinning with a push or a kick, and then draw the pot gradually out of the lump of clay.

- **6000 B.C** - People first started making pottery out of clay near the beginning of the Neolithic period. Before that most people had been nomadic, and pottery is too heavy and too breakable for people who are going to move around a lot.
- **700 AD** - In Sui Dynasty China, potters began to make porcelain (PORR-se-lenn) cups and pitchers it was very expensive in West Asia, because it had to be carried all the way from China on donkeys and camels.
- **1200 AD**: European and Chinese potters began using lead glazes. Potters of the Yuan dynasty in China began to use different color glazes to create designs on their pots. Chinese pottery was still the best and the most expensive

**Q2: Create a timeline of Pottery on the basis of above events.**

# The Heritage School

Grade-6 A, B, C

Project-Pottery as a craft and beyond

## Significance of Earthen pots in Indian culture



The art of handling of clay called Pottery was one of the earliest skills known to the Indians. From time immemorial, lumps of clay were hand -molded to form toys and deities of worship. The start of the Potter's wheel gave man the task of making beautifully shaped pots for his personal use. The movement of the wheel and the pressure exerted by the hands on the clay gives new shape and form.

The unique power of the clay to get easily shaped and its susceptibility towards heat made the material a favorite medium of man. Every village of almost every state of India has a potter (Khumbar or Kumhar) who 'wheels' out an amazing variety of household utensils and other objects of utility. *The potter occupies a unique position in the craft traditions of India. India is home to more than a million potters.*



In India, the art of pottery is rooted deep into the mythology. It is said that the art of making pots is a gift given by the creator of humans according to Hindu mythology, **Brahma**. There is a story behind the potters in Indian mythology. The water pot made of clay is still used by many people throughout India. Moreover the water pot made of clay, when covered with wet cloth, keeps the water cool even if the temperature is above 100 degree Fahrenheit.

**Matka Peer** or the **Saint of earthen pot** is a well-known name in **Delhi**. It is almost veiled with earthen pots resting on tree boughs and stumps, rooftops. Everyday, Summer, Winter, Spring, Autumn or Monsoon, people come to the tomb of the 12th century Muslim Sufi Saint to pray or to make a wish. When their prayers are answered, they thank by offering an earthen pot along with 1.25 kilogram each of black gram, jaggery (thickened sugarcane juice) and milk.

## Importance of pots in Indian Festivals



**Janmashtami**, the birthday of **Lord Krishna**, the re-incarnation of Lord Vishnu who gave us the vital message of the Bhagwat Gita - the guiding principles for every Hindu. Janmashtami is celebrated with full energy all over the country. In **Maharashtra**, youths celebrate it by breaking **clay pots** called '**Dahi-Handi**', filled with curd and butter suspended high above the ground, young men and children form human pyramid to reach the pot and break it. This custom follows the habit of Lord Krishna who used to steal butter in this manner from villagers along with his friends



**Pongal festival** is the harvest festival of **Tamilnadu**. Pongal is like a thanksgiving Occasions on which the farmers' fraternity owe their respect and honour to the nature and the farm cattle for being helpful during the harvest. Pongal festival has derived its name from a Tamil word that means 'boiling' or 'spill over', in this festival boiling of rice mixed in fresh milk with jaggery in **earthen pots** are considered auspicious a symbol of good luck. On the morning of this day, the family will gather outside their houses and **cook 'pongal' in clay pots**.

**Holi** is one of the major festivals of India and is celebrated across the country with the same enthusiasm and joy. Different states have a different way of celebrating it according to their own cultural traditions. In Haryana it is celebrated in a grand way as the brides of the Hindu undivided families hang a **pot of buttermilk** high up in the streets as a challenge to their brother-in-laws, who try to get and break the pot by forming a human pyramid to reach it. Women try to stop them by beating them with their saris rolled up as ropes. This depicts the mock drama of Lord Krishna stealing milk, butter and curd from the cow maid's house.





**Garba** is an [Indian](#) form of [dance](#) that originated in the [Gujarat](#) region. The name *garba* comes from the [Sanskrit](#) term *Garba* ("womb") and *Deep* ("a small [earthenware](#) lamp"). During Navratri, a pot is ceremoniously placed and attractive designs are made on the pot and a light is placed inside and garba is performed around a central lit lamp. Women folk come out into the open and with perforated (pot with holes around it) **earthen pots** holding lighted lamps poised on the head sing, clap. Garba songs are mostly in praise of Mother Goddess Amba.



**Diwali** is a festival of lights and the biggest festival celebrated all over India. People exchange sweets and gifts on this auspicious occasion. People decorate their houses with **earthen pots like Diyas** on Diwali. Diyas are typically made of clay with Ghee or oil used as the fuel and cotton wool as the wick.



**Karwa Chauth:** Married ladies observe **Karwa Chauth** in order to ensure prosperity and long health of their husbands. The married women keep a strict fast on this day along with ten Karwas (clay pot) or **small earthen pots with spouts filled with sweets**. At night after the moon appears they break their fast after offering water to the moon. Women of **Sindhi community** carry earthen pots covered with red cloth, on their heads during a religious procession to mark the end of Chaliho Sahib or forty days fast festival in Ahmadabad, India.

### Earthen pots in Indian marriages



The marriage ceremony in a **Bania** family starts with the worship of Ganpati ji in groom. The ladies of the house go to a **potter's place**, signing and dancing, there flowers on the potter's wheel, after which they bring **earthen pots** back home to be, used in the marriage ceremonies.

both the houses of the bride and the they sprinkle sandalwood powder and

In a **Hindu marriage** a ceremony **Ankurarpanam** is performed .The bride, sprinkle 9 different kinds of grains (Nava Dhanyalu) in **earthen pots** filled with wet mud, such that the grains sprout into green shoots in time. This is symbolic of the germination process of the human life for which the marriage itself is conducted.



## Matkas and the Indian Music Tradition

**Ghatams** are an earthenware pot played in south Indian classical music, as well as being used by the rural folk in folk music. The mouth of the ghatam is open and is somewhat narrow compared to the pots used for domestic purposes. When the mouth is covered with a parchment it becomes the pot-drum. The clay used for making ghatams is mixed with iron-filings and baked.

There are two main types of ghatams - one with very thick walls, and wall ghatam is considered to have a nicer sound than the second type, pots are tuned to the tonic of the musician, with the pitch being made, so a ghatam player can have up to 50 different ghatams to vocalist.



one with light walls. The thick but is more difficult to play. The determined at the time it is perfectly suit the pitch of the

### Earthen pots in Ayurveda

*Ayurveda*, the unique contribution of India to the world of medical and even now remains one of the most effective medical practices in form of *Ayurvedic* medicine. This liquefied medicament is prepared by adding a *Churna* (powder) and a sweetening agent like sugar, jaggery or honey to a *kashaya* (a thicker medical liquid). The mixture is kept sealed in earthen pots for 30 days. The porosity of the earthen pots help to maintain a temperature of around 27 degrees inside and this facilitates fermentation. After 30 days, the mixture is strained, and is kept for ten to fifteen days for sedimentation during which contact with air is maintained. The solution obtained after removing the sediment is the *Arishta*.

sciences has crossed millenniums the world. *Arishta* is a common

### Cooking In clay pots

In the southern states of Tamilnadu and Kerala in India , the traditional clay pot used for cooking is called *Chatti*. This is usually used in the villages by the working classes especially for cooking heavily spiced ,hot fish [curry](#). The food inside the clay pot loses little of its [moisture](#) because it is surrounded by steam, creating a tender, flavorful [dish](#). The evaporation of the water prevents burning so long as the pot is not allowed to heat until it is completely dry. Because no oil needs to be added with this cooking technique, food cooked in a clay pot may be lower in fat compared with food prepared by other methods such as [sautéing](#) or [frying](#). Because of the heat lost to the [evaporation](#) of water, clay pot cooking requires higher oven temperature and longer cooking times than traditional [roasting](#) with dry heat.

## Reflection Sheet

Q1. What is the significance of pots in our day to day life?

Q2. In which festivals we use pots? Why?

Q3. What varied shapes are found in pots?

Q4. Significance of Earthen pots in Indian culture

## **Instructions for experiment**

### **Observing Soil**

- Go to places that have been recently dug up to a depth of about four feet - for example, for laying a road, or constructing a bridge, or digging a well, or laying the foundation of a house and collect soil sample.
- Collect about 250 gm of soil for sample.
- Spread out soil sample on a sheet of newspaper and let the soil dry properly.
- Put a label on soil sample, stating where you got it from and the date on which you collected it.
- Bring it to the school.

The Heritage School, Gurgaon  
Class VI  
Project -Pottery

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

**Observing Soil**

Examine the different soil samples brought to class and answer these questions.

1. How does the soil look? Is it a fine powder or granular?
  
  
  
  
  
  
  
  
  
  
2. What is its colour? Is it black, brown or some other colour?

3. How does it feel when you touch or press it? Hard, soft, elastic, dry, sticky etc?

4. How does it smell? Is it aromatic, foul smelling or without a scent?

5. Can you make pots (*matkas* or *surahis*) from any soil or do you require a particular type of soil?

## UNDERSTANDING CLAY

### What is clay?

Is it simply dirt? Well, yes and no. "Dirt" covers a lot of ground, so to speak. We can break dirt into several sections: topsoil, clay, inelastic earth, and rock. Topsoil contains a lot of organic material, which makes it good for growing plants. Clays and inelastic earths are the results of decomposing rocks, in which the particle size is extremely small. Rocks include bedrock and boulders all the way down to fine sand.

Clay differs from the inelastic earths and fine sand because of its ability, when wet with the proper amount of water, to form a cohesive mass and to retain its shape when molded. This quality is known as clay's plasticity. When heated to high temperatures, clay also partially melts, resulting in the tight, hard rock-like substance known as ceramic material.

### Why is a basic understanding of clay important?

- Your pottery skills will be greatly enhanced if you know the three foundations underlying of pottery-making. Your development as a potter rests squarely on practice, experience, and experimentation.
- Clay has a beguiling magic; it is easy to underestimate how intricate a craft and art pottery is. For all that clay can move to your lightest touch, it takes time and experience to gain mastery over many of the skills involved.
- Many problems in forming and drying the objects can be traced back to the composition of the clay.
- The color and character of many glazes depend upon it.
- The fit of the glaze on the clay body (expansion and contraction of both) is an important consideration for anyone working with glazes or clays.
- The composition of the clay in the heating and cooling kiln which may cause major problems for anyone trying to fire their work.
- An understanding of the nature of clay is critical for most forming and firing techniques and if the crafts person doesn't understand what is going on throughout the total process, the greatest glaze in the world will not insure the efforts.

### Where does it come from?

Scientists tell us that our world was once a body of molten lava. The outside cooled and a variety of chemical elements blended and stratified into a crust made of mostly igneous rock. The rock surfaces of our earth began to erode as our atmosphere began to form moisture along with the other forces we associate with weathering. In time, the rock began to disintegrate into clay. The gasses and pressure from below worked up through the crust while the rigid exterior continued to work erode the surface stone. Of course, the procedure continues even today.

### What are Primary and Secondary Clays (Residual and sedimentary)?

Clay types are identified by the way they geologically formed. We have two main classifications, primary and secondary. These are sometimes called residual and sedimentary. In other words, the primary or residual clays remained at their original location and the secondary or sedimentary clays were moved from the primary site to a new location by wind, rain, or ice. Natural weathering has relocated most of the surface of our world and primary clay deposits are relatively rare. Of course, the amount of mineral impurities and organic matter would be greater in those clays which had been transported from their original location and subjected to a mix of miscellaneous other inclusions as they were being moved and relocated. The grinding action of clay particles in water, wind, and ice created, as a consequence, very fine particle sizes, making secondary clay extremely plastic. As the materials settled in river and lake beds, the weighty, coarser particles settled first, leaving the minute, more plastic particles on the surface.

## Instructions for experiment

### Types of soil

- 1. Take 20 gm to 25 gm of soil.
- 2. Remove the pebbles, grass and other matter from it.
- 3. Add water to the soil, drop by drop and knead the soil.
- 4. Pour enough water so you can make small balls of soil, without the soil sticking to your palms.
- 5. Make a 2.5 cm diameter ball of soil.
- 6. Put this ball on a flat surface and try and roll it into a 15-cm-long rod.
- 7. If you can bend the rod without breaking it, then bend it into a ring.
- 8. You can identify a soil type by the extent to which you can mould it.
- 9. Identify the different types of soils in the line diagram given.



## THE CLAY PARTICLE

When we look at clay through an electron microscope, the clay particles seen as a thin hexagonal plate, approximately 100 times longer than it is thick. When we add the water to clay, moisture between the flat plates creates an attraction so that the particles do not easily pull apart, but they slide easily over one another. The flat shape of the clay particle and attraction when water is added gives the strength and plasticity which we associate with clay in its workable state.

When the clay object is formed and the material is dry, the tiny, flat, packed particles seem to lock closely together giving its structural soundness.

## CLAY vs. CLAY BODY

At this point, let us make a distinction between the terms 'clay' and 'clay body'. We will use the term clay to refer to those materials of a plastic quality which are formed by natural forces and which are to be found in nature. The term 'clay body' will be used to indicate a mixture of clay like materials with other inclusions for a specific pottery technique. In other words, a 'clay body' may have several different kinds of clay and other ingredients for color, plasticity, warping, cracking, shrinkage, porosity, firing temperature, texture and etc. A single clay from the natural world will seldom have all of the characteristics which the potter will need for a particular technique.



## The Heritage School, Gurgaon

**Grade: 6**

**Project: Pottery as a Craft and beyond**

### Engagement over-time graph for the project

#### Objectives

1. To review and map my interest and engagement in the project so far

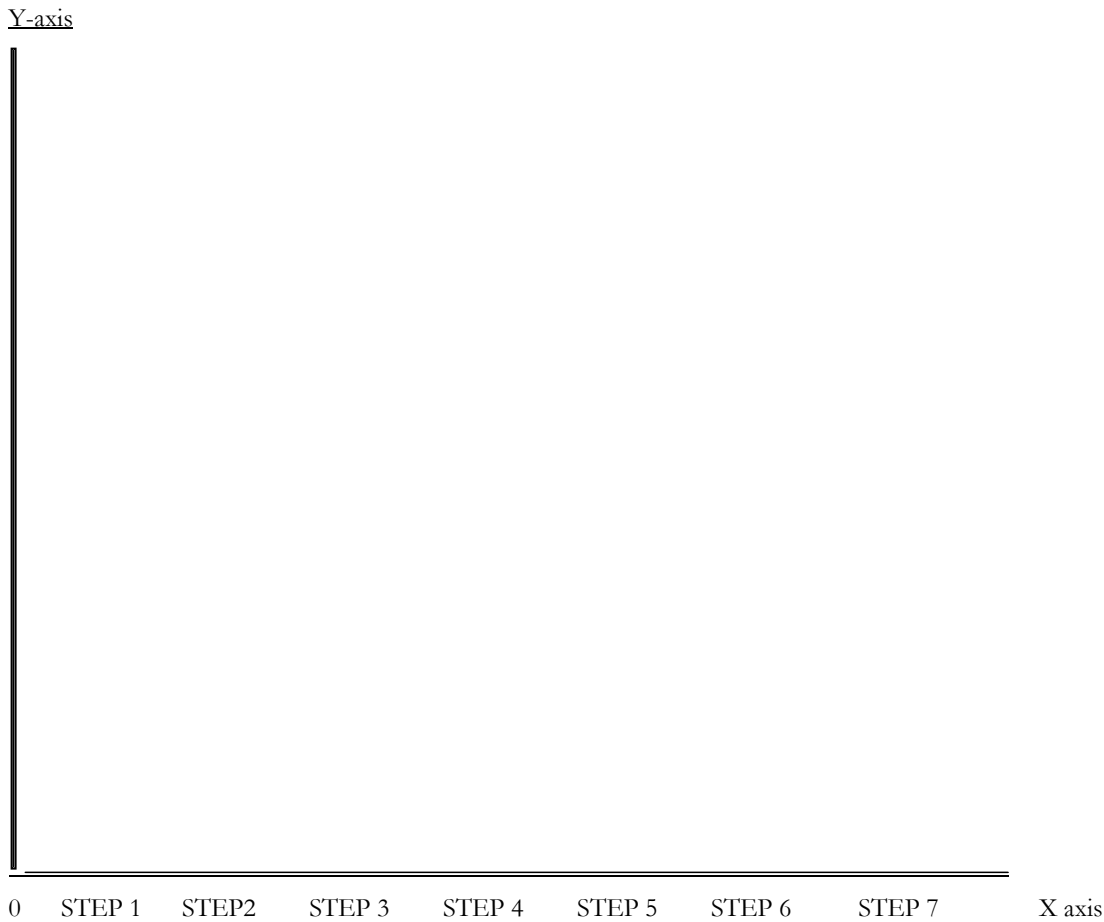
#### Instructions

We have tried to list down the key steps/activities that we have done so far in our projects. Please go through them and you can add steps if you think we have missed any. Objective is to go through all the steps and visualize them in our mind. The steps/activities that we went through

1. Step 1: Learning the basic skills using coiling method.
2. Step 2: Quality Product workshop.
3. Step 3: Learning the basic skills on Slab.
4. Step 4: Learning the basic skills on Potter's Wheels.
5. Step 5: Reading on pottery of different states.
6. Step 6: Reflection of reading.
7. Step 7: Critiquing workshop.

You have to draw an engagement verses time graph for the above steps on the graph below. Your engagement is on y-axis( on the scale of 1 to 5 for positive engagement and -1 to -5 for disengagement) and steps (different activities) on X-axis. Please go through each step and try to visualize what was your engagement/interest level at that step/activity and mark accordingly on the y-axis. Then join all the points to see how your engagement level/interest changed over time during the project

Engagement over-time graph for the project



## Project: Pottery as a craft and beyond

The Heritage School, Gurgaon

Grade: 6

Project: Pottery as a Craft and beyond

Uncovering the Root Cause**Objective**

1. To uncover and understand the root causes/factors that contributed to my engagement level in the project
2. To uncover and understand the factors that led to my disengagement and lack of interest in the project
3. To review what we could have done differently in the project so far

**Instructions**

Share your engagement verses time graph with your team members. Together as a team, try to figure out the factors that contributed to the engagement of the team members and also their lack of interest. Each team to share common steps/activities when their engagement was at the peak and also when their engagement was at the lowest. Also the contributing factors of engagement and disengagement with the whole class.

1. When was your engagement/interest level at the peak in the project so far? And what factors contributed to your high level of engagement in that activity/step of the project? (It can be more than one step)

**The Heritage School, gurgaon**

**Grade: 6**

**Project: Pottery as a Craft and beyond**

**Uncovering the Root Cause**

2. When was your engagement/interest level at the lowest? And what factors contributed to the poor engagement/lack of interest in the project? What we could have done differently