An Interactive Design Study of Jaipur Blue Pottery

Need Assessment Survey Report
MSME Design Clinic Scheme, 2011

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Preface

Handicrafts sector occupies an important place in the Rajasthan economy as it contributes significantly to employment generation and export earnings. The economic importance of the sector also lies in its high employment potential, low capital investment, high value addition and continuously increasing demand both in the domestic and overseas markets. The sector provides employment to more than 3 lakh craft persons mostly from rural areas.

There is one name - Jaipur Blue Pottery, which seems to play an important role in the export market of decorative and lifestyle products.

This industry is spread all over the Jaipur in rural and urban areas. There are many small enterprises and units which are employing the similar process of manufacturing and producing similar products but facing similar opportunities and threats.

There are three major cluster in and around Jaipur (Jaipur, Kotjewer, Neota) who are actively involved in this craft. These clusters can further be sub-divided into approx 28 other individual units which employed about 220 artisans till present date.

This report is a cluster level report of Interactive Study of all three Blue Pottery Clusters, under the premise of MSME scheme.
# Table of Content

**Need Assessment Survey** .................................................................05

- **Introduction** .............................................................................. 07
- **Geographical Location of Blue Pottery Cluster**.......................... 08
- **Cluster Information**................................................................. 09
- **History** ..................................................................................... 12
  - History of Blue Pottery in Jaipur.................................................. 14
  - Some other related Stories.......................................................... 16
- **Present Status of Blue Pottery** .................................................. 22
- **Highlighted Core Issues**............................................................ 25
  - Process and Technique............................................................... 26
  - Kiln and Firing...............................................................................37
  - Machines and Tools......................................................................39
  - Logistic, Packaging and Transportation.........................................40
  - Workstation and Infrastructure....................................................41
  - Market, Marchandising and Display..............................................44
  - Earlier Design Intervention and Workshops.................................46
- **Conclusion** ................................................................................ 47
  - Scope of Interventions- Summarised............................................48
  - Marketing Models..........................................................................49
  - Product Range...............................................................................51
  - SWOT Analysis............................................................................ 53
  - Important points from other trade stories....................................56
  - A Future Vision........................................................................... 57

**Design Clinic Workshops** .............................................................58

- Workshop 1 .................................................................................... 59
- Workshop 2 at Kotjewar .................................................................66
- Workshop 3 at Jaipur .....................................................................71
- Copy of Printed Presentation .........................................................75
- Copy of Digital Pdf Presentation (CD) ..........................................77
Need Assessment Survey

Objective:

The objective of need assessment survey is to generate detailed cluster information to understand the core issues related to

- Raw Material at different stages of manufacturing
- Infrastructure setup and work station
- Skill and techniques
- Surface design patterns and painting
- Product form, shape and usage
- Tools and technology in use
- Capability of manufacturing unit
- Present Market status
- Customer expectation and behaviour
- Current Competition
- Packaging, logistic and storage
- Exhibition, display and marchandising

Methodology:

- Questionnaire survey of manufacturing and sales units.
- Discussion with unit owner and artisans.
- Process observation.
- Visit to handicraft outlets and market.
- Find traces from earlier technique and usage of tools and material.
- Self observation and analysis.
Expected Deliverables:

This extensive design research is intended to provide qualitative and detail data of every cluster to generate insights about this craft which would help to address the existing problems and future opportunity area for design intervention or scopes which can be further worked out and can be taken up during the design clinic workshop and areas taken up as design projects within and outside the cluster scenario.

Duration:

Need Assessment Survey was of five days and further it was followed by two days Design Clinic Workshops, one day at Kotjewar and other one at Jaipur.

Participant:

The design survey was conducted by two Craft Product Designers from Jaipur, Ms Swati Gupta and Mr. Durgesh Khatri in association with FICCI, RUDA, NID and MSME.
Introduction

About Jaipur: Jaipur is the headquarters of Rajasthan. Jaipur district which is situated in the eastern part of Rajasthan. It is one of the finest planned cities of India, located in the semi-desert lands of Rajasthan. The city which once had been the capital of the royalty now is the capital city of Rajasthan. The very structure of Jaipur resembles the taste of the Rajputs and the Royal families. At present, Jaipur is a major business centre with all requisites of a metropolitan city.

Climate: Jaipur has a hot semi-arid climate, receiving over 650 millimetres (26 in) of rainfall annually but most rains occur in the monsoon months between June and September. Temperatures remain relatively high throughout the year, with the summer months of April to early July having average daily temperatures of around 30 °C (86 °F). During the monsoon there are frequent, heavy rains and thunderstorms, but flooding is not common. The winter months of November to February are mild and pleasant, with average temperatures ranging from 15–18 °C (59–64 °F) and with little or no humidity. There are however occasional cold waves that lead to temperatures near freezing.

Water Resources: The major rivers passing through the Jaipur district are Banas and Banganga. Ground water resources to the extent of about 28.65 million cubic meter are available in the district. Although serious drought is rare, poor water management and exploitation of groundwater with extensive tube-well systems threatens agriculture in some areas.

Arts and Crafts: The rulers of Jaipur patronized a number of arts and crafts. They invited skilled artisans, artists and craftsmen from India and abroad. The different communities settled in various parts of city and made Jaipur their home. As a result, Jaipur is a major hub for various kinds of arts and crafts. Some of the crafts include Bandhani; Block printing; Stone carving and Sculpture; Tarkashi; Zari, Gota, Kinari and Zardozi; Silver Jewellery; Gems, Kundan, Meenakari and Jewellery; Miniature paintings; Blue Pottery; Ivory carving; Shellac work; Leatherware, etc.

Economy: Tourism is a significant part of Jaipur’s economy. Some of the world’s best historical locations are here. Major facilities and infrastructure development are expected to increase the number of tourists visiting Jaipur. They tourism plays an important role.
Geographical Location of Blue Pottery Cluster

The production units of blue pottery are concentrated in Jaipur and surrounding areas, they are as follows:

- Jaipur City
- Kot Jewer (Dudu Tehsil)
- Mahala
- Neota
- Muhana
- Sanganer
- Ramgarh (Amer Tehsil)
- Jamdoli

They can be broadly divided into three Clusters

1. Jaipur
2. Kot Jewar
3. Neota
## Cluster Information and Details of Units

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<th>S.no</th>
<th>Name of Cluster</th>
<th>Name of Units</th>
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<th>Name of Owner</th>
<th>No. of Artisan</th>
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<tr>
<td>1.</td>
<td>Jaipur</td>
<td>1. Ramgopal Blue Art Pottery, 1993</td>
<td>Mr. Gopal Saini</td>
<td>10M, 2F</td>
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<td>5. Jaipur Blue Art Pottery,</td>
<td>Mr. Kailash Doraya</td>
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<td>7. Dayal Blue Art Pottery,</td>
<td>Mr. Prabhu Dayal Yadav</td>
<td>5M, 0F</td>
<td>86 Gayatri Nagar A Maharani Farm, Durgapura, Jaipur. Ph: 2229296 Mob:9828446565</td>
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<td></td>
<td></td>
<td>8. Pink City Arts and Craft,</td>
<td>Mr. Sanjay Prajapati</td>
<td>5M, 1F</td>
<td>74-Pratap Nagar, near Amanishah Dargah, Shastri Nagar, Jaipur. Ph: 9829114490</td>
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<td>Shakshi Blue Art Pottery</td>
<td>Madan Doraya</td>
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<td>13.</td>
<td>Ram Blue Art Pottery, 2004</td>
<td>Ram Lal Sen Ji</td>
<td>3M, 1F</td>
<td>536, Jayanti Nagar, Agra Road, Near by 51 feet Hanumanji, Jaipur. Mob: 9001624566</td>
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<td>14.</td>
<td>Umesh Blue Art Pottery, 1990</td>
<td>Rakesh Prajapati Ji</td>
<td>4M, 3F</td>
<td>Agra Road, Pottery Farm Ayodhya Nagar Plot no. 18 Jamdoli, Jaipur Mob: 9887556298, 9829034297</td>
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<td>2. Seema Blue Art Pottery</td>
<td>Rajesh Kashyao</td>
<td>Left working</td>
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<td>3. Ajay Blue Art Pottery, 1982</td>
<td>Sitaram Raigar</td>
<td>4M, 1F</td>
<td>Neota Sanganer, Jaipur Mob: 9001063401</td>
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The Arts and Crafts of India traditionally have been divided chronologically on the basis of culture or ruling dynasty, dominant religion and further classification by media, tools, techniques, geographical conditions, purpose and utility.

India has always been known for its diverse culture and regular adaptation of new things. There are many examples of long line of people who kept coming in continuous streams, settling down, getting mingled with the indigenous people, exchanging knowledge, experience and skills.

Blue Pottery is also a symbol of the same adaptation and has an influence of Persian, Turkish and Chinese Potter.

The history of the art of pottery is as old as the history of mankind. Glass was discovered in the ancient civilizations of Egypt, Syria, Iran and Indus Valley. It was further discovered that when alkaline soil was mixed with copper and heated it gave a turquoise blue color.

From Mohenjodaro and Harappan era right till the Gupta period glazed utensils, necklaces, beads and tiles were in vogue. This art greatly flourished during the Buddhist period. Around this time orthodox Hinduism revived. Herein, earthen utensils used once had to be discarded as they were considered impure.

Now glazing the simple pots would increase the price and who would wish to throw them away. Hence there was a total decline of this art.

In Iran, utensils made out of a shining soil flourished. This was in practice even before the advent of Islam. Being of Blue color it was highly acceptable to Islamic culture. This discovery of “Gila- Lazwart” or cobalt oxide did wonders to the earthen pots. It was used to glaze and paint pots which on heating assumed a deep blue color. This soil is found in a small village called Goojar close to Teheran. This is made into balls and sold to the chemist who heats them and when it gets cool, grinds them into a fine powder which is further passed through a very fine sieve. Then it is sold to the gila- lazwart artist.
Pottery is shining and flourished successfully in China too. The Chinese had further discovered porcelain and celadon but without the vibrant blue color the pottery looked dull and lifeless. In 1301 AD Abdul Quasim Qasani wrote a book on the art of evolving colours and painting on pottery.

During this period, the Chinese learnt all about Gila-lazwart from the Iranians. The Chinese were prepared to pay the price of gold for this wonderful element. Much later, Arab merchants would buy Gila-lazwart from Ajmer in India and sell it in China. A new name “Muslim blue” was also tagged on.

In the 15th and 16th centuries, Chinese porcelain was in great demand in Europe. Ship loads of the stuff were regularly dispatched from China. Seeing this, Iran’s ruler Shah Abbas (1587-1620) thought of a shrewd scheme. He invited 300 artists/potters from China. Their leader was Manuhar and they found that Iranian soil was unsuitable for making porcelain. They along with their Iranian counterparts found a new alternative and thus was born ‘Blue Pottery’. This title was conferred by the British. In Iranian language it is known as ‘Sangine’ or ‘Aatike’ and means ‘made out of stone’ or ‘old fashioned’. The ties between India and Iran are ancient. Mughals enjoyed an unbroken relationship with Iran. Humayun took refuge there and Noor Jahan hailed from there. The Sultans of South India had a deep bond with them.

The technique of applying yellow lead oxide in the tiles of the Golconda Palaces came from Iran. This art crept into Afghanistan and then to Multan, Lahore, Delhi and Agra.
History of Blue Pottery in Jaipur

The art of making blue glaze pottery came to Rajasthan via Kashmir, their entry point to India. The name comes from the eye catching blue dye used to color the clay. The Jaipur blue pottery made out of an Egyptian paste, is glazed and low fired. This pottery is opaque and mostly decorated with animal and bird motifs. Being fired at low temperature, it is fragile and easily chipped. Blue Pottery is Turko-Persian in origin, but today is widely known as one of the distinctive craft 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 for practising this craft.

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 name Churaman and Kaluram from Achnera (Agra).

When the ruler saw that the brothers managed to bring down the royal kites every time, he was intrigued. He asked the brothers their secret.

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. Both were appointed head of the department in the Museum and School of Arts. For the next 100 years this department was solely under the control of their family. They told him that they were potters by profession and had coated their stings with the same blue green glass that they used for their pots.
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 their was an eventual lowering of standards and a gradual dying out of the craft. In 1952 the art school was closed down and all handicrafts vanished from the scene including blue pottery.

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

He revived this craft by understanding, experimenting and then disseminating the skills to the unemployed youth of the nearby villages such as Kot Jewar, Mehla, Mohana, Sanganer, Jamdoli and Neota, etc.

Mohana, Sanganer, Jamdoli and Neota, etc.

The efforts of the Kala Kendra were furthered by the training centre of Neota Development Association, an agency established by Birlas in the village Neota. The craft received a much needed boost in the 1962s when Smt. Kamla Devi Chattopadhya, the President of the all India Handicrafts Union asked to Shri Kripal Singh Shekhawat as internationally renowned artist to open a school for Indian Art and Paintings. One section was assigned to Blue Pottery. He was appointed as an in-charge of Shilpa Kala Kendra and raised the bar. His presence brought a new excitement to the craft as his designs began selling very well.
In the absence of concrete evidence it would be hazardous to venture a precise data for the beginning of blue and white pottery in India. But the evidence suggests that glazed tile making preceded blue pottery. Research conducted by the Archeological Survey of India points to the fact that glazed tile first appeared in Delhi in Tughlaq monument dated between AD 1321 and AD 1414. These are of Turkish inspiration. Excavations at Purana Qila have related glazed ware of Sultanat Period (1206-1526) both of Central Asian affinities and local manufacturers.

Turkish Sultan Iltutmish and his successors who ruled from Delhi during this period welcomed the scholars, poets, architects, and master craftsmen who had fled Mongol persecution in Khorasan, Iran, Iraq and Afghanistan. Many of the new arrivals were not Turk but Tajiks, Persian speaking intellectuals. Since these Turk-Afghans brought with them new architectural features - the dome, the arch and minaret - they could hardly be expected to leave out the decorative elements like painted and incised lime for interiors and glazed tiles to liven up facades.

Beautiful glazed tile work is also found in the Man Palace of Gwalior, considered a masterpiece of Hindu architecture. This was built by Man Singh (1486-1516) after the Turks had subjugated Gwalior and ruled for over two centuries (1194-1404). The foreign influence in the Gwalior glaze can, therefore not be ruled out.
The Sheesh Gumbaj in New Delhi’s Lodhi Gardans still has blue encaustic tiles on its facade whose glassy glaze gave it its Persian name meaning ‘glazed dome’.

Originally this tomb was richly decorated with blue tiles forming friezes below the cornice and the string course and border around the horizontal panel above the central entrance on the facades.
The medallions and gateways of Sher Shah Suri’s Purana Qila (1538-1545), the Sabj Burz- Nila Gumbaj near the tomb of Humayun’s tomb (1565), the Chini Ka Ranza in Agra, the Jehangir Mahal at Orchha (after 1612), the Amanat Khan Caravanserai in the Punjab (1640-1644) and the chaburji and the fort in Lahore are some of the better known examples of Kashani work.
The tradition of using glazed tiles—mainly blue but also yellow, crimson, orange, dark gamboge, light vermilion, white, ochre, green, red—continued through the Mughal period. This work was called Kashani after Kashan in Persia even though Lahore and Multan were the renowned centres that possibly fed India at that time. The art of glazing and painting tiles travelled from Persia and Samarkand to India which then included the cities of Multan, Peshawar, and Lahore.
The Tao- i- chin- lio (Chinese text of 1349) and the writings of Ibn Batuta (who visited during the reign of Mohammad bin Tughlaq) which mention large quantities of blue and white wares entering India.

They kept India in direct contact with Chinese porcelain which was unearthed in the Purana Quila excavations. It bears the inscription made in the great Ming dynasty of the Cheng Hua era (1465- 1487) on a round piece and is inscribed as a fairy tale in Chinese verse.

Tracing the path of influence, it can be said the Central Asian and Middle Eastern glazing techniques came to India with several successive Islamic invasions while Chinese porcelain continued to be imported to the Indian courts, both pre- Mughal and Mughal, even though the exact origin of blue and white pottery in India is not known. Its transition in technique and design can be deduced. It would be difficult to say with certainty if the travelling armies, or trading convoys carried glazed tiles for architectural purposes from Lahore and Multan.

The Jaipur story is much clearer. Man Singh (1550- 1614) was the first to bring the art of blue pottery to Jaipur subsequent to his interaction with the Mughals and through his campaigns in Afghanistan. This was possibly temporary. The second Maharaja who brought the art from Delhi was Ram Singh (1835- 1880).

The extensive use of Blue Pottery tiles in mosques of Arabia, Iran, Iraq, Pakistan and historical monuments of India tell about the journey undertaken by this craft to finally settle down in Jaipur due to Royal patronage in the early 19th century.
Present Status of Blue Pottery

Blue Pottery is a traditional craft of Jaipur which has been practised from the last 100 years. It is a unique craft. It is labour intensive and uses traditional methods for production of pottery. Many people of different communities are engaged in this craft.

The Muslim, Rajput, Natt, Kumhar, Regar communities are involved in manufacturing of Blue art pottery. At present 300 people are get employment under manufacturing to export of blue art pottery. Out of 400, 200-250 artisans of these communities are involved directly in manufacturing of the blue art pottery.

Earlier there are around 40 to 45 unit were involved in this craft. But from the last three to five years there is a downfall in the number of people who were practicing. People are leaving this craft and go for some labour work, and some went outside for their bread and butter.

The artisans in clusters mainly depend on earning from blue art pottery and some of them also have their agricultural land but due to lack of resources and water, agriculture is only possible during rainy seasons.

Mostly, in the case of rural blue pottery the artisan or their family members carry out each and every stage of production process right from raw material to finished products.
They are using traditional methods for grinding of raw material, preparation of colour and fabrication of the articles of blue art pottery but some units are partially equipped with machines. The artisans of most of the units are using traditional designs for products or depend on exporters.

The marketing system of these clusters is fully controlled by the exporters and traders. Most of the units do not have any branding, display or any retail outlet of their own.

If we look at the social condition of artisan involved in this craft, we find it pathetic. Most of the artisan are either uneducated or suffer low education background. This is the reason why these people are not capable to avail the benefits and policies of Governments.

There is an urgent requirements of interventions at every level from production to end user.

In this report we have tried to mention all the possible sites which require incentive to revitalise this craft which seems to prove as a promising field for handicrafts export.
Highlighted Core Issues

The below mentioned fields have been discussed in this report which are required urgent attention and have been affecting the overall development of blue art pottery. These include:

- Process and Techniques
- Kiln and Firing
- Machines and Tools
- Logistic, Packaging and Transportation
- Workstation and Infrastructure
- Market, Marchandising and Display
- Earlier Design Interventions and Workshops
Raw Material

For Body Composition:

Quartz: 10 kg
Glass Powder: 1.25 kg
Tragacanth gum: 250 gm
Saji: 125 gm
Fullers Earth: 125 gm.

Sprinkle a little water on all and leave overnight. Next morning, knead it like dough.

Issues:

• Unwanted, unseen components creates defects in body.
• Difficulty in procuring directly from Byawar or Agra.
• Local Dealer refused to provide material if small quantity asked.

Recommendations:

• Need for precise lab testing facility
• Raw material should be tested before use.
• Common Facility Center, which can provide tested and required amount of quartz.

Tragacanth Gum.

Issues:

• It is a vegetable product used in composition as a binding gum. But during firing it burns and leaves vacant space in body which make it porous.
• Porosity in Blue Pottery products, prevent them to contain liquid material.

Recommendation:

• Requirement of a substitute binder.

Saji (Sodium bicarbonate)

Issues:

• Saji is a sodium salt which have a tendency to absorb moisture from the environment, make difficult to keep the unfired products dry.
• Due to this, impossible to work during rainy season.

Recommendations:

• Urgent requirement of a substitute.
Crushed Glass Cullet

**Issues:**

- Artisans totally depend on teashop for this glass.
- Locally available glass cullet on teashops also contain lead, that makes the body lead based which resist it in export market.

**Recommendation:**

- There should be a common dealer who provide the standardised lead free glass.
- Artisan should educate about the testing for the lead free glass before use.

Multani Clay (Fuller’s Earth)

**Issues:**

- No Issue Registered
Storage and Availability of Raw Material

Issues:

• Most of the units purchased raw material from the same local dealer or procured directly from Byawar or Agra. Although they have not sufficient space for the storage purpose and those who have space, place them carelessly in open area. Due to effect of temperature, the plastic bags burst which are not been taken care. Due to this the raw material get contaminated by the external impurities which come with air, water, dust. It is a slow process which do not come to notice but it shows its bad effect after firing.

• Because of the inconsistency in raw material, the outcome also affected. Due to this sometime the whole lot is rejected.

Recommendation:

• Common Research and testing lab centres with experts who can check the actual troubling impurities in composition and can suggest improvements.

• Standardised method and equipments should be developed so that artisan himself check the raw material before purchase or store.

• There should a provision of common facility center which can provide raw material to the artisans who do not have enough space of storage.

• The Units should have covered storage to ensure the consistency of raw material.
Preperation of Body Composition (Khamir)

Issues:

• Use of measuring equipment is not standardised.

• No fixed trend to record the quantity of materials at every time they mixed, so that one can register the false step.

• The addition of water in composition is based on approximation. No fixed measuring equipment is used.

• There is an important issue which has been highlighted during the interaction with artisans was their earlier method of preparation dough (khamir). It was prepared with manual beating of dough with the sprinkle of water. This dough contains more plasticity, which can be helpful in reducing breakage and cracks. The old artisans recommend this method but because of its laboriousness they use the regular method of dough preparation.

Recommendation:

• Workshop should be conducted for the artisans to demonstrate the use and make them realise the importance of using standardised measuring equipment for better results.

• Need to conduct workshops to educate artisans to maintain regular records of every material in composition which help them to reduce errors happened due to approximation.

• A machine can be designed to resolve the issue of dough preparation according to the earlier traditional method, which require less water and give more plasticity and can prove production friendly.
Mould (Dye) Making

Issues:

• No Standard method of preparation of dye.

• Very few skilled artisans are present who know the technique of making dyes and taking moulds.

• Dye making become a long and difficult process because to make a big single Blue Pottery product require different mould for every part of the body.

• Because of the use of unfinished dyes, the casted products have defects in terms of shapes, levelling and proportion.

• Dyes are left abandoned outside, no record and arrangement is there.

Recommendation:

• Training workshops should be conducted to prepare standard dyes, which also helpful in the development of new product.

• Design some system to organise all the dyes in proper way.
Casting (Press Moulding Process)

**Issues:**

- No organised space to store ready dough.
- Left it casually in a space where people come with slippers and shoes which have impurities. these are mixed in dough when it is kneaded.
- Usually the work station is in open area, just a stone slab on which they knead the dough.
- Dough which is left extra during casting, reduces its plasticity if it is kneaded again and again to re-use for the other product.
- The moist ash is kept in open area, where soil can easily be mixed which is full of unknown impurities.

**Recommendations:**

- Every unit should have an organised covered space to store prepared dough to prevent it to mix with other external impurities.
- An organised workstation should be developed, above from the ground and in a covered dry place.
- Design intervention required in tool development.
- Required to design a cover space where it could safely stored.
**Drying and Finishing**

**Issues:**
- Totally depend on Sun for drying.
- Artisan faces problem during rainy and winter season for drying.
- Some of the units do not have cemented or solid floor space to place product.
- Tools have been prepared by the artisans by the locally available material like grass and iron scrap.
- Self made Iron plates used as a tool for measuring tiles.
- Use concrete or rough stone slab for levelling and sandpaper of different grade also used for finishing.

**Recommendation:**
- Need to design an alternate drying or hot chamber which will be helpful during rains and winters.
- Design Intervention required to develop standardised tools for cleaning and applying fine coating for finishing.
- Scope to design a proper workstation for finishing and levelling.
Engobe

Issues:

- Ratio of mixing water into the composition is not fixed. No measuring apparatus is used which lead to multiple error of application of thick or more dilut-ed engobe. The mixing it done by hand only which some time causes uneven mixing.

- Again articles need to keep in Sun for the whole day for drying.

- There is no system of keeping engobed articles at a specific place. Keep them casually one on other which causes chipping and unwanted damage which left its impression even after repairing.

- Artisans use polythene sheets to cover article to prevent them to absorb moisture from air. This un-wanted absorption and release of moisture causes cracks.

Recommendation:

- Need a designed measuring and mixing equipment for better results and which can be used to prepare even engobe for quantity of articles.

- There should be some provision of solar hot chambers or other chambers for drying articles even during the period of rain and winters.

- Clean and closed space for the placement of articles in proper manner

- Need to design an insulating chambers to prevent articles for absorbing moisture.
Painting and coloring

**Issues:**

- Most of the units use the traditional method of color preparation on stone slab for fine color. It takes much time taking and labourious.

- Some units are equipped with color preparing machine but artisan use it only for some colors because machine is not suitable for the colors of heavy mineral.

- Degrading the quality of painting. The painters are paid on piece bases. Thats why he works with an intention to complete maximum number of pieces in a day and ignore the quality of artwork.

- Because of low quality in painting buyer don’t take it as value for money.

- Artistan are showing less sensitivity toward the color combination and pattern making.

**Recommendation:**

- Scope to develop machines for fine color mixing of heavy minerals.

- Quality can be improved.
Surface Decoration

**Issues:**

- Most of the units have the same color palette. They usually depend on exporters and clients for new designs. As observed all the units follow the same designs and patterns. The artists copy each other and make similar patterns.

- Now a days Blue Pottery artists use cliparts and copying foreign patterns which may harmful for the identity of Blue Pottery patterns.

**Recommendation:**

- Conduct workshops with skilled artists who can make and train others to develop new patterns.

- Artists need to suggest and train in terms of color combination and develop designs in series or family according to market trend.
Process of Glazing

Issues:

- Preparation of composition is totally based on approximation, no use of any measuring apparatus.
- Keep the article under Sun after glazing.
- The Glaze is thick and viscous, due to this an article takes one or two days for drying.
- Because of thick layer, artisans need to give a finishing touch before loading them into the kiln. Then need to remove glaze from the bottom to prevent the article from the unwanted accumulation of glaze.

Recommendation:

- Scope to prepare a new recipe of fine thin glaze.
- Artisan may apply wax at the bottom to prevent the bottom surface from glazing or if it get glazed, can easily be removed when wipeout with wet spounge.
Kiln

**Issues:**

- Artisans working in Blue Pottery are struggling with this traditional wood kiln. They usually face the problem of uneven firing. They do not have the equipment and upgrade technology of temperature control, which increases the percentage of rejection.

- This Kiln is totally wood based which requires 5 to 7 ton wood in one firing, costs of 5000/- to 6000/- which is itself a very important issue to highlight. A state like Rajasthan which is already suffers from the unavailability of wood because of semi desert condition. Even though the use of wood in firing abundantly is not appreciable.

**Recommendation:**

- Urgent requirement of a substitute kiln to stop the use of wood kiln.

- Gas Kiln can be an option but the electric kiln may prove unsuccessful because of irregular availability of electricity and diesel kiln may prove costly if it compare to the today’s date production.

- Scope to redesign the structure of Kiln and Kiln furniture.
Defects Noticed After Firing

- ‘Black layer’ on articles is happened due to reduction or because of unfired glaze.

- ‘Red and black spots’ due to presence of iron oxide in the body.

- Mat finish- is happened because the article do not get moderate temperature to get required shine or due to uneven firing.

- Bend in articles - Due to lack of enough support at the bottom.

- Breakage and cracks in articles- is happened due to unnecessary moisture content in the body or mis-handling of the article at the time finishing or loading.

- Cracks usually appear in lead free glaze and it may also appears due to sudden change in temperature or when hot article taken out of the kiln in hurry without getting it cool upto the moderate temperature.

- Blisteres surface occures because of over heating.

- Glaze flows down at the bottom because of the application of thick glaze, or sometime glaze get collected at the corners, causes rejection.

- Colors flow down during firing with glaze because of uneven application at the time of painting, leaves thick coat of color as patch or because of the use of less glue.

Recommendation:

- Common Research and testing lab centres with experts who can check the actual troubling impurities in composition and problems during process and firing and can suggest improvements.
Machines and Tools

Recommendation:

- Scope of design intervention in tool development at every level of process to make the process fast and would be helpful in manufacturing fine and quality product.
Packaging and Transportation

Issues:

- Most of the unit do not have approach directly to market. They deliver their products to local dealer and exporter. Use only newspaper for wrapping and put them in corrugated box which are locally available at kabadi shop. But some of them use thermacol and bubble sheet for inter-state delivery of their products.

Recommendation:

Required interventions for cheap, affordable and hygienic packaging.
Infrastructure and Workstation

**Issues:**
Most of the units do not have any systematic infrastructure throughout the manufacturing process.

**Recommendation:**
Need to design an infrastructure.

Drying articles on the kiln.

Seasoning of wood.

Components of kiln furniture.

Way of drying articles under Sun.

Placement of machines and others.

Workstation for finishing.

Workstation for painting and designing.

Workstation for painting and designing.
Ergonomics

Recommendation:

Need to design separate workstation and tools according to ergonomics to facilitate artisans for quality and fast product. Make the process less tiring and laborious.
Holding and way of Carrying products

Recommandation:
Scope to design trays and trolley to reduce the percentage of breakages during carrying and transferring them to one place to another.
Display and Marchandising

Issues:

• Very few units have display area/showroom.

• The product displayed in a very random way which confuses buyer instead of impressing him. eg: they display decorative plates on table, the buyer would not be able to understand whether it is for decoration or is being used as utilitarian product. And when they judge it as utilitarian, they simply refused to take because of lead content.

• Arisans and even entrepreneur find difficulty in communication especially exhibition. It is because most of people involved are uneducated or unaware.

• No brouchre, leaflet or tag are being used.

Recommendation:

• Need a good display design and broucher which would help in expanding and communicating to target market.

• Product should be designed and displayed in a series, so that they can be arranged as a story of pattern or color, which make buyer to purchase and appreciate the products.

• Utilitarian products should be developed so that Blue Pottery would reach to maximum number of people.

• Make awareness about GI (Geographical Identification) mark for their products in exhibition which would help them to show their identity.
**Market Analysis**

**Present Marketing Scenario and competition:**
- Artisans are mostly dependent on exporters for the marketing of the product.
- The units do not have direct market linkages for the sale of goods.
- The use of Lead based glaze also makes it difficult to sell in International Market.
- Blue Pottery is reportedly facing unhealthy competition from ceramic products (Khurja Pottery).
- There is no proper costing procedure.
- Role of mediators is not decided.

**Buyer’s Behaviour:**
- Customers value handicraft products and appreciates the uniqueness of the product.
- The most valued features are ethnicity and authenticity.
- Future Demands- Good quality and new range of products.
- More inclination towards traditional designs and patterns.
Earlier Design Intervention, Workshops

- In 1998, DFID, Govt. of U.K. was requested to support a project for making an energy efficient down-draught kiln with the help of a ceramics expert. This new kiln was said to be design to save firewood and gives better control over the firing temperatures.

But today the Kiln is not in use. People are using the same traditional wood kiln.

- An R & D project through CGCRI has led to the development of a lead-free and nonporous pottery, which is up to 4 times stronger than the existing one. This was inteded to open the doors of the large-volume utilitarian range of tableware and crockery for Blue Pottery.

But today only few units are using lead free glaze for glazing the products and most of the units are mixing only 5% of lead free glaze to lead based glaze only because to achieve more whiteness on products. The products are still rejected because of porosity and tableware and crockery are still not possible in Blue Pottery because it is not able to qualify the ppm standards for using for eatable items.

Issues:

- Many Organisation have already conducted many workshops and interventions according to the requirements in a certain period of time. But people hasitate to follow them practically in their regular practice. Sometime experts give their suggestion only on theoritical level which is not enough to convience artisans to follow without giving a practical demonstration with successful resultant. So that artisan will be confident to follow and do investments. Because they donot have much capital to invest on things which involve unknown risks.

Recommendation:

There should be provision to register the follow-up after every workshop.
Scope for Interventions - Summarised

**Raw Material**
- Required substitute of some components, like Saji. Need interventions in raw material to reduce porosity.

**Processing**
- Training for making better moulds. Need to design a system of numbering and record.

**Mould Making**
- Need equipments for even mixing of all raw material. Need to research some of earlier methods of preparing dough.

**Press Mould Casting**
- Need to design insulating and heating chamber to prevent unfired products from moisture.

**Drying**
- Scope to develop some technique or some solution to check the articles for cracks & defects before forwarding them for surface decoration.

**Finishing**
- Remove cracks which occurs due to use of lead free glaze. ‘lead’ found in glass cullet makes the whole body lead based.

**Checking**
- Scope to develop some technique or some solution to check the articles for cracks & defects before sending them for firing.

**Painting & Coloring**
- Scope to design a Kiln substitute of wood kiln, more efficient and eco-friendly.

**Glazing**
- No organised packaging, required interventions for cheap and organised packaging.

**Drying & Finishing**
- Need to realise the value to use the GI mark for identification on packaging and exhibitions.

**Loading into the Kiln**
- Better display and retail outlets. Website, package graphics, brochures and branding may help.

**Firing**
- Need a research lab which can analyze the problems and defects seen only after firing, suggest the required solutions.

**Unloading**
- Develop new product range according to target market in or outside country. Quality control must required.

**Packaging**
- Present glaze is heavy and viscous, body take more time for drying. Articles need to do finishing to remove excess glaze from the body.

**Display/ Merchandising**
- Need to research some of earlier methods of preparing dough.

**Training for making better moulds.**
- Need to design a system of numbering and record.

**Packaging**
- No organised packaging, required interventions for cheap and organised packaging.

**Display/ merchandising**
- Develop new product range according to target market in or outside country. Quality control must required.
Existing Marketing Model

Craftsman

Middleman

Exporters

State Emporium

Buyers

International Fairs & Exhibitions

International Buyers

Outlets

Customer

National Fairs and Exhibition
Suggested Marketing Model

- Self Help Group in Cluster
  - Clients
  - Exporters
  - National Fairs and Exhibitions
    - International Fairs
    - International Buyers
      - Customer
  - NGO
    - Buyers
  - State Emporium
  - Direct Sale
    - Outlets
Existing Product Range

- Ashtrays of various type
- Bangle Holder
- Boxes
- Beads
- Bowls of various type
- Bottle (Surahi type) with narrow mouth
- Flower vases
- Beer Mug
- Candle stands of various form
- Hukkah
- Coasters
- Container with lids
- Various animal shapes
- Incense stick holder
- Jug
- Napkin ring
- Pen Holder
- Pin Plate
- Soap Dish
- Assorted type of tiles
- Trays
- Trinket Box
- Wall Hangings
- Bathroom Sets
- Tumbler and many more...
### Suggested Product Categories

<table>
<thead>
<tr>
<th>Light Fixtures</th>
<th>Wall Lights</th>
<th>Floor Lights</th>
<th>Hanging Lights</th>
<th>Table Lamps</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Sculptural Lamps</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Table Stationary</td>
<td>Card Holder</td>
<td>Photo Frame</td>
<td>Stackable File Rack</td>
<td>Ash Tray</td>
</tr>
<tr>
<td></td>
<td>Mobile Stand</td>
<td>Paper Weight</td>
<td>Board Pins</td>
<td>Desk Calendar</td>
</tr>
<tr>
<td></td>
<td>Wet Sponge Container</td>
<td>Table Clock</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kitchen Accessories</td>
<td>Kitchen Tiles</td>
<td>Knife Holder</td>
<td>Napkin Hanger</td>
<td>Tea- Coffee Jars</td>
</tr>
<tr>
<td></td>
<td>Trays</td>
<td>Cups/ Mug (Lead Free)</td>
<td>Soup Bowl (lead Free)</td>
<td>Small Furniture</td>
</tr>
<tr>
<td>Dining Table Accessories (only possible with lead free glaze)</td>
<td>Pickle burnies</td>
<td>Salt &amp; pepper container</td>
<td>Fork and spoon holder</td>
<td>Napkin Holder</td>
</tr>
<tr>
<td></td>
<td>Cutlery Set</td>
<td>Table Mat</td>
<td>Tea coaster</td>
<td>Toothpick holder</td>
</tr>
<tr>
<td></td>
<td>Mukhvas</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bar Accessories</td>
<td>Bottle Hanger</td>
<td>Glass Hanger</td>
<td>Cube Container</td>
<td>Snacks Plates</td>
</tr>
<tr>
<td>Bathroom Accessories</td>
<td>Soap Dish</td>
<td>Tissue Paper holder</td>
<td>Tooth brush holder</td>
<td>Hand wash bottle</td>
</tr>
<tr>
<td></td>
<td>Mirror</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
SWOT Analysis

**S – Strength**

- Low investment infrastructure.
- It is a symbol of Craft Heritage.
- Scope of blending Blue Pottery with other crafts like patwa, iron forging etc
- Traditional motifs: Traditional motifs the most important element of this craft, which adds the value to this craft.
- Non communal craft, community such as Rajput, Prajaapt, Natt, Kumhar and Muslims are involved in this trade.
- Raw material is available at low cost.

**W- Weaknesses**

- Presence of lead in glass cullet used in body composition make it unfit to use for etables items and export market.
- Regular degradation in the quality of design and painting at production level.
- Completion of orders not on time due to laborious and time taking process.
- Presence of moisture absorbing component in body.
- There is no protocol is made to check the quality of the products and process at various level.
- Fragileness of products creates difficulty in transportation.
- Porousity in the body.
- Lack of infrastructure for storage of raw material, non fired finised products and fired products.
- No testing lab for research and technical suggestion.
• No costing idea about the product. Sudden changes in prices.
• There is no work for artisans during monsoons, left work for other regular job.
• Artisans are mostly dependent on exporter for marketing of the product.
• The units do not have marketing arrangement for direct sale of goods.
• Due to illiteracy and unawareness they are less capable in communication and not able to avail the benefits of government policies.
• Appropriate process of costing is not followed by some artisans.

O- Opportunity

• There is an urgent requirement of new design interventions in the field of Body composition, tools, machines.
• Scope to develop new surface design patterns according to the current market.
• More scope in handicraft export market.
• Easy availability of raw material.
• Provision of loan and profitable policies for small units.
• There is an opportunity to employ more women in this sector, as they can work in various stages of the process. Capable in doing production in small group.
• More scope of employment by involving other crafts in Bluepottery like Patwa, iron, wood work.
• Vocational training of making small utility products like jewellery and lifestyle accessories products could be helpful to provide employment during monsoon.
• Common facility center for raw material: Standard quality of raw materials can be provided to artisans and manufacturer through common center where the tested raw material is sold.
• Training program for wear and tear of products: There should be training program for the wear and tear of the raw material and the products which are not fired and fired. So the quality of the products can be improved.

• Awareness program for craft identity: Awareness program should be held to common people to make them aware about the identity and value of this craft. It can be done in the exhibitions and fairs.

**T- Threats**

• Lack of Unity

• Due to poor quality of production there is a large rejection in the exports. Reduces market.

• Unhealthy competition with Khurja Pottery. Similar looking products are available in market.

• Young generation not interested in taking this craft as their profession.

• No scope to regulate and judge the reasons, if their is sudden increase in % of breakage and defects occure during firing and process.

• Leaving work: Due to no reasonable wages, laborious work, and regular job artisans are migrating to other regular jobs in near by constructive sites like Mahindra World City..

• Because of less education crafts persons will not be able to follow the proper process of costing and to deal with a buyer. So sometime they have to sell their products in minimum margin or at the cost rate.

• Artisans are not able to communicate to buyers about their craft.

• New trend of using cliparts and other foreign

• No alternate of wood kiln.
Important points from other trade stories.

Every Product Has A Story, So Share It.

Many fair trade crafts sold on the market today have informative story cards attached or nearby them on the shelf, and there is a reason why. Including story cards with the products, it is simple yet effective way of informing consumers about what makes your product special.

Cards often contain information on where the product was made and by whom, the artisan groups mission and what material the craft is made of. If the Craft groups develop a website, consider that as well, so the people interested in learning more about this craft may do so.

A Good Cause Does Ensure A Sale.

It is difficult to convince strangers to feel as passionately about our craft groups mission. So it is wise not to rely solely on charity to sell your crafts. Otherwise, we are limiting the amount of people who will buy your products and restricting your own success. Instead, focus on the merits of your products, including quality and aesthetic appeal. An interesting tagline- “If your eyes like it your heart will love it.”

Our products are handcrafted by village people but they sell because they are well made, practically and aesthetically pleasing to customer.

Long Term Trade Relationships Are The Key To A Sustainable Business.

Building long term trade relationships is one of the core criteria. The goal in marketing should be align with buyers who are interested in purchasing from your group on a continual basis, otherwise, we may do our group more harm than good.

For example:

If we make a sale of 50 plates, but are used to selling plates one at a time, we may need to hire additional people and purchase more tools and supplies to fulfill the orders. If there are no future orders, then you are left with increased overhead costs without the sales to support them.

By developing long term trade relationships, we encourage repeat business from which we can utilize the consistent income to invest in and grow your business. Through personal relationships with buyers over time, we can gain valuable insight about product design, consumer demand, pricing and other important factors that will contribute to the future success of your business.
A Future Vision

For Sustainable Market

- Improved Quality
- Required interventions
  - Designers and technical people involved.
- Improved Raw Material
  - Supply of tested and standardized raw material.
- New Interventions in tool and techniques.
  - Workshops for different level.
- Skill upgradation and training programmes
  - Increase in number of skilled artisans.
- Reduced human errors
  - Precision- Quality Production
- Research and Documentation
  - Research Labs

NGO’s, SHG’s, other social and Government Organisations

- Regulate the customize costing
- Healthy Market
  - Competition at the level of quality and new designs.
  - Increases Quality Market
  - Scope for more employment
  - Involvement of other crafts.
  - New Designs and Product
    - Increases Market

Sustain long term market.
-more scope to expand market
  - Design Consultancy
  - Research
  - Merchandising
    - Product packaging
    - Packaging
    - Branding
  - Handicraft Expo.
    - International Market
    - National

Rentend quality
New Interventions in tool and techniques.
Skill upgradation and training programmes
Reduced human errors
Research and Documentation
- Research Labs
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        - Product packaging
        - Packaging
        - Branding
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Research Labs
NGO’s, SHG’s, other social and Government Organisations
- Regulate the customize costing
- Healthy Market
  - Competition at the level of quality and new designs.
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    - Increases Market

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    - Product packaging
    - Packaging
    - Branding
  - Handicraft Expo.
    - International Market
    - National
Design Clinic Workshops
Blue Pottery Design Clinic Workshop

Schedule

Date: Feb 29, 2012
Venue: Hotel Clarks Amer, Jaipur

1 · Inaugration Welcome ........................................... 10.30 a.m
2 · Guest Note ......................................................... 11.30 a.m
3 · Presentation on Issues related to Blue Pottery........ 11.15 a.m to 12.00 noon
4 · Tea Break........................................................... 12.00 noon to 12.15 p.m
5 · Guest Views ....................................................... 12.15 p.m to 12.30 p.m
6 · Technical Experts Note ................................. 12.30 p.m to 01.00 p.m
6 · Interactive Session ............................... 01.00 p.m to 02.30 p.m
4 · Concluding Session .............................................. 02.30 p.m to 03.00 p.m
3 · Lunch ................................................................. 03.00 p.m onwards
The Guest Members:

- Maharaj Jai Singh, Chairman, FICCI
- Mrs. Nilima Jouhari, Director, RUDA
- Mr. Gyan Prakash, Director, FICCI
- Mrs. Leela Bordia, Owner of Neerja International
- Mrs. Bindoo Ranjan, Coordinator (HQ), Design Clinic Schme- MSMEs
- Ms. Shirley Bhatnagar, Faculty at IICD, Jaipur
- Mr. Gajender Singh, Technical Manager, Rajasthan Ceramic Society

Designers: Ms. Swati Gupta  
Mr. Durgesh Khatri

Participants: The two members of each unit have attended the workshop.

It was the last workshop of this project in which representatives of all the Blue Pottery units have been invited. The workshop was started with a Guest Note of Maharaja Jai Singh, after that Mr. Gyan Prakash introduced all the Guest members to the invited listeners. After the introductory session the design expert Ms. Swati Gupta, have presented a slide presentation on the issues, problems, and opportunity areas which have been noticed during Need Assessment survey. After the presentation the invited technical experts Ms. Shirley and Mr. Gajendra have given their expert suggestion on the highlighted technical issues related to kiln and the body composition. Mrs. Leela Bordia also expressed her views on the present situation of Blue Pottery and its possibilities in market. Mrs. Bindoo Ranjan talked on the project, about the MSME scheme and how it would be beneficial for this craft. Mrs. Nilima Jauhari expressed her views on the implementation of scheme and present status of Blue Pottery.

In the end an interactive session was conducted in which the invited artisans and entrepreneurs of different units asked their queries from the invited Government Officials and Experts regarding the scheme and the solutions of the problem which they are facing in the process and production of Blue Pottery articals.
The Main Points Highlighted in Presentation

Scope of Design Interventions

**Technical and Compositional Level**
- Develop a New Kiln and its furniture.
- Hot Chamber
- Compactness of body compositional.
- Presence of moisture absorption material.
- Presence of Lead Content.
- Viscosity of Glaze.
- Defects found.

**Tools, techniques and Infrastructure.**
- Design Hand tools.
- Tools used for firing.
- Separate Work stations for casting, painting, glazing.
- Workshops for dye making.
- Storage system of raw and prepared material.

**Product Development, Packaging and Market.**
- Market Research
- Design interventions in existing product range.
- Develop new Product Range.
- Surface Decoration.
- Quality Production.
- Prototyping
- Packaging options
# Blue Pottery Design Clinic Workshop

## Schedule

Date: Mar 01, 2012  
Venue: Kot Jewar

1. **Inauguration Welcome** ................................. 10.30 a.m
2. **Guest Note** .................................................. 10.45 a.m
3. **Discussion on Issues related to Blue Pottery** .......... 11.15 a.m to 12.00 noon
4. **Interactive Session (Unit Level)** .......................... 12.00 noon to 01.00 p.m
5. **Lunch** ........................................................... 01.00 p.m to 02.00 p.m
6. **Related Questions and Queries** .......................... 01.00 p.m to 02.30 p.m
7. **Experts views and suggestions** .......................... 02.30 p.m to 03.30 p.m
The Guest Members:

- Mr. Amit Gupta, Asstt. Director FICCI
- Mr. Sanjay Saxena, Project Manager RUDA
- Ms. Shirley Bhatnagar, Faculty IICD

Designers: Ms. Swati Gupta
           Mr. Durgesh Khatri

It was an interactive session with the artisans of Kotjewar. They discussed their problem and issues with the experts. The experts visited units and introduced them with the required interventions and gave suggestion for betterment of Blue Pottery.

The Points highlighted and discussed during the workshop:

- Present fire wood kiln and its fuel efficiency.
- Kiln structure and its functioning.
- Body Composition. Fragile body and high breakage percentage during loading, unloading, packaging and transportation.
- Heavyness of the products.
- Earlier Design Interventions their advantages and failure.
- Presence of Lead still found in body even after using lead free glaze.
- Problems occur during rains.
- Problems with Gum and Salt component in body composition.
- Defects which occur and highlighted only after firing.
- Requirement of Product development for contemporary market.
Blue Pottery Design Clinic Workshop

Schedule

Date: Mar 02, 2012  
Venue: Jaipur

1 • Inauguration Welcome ............................................... 11.00 a.m
2 • Guest Note ............................................................. 11.45 a.m
3 • Discussion on Issues related to Blue Pottery ............... 12.00 noon to 01.00 p.m
4 • Lunch..................................................................... 01.00 p.m to 02.00 p.m
5 • Interactive Session .................................................... 02.00 p.m to 03.00 p.m
6 • Related Questions and Queries................................. 03.00 p.m to 03.30 p.m
7 • Experts views and suggestions ..................................... 03.30 p.m to 04.00 p.m
**Guest:** Mr. Gajendra Singh, Ceramic Expert  
Mr. Amit Gupta, Asstt. Director FICCI

**Designers:** Swati Gupta  
Durgesh Khatri

It was also an interactive session in which entrepreneurs of different units discussed their problems which were mostly related to the present blue pottery practice, product range and their marketing.

**The Points highlighted and discussed during the workshop:**

- Kiln Structure its maintenance and efficiency.
- Body composition.
- Presence of lead.
- Defects which occur and highlighted only after firing.
- Approach to export market.
- Development of New Product Range.
- Display and Merchandising.
- Packaging.
Blue Pottery Design Clinic Workshop

Schedule

Date: Mar 03, 2012
Venue: Kotjewar

1 • Inauguration Welcome .................................................. 11.30 a.m
2 • Guest Note ............................................................... 11.45 a.m
3 • Presentation by Design Expert ..................................... 12.15 p.m to 01.00 p.m
4 • Related Questions and Queries ................................. 01.00 p.m to 01.30 p.m
5 • Lunch ...................................................................... 01.30 p.m to 02.00 p.m
6 • Presentation on Exhibition and Display ...................... 02.00 p.m to 02.30 p.m
7 • Experts Intervention on Problems and Issues ............. 02.30 p.m to 03.00 p.m
8 • Concluding Session..................................................... 03.00 p.m to 03.30 p.m
**Participants**: The 44 members of different units have attended the workshop. The list of participants are as follows:

<table>
<thead>
<tr>
<th>S.no</th>
<th>Name of Artisan/ Entrepreneur</th>
<th>Unit Name</th>
<th>From (Place)</th>
<th>Age</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Nanuram</td>
<td>Bhole Shakti Blue Art Pottery</td>
<td>Kot Jewar</td>
<td>55</td>
</tr>
<tr>
<td>2</td>
<td>Ram Narayan</td>
<td>Ram Narayan Blue Art Pottery</td>
<td>Kot Jewar</td>
<td>40</td>
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<tr>
<td>3</td>
<td>Prem Chand</td>
<td>Puja Blue Art Pottery</td>
<td>Kot Jewar</td>
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<tr>
<td>4</td>
<td>Lala Ram</td>
<td>Pawan Blue Art Pottery</td>
<td>Kot Jewar</td>
<td>51</td>
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<tr>
<td>5</td>
<td>Mohan Lal</td>
<td>Shakambari Blue Art Pottery</td>
<td>Kot Jewar</td>
<td>50</td>
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<tr>
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Photographs of Kot Jewar Workshop
Guest Members: Mr. Gyan Prakash, Director FICCI  
Mrs. Nilima Johari, Director RUDA  
Mr. Amit Gupta, Asstt. Director FICCI  
Mr. Sanjay Saxena, Project Manager RUDA

Designers: Ms. Swati Gupta  
Mr. Durgesh Khatri

It was an interactive session on the issues related to Blue Pottery and its present and future aspects between Guest members, Designers and Artisans. In the beginning the designer have demonstrated all the participants about the interventions of experts and the issues highlighted during the earlier workshops through a Hardcopy Picture Presentation, which have been prepared in Hindi language for better understanding to artisan. After that artisans discussed their queries and suggestions.

The Points highlighted and discussed during the workshop:

- Storage and procurement of raw material should be carefully done, so it does not impact on the quality. Realised the requirement of Research Lab.
- Reduce the faults usually highlighted after firing by adopting clean and systemised workstation which will provide a quality of work.
- Quality control in whole process of manufacturing.
- Presence of Lead content in the available glass cullet which still a big hurdle for Blue Pottery in Export Market.
- Adopt a habit of keeping record of quantity of raw material used in preparation of Dough (Khamer), Engobe, and Glazing so they can have appropriate proportion ratio and can judge by their own if some error occur after firing.
- Aware about existing market and its demand.
- Awareness about packaging and display ideas for the products at available place and what are other possibilities for merchandising.
- Involvement of women artisan in various work process from moulding to firing to packaging to generate a sustainable manpower in a condition when most of the male artisans are migrating outside in search of other work for higher wages.
- Disadvantages of undercutting practice of painting work for quick production.
- Made emphasis on highlighting the identity of Blue Pottery by its style of painting and use of colors.
- Problems facing with Wood Kiln and uneven firing. Artisan asked to intervene some alternate of firewood kiln, as the reducing availability of wood with high prices.
- Artisan showed the total dependence on exporters for designs and products.
- How to maintain sustainable and long term market.
- Maximum use of GI (Geographical Identification) mark in exhibitions and fairs to maintain their identity.
- Realised the need of follow-up after every workshop.
- Provision of cheap and workable packaging.
Blue Pottery Design Clinic Workshop

Schedule

Date: Mar 04, 2012
Venue: Kotjewar

1 • Inauguration Welcome .................................................. 11.30 a.m
2 • Guest Note ..................................................................... 11.45 a.m
3 • Presentation by Design Expert ................................. 12.15 p.m to 01.00 p.m
4 • Related Questions and Queries .............................. 01.00 p.m to 01.30 p.m
5 • Lunch ...................................................................... 01.30 p.m to 02.00 p.m
6 • Presentation on Exhibition and Display .................. 02.00 p.m to 02.30 p.m
7 • Experts interventions on Problems and Issues ............. 02.30 p.m to 03.00 p.m
8 • Concluding Session........................................................ 03.00 p.m to 03.30 p.m
The Guest Members:

- Mrs. Bindoo Ranjan, Coordinator (HQ), Design Clinic Schme- MSMEs
- Asstt Director FICCI Mr. Amit Gupta

Designers: Ms. Swati Gupta  
Mr. Durgesh Khatri

Participants: The 17 members of different units have attended the workshop. The list of participant are as follows:

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<tr>
<th>S.no</th>
<th>Name of Artisan/ Entrepreneur</th>
<th>Unit Name</th>
<th>From (Place)</th>
<th>Age</th>
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Photographs of Jaipur Workshop
This Workshop was conducted with 17 participants of different units in which most of them were the entrepreneur of some particular unit.

Most of the discussed points were same but in this workshop people were more concerned with kiln and market opportunities. They showed the requirement of new ideas and design. Display and packaging was also a big issue because these people directly deal with buyers and exporters unlike Kot Jewar artisans.

It was also an interactive session on the issues related to Blue Pottery and its present and future between Guest members, Designers and Artisans. In the beginning the designer have demonstrated all the participants about the issues highlighted during the earlier workshop and interaction with experts through a Hardcopy Picture Presentation, which have been provided in both Hindi and English language for better understanding.

More of the points discussed were somewhere have the same issues

The Points highlighted and discussed during the workshop:

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नाम (आर्टीजन, एन्टरप्राइज़र्स): ....................................................

उच्च: .................................................................

शैक्षणिक योग्यता: ...................................................

सामग्री:
a. घर: ..............................................................................................................................................................

b. आधिकारिक: ..............................................................................................................................................
c. क्लास्टर: ...................................................................................................................................................

फोन: .................................................................

कार्य अनुभव (साल): ................................................

क्लास्टर का नाम: ........................................................................................................................................

क्लास्टर का स्थान:  

• घर  

• बाहर  

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|   | ..................................(14)...................................

a. मोलीम:                      
b. यंत्रीम:                     
c. हेल्पीम:                   

|   | महिला आर्टीज़न (नाम): (1).............................................(2).............................................(3)..............................
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b. यंत्रीम:                     
c. हेल्पीम:                   

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| 15| कुल भट्टियों कि संख्या:          |
| 16| ग्लेज भट्टी:                      बर्तन भट्टी:                        |
| 17| भट्टी पकाने समय दूर फूट का प्रतिशत: |
| 18| इस्तेमाल में लाया जाने वाला ग्लेज: लेंड प्री: लेंड युक्त: दोनो: |
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21 • हाथ के औजार: ...........................................................................................................................................

22 • हाथ के औजारों का नवीनीकरण की आवश्यकता है: ............है..................नहीं

23 • वर्तमान म गवाहों का प्रयोग: ............है..................नहीं

24 • यदि हैं, उनके नाम: ...........................................................................................................................................

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26 • क्लास्टर की विशेषता (USP):........................................................................................................................................

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28 • रंगो के नाम:........................................................................................................................................

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वर्तमान में बनने वाले प्रोडक्ट

- फूल दान
- एंश ट्रे
- सुंदर बरनियाँ
- हैंगर
- सिंदूर दानी
- सोप डीश
- फॉटो फ्रेम
- अगरबत्ती स्टेंड
- बीड आमूषण
- कंडल स्टेंड
- डेकोरेटिव प्लेट
- चुड़ी घर
- बॉक्स अलग-अलग डिजाइन के
- सुग्रही
- बीयर मग
- डेकोरेटीव डुक्का
- कोस्टर्स
- ड्रकन बंद डिब्बे
- अलग-अलग जानवरों के छोटे पुतले
- नेपकीन रोग
- अलग-अलग टाइप की टाइलें
- पेन होल्डर
- पिन ट्रे
- बाथरूम सेट
- अलग-अलग तरह के बरतन
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<td>सोप डीप</td>
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<td>टीप्पू पेपर होल्डर</td>
<td>मिरर</td>
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</tbody>
</table>
BLUE ART POTTERY SAMITI

NEED ASSESSMENT STUDY/ JAIPUR BLUE POTTERY/ MSME 2011
रख रखाव
कच्चे माल का स्टोरेज
भट्टी
भट्टी का फर्नीचर,
सांचो का लेखा जोखा
मशीनों का रख रखाव
कार्यस्थल
सामान को ढोने का तरीका
तैयार माल का संग्रहण
समान की प्रदर्शन प्रक्रिया
महिला भागीदारी
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