

Chapter 1 : Colours of Earth: The story of a potter's village | The Indian Express

Pottery has a long history in India. Over the centuries it has been used for domestic ware, votive pieces and for architecture. Each area of the country is known for its different styles, decorations and ways of making.

Acoma women gathering at a sacred cistern 1 ca. Most scholars believe that Indians entered the continental United States from Asia, traveling across the Bering Strait and through Canada, between 25,000 to 8,000 B.C. Others believe that Indians may have come north from Central or South America. Or did they spring from the earth, as their own legends have it? Surely there was movement back and forth between North and South America. Most of our knowledge of the first American Indians is based on their claywork alone; fired clay is the only material on earth that does not change with time. North America provided a wide range of territory for these early people, from Arctic to subtropical climates. What is now the continental United States can be divided into five physiographic areas: Indians eventually grouped roughly into these regions - and from the very beginning, they made pots. About two thousand years ago, the beginning of agriculture in North America caused the previously nomadic Indian peoples to settle down. Soon, pottery shapes developed according to various customs and techniques of gathering water, storing grains and liquids, and preserving seeds for the next planting. The craft culminated in the development of cooking pots that were made to sit on rocks in open fires, water jars with indented bases so they could sit comfortably on the heads of water gatherers, and large storage vessels for grains and water. Indian villages all over the United States became known for their different pot shapes and decorative styles. Sometime during the early period of formalized agricultural practice, storage vessels for seeds and grains were needed. Hierarchies developed for the size, shape, and decoration of the pots for storing the best seeds, for different varieties of seeds, and so forth. Other hierarchical shapes developed historically for other practical reasons. Women were probably the gatherers as men were the hunters, and women became the chief pottery makers. Initially, handbuilt vessels were made solely for utilitarian purposes, with little consideration for artistry. Most very early containers were unadorned, except for the texture of the coils and pinches, or indented textures from pointed sticks. Not much attention was paid to symmetry. Later, decorative designs began to appear on Indian pots. Anglos have long struggled to find meaning in these designs, but Indians are reluctant to verbalize their meanings. Indians do not divulge sacred traditions, ceremonial rituals, or symbols. From the earliest times, Indian tribes have venerated life, nature, birds and other animals, humans, and gods. Realistic and abstracted interpretations of these mentors probably form the basic elements of Indian designs for all utilitarian and ritual objects. No one knows why pottery became so important to all North and South American Indians for ceremonial use during rituals and burials. These years, however, mark the end of the prehistoric period of Indian art, and the beginning of what is called the historic period. Pot shard traces left behind by potters over the centuries have enabled archaeologists to determine the probable origins of excavated pot remains, since all potters prospected clay and made pots near their dwelling places. Of course, pots may have been traded among Indian villages, but when many similar pots are found in one place, they were no doubt created there. From the beginning, Indian pots have been thinly fabricated and fragile before and during firing. Many thousands of pots were made over the centuries; thousands broke in the firing and many broke from use. To help protect the vessels from thermal shock during the sudden heating of the bonfire, some potters used ground-up, fired shards as temper in the raw clay. Other potters used volcanic ash, which they called "sand," an inert mineral that in itself is resistant to the shock of instant flame. Historians generally believe that fired clay pottery developed because ancient people lined their woven baskets with mud-clay. When the baskets were subjected to fire so that corn or other foodstuffs could be dried, the basket burned, leaving hard, durable clay intact. It is true that many primitive pots bear texture marks indicating that they might have been made in baskets. Still, there can only be guesswork about the origins of baskets. Did woven containers really come before clay pots? Excavations in some parts of the United States have yielded unfired clay pots that could not have been pressed in baskets. Vessels may have been fashioned for storage or for uses other than cooking food, unrelated to the basket-pot theory. The fact that fire could harden clay may have been discovered accidentally, not necessarily in mudded-up cooking baskets. The wheel was used for

transportation and for tools, but was never adapted for clay. It may be that Indians just relished the experience of building a clay pot slowly by hand, using the painstaking method of coiling and pinching. Over the centuries, tribal groups from different regions have developed their pottery traditions in a variety of ways. The following is a discussion of some of the significant groups in the west. Pueblo and Navajo Cultures

Southwestern Indian culture has changed little over the centuries, unlike anywhere else in Indian America; it is vital and timeless. The Southwest can boast the oldest continuous record of habitation on the continent, outside of Mexico. By the beginning of the Christian era, three primary southwestern cultures were forming: Most of these ancient cultures vanished by the twelfth century, but the Pueblo and Navajo cultures continue today. Today, Southwestern pottery made in the existing twenty pueblos in New Mexico and Arizona, and by the Navajos in Arizona, remains one of the greatest expressions of ceramic art in the world. The continuity of these Indian cultures is assured as long as their belief systems remain intact. Mimbres burial bowl, 3 ca. Photograph by Arthur Taylor. The Pueblo Indians Through sheer strength of character and endurance, the Pueblo Indians survived the Spanish conquerors, the degradation of conquest, and the plagues that spread from Anglo diseases. Once the United States took over the land colonized by the Spanish, all other Indians in this country were repatriated to remote lands unfit for habitation or agriculture - at a great cost of life and emotional upheaval. The struggle for existence continues to this day, particularly in the pueblos. By and large, Pueblo people have not integrated and intermarried with Anglos, but have stayed in their assigned, segregated areas. Pueblo Indians remain within their boundaries on restricted reservation lands, with the pueblo at the center of their lives as the core of ceremonial activity. This cocooning has allowed these communities to preserve their traditions and customs like no other Indian group. Pueblo has two meanings. Literally it means "groups of houses. Long logs of lodgepole pine, called vigas, are dragged to the pueblo from miles away to serve as support beams for the roofs. But pueblo is also a concept; those who belong to a pueblo are obligated to participate in the ritual life of the community when they are asked. Indians who live on the reservation, but not in the pueblo, are not obliged to serve, though most do so when asked. Pueblo people put down roots and do not move. They observe rigid cultural restraints, such as not marrying outside the pueblo, in order to maintain membership in the group. They preserve a secretive and closely guarded barrier against all outsiders. Most pueblos are small, with populations ranging from several hundred to a few thousand. Dances, songs, and legends are taught to every child as early as possible. All Indians preserve their culture with "powwows" and "doings," but Pueblo Indians are more intensely occupied with the preservation of ritual than most. Clay vessels have been made for storage and household use in these stationary societies for at least two thousand years. Each pueblo has developed a style of form and decoration indigenous to its needs and beliefs. These varying styles have been historically documented and attributed to particular pueblos since the Spanish conquest. Traditionally, Pueblo Indians prospected clays from their own secret ancestral clay sources. Most pots were smoothed to create burnished backgrounds for designs, which were painted with pigments made from residues of boiled plants or finely ground metallic rocks. Brushes were cut and shaped from the chewed ends of twigs or yucca fronds. The pots were hardened in an open outdoor bonfire reaching 1, degrees Fahrenheit. These antique methods are preserved today. The railroad greatly affected Pueblo pottery culture, bringing curious and inquisitive tourists within reach of the artists. Soon, a great deal of Pueblo pottery was being made for sale as souvenirs. Traders were the middlemen; some settled near the reservations and set up trading posts that became famous. Fairs and markets, especially at Gallup and Santa Fe, promoted Indian pottery. Shops selling only pottery sprung up all over the Southwest. Among the most important merchants was the Fred Harvey Company, which sold Indian pottery in its chain of lodges, shops, and restaurants at railroad stations, national parks, and other key tourist locations throughout the West. Maria Martinez prepares for firing, 4 ca. Beginning in the s, the best women potters were encouraged to sign their work, and soon they were the subject of much public acclaim from the outside world. At the same time, serious collectors of Indian art began to emerge, buying the best work. All of these selling possibilities brought some spectacular Indian women artists to national attention, as did the endorsement of art and history museums. A number of extraordinary women artists flourished in this atmosphere of encouragement. From these roots, dynasties began. Newly famous Pueblo pottery matriarchs, such as Nampeyo of Hano and Maria Martinez, realized the

monetary potential of pottery as they also recognized the demise of their old ways due to drought and encroaching modernization. These women and others like them showed their progeny that pottery could be a source of income to help sustain their way of life. Pueblo culture and pottery culture help each other survive. Three pots from a series made by Maria and Julian Martinez, 5 ca. Courtesy of David Rockefeller. The Navajo Nation The Navajo Reservation, fourteen million acres of high plateau stretching from northeastern Arizona and northwestern New Mexico into southeastern Utah, is guarded by four sacred mountains: The Navajo nation is the largest Indian group in the United States, with a population of two hundred thousand. Within the boundaries of the somewhat nomadic Navajo nation lies the more settled Hopi Pueblo, a contradiction that has caused problems for many years. The relationship between the Hopi and the Navajo is tense.

Chapter 2 : Traditional Pottery of India: Jane Perryman: A&C Black Visual Arts

It included two village potters from India who had come to the Smithsonian Institution as participants in the Aditi Exhibition, and three archaeologists with interests in ancient pottery. The project involved the study of the production techniques used by traditional Indian potters and their ability to adapt to new materials and to produce.

As many as sites of this culture have been reported. There are also broad similarities between Sothi-Siswal and Kot Diji ceramics. Kot Diji culture area is located just to the northwest of the Sothi-Siswal area. Ahar-Banas culture[edit] Ahar-Banas culture is a Chalcolithic archaeological culture on the banks of Ahar River of southeastern Rajasthan state in India , [3] lasting from c. Situated along the Banas and Berach Rivers , as well as the Ahar River , the Ahar-Banas people were exploiting the copper ores of the Aravalli Range to make axes and other artefacts. They were sustained on a number of crops, including wheat and barley. The design motifs of the seals are generally quite simple, with wide-ranging parallels from various Indus Civilization sites. Though the origin of pottery in India can be traced back to the much earlier neolithic age, with coarse handmade pottery - bowls, jars, vessels - in various colors such as red, orange, brown, black and cream. During the Indus Valley Civilization, there is proof of pottery being constructed in two ways, handmade and wheel-made. Vats madho svarup vats. Later, Ghurye , Dikshit and S. Rao ’56 excavated the site under ASI projects. Rao has classified the deposits into four periods with three sub periods in Harappan Culture, Period II with an earlier Period, Microlithic and a Middle Paleolithic State River sections with points, scrapers and blades of jasper. The dates given by S. Period I - Microlithis unassociated with Pottery: Sindh , during the 2nd millennium BC. Named after the archaeological type site Jhukar in Sindh, it was a regional form of the Late Harappan Culture , following the mature, urban phase of the civilization. Together with the Gandhara grave culture and the Ochre Coloured Pottery culture , the Cemetery H culture is considered by some scholars as a factor in the formation of the Vedic civilization. According to his study, Vedic pottery is for example hand-made and unpainted. Early specimens of the characteristic ceramics found near Jodhpura, Rajasthan , date from the 3rd millennium this Jodhpura is located in the district of Jaipur and should not be confused with the city of Jodhpur. Several sites of culture flourish along the banks of Sahibi River and its tributaries such as Krishnavati river and Soti river, all originating from the Aravalli range and flowing from south to north-east direction towards Yamuna before disappearing in Mahendragarh district of Haryana. Recently, the Archaeological Survey of India discovered copper axes and some pieces of pottery in its excavation at the Saharanpur district of Uttar Pradesh. The Ochre Coloured Pottery culture has the potential to be called a proper civilisation e. These hoard artefacts are a main manifestation of the archaeology of India during the metals age, of which many are deposited in the "Kanya Gurukul museum" in Narela and Haryana. It was named after a cemetery found in "area H" at Harappa. Gandhara grave culture , also called Swat culture, emerged c. It may be associated with early Indo-Aryan speakers as well as the Indo-Aryan migration into the Indian Subcontinent , [11] which came from the Bactria-Margiana region. In the Western Ganges plain western Uttar Pradesh it is dated to c. The BRW sites were characterized by subsistence agriculture cultivation of rice, barley, and legumes , and yielded some ornaments made of shell, copper, carnelian , and terracotta. It developed beginning around BC, in the late Vedic period , and peaked from c. But this type of ware also is widely distributed in other places in India. The use of this pottery continued for many centuries. Also, this type of pottery was identified at sites bordering the Persian Gulf , so it became significant for the research on the Indian Ocean trade. Red Polished Ware was first identified in by B. Rao in his report on Amreli rejected this possibility of a Roman influence. He insisted on an indigenous origin as none of the forms shared the shapes of Roman prototype. Instead he referred to a similarity of vessels of Black Ware with polished surface [Black Polished ware] from the same site noted in layers beyond the first occurrence of RPW. Thus, the subject needs more precise classification and dating. One group belongs to the local pottery development of a region around Gujarat -- mostly domestic vessels like cooking pots. The core area of this group is western India, but it is also distributed elsewhere on the western littoral of the Indian Ocean. This special group is widely found in the eastern region of the Indian Ocean, throughout the South Asian subcontinent and South

East Asia with many different fabrics. This group represents a later development continuing well into the Middle Ages. In particular, in Tissamaharama, in the Southern Province of Sri Lanka, a good stratigraphy is found. Malwa culture was a Chalcolithic archaeological culture which existed in the Malwa region of Central India and parts of Maharashtra in the Deccan Peninsula. It is mainly dated to c. It is named after the type site of Jorwe. The early phase of the culture is dated to c. Glazed pottery of Persian models with Indian designs, dating back to the Sultanate period, has been found in Gujarat and Maharashtra. Current era Blue Pottery of Jaipur is widely recognized as a traditional craft of Jaipur, though it is Turko-Persian in origin. There are many types and sizes. Pottery painting at Kolkata. A number of distinct styles emerged from this simple style. Some of the most popular forms of pottery include unglazed pottery, glazed pottery, terracotta, and papier-mache. First is paper thin pottery, biscuit-colored pottery decorated with incised patterns. Next is the scraffito technique, the matka pot is polished and painted with red and white slips along with intricate patterns. The third is polished pottery, this type of pottery is strong and deeply incised, and has stylized patterns of arabesques. Ceramic glaze Glazed Pottery era of pottery began in the 12th century AD. This type of pottery contains a white background and has blue and green patterns. Glazed pottery is only practiced in selected regions of the country. Indian sculpture made heavy use of terracotta from a very early period with stone and metal sculpture being rather rare, and in more sophisticated areas had largely abandoned modelling for using moulds by the 1st century BC. This allows relatively large figures, nearly up to life-size, to be made, especially in the Gupta period and the centuries immediately following it. Several vigorous local popular traditions of terracotta folk sculpture remain active today, such as the Bankura horses. In Moela deities are created with moulded clay on a flat surface. They are then fired and painted in bright colours. Other parts of India use this style to make figures like horses with riders, sometimes votive offerings. Based on this, historian Carlos Aramayo proposes the following chronology: From the Stone Age to the 12th Century. A preliminary model from Harappa", in Meadow, R. University of Chicago Press, pp.

Chapter 3 : Traditional pottery of India (edition) | Open Library

Indus Valley Civilization has an ancient tradition of pottery making. Though the origin of pottery in India can be traced back to the much earlier neolithic age, with coarse handmade pottery - bowls, jars, vessels - in various colors such as red, orange, brown, black and cream.

June 11, 2: This village is famously christened after the rivulet Pachdhar passing through the village extending to some forest areas of the Pench National Park. Driving through the NH-7 on either side of the highway, one witnesses a photogenic landscape of deciduous Teak trees, paddy fields, and a cluster of potters practicing earthenware and clay works. Inhabited by approximately households, the village is native to the traditional potter community, vernacularly known as Kumhaars. This geography owing to its proximity to Nagpur and Vidarbha has a rich composition of earth and soil with black soil in abundance. Conducive to cotton cultivation, black soil exhibits high moisture retention qualities, and is one of the most superior forms of soil utilized in pottery all across the country. Farmers and potters of Pachdhar, practice this timeless craftsmanship as their primary occupation next to only subsistence agriculture. Painted with white and blue, almost every house is made of mud kaccha houses, has huge verandahs for moulding earth into earthen utilities and beautiful crafts. Diyas at display Source: Swasti Pachauri Back to basics Matkis spherical earthen vessels used to store water, Gamla flower pots, Gullak piggy banks, Diyas lamps, Kulhar famous chai glasses are some of the traditional products people master here on manual potter wheels. The process of production is typically organic comprising of mostly natural ingredients, eventually hand-made and shaped with no mechanical excesses. The basic raw material black soil is procured in tractors from fields owners of which are willing to transact. Till recently, potters would excavate fertile soil from the river banks in the vicinity, but the process ceased once that area came under the purview of Pench National Park and its forest reserves. The other raw materials required are red soil for making the distinctive red color; water to mix large proportions of earth so as to obtain a consistent concoction of pure black soil through kneading of clay. Swasti Pachauri The potter village economy A typical potter purchases around three tonnes of soil or a tractor full of earth for Rs This lasts for around a month and is moulded into around matkis on an average. The initial hue is usually a smooth greyish black seemingly delectable to the eyes in the scorching summer months. Thereafter, red soil is mixed with water to obtain shades of red, russet or auburn the color that typically distinguishes unglazed pottery all across the world. No synthetics or paints are used at this stage. The next step is to meticulously stack the freshly made works into the traditional kiln in which clay works are bisque-fired into the flames for around two- three hours. The longer the duration of firing the richer the color transmutes into. Typical black pottery, huge globular handi used for cooking lentils and rice is obtained from firing the unglazed works for longer durations. Women from the household usually engage in this part of the process. Once this is done, well defined objects of a reddish brown shade emanate from the kiln that are now durable, robust, color fast and ready to be retailed. The traditional kiln in which clay works are bisque-fired into the flames for around two- three hours. Swasti Pachauri It should be noted the entire economy of Pachdhar transacts with traders in Nagpur to find profitable markets for their produce. The potters religiously follow market economics and make products which have a mass appeal and are rather commonplace i. Product diversification is relatively scanty, as there is very little demand for artefacts from this area. The art means instant business here, and follows an activity calendar of sorts. Any time after Wednesday until Monday, truckloads of earthenware is stacked and shipped from Pachdhar to Nagpur. Interactions with locals reveal that almost all of the produce is sold off to traders who then dispatch it to areas in Maharashtra especially to Vidarbha. Known for its flailing agrarian economy owing to adverse weather conditions in summer, Vidarbha is one of the primary destinations for these survival utilities. This is an interesting aspect of the regional interdependence on resources and occupations among rural communities for livelihoods. The potters religiously follow market economics and make products which have a mass appeal and are rather commonplace Source: Swasti Pachauri The bulk purchase rates are nominal. Rs 25 for a Matki which otherwise sells for Rs ; Rs 20 for a flower pot and so on. The economy runs on its peak during summer,

ironically the time when potters are usually less labour efficient owing to extreme temperatures. An average Pachdhar potter works for around hours over and above his subsistence agrarian preoccupations. Catching up with time Realizing huge potential of this art form and the imperatives of upgradation in occupation, some potters have forayed into product diversification thereby, breaking a regional monopoly of traditional pottery. Bells and chimes in tune with the more polished terracotta, tea sets, kettle, kitchen ware, animal figurines, mythical murals, and vases are being slowly introduced into the mainstream which is rendering a novel appeal to this otherwise pristine art. Sprawling hotels around Pench National Park are significant customers of these traditional symbols of the rural life, and are primarily drawn to their ethnic and authentic quotients. Swasti Pachauri Going forward In order to contribute to a state-of-the-art transformation of this region, innovative support systems could be instituted to enhance incomes and minimize time inefficiencies. Provision of electronic potter wheels could be one form of assistance through a participatory-community approach. Skill development programmes in tune with contemporary designs and patterns could be another initiative so as to build human capacities emphasizing on contemporary undertones. Such initiatives will not only increase visibility of these artists to formal markets, but will contribute to confidence building measures, while enhancing exposure of these unsung rural entrepreneurs of Pachdhar, blessed with inherited talents. Views expressed in the article are personal.

Chapter 4 : - Traditional Pottery of India (Ceramics) by Jane Perryman

The pottery of this vast country reflects the great diversity of peoples in India and each area is known for its different styles, decorations, and ways of making. In this book, Jane Perryman offers an insight into Indian potters' lives, their culture and traditional customs as well as their production techniques.

And since that time clay craft has become one of the most popular handicrafts in India and earthenware has been an essential part of a daily life. Clay pots are used for storing water and grain, for churning butter or setting milk to make curds. A pot filled with water is a symbol of good omen and so it is often used in traditional ceremonies. For worship if no image of a deity is available, a water pot does the duty. A variety of earthen objects are used in rituals like lamps, drums, flower vases, musical instruments. Tiny earthen lamps are also kept near new-born babies for 12 days. Many objects are specially produced for festive occasions like lamps for Diwali or toys for Dusserah. Making a clay deity sculpture. Each region, even each village sometimes, has its own vast amount of deities to be worshiped at special periods and on special occasions. Clay being at hand and inexpensive has become the main material for murti. Besides, as these divinities are believed to lose their divine qualities once they are worshiped they are left in some quiet spot to crumble back into mother earth again or drowned in a water pond to be dissolved. In many ceremonies and rituals clay animal figurines are used, they are offered either in fulfillment of a vow, for warding off some disease or for obtaining some favour. The figurines serve as substitutes and are sacrificed instead of real animals. Terracotta panel from the Hadal-Narayanpur temple. Chatterjee Many temples in India are decorated with terracotta elements or sculpture which make them most distinguished. The use of terracotta plaques, medallions and wall panels as part of architecture is a specialty of West Bengal. The folk style images depicted are the epics and old legends. Distinctive feature of Indian pottery is its organic, simple yet attractive shape and ornamentation. There are a few special types however, depending on region. The Jaipur and Delhi blue pottery is quite famous. The Delhi pottery has a penetrating blue, bordering on turquoise colour, sometimes shot with green. The Jaipur pottery is quite unique as it is perhaps the only pottery produced without the use of clay. It is considered to be more hygienic for daily use cause it does not develop any cracks. It is decorated with arabesque patterns, interspersed with animal and bird motifs. Clay figurines from Delhi. Alwar is known for its paper thin, almost sheer, pottery called kagazi paper. In Uttar Pradesh Khurja pottery has unique style of its own. Floral designs in sky-blue are worked against a white background. Pottery in warm autumnal colours like orange, brown and light red can also be found here. Karigiri pottery has highly artistic shapes and very original colours, the best known are green, yellow, brown and blue. There are umpteen varieties of pottery in West Bengal. It is colorful and beautiful and is used not only for domestic purpose but in auspicious ceremonies, like marriages, birth rituals and other such ceremonies. Apart from a large variety of water and flower pots, which are a specialty, a wide range of figures and panels are made. A popular item is a magic pot, which is filled up from an aperture at the bottom. But when the pot is back on its base the water stays in it and does not run out. So, with such varieties of styles, colours and forms everyone will be able to find a lovable object to take home as a souvenir from India.

Chapter 5 : Read Traditional Pottery of India (Ceramics) PDF Online - Video Dailymotion

The two potters, Jhithru Ram and M. Palaniappan (Figs. 1 and 2), although both from India, come from different cultural backgrounds, and practice somewhat different techniques of pottery manufacture. They also share important similarities.

Production stages[edit] Clay ware takes on varying physical characteristics during the making of pottery. Greenware refers to unfired objects. At sufficient moisture content, bodies at this stage are in their most plastic form they are soft and malleable, and hence can be easily deformed by handling. Leather-hard refers to a clay body that has been dried partially. Clay bodies at this stage are very firm and only slightly pliable. Trimming and handle attachment often occurs at the leather-hard state. At that moisture level, the item is ready to be bisque fired. Biscuit or bisque [6] [7] refers to the clay after the object is shaped to the desired form and fired in the kiln for the first time, known as "bisque fired" or "biscuit fired". This firing changes the clay body in several ways. Mineral components of the clay body will undergo chemical changes that will change the colour of the clay. Glaze fired is the final stage of some pottery making. A glaze may be applied to the bisque form and the object can be decorated in several ways. After this the object is "glazed fired", which causes the glaze material to melt, then adhere to the object. The glaze firing will also harden the body still more as chemical processes can continue to occur in the body. Clay bodies and mineral contents[edit] Preparation of clay for pottery in India There are several materials that are referred to as clay. The properties which make them different include: Plasticity , the malleability of the body; the extent to which they will absorb water after firing; and shrinkage, the extent of reduction in size of a body as water is removed. Different clay bodies also differ in the way in which they respond when fired in the kiln. A clay body can be decorated before or after firing. Prior to some shaping processes, clay must be prepared. Each of these different clays are composed of different types and amounts of minerals that determine the characteristics of resulting pottery. There can be regional variations in the properties of raw materials used for the production of pottery, and this can lead to wares that are unique in character to a locality. It is common for clays and other materials to be mixed to produce clay bodies suited to specific purposes. A common component of clay bodies is the mineral kaolinite. Other mineral compounds in the clay may act as fluxes which lower the vitrification temperature of bodies. Following is a list of different types of clay used for pottery. Ball clay An extremely plastic, fine grained sedimentary clay, which may contain some organic matter. Small amounts can be added to porcelain to increase plasticity. Fire clay A clay having a slightly lower percentage of fluxes than kaolin, but usually quite plastic. It is highly heat resistant form of clay which can be combined with other clays to increase the firing temperature and may be used as an ingredient to make stoneware type bodies. Stoneware clay Suitable for creating stoneware. This clay has many of the characteristics between fire clay and ball clay, having finer grain, like ball clay but is more heat resistant like fire clays. Common red clay and Shale clay have vegetable and ferric oxide impurities which make them useful for bricks, but are generally unsatisfactory for pottery except under special conditions of a particular deposit. This is the earliest forming method. Wares can be constructed by hand from coils of clay , combining flat slabs of clay, or pinching solid balls of clay or some combination of these. Parts of hand-built vessels are often joined together with the aid of slip , an aqueous suspension of clay body and water. Prior to some shaping processes, clay must be prepared such as tablewares although some studio potters find hand-building more conducive to create one-of-a-kind works of art. In a process called "throwing" coming from the Old English word *throwan* which means to twist or turn, [10] a ball of clay is placed in the centre of a turntable, called the wheel-head, which the potter rotates with a stick, with foot power or with a variable-speed electric motor. During the process of throwing, the wheel rotates while the solid ball of soft clay is pressed, squeezed and pulled gently upwards and outwards into a hollow shape. The first step of pressing the rough ball of clay downward and inward into perfect rotational symmetry is called centring the clayâ€™ a most important skill to master before the next steps: Considerable skill and experience are required to throw pots of an acceptable standard and, while the ware may have high artistic merit, the reproducibility of the method is poor. These can then be altered by impressing , bulging , carving , fluting , and incising. Thrown pieces can be further modified by the attachment of handles, lids, feet and spouts. As the

name suggests, this is the operation of shaping pottery by pressing clay in a semi-dry and granulated condition in a mould. The clay is pressed into the mould by a porous die through which water is pumped at high pressure. The granulated clay is prepared by spray-drying to produce a fine and free-flowing material having a moisture content of between about 5 and 6 per cent. Granulate pressing, also known as dust pressing, is widely used in the manufacture of ceramic tiles and, increasingly, of plates. This is a shape-forming process adapted for the tableware industry from the method long established for the forming of thermoplastic and some metal components. Jiggering is the operation of bringing a shaped tool into contact with the plastic clay of a piece under construction, the piece itself being set on a rotating plaster mould on the wheel. The jigger tool shapes one face while the mould shapes the other. Jiggering is used only in the production of flat wares, such as plates, but a similar operation, jolleying, is used in the production of hollow-wares such as cups. Jiggering and jolleying have been used in the production of pottery since at least the 18th century. In large-scale factory production, jiggering and jolleying are usually automated, which allows the operations to be carried out by semi-skilled labour. Two moulds for terracotta, with modern casts, from ancient Athens, th centuries BC

Roller-head machine: This machine is for shaping wares on a rotating mould, as in jiggering and jolleying, but with a rotary shaping tool replacing the fixed profile. The rotary shaping tool is a shallow cone having the same diameter as the ware being formed and shaped to the desired form of the back of the article being made. Wares may in this way be shaped, using relatively unskilled labour, in one operation at a rate of about twelve pieces per minute, though this varies with the size of the articles being produced. Developed in the UK just after World War II by the company Service Engineers, roller-heads were quickly adopted by manufacturers around the world; they remain the dominant method for producing flatware. Specially developed polymeric materials allow a mould to be subject to application external pressures of up to 4. The high pressure leads to much faster casting rates and, hence, faster production cycles. Furthermore, the application of high pressure air through the polymeric moulds upon demoulding the cast means a new casting cycle can be started immediately in the same mould, unlike plaster moulds which require lengthy drying times. The polymeric materials have much greater durability than plaster and, therefore, it is possible to achieve shaped products with better dimensional tolerances and much longer mould life. Pressure casting was developed in the s for the production of sanitaryware although, more recently, it has been applied to tableware. This is used to shape ware by pressing a bat of prepared clay body into a required shape between two porous moulding plates. After pressing, compressed air is blown through the porous mould plates to release the shaped wares. This is suited to the making of shapes that cannot be formed by other methods. A liquid slip , made by mixing clay body with water, is poured into a highly absorbent plaster mould. Water from the slip is absorbed into the mould leaving a layer of clay body covering its internal surfaces and taking its internal shape. Excess slip is poured out of the mould, which is then split open and the moulded object removed. Slipcasting is widely used in the production of sanitary wares and is also used for making much modern porcelain, especially figures. This is the latest advance in forming ceramic objects. There are two methods. One involves the layered deposition of soft clay similar to FDM printing the other and powder binding techniques where dry clay powder is fused together layer upon layer with a liquid. Decorating and glazing[edit] Contemporary pottery from the State of Hidalgo , Mexico Italian red earthenware vase covered with a mottled pale blue glaze Pottery may be decorated in many different ways. Some decoration can be done before or after the firing. Decoration[edit] Painting has been used since early prehistoric times, and can be very elaborate. The painting is often applied to pottery that has been fired once, and may then be overlaid with a glaze afterwards. Many pigments change colour when fired, and the painter must allow for this. Ceramic glaze Perhaps the most common form of decoration, that also serves as protection to the pottery, by being tougher and keeping liquid from penetrating the pottery. Glaze may be clear, especially over painting, or coloured and opaque. There is more detail in the section below. Carving Pottery vessels may be decorated by shallow carving of the clay body, typically with a knife or similar instrument used on the wheel. This is common in Chinese porcelain of the classic periods. Burnishing the surface of pottery wares may be burnished prior to firing by rubbing with a suitable instrument of wood, steel or stone to produce a polished finish that survives firing. It is possible to produce very highly polished wares when fine clays are used or when the polishing is carried out on wares that have been partially

dried and contain little water, though wares in this condition are extremely fragile and the risk of breakage is high. Terra Sigillata is an ancient form of decorating ceramics that was first developed in Ancient Greece. Additives can be worked into the clay body prior to forming, to produce desired effects in the fired wares. Coarse additives such as sand and grog fired clay which has been finely ground are sometimes used to give the final product a required texture. Contrasting coloured clays and grogs are sometimes used to produce patterns in the finished wares. Colourants, usually metal oxides and carbonates, are added singly or in combination to achieve a desired colour. Combustible particles can be mixed with the body or pressed into the surface to produce texture. Lithography, also called litho, although the alternative names of transfer print or "decal" are also common. These are used to apply designs to articles. The litho comprises three layers: There are various methods of transferring the design while removing the backing-paper, some of which are suited to machine application. Banding is the application by hand or by machine of a band of colour to the edge of a plate or cup. Agateware is named after its resemblance to the quartz mineral agate which has bands or layers of colour that are blended together, agatewares are made by blending clays of differing colours together but not mixing them to the extent that they lose their individual identities. The wares have a distinctive veined or mottled appearance. The term "agateware" is used to describe such wares in the United Kingdom; in Japan the term "neriage" is used and in China, where such things have been made since at least the Tang Dynasty, they are called "marbled" wares.

Chapter 6 : Masters of Craft : Traditional pottery of India

Traditional pottery of India photo courtesy Biswarup Sarkar According to Indian mythology the first earthen vessel was made in a hurry by Viswakarma, the God of arts and crafts, when after the churning of the ocean a pot for keeping the nectar was urgently needed.

Chapter 7 : Miracle Traditional Pottery Technology of Meghalaya, India |authorSTREAM

Pottery has a long history in India. In this book, the author, not only looks at Indian pottery but also at the communities who make it, their organization, history and philosophy.

Chapter 8 : Pottery - Wikipedia

Download traditional pottery of india or read online books in PDF, EPUB, Tuebl, and Mobi Format. Click Download or Read Online button to get traditional pottery of india book now. This site is like a library, Use search box in the widget to get ebook that you want.

Chapter 9 : Unravel India: A Retail Brand for Lifestyle Products Made in India

Pottery is the material from which the pottery ware is made, of which major types include earthenware, stoneware and porcelain. The place where such wares are made is also called a pottery (plural).