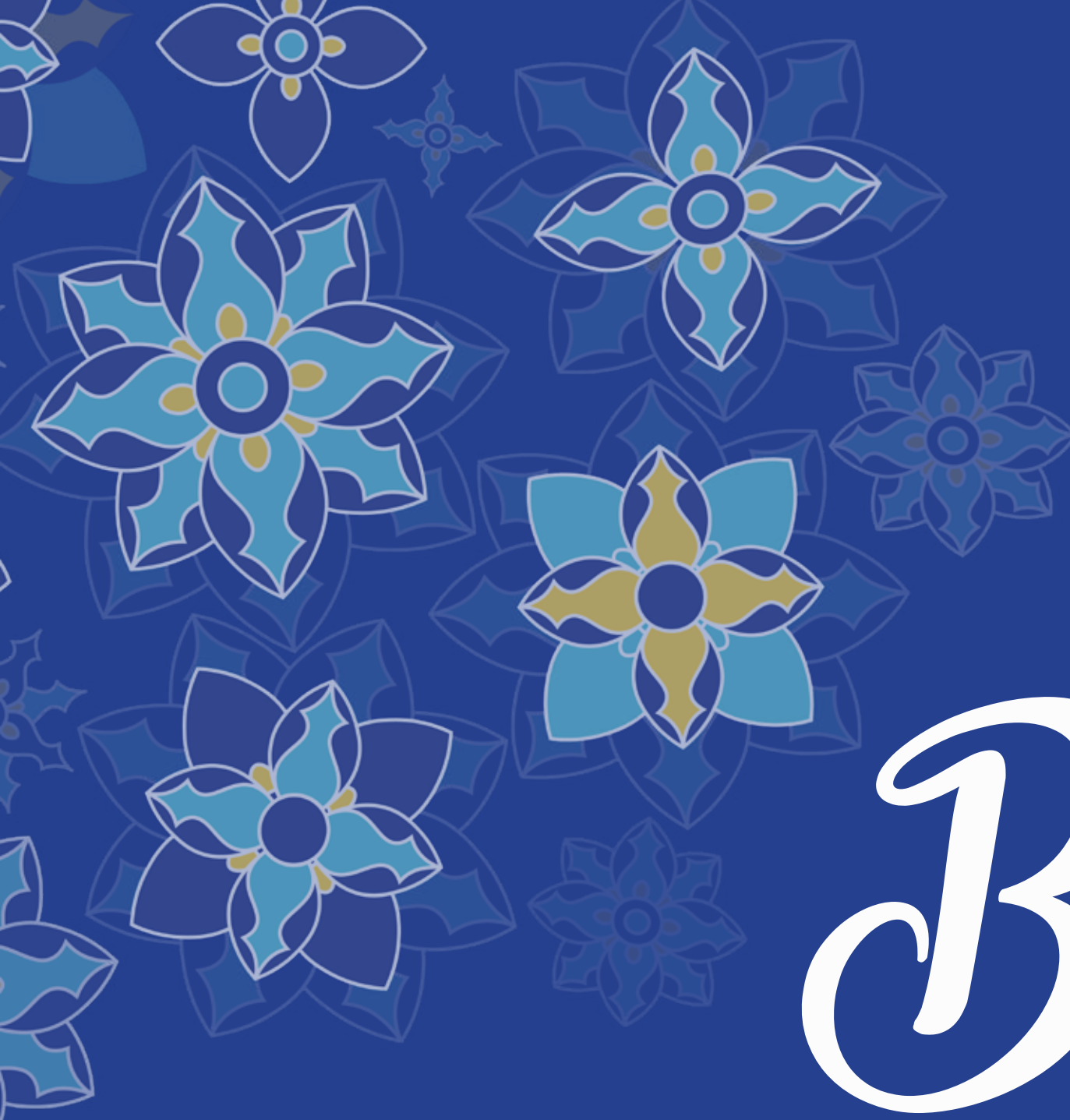




The
Blue
Hue



Department of Fashion Communication, 2021
National Institute of Fashion Technology, Jodhpur

The Blue Hue

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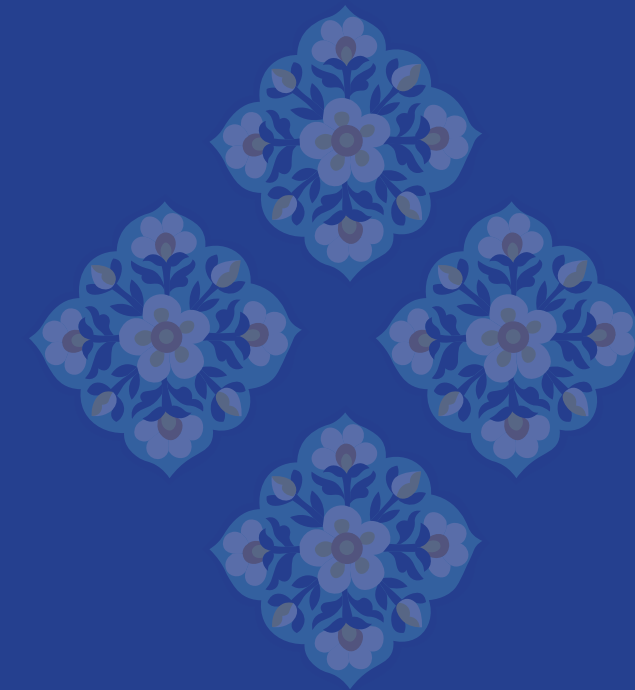
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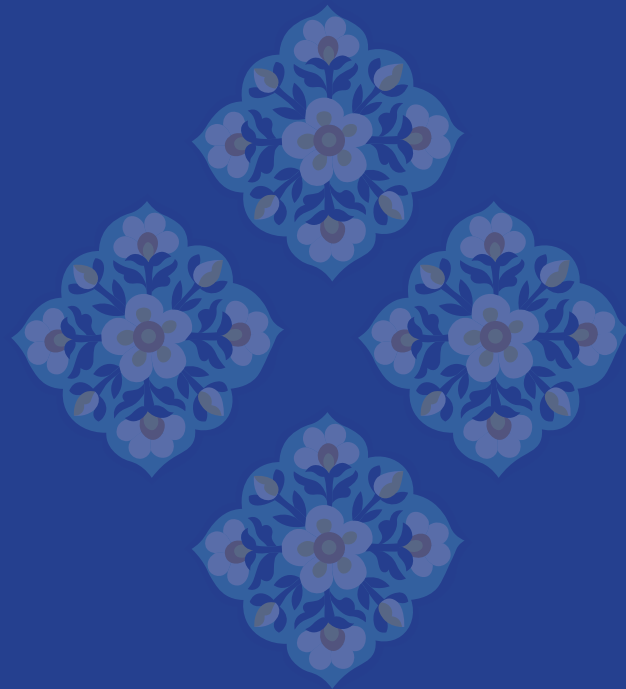
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ACKNOWLEDGEMENT

“Knowledge is in the end based on acknowledgement ”

–Ludwig Wittgenstein

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We are extremely fortunate to them in understanding the various aspects of the research practices.

ABSTRACT

Rajasthan is known for its colorful and vibrant culture, and famous for its handicrafts and textiles. A very major role is played by the Handicraft sector in the Rajasthan economy which significantly contributes in the generation of employment and spreading the export market.

One such well-known craft is Blue Pottery of Jaipur. The roots of this craft goes to Persia from where Mughals brought it to India and later it was patronized by Rajput rulers. The craft gets its name from the spectacular cobalt blue dye used for coloring. It is the sole pottery which is not made from clay but a dough is ready by mixing quartz stone powder, powdered glass, Multani mitti, borax, gum and water.

It involves a labor intensive process with the use of traditional methods.

Key Words :

- Jaipur Blue Pottery
- Anil Doraya
- Turquoise Blue
- Handicraft
- Quartz stone

●

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CHAPTER 01

1.1 About Rajasthan

1.2 About Jaipur

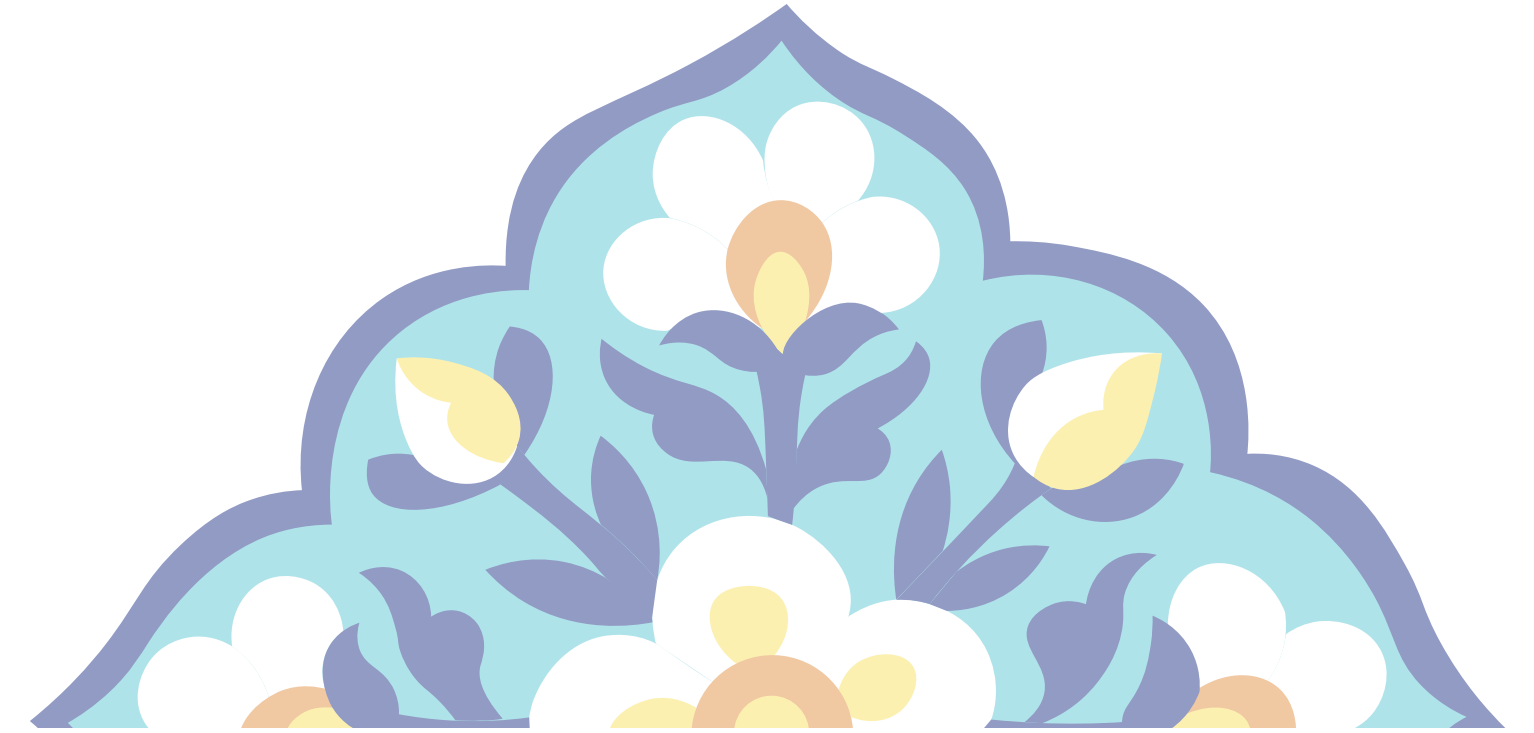
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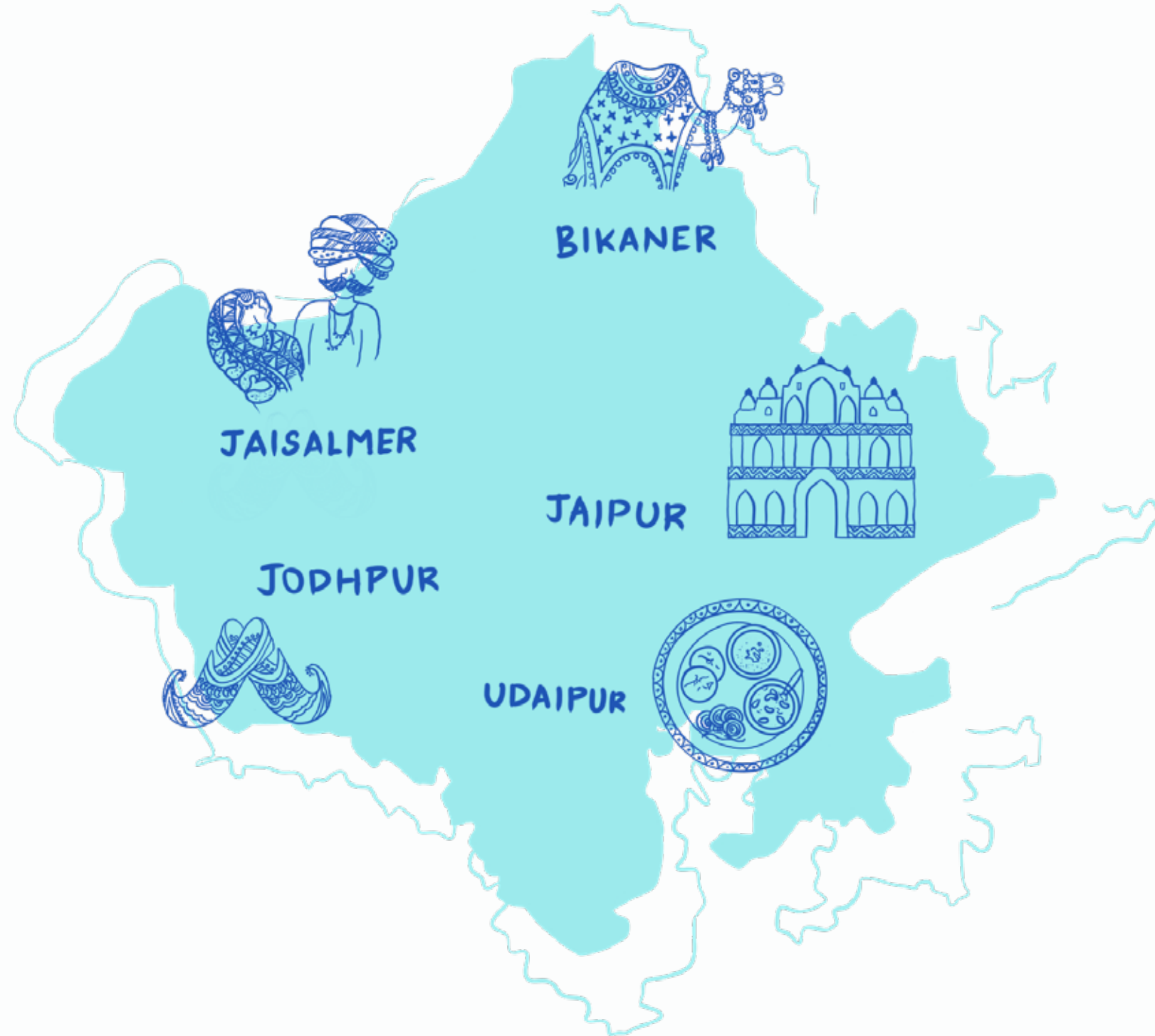
1.4 People of jaipur

- Clothing
- Language



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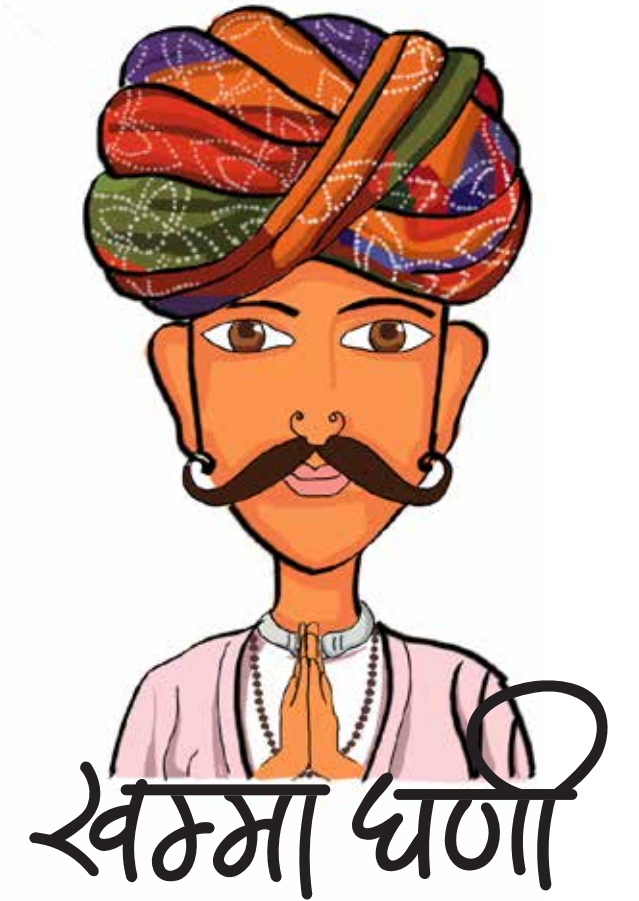
CHAPTER 01



About Rajasthan

Rajasthan is the largest State in India, with 33 regions covering an area of 342,239 square kilometers. Located in the northwestern part of the Indian subcontinent, in addition to the extreme weather, this seemingly vast wilderness has its rich cultural and artistic traditions that spanned hundreds of years of political and social change. From magnificent palaces and castles to thatched-roof houses, Rajasthan welcomes everything. Rajasthan is a magical refuge that is repeated with ancient traditions, natural beauty, and rich heritage.

In keeping with the famous architectural wonders, the local art is in harmony with its tourism industry elevating it to the level it is now. It is best known for its blue clay, painting, sculpture, wood and sandals, carpets, metals, leather, lac work, weaving, etc.



Jaipur

On November 18, 1727, Maharaja Sawai Jai Singh II, King of the Amer, led the founding of the city of Jaipur which later became the famous pink city and capital of Rajasthan. Located in the eastern part of Rajasthan, this is one of the most beautiful cities in India in the middle of a desert area. In 1876, to welcome HRH Albert Edwards, Prince of Wales, the city was painted pink which made it widely known as Pink City. Many of these designs are still painted in pink, which adds to the stunning beauty.

Handicrafts in Jaipur are called one of the unique and distinctive elements of Jaipur culture pointing in many ways to Jaipur handicrafts offer categories ranging from small to large that define the true art and purity of Jaipur.

The art and craft form in Jaipur has in the past played an important role in making the city a destination for pure art without the ingredients of artificially becoming a state-of-the-art in Rajasthan.

Climate

Jaipur is dry land. The distance from the Arabian Sea and the Bay of Bengal enhances the continental climate. The year is broadly divided into four seasons, namely – winter from mid-December to mid-February, summer or hot weather from March to May, the rainy season spreading from late June to mid-September, and October and November are known as the rainy season or post-rainy season.

Summer in Jaipur is very hot while winter is very cold. High temperatures range from 40 ° C to 47 ° C in May. The lowest temperatures in winter remain about 4 – 9 ° C and fall below zero deg. The rise in temperatures begins in April and reaches a peak in May. The onset of low temperatures in September continues until January.

January is the coldest month. Rainfall intensifies since June when thunderstorms begin and July and August are the rainy months. Monsoon withdraws in mid-September. Rainfall decreases significantly in October and November. These are months of travel.

Geographical Importance

The total area of the city of Jaipur is 4292.6 square kilometers measuring 180 km from East to West and 110 km from North to South.

Jaipur is located at an altitude of 431/1717 meters above sea level, leading to a dry climate with very high temperatures all year round, enclosed by the Aravalli Hills from sides. The hills also protect Jaipur from the harsh and arid climate of the desert. The eastern border affects the Alwar region, while Nagaur, Ajmer's cities are located on the west side of Jaipur.



Demographics

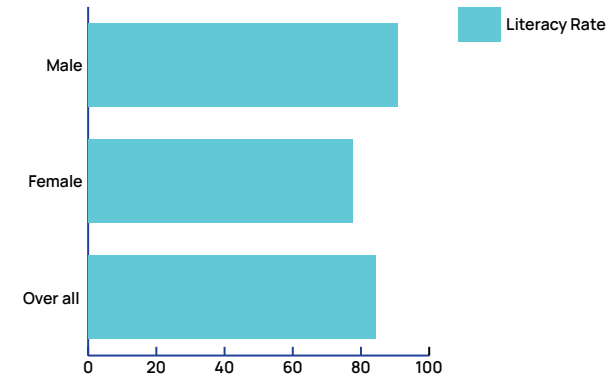
Jaipur region/JDA area has an extent of 1464 Sq. Km and comprises the following spatial units .

The Jaipur Municipal Corporation (JMC) that includes the walled city and the rest of JMC;

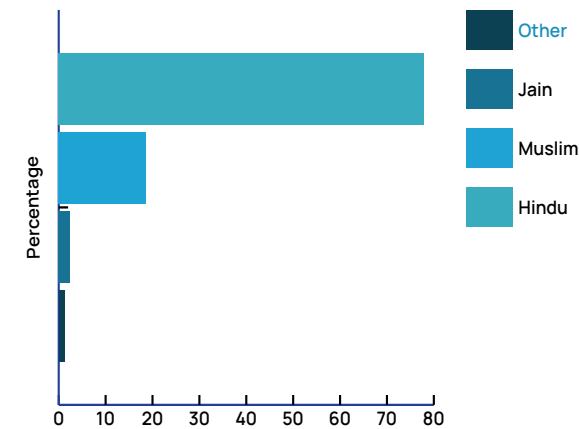
Rest of JDA area that includes the satellite towns and the villages.

According to the provisional report of 2011 census, Jaipur city had a population of 3,073,350. The area of Jaipur Municipal Corporation has grown from 200 sq.km in 1981 to 218 sq. km in 1991 to 288 sq.km in 2001. The increase in area in 1991 was a result of addition of Sanganer and Amber tehsils and in 2001 due to the addition of Bagru, Bassi and Chomu tehsils in the municipal area. The area under the jurisdiction of JDA has remained the same since 1991.

The sex ratio was 898 females per 1,000 males. The child sex ratio stood was 854.



The overall literacy rate for the city is 84.34%. 90.61% males and 77.41% females were literate.



According to the 2011 census, Hindus form the majority religious group comprising 77.9% of the city's population, followed by Muslims (18.6%) Jains (2.4%) and others (1.2%).

Economy

Jaipur also known as the pink city is one of India's fastest growing mega-cities. When we talk about its economy it is fueled by gemstone cutting and jewelry manufacturing, tourism, small scale industries, luxury textile, IT industry, art and crafts etc.

Jaipur Handicraft Industry

Jaipur's handicraft industry is also a strong economic booster for the city, we see a lot of tourists, especially foreigners, buying hand-crafted products from here. The city is very popular for its artistic 'bandhani' work, stone work, handicrafts, antique jewelry items, gems, silver jewelry, decorative pieces, bangles, pottery, carpets, textiles, leather etc.

Jaipur is the ultimate home to several traditional and contemporary industries that manufacture and deal with Rajasthani clothes, blue pottery, leather-ware, footwear and handicrafts. The city incorporates a large number of

talented artisans, from the times known that add on to the growth of the handicraft industry.

Jaipur has more than 1 lakh handicraft units including the once led by rural artisans, serving as an income source for over 7 lakh people in and outskirts of the city. Our country generates a revenue of around Rs 25,000 crore through handicrafts exports, in which Rajasthan accounts for about Rs 8,000 crore, which is about 30% of the total shipments.

Culture

Jaipur is located in the eastern Rajasthan, this city is popular for its fabulous forts and beautiful palaces. It is the first planned city of the country and has magnificent architecture. The buildings here are made with pink-painted sandstone which is why it is known as the Pink City. The city has an amazing rich cultural heritage which is seen in the traditions, customs, lifestyle, art and architecture of this place. The huge fortresses of Mughal and Rajput reigns located in the city like , the Hawa Mahal, Amber Fort, Jal Mahal aptly describe the culture of the city.

Ghoomar, Chari are famous dances of the place. Sarangi, Ektara, and Jhalar are a few traditional instruments that are played while singing folk songs. We see culture and traditions even in the Food or the local delicacies of the city also . There is no match for Jaipur's utterly delicious mangodi, gatte ki sabji, ker sangri, papad ki sabji, khichdi, buttermilk, sohan hwalwa and lots more. Carved silver jewelery, kundan as well as meenakari jewelery, ivory carved sculptures, wood work and leather goods, are something that are so finely made that they would undoubtedly catch your eye. Jaipur is very well known for blue pottery, miniature paintings and traditional clothes with work of bandhani, zari and zardosi, and are certainly the best examples that depict the rich culture of the city.



Art And Crafts

In the earlier times the Mughal and Rajput rulers invited skilled artists and craftsmen from India and other countries to display and share their abilities with the people of Jaipur. Many of them settled here which led to the development of the city as the heaven of rich art and culture. Some of the talents of artisans include: Bandhani, Block printing, Stone carving and Sculpture, Zari, Gota, Kinari and Zardozi, Silver jewelry, Gems, Kundan, Meenakari and Jewellery, Miniature paintings, Blue Pottery, Ivory carving, Leather ware, etc.

Performing Arts

As far as performing arts is concerned Jaipur has its own performing arts Jaipur gharana of kathak is one Tamasha is another such example.



Cuisine

The Scrumptious cuisines that you have in Jaipur are known throughout India; dishes like Dal Bati Churma, Missi Roti, ker sangri and sweets like Ghevar, Feeni, Gajak, Chauguni ke laddu, Moong Thal, to name a few. Rajasthani cuisine is generally vegetarian and full of nutrition since it's made in ghee and butter.



Fairs And Festivals

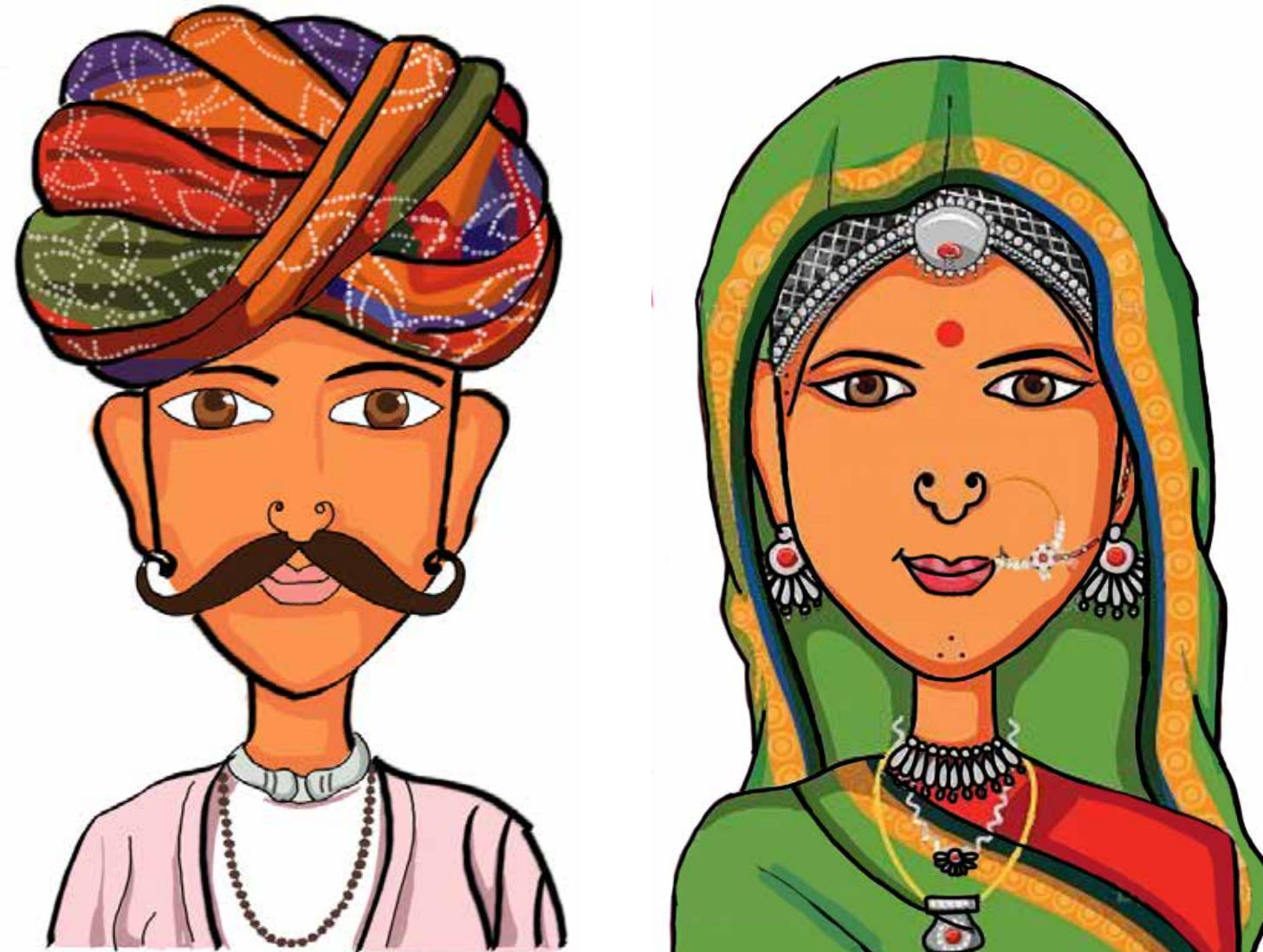
This city celebrates various fairs and festivals at different times of the year. The festivals that are celebrated here are festival, Jaipur Literature festival, Shitla Mata Fair, teej, Chaksu Fair, Elephant Fair, Kite festival, Chhat ka Mela etc. The city becomes even more lively and lovely during these times of the year.



People Of Jaipur

The people of the city are friendly and warm. We see the people of the city in colorful outfits and unique jewelry which is a part of their culture and is also displayed in a flamboyant way. They love dancing on the tunes of Rajasthani folk songs.

Rajasthani people usually have a tough, rugged appearance but they are lovely, cheerful and friendly on the inside. Most of them have the charm to win hearts with their lovely welcoming nature and warm hospitality. People here love greenery, which is why there are a number of parks and gardens across every locality of the city. It is because of the people that live in Jaipur that the city is such an amazing place to live in.



Clothing

Traditional Rajasthani women wear ghagra-choli while men wear turbans. People prefer to wear bright colored attires in the shades of yellow, red, orange and green. Most women wear clothes with shining embroidery in silver gold zari or gota. Jewelry like carved gold, silver jewelry and kundan and meena jewelry are quite popular. The city has colorful outfits with work of lehriya, bandhani, zari and zardosi.

Language

English is widely used for official matters and at schools, colleges and workplaces. People of Jaipur mostly speak Hindi but the Rajasthani accent in what they speak is quite prominent. You can see variations in the tone as you travel across regions. Marwari language is also a very major language in the city.

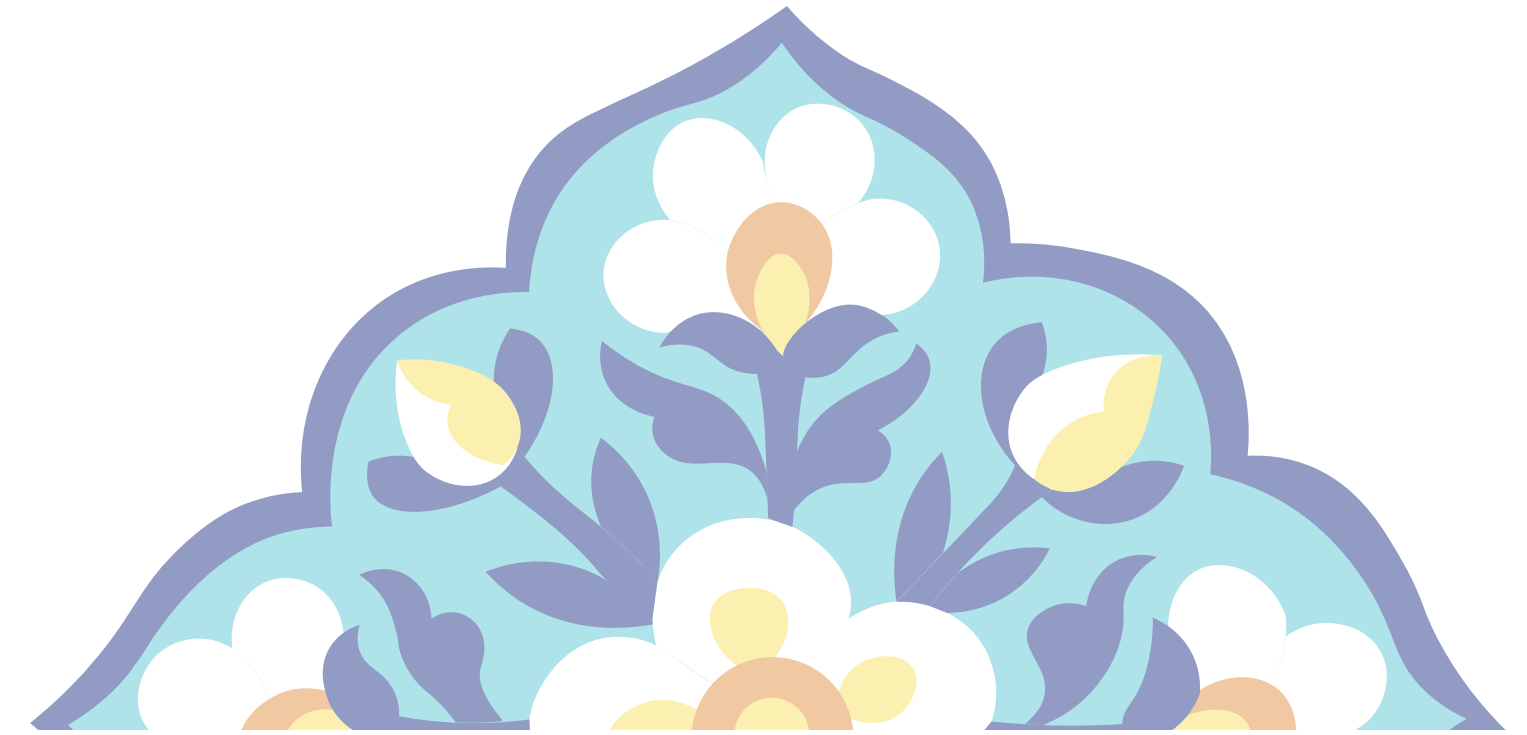
CHAPTER 02

2.1 Blue pottery

2.2 Jaipur Blue pottery

2.3 Clusters Of Blue pottery

- Sanganer
- Kot Jewar
- Neota



Safar Neeli Kala ki...

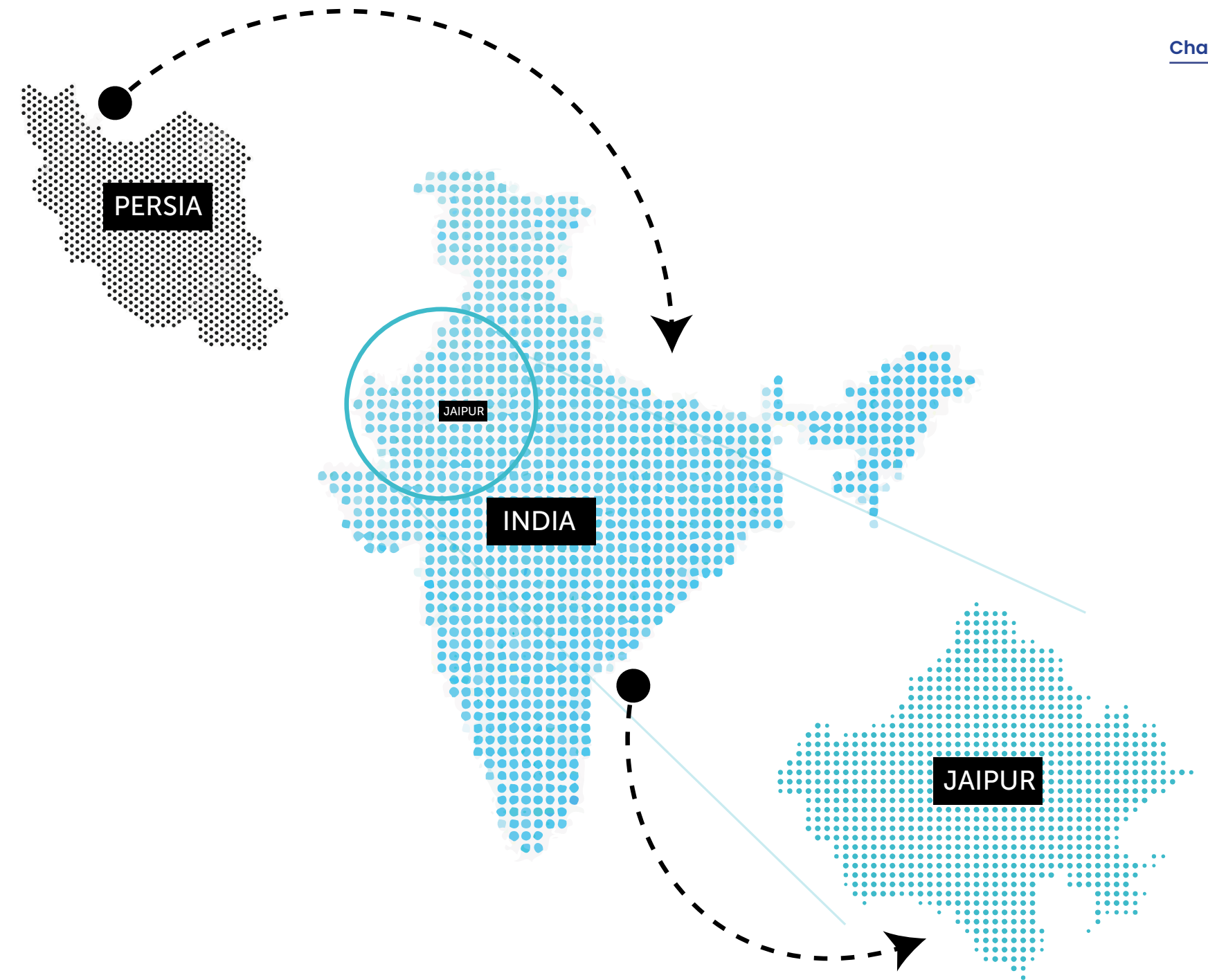
CHAPTER 02

BLUE POTTERY

The Arts and Crafts of India generally have been isolated sequentially based on culture or controlling administration, ascendant religion, and further assignment by media, executes, methods, geological conditions, imply, and utility. India has consistently been kenned for its assorted culture and traditional transformation of beginning things. There are numerous instances of a long queue of individuals who continued coming in never-ending streams, dying down, getting blended with the native individuals, trading knowledge, experience, and abilities. Blue Pottery is furthermore an image of a similar transformation and has an impact on Persian, Turkish, and Chinese Pottery.

The Blue Pottery or Blue Glaze stoneware is a bygone and extraordinary art rehearsed in India from days of its arrival. It was once a neighborhood craft of Persia that was brought to India by Mughals and later got criticized by the Indian ruler. Truly Jaipur city has developed as the primary community for causing the popular Blue ceramics articles. Blue stoneware as the category recommends is fundamentally made in a blue tone. However, with the changing time and accessibility of early shadings, craftsmen are working using different tones moreover. The craftsmanship got its name from the visual perceiver—getting Persian blue shading used in it.

The distinctive factor which makes the specialty of Blue Pottery not quite the same as some other earthenware procedure being polished all throughout the planet is that the lone stoneware method doesn't use mud. This blue ceramics strategy is an imported one. It is a mixture of Chinese coating innovation with Persian enriching expressions. Blue ceramics got the neighborhood individuals' premium and many started learning this art anon, the majority of the Kumbhar (earthenware) families furthermore moved from dealing with red mud to blue stoneware later, on an all the more sizably voluminous scale.



Jaipur Blue Pottery

The city of Jaipur was established in 1727 by Sawai Jai Singh I . By the start of the nineteenth century, the city was grounded as a flourishing craftsmanship community. With regards to the customs of his ancestors, Sawai Ram Singh II set up a school of craftsmanship and kept on empowering specialists and skilled workers.

Sawai Ram Singh II went to a kite flying meeting and looked as kite aces were occupied with the fight with two siblings from Achnera (close to Agra). At the point when the ruler saw that the siblings Churaman and Kaluram figured out how to cut down the illustrious kites pretty much without fail, he was fascinated. He asked the siblings their mystery. They disclosed to him that they were potters by calling and had covered their strings with the very blue-green glass that they utilized for their pots. Sawai Ram Singh 2nd was intrigued to the point that he welcomed the siblings to remain in Jaipur. Consequently, their family relocated from Achnera and settled down in the Ganga Meharon Ki Gali (a road) inside the four dividers of the Pink City.

In 1866, Maharaja Sawai Ram Singh II, set up his School of Arts and Industries in Kishanpole Bazar and Churaman was made top of the Blue Pottery area. Hence this workmanship was utilized to show this exceptional type of coated stoneware at his new craftsmanship school. Later the lord had sent nearby craftsmen to Delhi to be prepared further in the art. A few examples of more established earthenware work can be found in the Rambagh Palace, where the wellsprings are fixed with blue tiles.

The utilization of blue coating on ceramics produced using Multani mitti, or Fuller's earth is imported. strategy, first created by Mongol craftsmen who consolidated Chinese coating innovation with Persian improving expressions. This procedure made a trip south to India with early Muslim overlords in the fourteenth century. During its early stages, it was utilized to make tiles to design mosques, burial chambers and royal residences in Central Asia. Afterwards, the Mughals started utilizing them in India to impersonate their constructions from past the mountains in Samarkand. Steadily the blue coating procedure developed past a structural accomplice to Kashmiri potters. From that point, the method headed out to the fields of Delhi and in the seventeenth century went to Jaipur.



Fig 2.1 Blue Pottery Jars



Sanganer

Sanganer is a town-orchestrated in Jaipur, the greatest city of Rajasthan in north India. It is 16 km south of Jaipur city. It has been home to blue pottery and distinctive made works. Blue stoneware has formed into an industry where it provides occupation to various artists. Regardless of the way that new plans are acclimated to work on the workmanship, specialists have furthermore been amped up for keeping their ordinary ways.

Kot Jewar

Kot Jewar is arranged around 46 kilometers from Jaipur, settled in the lower regions of a little hillock misleading the west of the Delhi-Mumbai parkway. Kot Jewar is in Dudu Tehsil in Jaipur District of Rajasthan. It goes under Kot Jewar Panchayath. It has a place with the Jaipur Division. Tons of craftsmen and individuals not having an innovative foundation joined to learn blue earthenware. Hence, there is no particular local area engaged with rehearsing this art.

Neota

Neota town is situated in Sanganer Tehsil of Jaipur region in Rajasthan, India. It is 11km away from sub-region Sanganer and 25km away from the local settlement Jaipur.

Recently there are a couple of focuses where blue pottery is being drilled yet individuals are steadily showing interest in blue ceramics because of its expanded requests as of late as of now separated from numerous enormous arrangements in Jaipur. One of those spots is the Neota town, situated in the Sanganer Tehsil of Jaipur.

CHAPTER 03

3.1 Making Of Blue pottery

3.2 Raw Materials

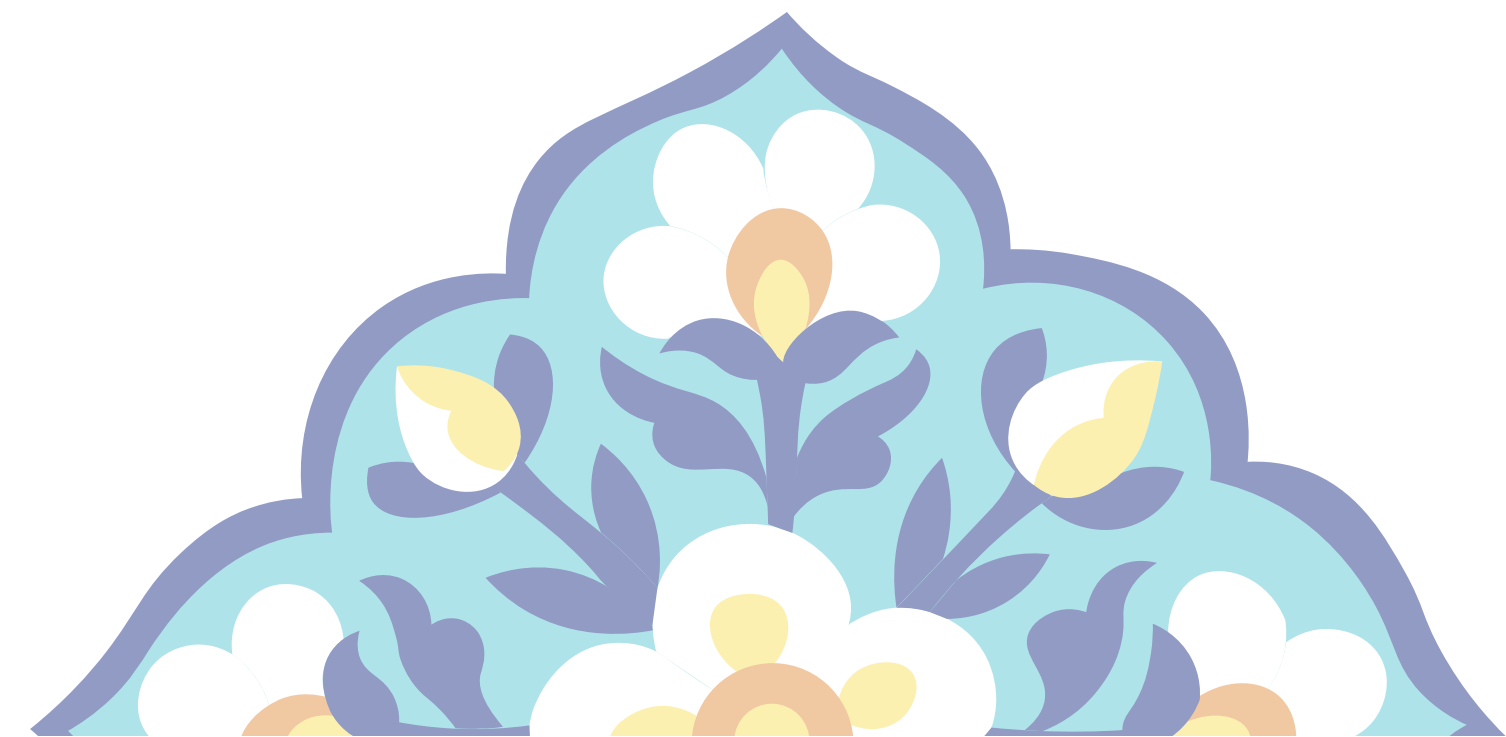
3.3 Tools

3.4 Process

- i. Preparation of dough
- ii. Casting & Cleaning
- iii. Shaping & Adding base
- iv. Smoothing
- v. White coating
- vi. Design & Painting
- vii. Glazing
- viii. Drying & finishing
- ix. Firing

3.6 Design & Motifs

3.5 Workspace



Aakar se Sakar

CHAPTER 03

Making Of Blue Pottery

This craft is unique in its own ways, it doesn't use the normal method of pottery making which uses terracotta on potter's wheel making is long and time consuming hence requires a lot of patience.

The use of colors and designs are worthy of admiration.

Here is a detailed explanation about the tools and equipment used and the process involved in the making of this craft.



Raw Materials Used :

The raw materials that are needed for the making of blue pottery are purchased from the local market

Fig 3.1



Multani Mitti (Fuller's Earth): which is grounded to fine powder & used. It usually cost Rs 10/kg in India.

Fig 3.2



Quartz Stone: Procured from a nearby place. It is white in color and one of the main raw materials, so it is bought in bulk. It usually cost Rs 1300/kg in India.

Fig 3.3



Maida (flour): Maida acts as an adhesive and is sometimes used as a substitute in the place of multani mitti. It usually cost Rs 50/kg in India.

Fig 3.4



Katira Gond : An edible gum, something that of resin, grinded later using a grinding stone. It usually cost Rs 85/kg in India.

Fig 3.5



Glass : Scrap or broken pieces of glass (cullet) is used in powdered form. It usually cost Rs 5/kg in India.

Fig 3.6



Saaji : It is an edible soda available within the market. It usually cost Rs 50/kg in India.

Fig 3.7



Rakh : ash is a non-sticky particle which is used in the casting process as it can Get brushed off easily.

Fig 3.8



Colors : Two main colors that are used in blue pottery are Oxide and Ferro colors
The dominant colors utilized in Blue Pottery are:

- Dark Blue
- Light Blue
- Green
- Brown – obtained from Ferro colors

Tools

Fig 3.9



Moulds: Plaster of Paris (POP) are used to make molds of shapes and designs.

Fig 3.10



Knife(patti): Used to cut off unwanted dough after casting.

Fig 3.11



Sand paper: Sand paper of varied grains such as grit of 60, 100 and 180 numbers is used to smoothen the surface of the product.

Fig 3.12



Broom : A handmade small broom out of husk is made to remove dust.

Fig 3.13



Heating Kiln (Bhatti) : To dry the products in order to make it firm as the last step of this process before reaching the market.

Fig 3.14



Brushes : Brush of varied sized are used to draw and apply colors

Fig 3.15



Taraju: To weigh the raw materials, now digital weighing machines are used.

Fig 3.16



Potter wheel (Chaak): Used for making base and designs for circular shaped products.

Fig 3.17



Separator (Nali) : separator used to keep between products when stacked on one another in firing.

Fig 3.18



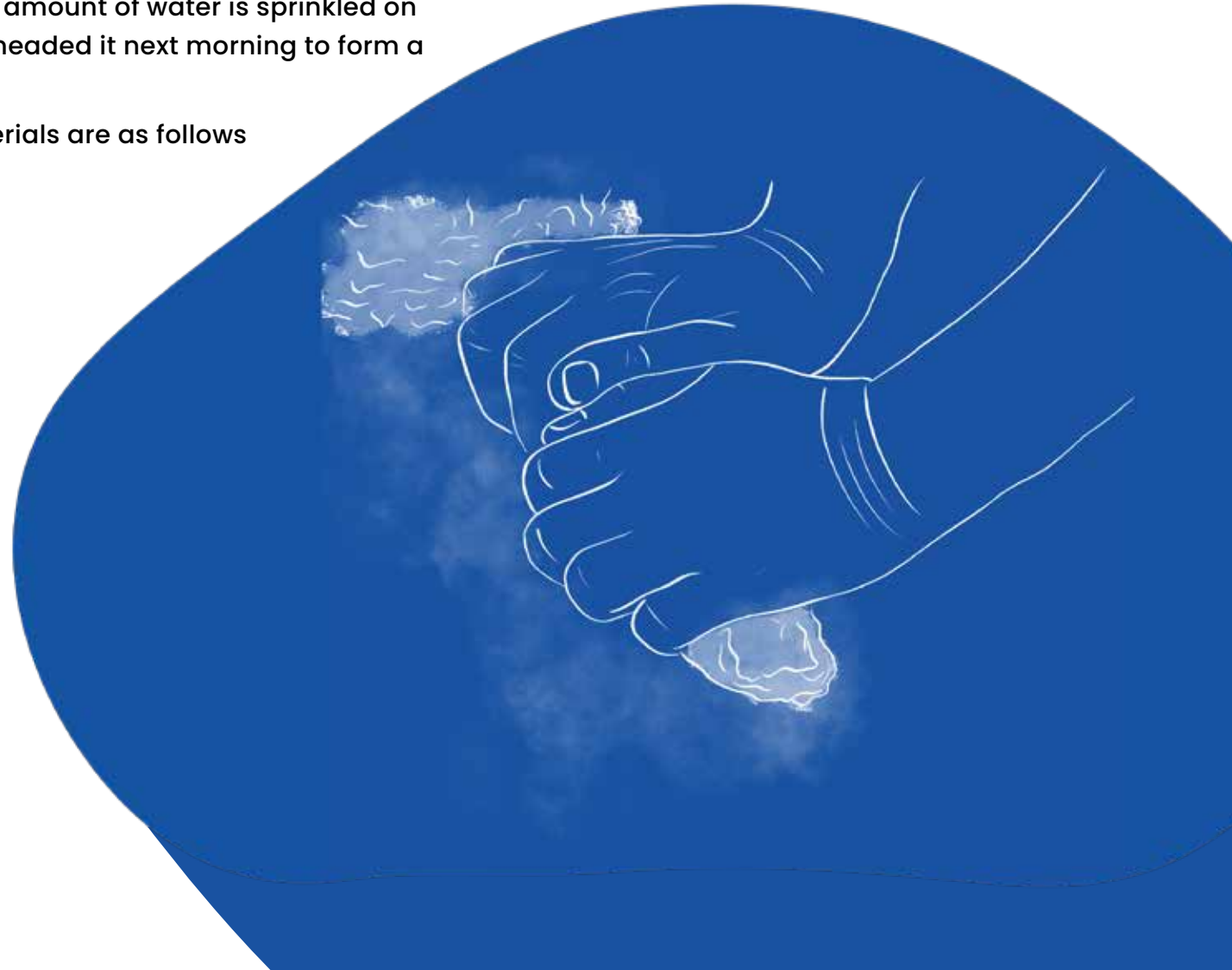
Iron cast (Saancha): Used to cut the dough for basic shapes like tiles, photo frames etc which is easy, efficient and accurate to work with.

1. Preparation of Dough (*Khamir*)

The raw materials required for making dough are quartz powder (available in Jaipur), cullet (the small chunks of glass), Saji, katira gond, and Multani mitti. All materials are made in powdered form and sieved to avoid bigger particles and mixed together, a small amount of water is sprinkled on it and left overnight before kneaded it next morning to form a non-sticky dough.

The composition of raw materials are as follows

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



Issues

- For raw materials, there is no established measuring equipment.
- There is no established pattern for recording the quantity of ingredients so that the incorrect step can be identified.
- In the mixing of raw ingredients, there is no defined measuring equipment for water.
- Another important issue is that the traditional method of dough preparation (khamir) was manual beating of dough with a sprinkle of water; this process gives the dough more plasticity and helps reduce breakage and cracks; however, due to the high cost of labor, they now use the regular method of dough preparation.

Recommendations

- Workshops are needed to teach artisans the necessity of using standardized measuring equipment and keeping frequent records of each ingredient used in composition, which will help reduce errors.
- Development of a machine that resembles the traditional way of dough preparation, but consumes less water and produces more plasticity, and can be used in production.



2. Casting and Cleaning

This particular craft has a unique way of making its products, it uses molds instead of a potter's wheel which are made from Plaster of Paris (POP), they are made of desired shapes and sizes. More than one mold is used while making bigger products, like a vase – the castings are attached to each other with little dough and water. If maintained properly, the molds can be used more than once.

This process requires a good amount of dough which is then flattened into a circular roti-like shape with a thickness of approximately 1cm using a flattening tool. The flattened dough is then placed in the mold in order to take the shape of the form and then is filled with burnt wood dust and pressed gently so that the dough acquires a precise shape of the mold. After that the extra edge of the dough is removed using a knife. The Mold is then turned upside down and slowly removed and left in the sun to dry for 1–2 days along with burnt wood dust in it. Products like vases are given a base to provide them stability, it's attached separately with some amount of dough and sprinkled with water to make it tough. After attaching the base, the product is again left for drying for 1–2 days.

Once the product is dry the excess burnt wood dust is removed with the help of a small broom.

Issues

- Due to a lack of organised space to store ready dough, it is left in an area where people walk about in their slippers and shoes, which contain impurities that mix with the dough when it is kneaded.
- When excess dough from a casting is kneaded again for another product, it loses its flexibility.
- The moist ash is stored in an open area where soil with unknown impurities can easily be mixed.
- If the product is held at the edge, it breaks off thereby damaging the product.

Recommendations

- To avoid the dough from mingling with other external impurities, allot a well-organized enclosed place for storing it.
- Above the ground, an allocation of organized, enclosed workstations should be constructed.
- The need for well-designed tools.





3. Shaping and Adding Base

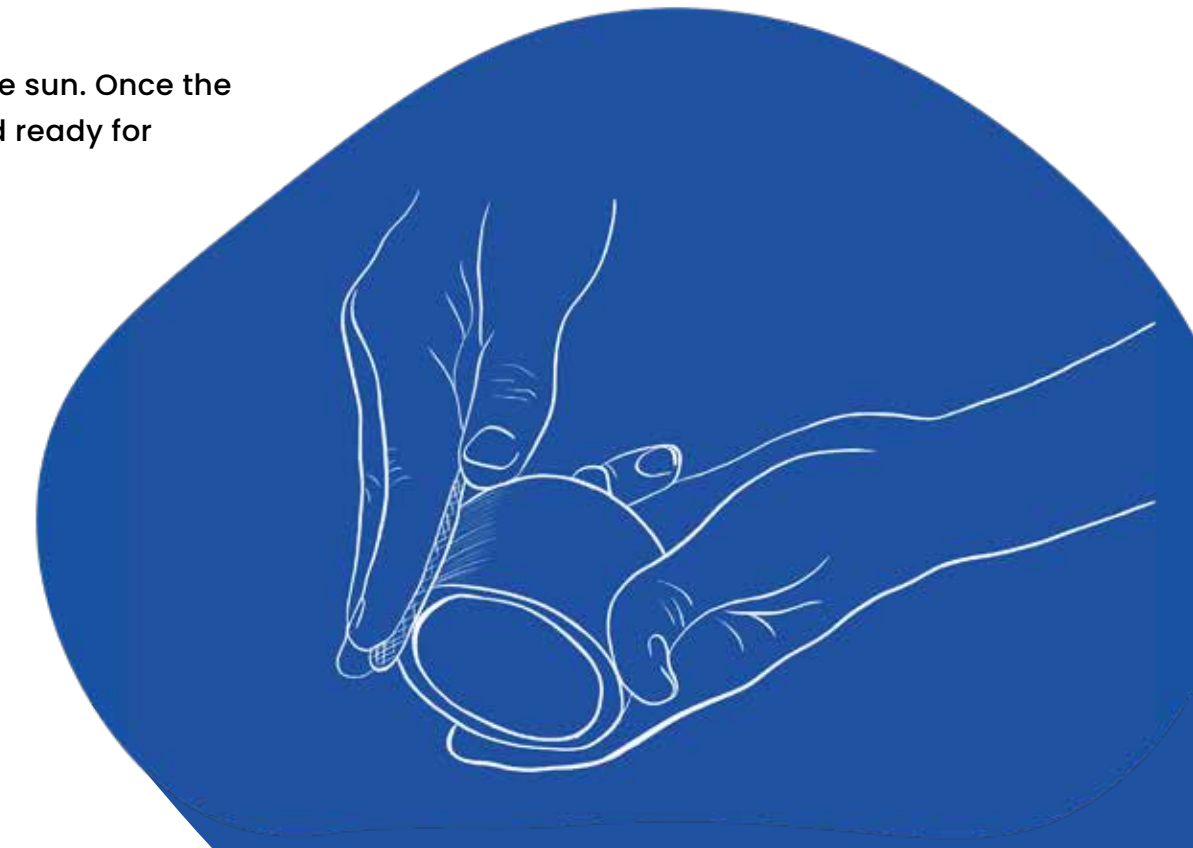
After the items have been dried and cleaned, they are shaped evenly by rubbing them by hand or on a stone foundation. Larger designs, such as vases, must be prepared in two or three pieces, excluding small products such as tiles and wall hangings. The base must be constructed and joined separately. In the case of a round object, it is positioned in the center of the potter's wheel and with a mixture of dough and water the base is gently attached and then kept for drying for two to three days.

4. Smoothing

The following step is to smooth off all of the rough edges after the product is completed and in shape. The procedure is adding wet dough with water to the product and then removing the excess with a knife to make the product smooth; this is repeated two or three times until the product is perfectly even. After that, it's left to dry. The product is then polished with sandpaper to eliminate any remaining grain. The finished product is now ready to be painted before going through another smoothing process.

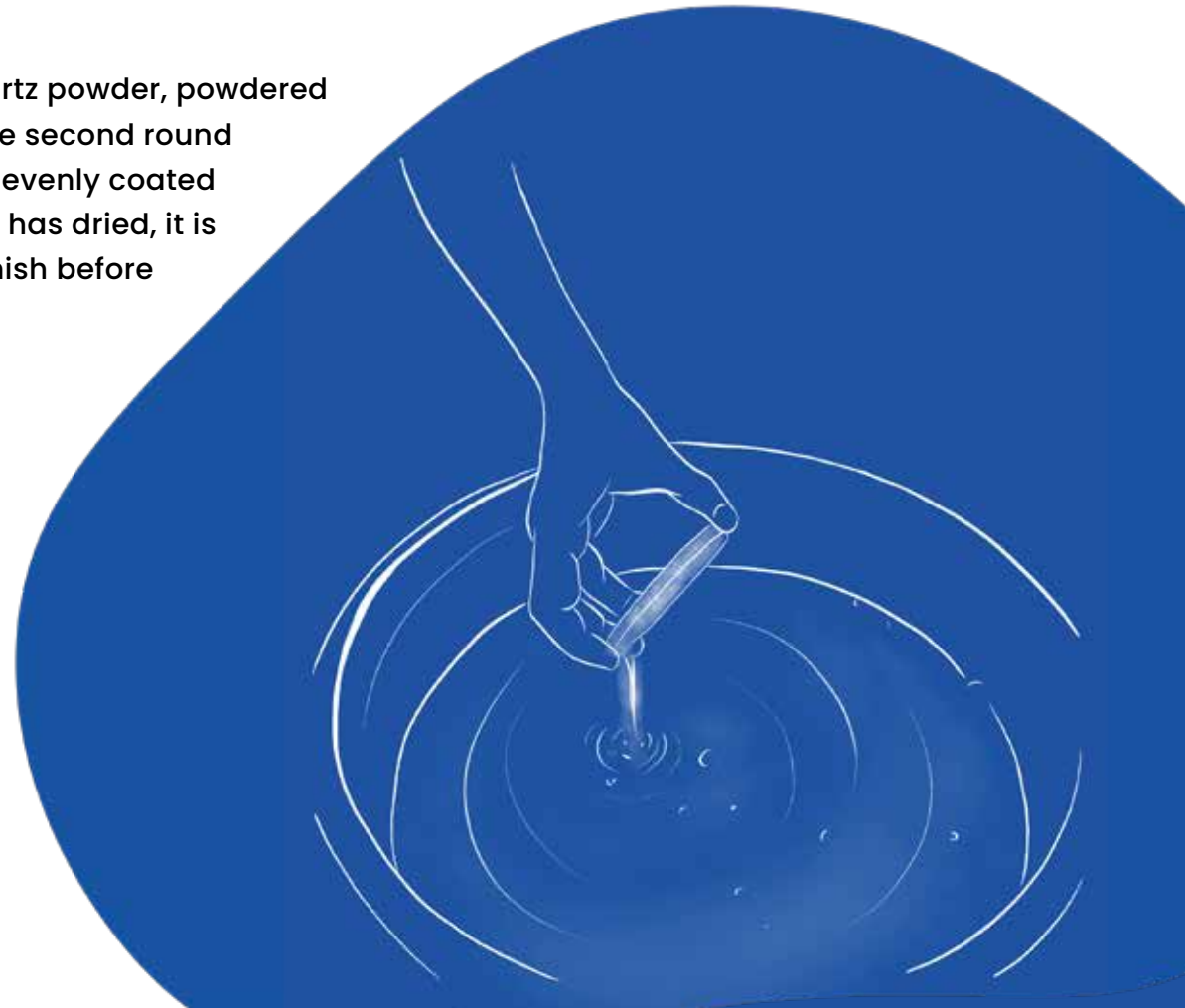
To fill the pores, the product is coated with dough mixed with water, then dried and rubbed with sandpaper once more. The process is repeated for a third coat. The product is immersed in a mixture of quartz powder, powdered glass, Maida (edible flour), and water after the second round of smoothing.

It is evenly coated and then kept for drying in the sun. Once the product is dried it is rubbed with sandpaper and ready for painting.



5. White Coating

The items are then dipped in a mixture of quartz powder, powdered glass, Maida (edible flour), and water after the second round of smoothing. It is ensured that the mixture is evenly coated before being allowed to dry. After the product has dried, it is rubbed with sandpaper to provide an even finish before being painted.



Issues

- Composition preparation is entirely supported by approximation, with no use of measuring apparatus.
- After glazing, keep the product in the sun.
- Because the Glaze is thick and viscous, it takes one or two days for a piece of writing to dry.
- Because of the heavy covering, artisans had to give them one last polish before putting them in the kiln. They need to remove the glaze off the bottom of the piece to prevent it from accumulating.

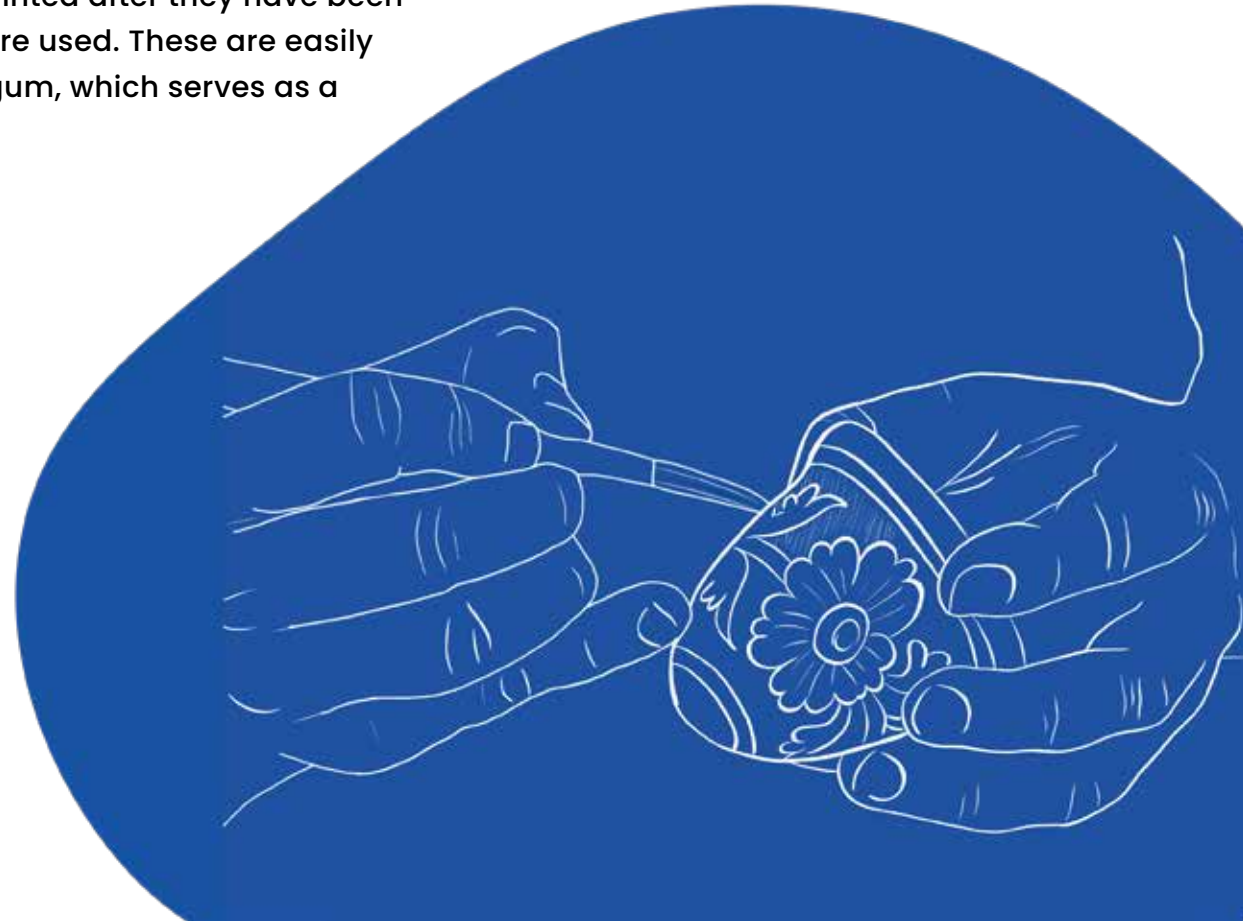
Recommendations

- There's potential for creating a novel recipe with a fine thin glaze.
- Wax is applied to the bottom to avoid glazing of the bottom surface, and if it does occur, it is readily removed with a moist sponge.

6. Design and Painting

The design is first outlined using a fine brush with a solution of cobalt oxide and edible gum solution. Because all of the designs are one-of-a-kind and handcrafted, no products are alike. The circular shaped products are placed on a potter's wheel, and a precise line may be effortlessly drawn by touching the tip of the brush to the product. After the outlines, colors are filled in the spaces.

The products are now ready to be hand painted after they have been smoothed. Oxides and ferro metal colors are used. These are easily available in stores and mixed with edible gum, which serves as a binding agent.



Issues

- The majority of the locations have the same color scheme. They are frequently linked to exporters and clients in search of brand new designs. As can be seen, all of the units have the same design and patterns. The painters imitate one another and create designs that are similar.
- Artisans are increasingly copying clip arts and foreign patterns, perhaps jeopardizing the blue pottery's individuality.
- For fine colour, the majority of the units use the time-consuming and difficult traditional method of colour preparation on stone slabs.
- Some units have a colour preparation machine, although craftsmen only use it for a few colours because the machine isn't designed for heavy mineral colours.
- Painting quality is diminished. The painters are paid on a piece-by-piece basis. As a result, he works with the goal of completing the greatest number of pieces in a day while ignoring the quality of the artwork, causing consumers to dismiss it as a waste of money.
- There is no standard process for dye preparation.

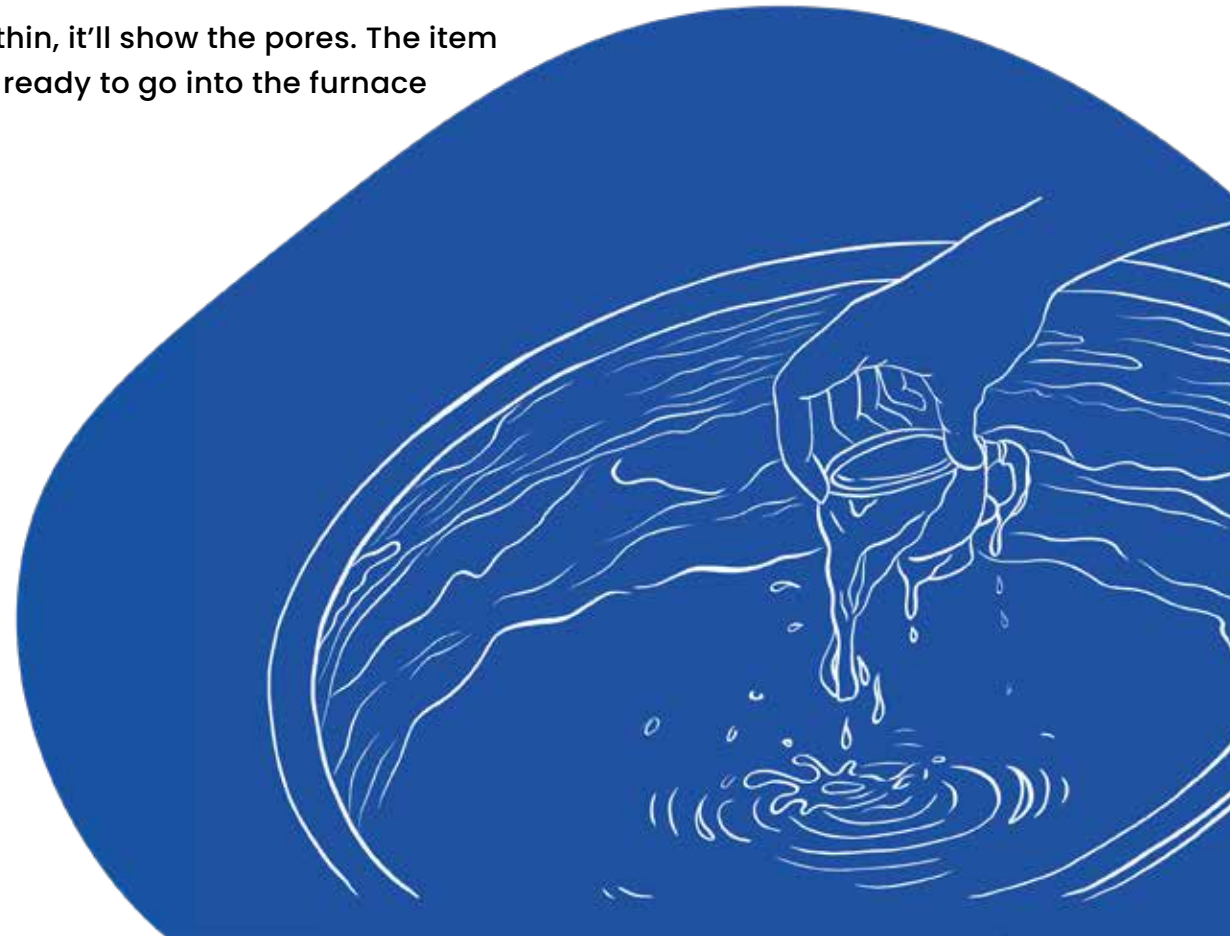
Recommendations

- Need to conduct workshops with skilled artists who can make and educate others to design new patterns and in colour combination so that a series can be created.
- A proper system is required to properly organise all of the dyes.
- Machines for delicate color mixing of heavy minerals and their quality could be designed.

7. Glazing

Different raw materials, such as powdered glass, borax, zinc flowers, and boric acid, are used to create the distinctive glaze. These are heated to a high temperature, and borax is used to lower the melting point. After everything is finished, the mixture is cooled in cold water and breaks into splinters. The splinters are gathered and then crushed. To make a glaze, ground frit is mixed with water; the resulting coat should not be too thick or thin, and it should be equally covered.

If it's too thick, it'll be matte, and if it's too thin, it'll show the pores. The item is dipped in glaze and set aside to dry. It's ready to go into the furnace after it's dry.



8. Drying and Finishing

Issues

- Because the drying process is totally dependent on the sun, the artists experience difficulties throughout the monsoon and winter seasons.
- Some locations lack firm or cemented floor area on which to place things.
- The tools used in this technique are handcrafted by artists using locally sourced materials such as grass and iron scrap. Tiles are measured with the use of iron plates.
- For levelling, a concrete or rough stone slab is used, and different grades of sandpaper are used for finishing.

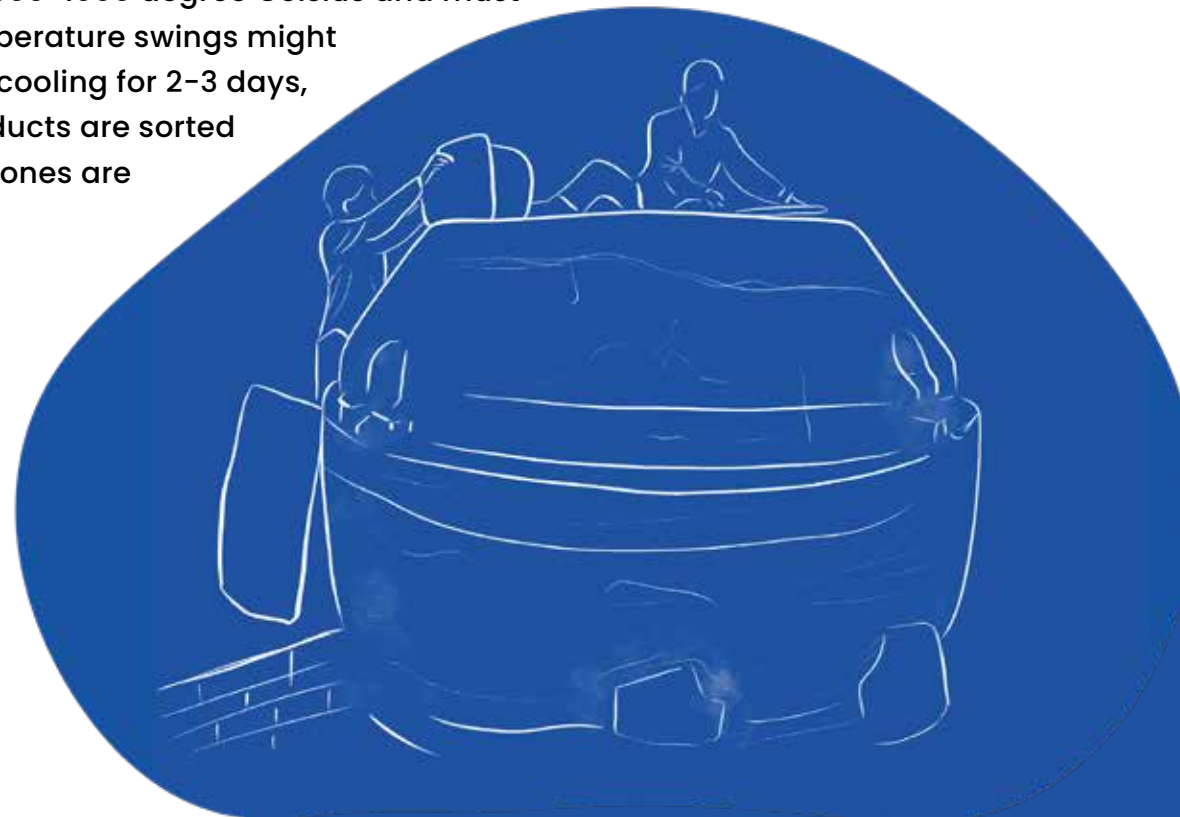
Recommendations

- During monsoons and winters, an alternative drying procedure or heated chamber is required.
- To produce standardized instruments for cleaning and applying fine coatings for finishing, good design is essential. It is necessary to plan a suitable area for finishing and levelling.

9. Firing

After that, the product is dried in a furnace. Inside the kiln, the products are neatly arranged so that they do not come into contact with one another. The kiln is closed from the top and heated from below with wood and charcoal. Even heat circulation is maintained within the kiln by leaving the middle core exposed to allow heat to move freely.

The fire takes 4–5 hours at a temperature of 900–1000 degree Celsius and must be controlled to be progressive because temperature swings might produce cracks in the finished product. After cooling for 2–3 days, the items are removed from the kiln. The products are sorted from the ones that are cracked, and the best ones are cleaned and packaged for sale.



Issues

- Mat finish– This occurs when the product is not heated to the proper temperature to get the desired shine, or when the firing is uneven.
- Because there isn't enough support at the bottom, the articles bend.
- Breakage and cracks in articles occur when there is too much moisture in the body or when the piece is mishandled during the finishing or loading process.
- Cracks are most common in lead-free glazes, but they can also emerge as a result of a fast change in temperature or when hot items are rushed out of the kiln without being allowed to cool to a moderate temperature.
- Overheating causes the blistered surface.
- The application of thick glaze, or sometimes glare, causes glaze to run down to the rock bottom.
- Uneven firing is a problem for artists using traditional wood kilns. They lack the necessary equipment and technology to regulate temperature, which has an impact on production.
- The kiln is entirely composed of wood and takes 5 to 7 tonnes of wood for each fire, which costs between 5000 and 6000 rupees, which is a significant expenditure. Rajasthan is already suffering from a lack of wood due to semi-desert conditions.

Recommendations

- Common Research and testing lab centres with experts who can check for impurities and come up with alternative solutions for the same.
- To avoid the use of wood kilns, there is an alternative approach.
- A gas kiln is an alternative, however an electric kiln may be ineffective due to the absence of consistent electrical supply, whereas diesel kilns are expensive.

Design

The Persian Art of blue pottery traveled to Jaipur from Persia and Afghanistan via Mughal Courts. The common motifs are inspired by Mughal era arabesque patterns, animal and bird motifs with some of them being semi-transparent.

The traditional motifs are of Persian origins with development of contemporary patterns over a period of time which include floral, geometric designs, as well as many deities. Custom-made designs can also be seen now-a-days. Artisans come up with their own designs which are inspired from nature. All the designs are free hand therefore designs on each product are different and cannot be replicated. Some of the clusters have their unique style of painting miniature designs and hidden figures.

Artisans usually don't put their designs on the net as other people copy them and sell them at low price making it look like it's an authentic blue pottery product which is a threat to this craft and its artisans.



Fig 3.19 Different types of Designs



Fig 3.20 Artisan working in poor condition without proper equipments and tools

CHAPTER 04

4.1 Product range

- Home Decore
- Bathroom Accessories
- Kitchen Accessories
- Table Accessories
- Fashion Accessories

4.2 Market Analysis

- Present market scenario & competition
- Packaging & Transport
- Display & Merchandising
- Customer behavior
- Scope & Interventions

4.3 Digital Marketing

4.4 Government Policies

- RUDA
- GI tag

4.5 SWOT analysis



CHAPTER 04

PRODUCT RANGE

Initially, the craft was used in decorating the temples, mosques and places. But with the new interventions and market, a whole new range of products are introduced along with traditional ones.

The Blue Pottery has been producing a variety of products which ranges from Kitchenware to Bathroom accessories, each having intricate unique designs. The price ranges from Rs.100 to Rs.20,000.

Fig 4.1 Products arranged inside the store

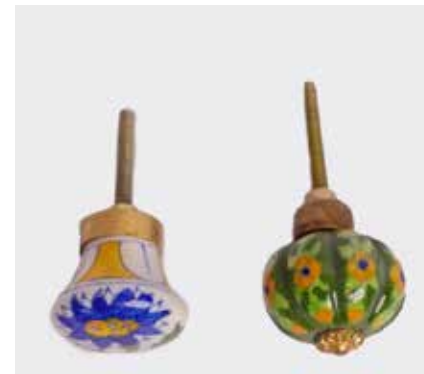


Home decore

- Vase
- Surahi
- Candle stands
- Incense stick holder
- Door knobs
- Trinket box
- Tiles
- Key Holder
- Wall Hangings
- Wind chimes
- Iron hangers
- Refrigerator magnets



Fig 4.2 Product Range



Light Fixtures

- Wall lights
- Table lamps
- Floor lights
- Hanging lights
- Sculptural lamps

Bathroom Accesories

- Soap dish
- Toothbrush stand
- Hand wash Bottle
- Mirror



Kitchen Accesories

- Coasters
- Trays
- Container with lids
- Bowls
- Mug
- Jar
- Hot Plates
- Plates
- Hookah



Fig 4.3 Product Range

Table accessories

- Ash tray
- Pen stand
- Card holder
- Paper weight
- Oil diffuser

Fashion Accesories

- Jewelry
- Buttons
- Key chains
- Bangle holder
- Beads





Present market scenario and competition

- Since last ten years blue pottery is declining continuously and now due to covid its demand in the market falls down even more.
- One of the reasons for its decline is the unhealthy competition with the other ceramic and clay crafts, which are way cheaper and also people sell fake blue pottery products in the market which are actually ceramic.
- Presence of lead in the blue pottery also makes it less demanding as people can't use it as an utilitarian product.
- Blue pottery products are already expensive and now the government imposed 20% GST on it which makes it even more expensive.

Packaging and Transportation

- Most of the artisans are not educated, so they are dependent on exporters for the sale of their products.
- Artisans don't have direct linkage to the market so they depend on the middlemen for the sale.
- Frugality of the product creates problems in the transportation and packaging needs proper care.



Display and Merchandising

- Sellers display the products in a random way which makes it less attractive to look at and it also confuses buyers.
- Most of the time they don't have a proper display area or showroom.
- If products are displayed in a series according to color palette or stories then it will be aesthetically pleasing to look at and also attract the customers attention.

Fig 4.5 Display and merchandising of blue pottery

Customer's behavior

- Customers value this handicraft and appreciate it but they don't want to pay for it because they find it expensive.
- Availability of same designs in other ceramic crafts with cheaper rates makes them unwilling to buy it.
- Customers are not aware about its laborious and time taking process to make it and how it is better than the other clay and ceramic products.



Scope for intervention

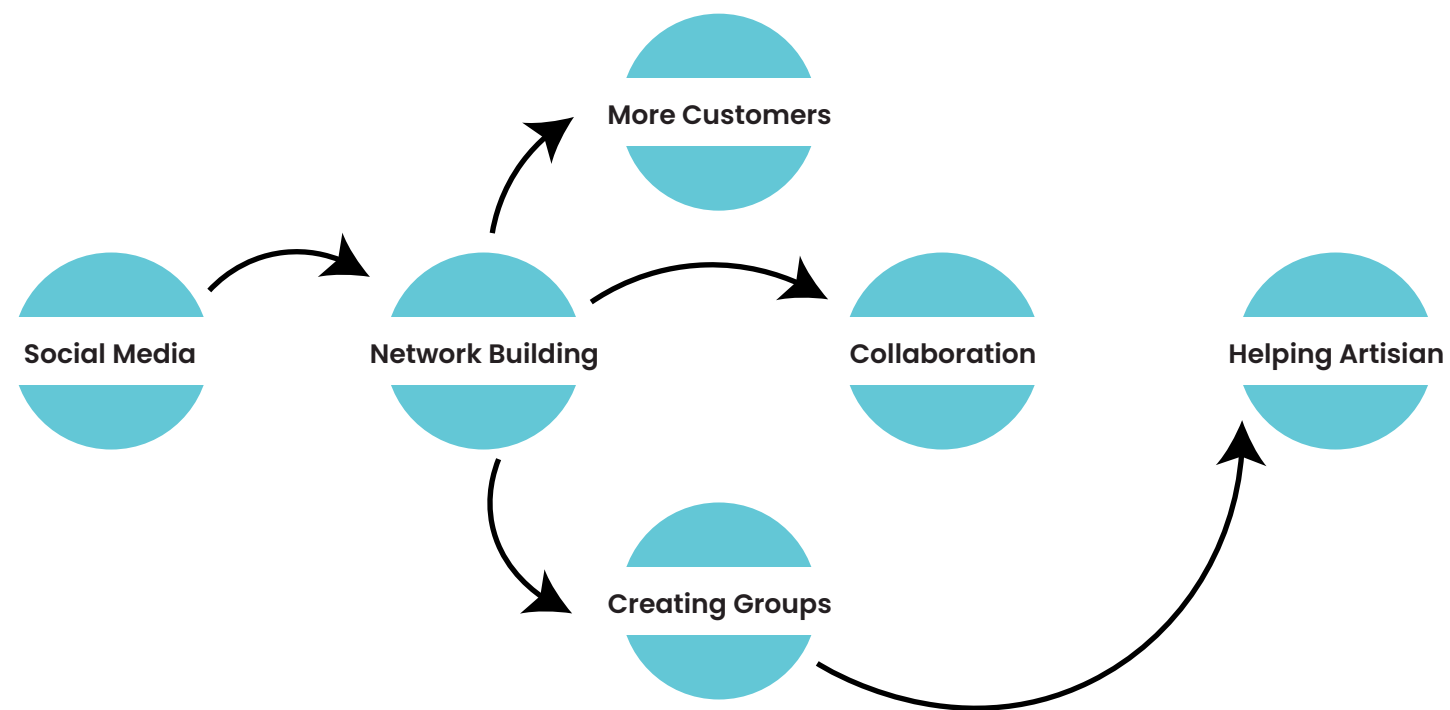
- R&D centers should be set up for technical suggestions which can help in making the process of blue pottery easy.
- Government should remove the GST as it is already expensive and facing a hard time to survive in the market.
- In fact, the government should promote it for its revival otherwise it will become extinct in the next few years.
- Government can establish training centers and also introduce it as a craft subject in the schools and colleges to attract the young generations.

Fig 4.6 Product variety and arrangement

The biggest problem with this craft is AWARENESS. There are very few people except local people who know about this craft. The majority of the customers are tourists who visit Jaipur. And the impact of COVID 19 is huge on this craft. There is a huge drop in artisan.

This problem needs to be solved immediately. And Digital Marketing can do a miracle here.

Digital platforms are the new market areas. Everyone is present here. These platforms are selling products and more than that they are creating an image in people's minds.



Involve Young India

Artisans involved in craft are getting old and the new generation is not interested in learning this craft. To save it we have to involve young people.

We can do this by organizing competitions and festivals of craft. And by making it a subject to study.

AD Campaign

Most successful brands are investing in advertising more than products. We can do the same for growing the Craft market.

Followings topics can be used



Government has always taken successive initiatives for protection and promotion for Indian craft and heritage sectors. In 1991, the policy statement was more concerned about liberalization and privatization issues, rather than promotion of the handicraft industry. The promotion of rural industries is entrusted by Khadi and Village Commission which covers Blue Pottery under Mineral-based industry.

A number of government agencies look after various aspects of development and promotion, ranging from departments, boards, commission to registered societies of cottage, rural and handicraft industries. Relevant agencies are Ministry of Rural Development, Export Promotion Council of Handicrafts, National Institute of Design, Development Commissioner, Small-Scale Industries Services Institute, National Bank for Rural Development, Khadi and Village Commission and various other nationalized banks.

The Industrial Policy 1998 of Rajasthan Government, has a notable reference for small-scale and cottage industries which emphasizes special measures for promotion in terms of raw material availability, technical guidance, design development, marketing and exception from tax and purchase by government sector. The Industrial Policy of 1990 and 1994 consists of these provisions in equal measures.

The agencies that are concerned with the promotion of Blue Pottery at Rajasthan State level are Department of Rural Development, Rural Non-Farm Development Agency (RUDA), Small-Scale Industries Department, Indian Institute of Craft and Design, Rajasthan Small Industries Corporation Ltd. And various banking institutes. These institutions' roles are primarily restricted to provide help to state level institutions through technical guidance, training of people, funds, policy, marketing, export promotion, project and design development. The State governments are responsible for promotion of handicrafts while the Federal Government primarily plays the role of a facilitator.



The Rajasthan Registration of Societies Act, 1958, RUDA (Rural Non-Farm Development Agency) as an agency to promote artisan families through self-employment for sustainable livelihoods by sub-sectoral, integrated and cluster based approach.

RUDA has obtained Geographical Indications (GI) registration for crafts such as Blue Pottery, Kota Doria, Sanganer and Bagru hand block print and Pokhran Pottery under its Intellectual Property Rights (IPR) initiatives.

Central Glass and Ceramic Research Institute (CGCRI), Ahmedabad conducted a detailed analysis of the cluster and revealed that due to out-dated technology, unorganized and poorly informed artisans, limited product range and designs, presence of lead, inefficient furnaces the craft was suffering, thus limits it to only decorative item.

RUDA requested DFID, the government of UK, to support a project for making a kiln which is an energy efficient and down-draught. These new furnaces saved a lot of firewood and gave better control over firing temperature. Further design workshops were carried with the help of young designers.



GI Tag

A Geographical Indication is a trade name used for certain products which belong to a specific location or origin. The authorised people of a particular region are only allowed to use the product name. The product with unique qualities are also certified by GI tag as intellectual property of that community.

The first Indian product to get GI tag was the Darjeeling tea in 2003 and ever since then, 191 more items are given and 100 more products waiting to be approved.

Jaipur's blue pottery was given its GI tag in 2008 with GI number 74.

Significance of GI tag

GI marked products have an increased price in the international market and hence its export gets a boost therefore benefiting the poor farmers/artisans from that particular region which indirectly leads to sustainable development and also face less competition from sellers selling fake products. The GI tag helps as guarantors of quality as well as source identifiers, but trademarks belong to a single company/individual.

Through this, the local community also gets encouragement and respect which they deserve through highlighting the artisans' name, their region, and the years of experience.

STRENGTH

- Requires low investment
- A symbol of traditional craft heritage
- Only pottery with GI tag
- Has traditional influence which adds value to the craft
- Easily availability of raw materials



WEAKNESS

- Constant degradation in quality of raw materials
- Due to the presence of lead in crushed glass cullet, it is unsuited to use for eatable items
- Requires favorable temperature and dry weather only
- Due to slow burning process, the products become fragile
- High probability of damage during firing in furnace
- Laborious and time-taking process



OPPORTUNITY

- Scope of research and development in raw materials and body compositions
- To develop new tools and machines
- Development of market to export the handicrafts
- Support from government and NGOs
- Employment more women
- Provision of loan and policies



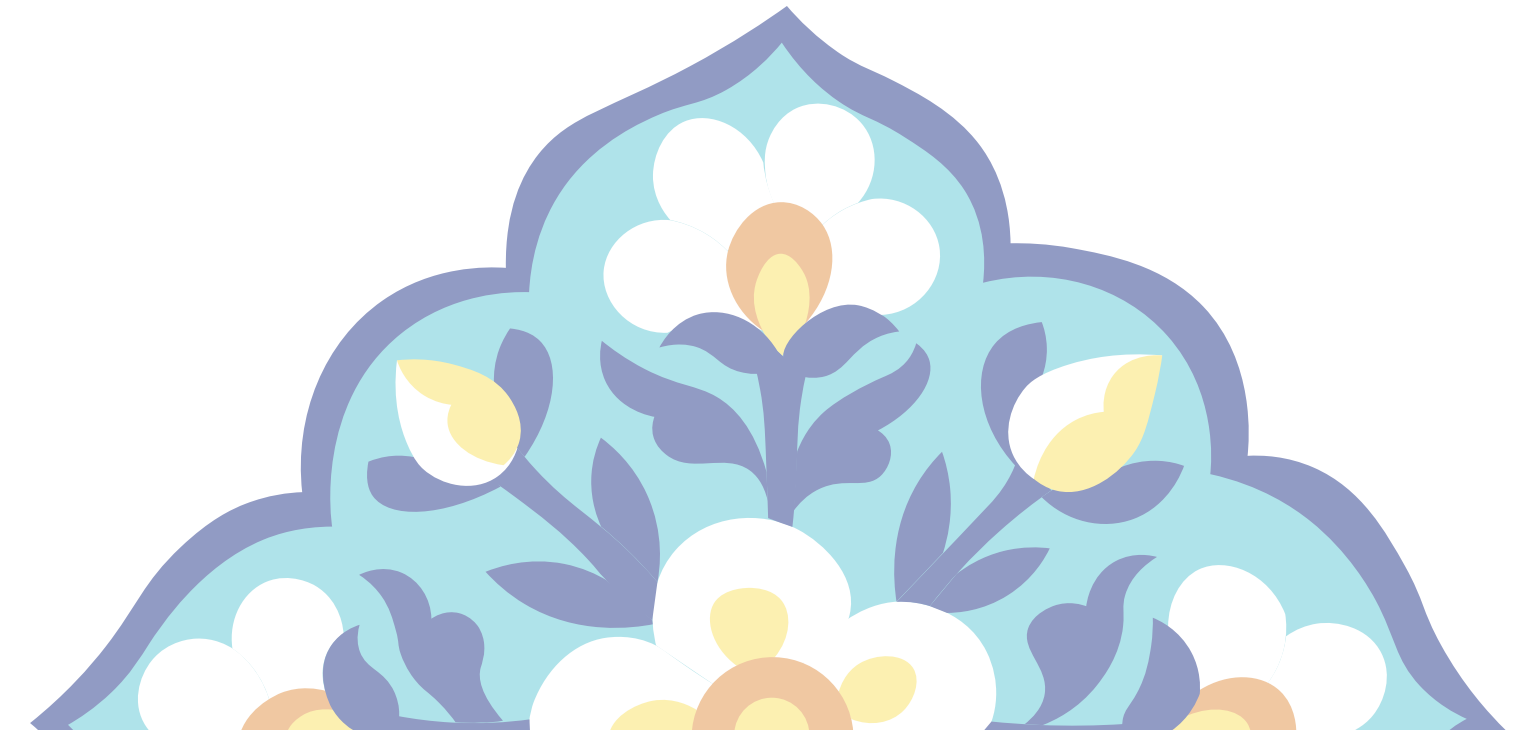
THREAT

- A dying craft, which needs to be replenished
- Restricted to royal families
- No involvement of younger generations
- Artisans unable to directly sell their products due to involvement of middlemen in various stages
- Enforcement of GST, due to which products are sell at higher prices
- Artisans migrating to regular jobs due to pandemic



5.1 About the Artisan

- Contacts



Mulakat Rachnakarta se

CHAPTER 05



Name : Anil Doraya

Date of birth : 4th January 1966

Awards : National Merit Award-2013
Kalashree Award-1995

Address : Jaipur Blue Pottery Center near Jain
Temple, Amer road , Jaipur 302002

Contact No. : 9414261880

Email : jaipurbluepottery@yahoo.com

Web : bluepottery.net.in

Artist behind the craft

The Doraya family of Jaipur runs an export and manufacturing house of Blue pottery. Their shop is located in the art village of Sanganer, the hub of all traditional Rajasthani designs. They are using the traditional techniques to make it and keeping the art of Blue pottery alive. They also give employment to the artisans and train the semi-skilled artisans and workers. With 35 years of experience, they have created a mark in the global market.

Mr. Anil Dvoraya

He is an artisan, a painter and the owner of the Jaipur Blue pottery shop. He is the 9th generation of his family who continue to make this Blue pottery and run their traditional business that has been passed down from their predecessors.

Mr. Durgesh Doraya

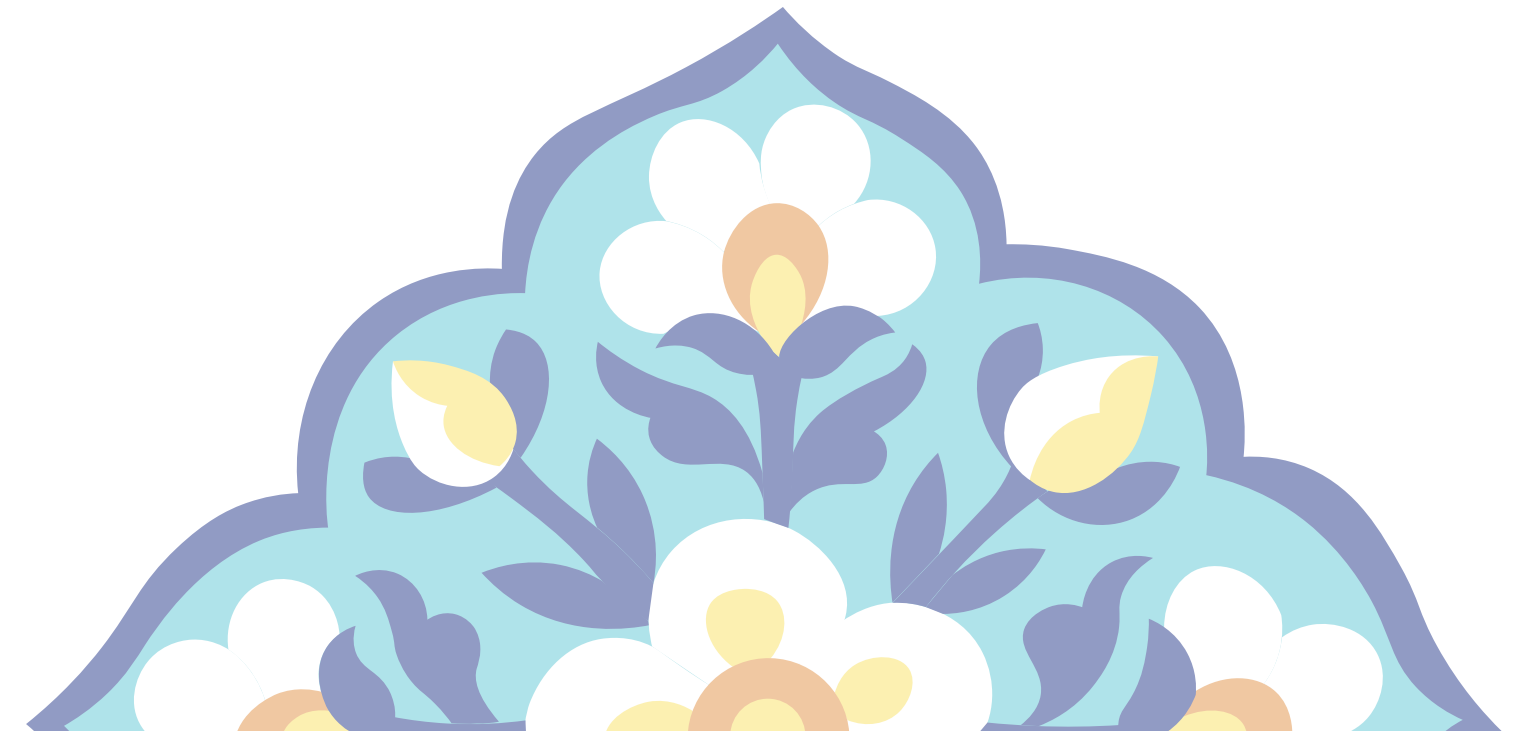
Son of Mr. Anil Doraya, currently working towards the revival of this craft along with his father. He never learned this craft professionally, as it is in his blood. During school days, he used to participate in clay competitions and lead his group in it. He has done his graduation from St. Xavier's college and his post graduation from Manipal university. After completing his graduation he got a job, but eventually left it and joined his family business to revive this dying craft.

CHAPTER 06

6.1 Neerja International

6.2 Designs Inspired from Blue pottery

- Vidhi Singhania's Blue pottery inspired summer collection
- Ashish Shah channels Jaipur's Blue pottery in a Totem
- Sunita Shekhawat's Neel Pushpa Jewelry inspired by Blue Pottery



The New Blue

CHAPTER 06

Neerja International

Neerja International is renowned for being the largest Manufacturer and Exporter of Blue Pottery in India. The warehouse and store are located in the Pink City of Jaipur.

The company was founded by Ms. Leela Bordia in 1978, when she was involved in social welfare activities in the rural regions around Jaipur. Instantly attracted by Blue Pottery's grace and vibrancy, she felt that in spite of having expertise, the artisans seemed to be in a miserable state. Leela noticed that there was no medium to merchandise their products which resulted in low income.

Today, under her entrepreneurship, Neerja is creating more than 300 products with 1000 of unique designs supporting hundreds of craftsmen and their families.



Fig 6.1 Inside neerja international Store

Vidhi Singhania’s Blue Pottery Inspired Summer Collection

Vidhi Singhania a Delhi based designer, has a leading fashion brand in the women’s ethnic and a new fusion clothing line called ‘Neelaya’ a beautiful collection displaying a range of clothes, bags shoes, jewelery and turbans. This collection is inspired by the Blue Pottery craft of Jaipur, each product of this collection is beautifully designed and is a complete art piece in itself. This collection offers an extensive range of options from suits, anarkalis to sarees & turbans, for this collection Vidhi translated the cobalt blue dyes into a captivating sartorial spread. This collection focuses on comfort & style and is appropriate for summer.



Fig 6.2 Vidhi Singhania’s Collection

Ashish Shah channels Jaipur’s Blue pottery in a Totem

six feet blue totem, a symbol of the architect’s strong commitment to product design

This design was created for this collaboration with Ashiesh Shah. It is a physical interpretation of an elephant in the room as the sculpture’s presence can be felt immediately.



Fig 6.3 Six feet blue totem



Fig 6.4 Jewelry inspired by blue pottery

Neel Pushpa- jewelry inspired by blue pottery.

Sunita shekhawat

This unique collection is a fusion of Jaipur’s blue pottery craft and with her study of Turkish Art, specially the interiors of Blue Mosque.

This collection displays a blend of Blue Pottery with floral motifs set in 22kt gold, embedded with uncut diamonds which are hand painted in colors of blue and white Meenakari.

HOPE

Blue pottery is famous all over the country and even worldwide. It is a traditional craft of Jaipur. It is a pottery craft in which clay is not used which makes it unique and exceptional. This craft involves a long and laborious process for production and it is a handmade product. Artisans depend on the exporters for the sale of their products.

Blue pottery products can break down if they fall, otherwise it stays the same for their whole life. This industry needs an R & D center to bring some innovation in the making process to make it easy. Government also needs to promote this craft and introduce some market strategies as it is in a dying phase and without their support and help it will be hard for this craft to survive.

Beaut Blue

Famous for its color blue
This craft is not that new
With rich heritage history
It's design looks like a mystery

love, creativity & dedication
That's what goes into its creation
Having feature of being eco-friendly
We have to handle it gently

It's a Pottery with no clay
everyday artisans work so hard to slay
Pride of Jaipur with variety of range
Still not having enough demand is strange!

– Akanksha Sinha

Glossary

B C J K M N P R S T

Bhatti : Wooden kiln used for firing the product	Chaak : Potter’s wheel which is used manually to make the base separately and other smaller pieces. Nowadays electrical wheels are used instead Chakki : Hand grinder to grind all the raw materials into fine powder.	Jali : Iron sieve is used to filter all the grinned raw materials from unwanted particles.	Kaanch : Glass in its powdered form which is required in the process. Koochi : Small broom made out of husk,it is used to remove excess burnt wood and dust on the product. Katira Gond : Edible gum used as a binder	Multani Mitti : Fine grained fuller earth also used in the process.	Nali : Used to create gaps between cement plates which are used to stack the products on top of another. Nali(made out of terracotta dough) is placed on three corners so that another patiya can be kept on top of it.	Patti : Blade to remove excess dough while casting the product to give it uniform thickness, It is also used to cut the dough to make scoping easy. Pevdi : Yellow color used for painting Patiya : Cement plates which are used to stack the products on top of another.	Raakh : Ash is a non-sticky particle which is used in the casting process as it can get brushed off easily.	Saaji : Edible salt which is also a raw material in the process of making blue pottery Saancha : Iron cast used to cut the dough for basic shapes like tiles, photo frames etc which is easy to work, accurate and less time consuming.	Tambda : Copper powder used in the process of making blue pottery. Tarazu : Manual weighing machine to weigh all the materials in correct proportion for Dough preparation
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