

CRAFT REPORT

In the partial fulfilment of the requirements for the
award of

BSC APPAREL AND FASHION DESIGN

2021 -2024

Submitted by

C B BHAGYALAKSHMI

SB21FT014

Under the guidance of
BESSY ROY



DEPARTMENT OF FASHION DESIGNING
WOMEN'S STUDY CENTRE
ST. TERESA'S COLLEGE (AUTONOMOUS)
ERNAKULAM, KOCHI 682011

CRAFT REPORT

In the partial fulfilment of the requirements for the
award of

BSC APPAREL AND FASHION DESIGN

2021 -2024

Submitted by

C B BHAGYALAKSHMI

SB21FT014

Under the guidance of

BESSY ROY



DEPARTMENT OF FASHION DESIGNING

WOMEN'S STUDY CENTRE

ST. TERESA'S COLLEGE (AUTONOMOUS)

ERNAKULAM, KOCHI 682011

Gruthy Mohan
16/12/24
MS. GRUTHY MOHAN
Signature of the Examiner



BESSY ROY *B.R.*
Lecturer in charge

ACKNOWLEDGEMENT

I express my special thanks to the Almighty God for helping me in the successful completion of this Craft Project. I would like to express my deepest appreciation to **Rev. Dr. Sr. Vinita**, CSST Provincial Superior and Manager, **Rev. Sr. Emeline** CSST, Director the St. Teresa's College, Ernakulam, **Dr. Alphonsa Vijaya Joseph** Principal, St. Teresa's College, Ernakulam.

A special gratitude to **Dr. Lekha Sreenivas**, Centre Coordinator, Associate professor Department Fashion Designing who gave full support and encouragement to undergo this project.

I am extremely thankful to **Ms. Nair Supriya Damodaran** Assistant professor. Head of the Department Fashion Designing for the support and kind assistance.

I am extremely thankful to my, project guide **Ms. Jeshy Varghese**, **Ms. Bessy Roy**, Assistant professor Department Fashion Designing for her guidance, encouragement which helps me a lot during the period of my project.

I also thank all other teachers of the Fashion Designing Department for their kind assistance.

I would like to thank the artisan, **Ms. Gayathri Mohandas** for giving me guidance and opportunity in doing the project work.

A debt of gratitude is also owed to my parents who was constantly helping and encouraging in many ways to finish this internship successfully.

SL. NO	CONTENTS	PAGE NO.
1	INTRODUCTION	
1.1	HANDICRAFTS OF NORTH INDIA	
1.2	HANDICRAFTS OF SOUTH INDIA	
1.3	HANDICRAFTS OF KERALA	
1.4	HISTORY OF INDIAN POTTERY	
1.5	CERAMIC ART IN ANCIENT INDIA	
2	OBJECTIVES	
3	PROJECT DESCRIPTION	
3.1	SELECTION OF CRAFT	
	FIELD VISIT	
3.2	SELECTION OF AREA	
	INTERVIEW	
3.3	ARTISAN PROFILE	
	ARTISAN WORKS	
3.4	DESIGN INTERVENTION	
	SPECIFICATION SHEET 1	
	SPECIFICATION SHEET 2	

	SPECIFICATION SHEET 3	
	SPECIFICATION SHEET 4	
	SPECIFICATION SHEET 5	
3.5	PROCESS OF MAKING THE PRODUCT	
4	DIFFICULTIES FACED BY ARTISANS	
5	SUGGESTIONS FOR IMPROVING THE PROBLEM	
6	CONCLUSION	

1. INTRODUCTION

Handicrafts, often referred to as handmade crafts or artisanal creations, represent a rich and diverse array of artistic expressions rooted in tradition, culture, and craftsmanship. These unique and often intricate objects are crafted by skilled artisans using traditional techniques and materials, passed down through generations. Handicrafts encompass a wide range of products, including textiles, pottery, jewellery, woodwork, metalwork, and more, each reflecting the cultural heritage and artistic sensibilities of their creators. Throughout history, handicrafts have played a significant role in human culture, serving as both functional items and works of art. They embody the creativity, ingenuity, and craftsmanship of artisans who dedicate themselves to preserving traditional techniques while also innovating and adapting to contemporary trends.



Fig.1

In addition to their cultural significance, handicrafts hold economic importance, particularly in communities where artisanal production serves as a primary source of income and livelihood. They contribute to local economies, empower artisans, and support sustainable development by promoting traditional skills and preserving cultural heritage. Furthermore, handicrafts often carry stories and symbols that reflect the identity, values, and beliefs of the communities from which they originate. As such, they serve as tangible reminders of shared histories and cultural diversity, fostering appreciation, understanding, and connection among people across the globe.



Fig.2

In today's world, amidst the prevalence of mass-produced goods, there is a growing appreciation for the authenticity, quality, and craftsmanship embodied in handmade handicrafts. They are cherished not only for their aesthetic appeal but also for the stories they tell, the traditions they preserve, and the connections they foster between artisans and consumers.



Fig.3

Overall, handicrafts represent a timeless and enduring form of artistic expression, embodying the creativity, skill, and cultural heritage of artisans from diverse backgrounds and traditions.

1.1 HANDICRAFTS OF NORTH INDIA

North India boasts a rich tradition of handicrafts that showcase exquisite craftsmanship and cultural heritage. Here's a detailed overview of some prominent handicrafts from the region:

1. **Pashmina Shawls:** Originating from **Kashmir**, Pashmina shawls are renowned for their softness, warmth, and intricate designs. Made from the fine wool of Pashmina goats, these shawls are hand-woven and often adorned with traditional Kashmiri embroidery like Sozni and Tilla.

2. **Chikankari Embroidery:** Hailing from **Lucknow** in **Uttar Pradesh**, Chikankari is a delicate form of embroidery characterized by its fine thread work on fabrics like muslin, chiffon, and silk. Typically done with white thread on pastel-coloured fabrics, Chikankari embellishes garments, including sarees, kurtas, and dupattas.

3. **Blue Pottery: Jaipur, Rajasthan**, is famous for its vibrant Blue Pottery, characterized by its distinctive blue and turquoise hues. Crafted from quartz powder, powdered glass, multani mitti (Fuller's earth), and gum, Blue Pottery items include decorative plates, tiles, vases, and various home decor pieces.

4. **Phulkari Embroidery:** Hailing from **Punjab**, Phulkari is a traditional embroidery technique known for its vibrant colours and floral motifs. Typically done on fabrics like cotton and silk, Phulkari embellishes shawls, dupattas, and garments, showcasing the skilled craftsmanship of artisans.

5. **Wood Carving: Uttarakhand and Himachal Pradesh** are renowned for their intricate wood carving traditions. Artisans carve wooden artifacts, furniture, and decorative items using techniques passed down through generations. Designs often feature intricate patterns, mythological motifs, and depictions of local flora and fauna.

6. **Metal Crafts: Moradabad in Uttar Pradesh** is famous for its metal crafts, particularly brassware and copperware. Artisans create stunning utensils, decor items, and sculptures using

traditional techniques like casting, engraving, and embossing, reflecting the region's cultural richness.

8. **Terracotta:** Various regions across North India, including **Uttar Pradesh** and **Haryana**, are known for their terracotta crafts. Artisans mold clay into various forms, including pots, figurines, and sculptures, often depicting local deities, animals, and cultural motifs.



Fig.4



Fig.5



Fig.5



Fig.6

1.2 HANDICRAFTS OF SOUTH INDIA

ANDHRA PRADESH: Andhra Pradesh is famous for having an enormous collection of handicrafts. Some of its most prominent handicrafts are Banjara Needle Crafts, Budithi Brassware, Durgi Stone Craft, Veena Manufacturing, Bidri Craft, Dokra Metal Crafts, Nirmal Arts, Bronze Castings, Kondapalli Toys, Lacquer Ware. The most significant sample is the “400-year-old craft tradition,” the Kondapalli Toys, “made of wood in Kondapalli of Krishna district of Andhra Pradesh made from softwood known as Tella Poniki, which are found aplenty in the nearby Kondapalli hill”. Kalamkari Art is the other colourful craft famous for 3000 years of history throughout India with “23 arduous steps of dyeing” onto “cotton or silk fabric”.

KARNATAKA: Its handicraft industry is famous for its worldwide luxurious items, such as Terracotta Pottery, Banjara Handicrafts, Ilkal sarees, Kinhai Wood Carving, Sandalwood Carving, Channarayana Lacquerware, Navalgund Dhurrie, Kasuti Embroidery, Gokak Toys, Rosewood Carving, Bidriware, Silk Sarees, Metalware, and Chittara Drawings. The other famous handicraft is Mysore paintings, “patronised by Mysore rulers,” which transitioned from traditional materials like vegetable and mineral colours to modern materials like watercolours, posters, and paper with lush golds. Both shape the state of Karnataka to display its power of luxury, culture, and pride in the handicraft industry to show itself the future.

TAMILNADU: Its handicraft industry produces products like “Tanjore glass paintings, Kolu dolls, grass mats, Muthangi, metalware, Toda embroidery, applique, and stone carving. More famously, women still produce Toda Embroider to create a “traditional shawl of Puthkuli worn by both men and women” with “alternate of red and black stripes” that has motifs of animals and geometry. The other is Tanjore Painting, not to confuse with Mysore Painting; glass beds and pieces, gold foils, and rich, vivid colours are usually glossed over the Tanjore Paintings.

KERALA: Kerala has some the unusual, tropical handicraft industry like Ivory Handicrafts, Coir and Cane Products, Lacquer Wire, Wooden Handicrafts, Coconut shell Handicrafts, Screw Pine Products, Banana Fibre Handicrafts, and Kathakali Papier-mache Masks. The most famous is the Kathakali Mask, known for its dancing tradition, with greenish facial features decorated with gold and beards. The other product to showcase daily life from birth to death in Kerala is the Coir Product which is to see the coconut crucial to their lives. Kerala’s

indigenous handicraft industry is unique for having different handicrafts, unlike other Southern Indian states, for utilizing different materials and methods.



Fig.7



Fig.8



Fig.9



Fig.10

1.3 HANDICRAFTS OF KERALA

The God's own country Kerala is also renowned for its rich tradition in handicrafts which is part of its cultural legacy. Its unique arts and crafts are irresistible for any shopaholic. These crafts reflect the extraordinary skills of its master craftsmen. The artisans of Kerala trace their lineage to Vishwakarma - the architect of the gods. The crafts include the bell metal cast sculptures and pottery items, products in wood and coir and murals.

Ivory Handicrafts: Ivory is an extremely fragile material, white and hard, and elephant tusks in particular are used for all of the crafting. Kerala is known around the world for its ivory crafts. Ivory is primarily used to make items like billiards balls, fake teeth, and other items. The legendary figurines display the best kind of ivory carving.

Coir and Cane Products: Coir beds, painted and embellished mats and floor furniture, and other vibrant items are only a few of the gorgeous and well-known coir products made in Kerala. Kollam and Calicut, two cities in Kerala, are well known for producing and buying coir and cane goods. Their products are environmentally friendly and made of coir, which is extracted from the coconut's protective husk.

Lacquer Wire: One of the intriguing handicrafts of Kerala is lacquer wire. Wood and metal have been combined to create lacquer wire. Products made of wood are lacquered by artisans, who subsequently embellish them with priceless metals. Ernakulam produced a wide range of lacquered wire goods.

Wooden Handicrafts: Keralan craftsmen's abilities to create wooden handicrafts were inspired by the temples of Hindu mythology, which are exquisitely embellished with amazing woodwork crafts. Table lamps, toys, and paperweights are a few of Kerala's inventive decorative wooden creations. Additionally, Keralan sandalwood products are well-known. Some of them include toys, ashtrays, candlesticks, decorative boxes, and Kathakali dance positions.

Coconut Shell Handicrafts: Kerala's most common naturally occurring product is coconut. The artists create lovely bowls, vases, teapots, and toys out of coconut shells. Hookahs are made with a mixture of coconut shell and brass bindings. Other items include smaller coconut shell items and brass-encased lamp stands.

Screw Pine Products: Pine weaving is one of Kerala's traditional crafts. Screw pine leaves are used to weave three different mat kinds together. The famous Keralan goods made from pine

leaves include straw hats, household linen, and carry bags.

Banana Fiber Handicrafts: Starting in Kerala, the popularity of banana crafts is growing gradually. The banana plant's trunk can produce a fine natural fiber when processed. The banana plant is used to make a variety of products, including bags, wall hangings, and mats in various sizes and shapes. Even the Pattu saree is made from this material.

Kathakali Papier-mache Masks: One of Kerala's most ancient dance forms is called kathakali. It combines dance, theater, ritual, and music. The participants displayed Keralan culture by donning a variety of Kathakali masks, ornate headpieces, and long black hair. Because they are all made of paper and glue, Kathakali masks are all environmentally friendly.



Fig.11



Fig.12



Fig.13



Fig.14

1.4 HISTORY OF INDIAN POTTERY

Indian pottery traces its roots back to the Indus Valley Civilization, one of the world's oldest urban civilizations that flourished around 2500 BCE. The pottery from this era is a testament to the dexterity and creative genius of the artisans of that period. Not just plain and practical, these pieces were often adorned with beautiful geometric designs and motifs of animals and humans.

As time went on, the art of pottery continued to evolve. Around 1500 BCE, the Aryan culture introduced the wheel to pottery making, revolutionizing the process and leading to more uniform and symmetrical designs. The pottery of this period, often referred to as 'Red and Black' ware, is distinguished by its deep red and black hues. This period marked a significant milestone in the evolution of Indian pottery and ceramic art.

Fast forward to the Mauryan era (322–185 BCE), pottery took on a more refined and polished look. The pots from this period, known as 'Northern Black Polished Ware' or NBPW, are renowned for their glossy finish that shimmers like a dark mirror. The Mauryan potters were indeed masters of their craft, leaving behind a legacy that continues to inspire modern Indian pottery and ceramic art.

Throughout the centuries, Indian pottery has been a canvas for cultural expression and artistic innovation. Each era brought in new styles, techniques, and influences, making Indian pottery and ceramic art a rich and diverse field that continues to fascinate us to this day.

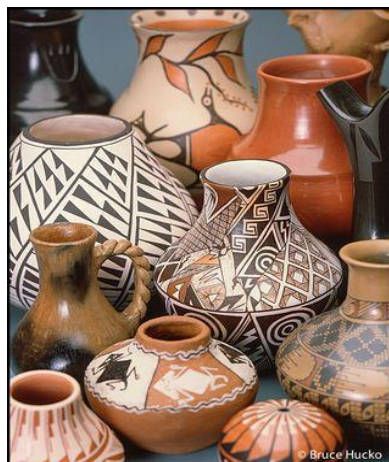


Fig.15

1.5 CERAMIC ART IN ANCIENT INDIA

Just like pottery, ceramic art in India also has a rich and ancient heritage. The roots of Indian ceramic art are dug deep into the culture and traditions of the Indian subcontinent. The earliest signs of ceramic art in India can be traced back to the Harappan civilization, where ceramics were used not just for daily purposes but also as a form of artistic expression.

One of the most striking features of ceramic art from this era is the beautiful and intricate terracotta figurines. These figurines, often shaped like humans or animals, were a reflection of the society, the beliefs, and the customs of the time. These terracotta figurines are not just beautiful works of art; they are a window into ancient India, giving us a glimpse of the life and times of our ancestors.

As we move forward in time, we see the influence of Buddhism and Jainism on ceramic art. The stupas and viharas from the Mauryan and Gupta periods are adorned with beautiful ceramic tiles depicting scenes from the life of Buddha and Jain Tirthankaras. These tiles are a testament to the skill and artistry of the ancient Indian ceramic artists. Fast forward to the medieval period, glazed pottery became popular in India. This was a new technique where a layer of glass-like material was applied to pottery to give it a shiny, glossy finish. Glazed pottery was not just beautiful; it was also more durable and resistant to water, making it a practical choice for daily use.

From the ancient terracotta figurines to the beautiful glazed pottery, the journey of ceramic art in India is a story of innovation, creativity, and a reflection of the changing times. It is a testament to the rich cultural heritage and the artistic genius of India.



Fig.16

2. OBJECTIVES

The main objectives of the craft projects are as follows:

1. To learn the history of the craft.
2. To learn the techniques and making process of ceramic pottery.
3. To develop more unique and innovative ideas.
4. To learn and understand the tools and necessary equipments used in ceramic pottery.
5. To help the artisan through design intervention.

3. PROJECT DESCRIPTION

YARN BOWL

The project work was done at Cheruparambath road, Kadavanthra. The methodology of project is discussed under the following heads.

3.1] SELECTION OF CRAFT

3.2] SELECTION OF AREA.

3.3] ARTISAN PROFILE.

3.4] DESIGN INTERVENTION.

3.5] PROCESS OF MAKING THE FINAL PRODUCT.



Fig.17



Fig.18

3.1] SELECTION OF CRAFT

Ceramic pottery was chosen as the handicraft project. Ceramic pottery offers a unique blend of functionality and artistic expression, making it a popular choice among artisans. Its versatile nature allows for a wide range of creative possibilities, from traditional forms to contemporary designs. Artisans may choose ceramic pottery for its tactile qualities, durability, and ability to withstand high temperatures.

FIELD VISIT

By visiting different artisan places, I was able to understand more about handicrafts and the way each handicraft is made. Among this ceramic pottery gained my interest. From clay to amazing pots, it was a huge process off patience and a lot of hardship and hard work.

3.2] SELECTION OF AREA

The location selected for the project work was Cheruparambath, Kadavanthra, Ernakulam. Ernakulam is a district in Kerala.

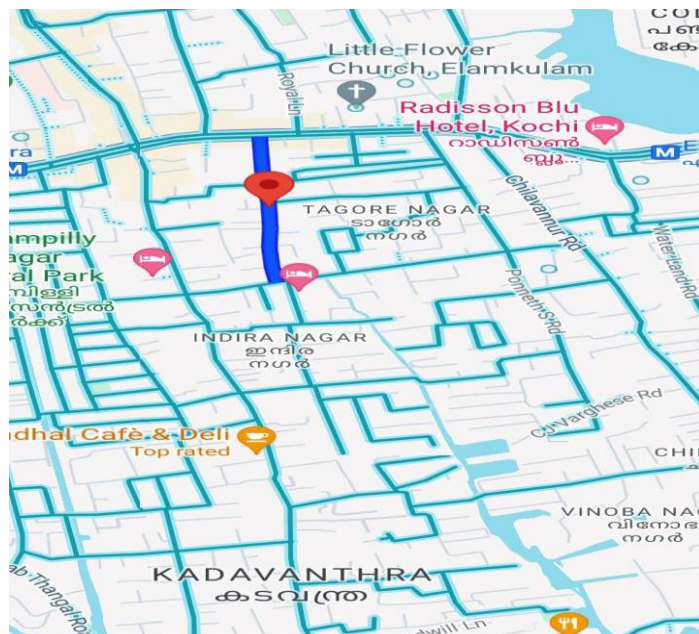


Fig.19

INTERVIEW

To know more about artisan, I decided to have a talk with her. We discussed about her inspiration behind ceramic pottery, challenges faced, achievements, and how much effort was taken to complete each product.

After studying interior design, she developed a keen interest in pottery, which led her to pursue further studies in pottery in Bangalore. Eventually, she and her friend started their own pottery business, which has been thriving for almost two years now. Her curiosity about the

transformation of clay into ceramic further inspired her to delve into the world of ceramic pottery.

The difficulties faced include financial constraints, as machinery proves prohibitively expensive, coupled with challenges in sourcing materials, often requiring searches in distant locations like Bangalore or Haryana. Additionally, the suddenness of workshop demands compounds issues, exacerbated by the unavailability of essential raw materials.

A great achievement was attained as her work gained popularity, attracting attention from people who came to know about her creations, leading to an increase in workshop classes and providing opportunities to participate in numerous exhibitions.

3.3] ARTISAN PROFILE



Fig.20

Name: Gayathri Mohandas.

Years of Experience: 2 Years.

Monthly Income: 50000

Source of Raw Materials: Clay, sourced predominantly from Bangalore and Bombay.

Works or Products: Decorative pieces, Pots, Customized works etc.

ARTISAN WORKS



Fig.21

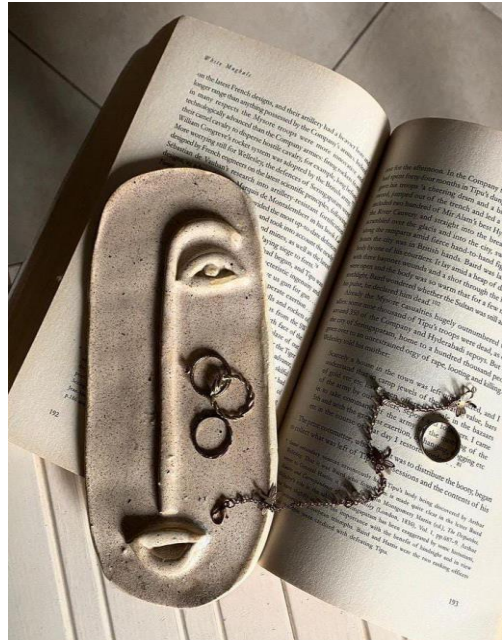


Fig.22



Fig.23



Fig.24

3.4] DESIGN INTERVENTION

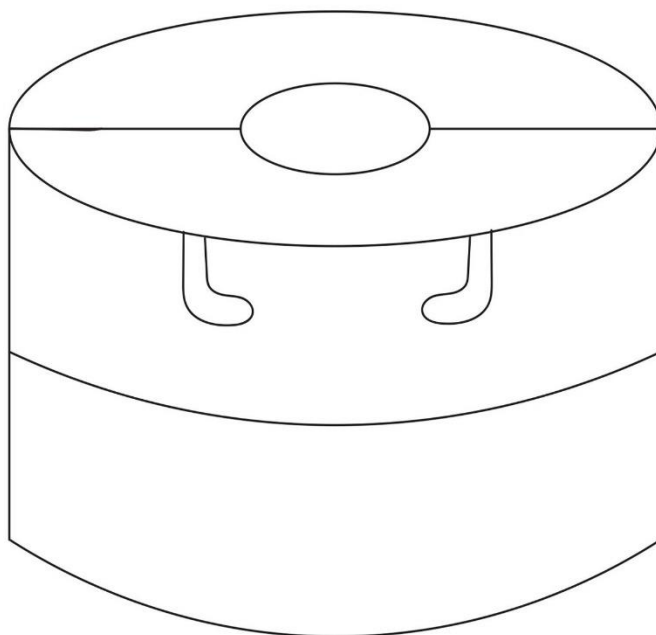
Design intervention refers to the deliberate act of introducing alterations, improvements, or modifications within a design context to address specific challenges, enhance functionality, improve aesthetics, or achieve particular objectives. As a part of design intervention in ceramic pottery, 5 products were designs and submitted for approval. From that one product design was selected, the specification sheet for the products is given:

SPECIFICATION SHEET NO. 1

DESIGNER NAME: C B BHAGYALAKSHMI

DATE : 9-04-2024

DESCRIPTION: THE CERAMIC YARN BOWL, FEATURING A TWO-LAYERED DESIGN, IS SPECIFICALLY CRAFTED FOR CROCHETING ENTHUSIASTS.

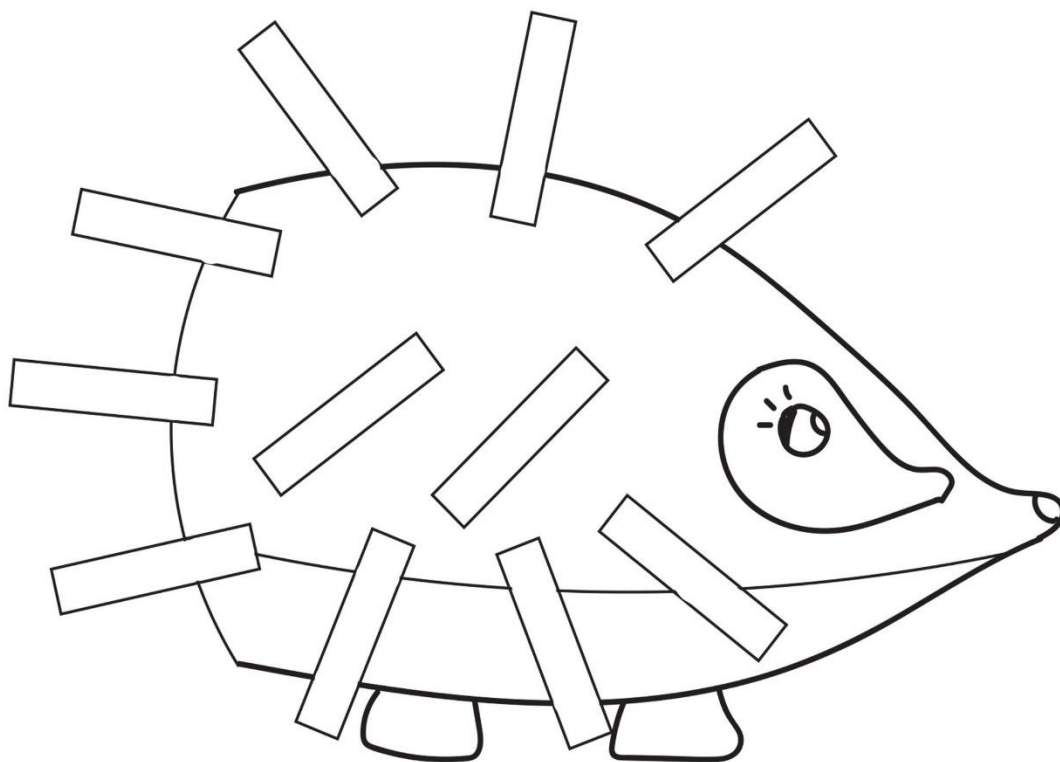


SPECIFICATION SHEET NO. 2

DESIGNER NAME: C B BHAGYALAKSHMI

DATE : 09-04-2024

DESCRIPTION: THE CERAMIC PORCUPINE-SHAPED THREAD ORGANIZER ADDS A WHIMSICAL TOUCH TO ANY CRAFTING SPACE.

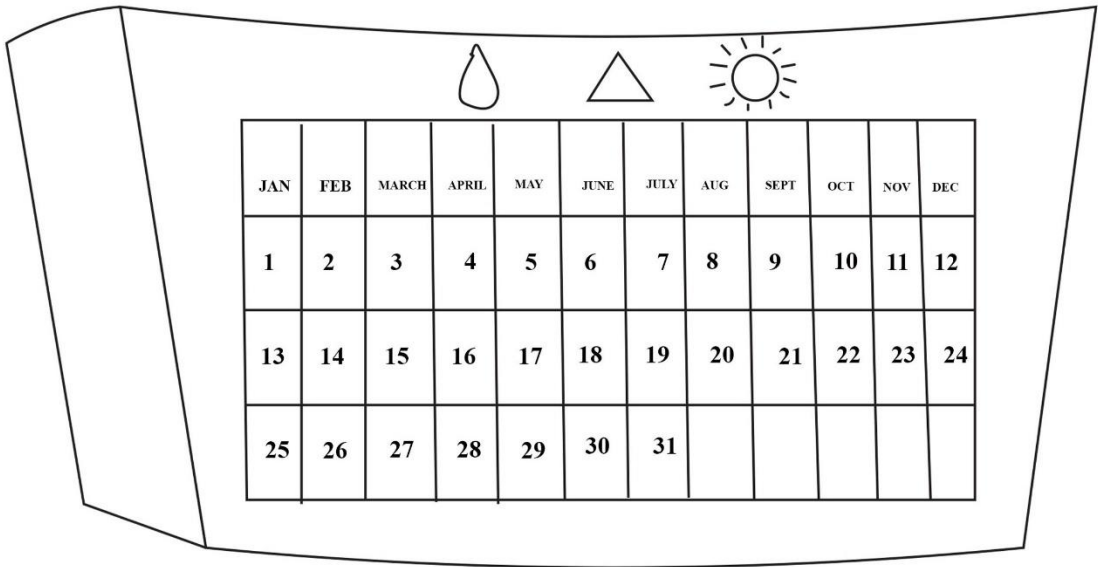


SPECIFICATION SHEET NO. 3

DESIGNER NAME: C B BHAGYALAKSHMI

DATE : 09-04-2024

DESCRIPTION: THE CERAMIC PLANT CARE TRACKER, COMPLETE WITH A TIMELESS CALENDAR, PROVIDES ESSENTIAL REMINDERS FOR WATERING, FERTILIZING, AND SUN EXPOSURE, ENSURING OPTIMAL PLANT HEALTH.

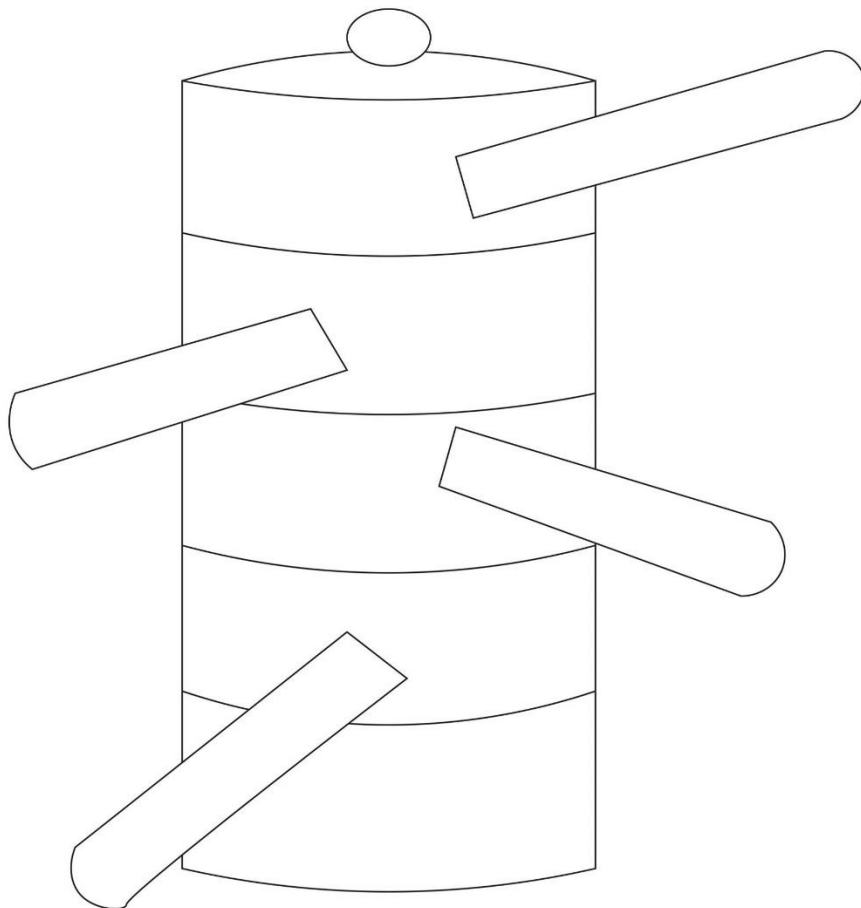


SPECIFICATION SHEET NO. 4

DESIGNER NAME: C B BHAGYALAKSHMI

DATE : 09-04-2024

DESCRIPTION: THE CERAMIC CYLINDRICAL SHELF, FEATURING A STAND THAT DOUBLES AS A BANGLE ORGANIZER, OFFERS BOTH FUNCTIONALITY AND AESTHETIC APPEAL TO ANY SPACE.

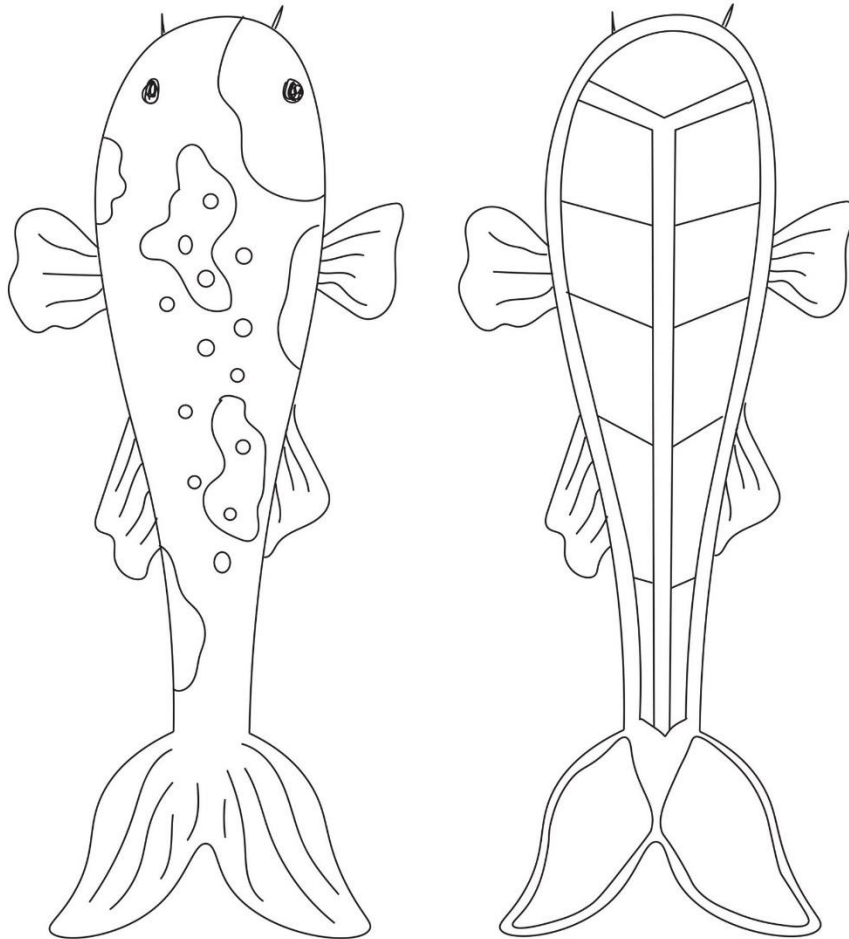


SPECIFICATION SHEET NO. 5

DESIGNER NAME: C B BHAGYALAKSHMI

DATE : 09-04-2024

DESCRIPTION: A CERAMIC FISH-SHAPED PAINTING PALETTE AND
PAINTBRUSH HOLDER



3.5] PROCESS OF MAKING THE PRODUCT

The purpose of making this yarn bowl is:

1. Yarn bowls help keep yarn neat, organized, and tangle-free while working on a project.
2. The smooth, curved surface of a yarn bowl allows the yarn to unwind smoothly as you work, helping to maintain consistent tension in your knitting or crocheting.
3. Yarn bowls protect the yarn from dirt, dust, and pet hair that may be present in the surrounding environment.
4. yarn bowls are designed with a sturdy base and a carrying handle, making them convenient for transporting projects and yarn from one location to another.
5. They often feature decorative elements or artistic designs, adding beauty and style to the knitting or crocheting. It gives an aesthetic appeal.

STEP -1 COLLECTING RAW MATERIALS

To initiate the project, the first step involves collecting raw materials, specifically sourcing clay from Bangalore.

STEP -2 PREPARATION OF CLAY

The clay is gathered and prepared for use, which may involve removing impurities and kneading it to achieve the desired consistency and texture. Wedging process is done to remove the air bubbles from the clay.



Fig.25

STEP 3 - THROWING OR HAND-BUILDING

The potter either throws the clay on a potter's wheel or hand-builds the pot using techniques such as coiling, pinching, or slab construction to shape the clay into the desired form. Here, Slab pottery technique is used. Clay is placed on the pottery wheel, where coning up and coning down techniques are employed, followed by centering to eliminate any instability in the clay; subsequently, the opening step is executed at the center, and the clay is spread to form a cylindrical shape.

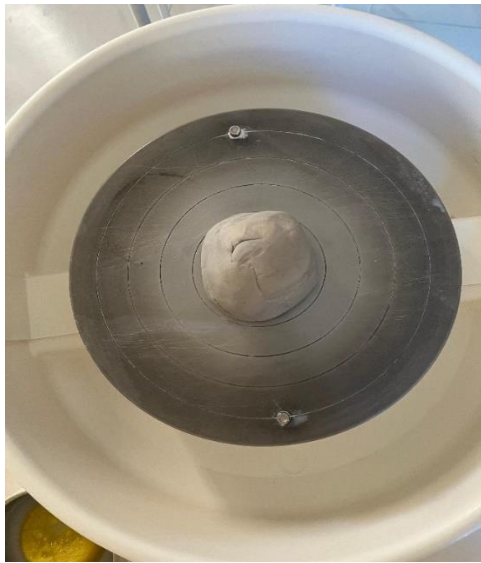


Fig.26



Fig.27

STEP 4 - SHAPING AND FORMING

The potter works the clay to shape it according to the intended design, taking care to maintain symmetry, thickness, and overall aesthetics.



Fig.28

STEP 5 – TOOLS USED

These are the tools used for pottery.



Fig.29



Fig.30

STEP 6 – DRYING

Once the pot is formed, it needs to dry partially to a leather-hard stage, during which it is firm enough to handle but still retains some moisture.



Fig.31

STEP 7 - TRIMMING AND FINISHING

Excess clay is trimmed away, and additional decorative elements may be added. The surface may be smoothed or textured, depending on the desired final appearance.

STEP 8 - BISQUE FIRING

The partially dried pot is fired in a kiln at a relatively low temperature, typically between 1650°F to 1940°F (900°C to 1060°C), to harden the clay further and prepare it for glazing.



Fig.32



Fig.33

STEP 9 - GLAZING AND GLAZE FIRING OR PAINTING.

Once bisque-fired, the pot may be glazed with various types of ceramic glazes to achieve color, texture, and surface effects. It is then fired again in the kiln at a higher temperature, typically between 1830°F to 2370°F (1000°C to 1300°C), to melt and fuse the glaze onto the surface of the pot, creating a smooth, glassy finish. For matte finish painting can be done.



Fig.34

STEP 9 – FINAL PRODUCT



Fig.35

4. DIFFICULTIES FACED BY ARTISANS

- 1.** Limited access to capital and financial resources can hinder artisans from purchasing materials, tools, and equipment necessary for their craft.
- 2.** Lack of visibility and distribution channels can limit their ability to sell their products and reach a wider audience.
- 3.** Limited access to training programs and resources can impede their ability to enhance their craft and innovate.
- 4.** Artisans frequently encounter issues with receiving fair compensation for their work.
- 5.** Rapid modernization and globalization pose threats to traditional artisanal practices and cultural heritage. Artisans may struggle to preserve their cultural traditions while adapting to evolving market demands and consumer preferences.
- 6.** Poor Exposure to new technologies is another difficulties faces by the artisans. Many of them may not aware of the latest technologies.

5. SUGGESTIONS FOR IMPROVING THE PROBLEM

- 1.** Providing access to microloans, grants, and financial literacy programs can help artisans overcome financial constraints and invest in their businesses.
- 2.** Establishing platforms such as artisan cooperatives, craft fairs, and online marketplaces can facilitate market access for artisans.
- 3.** Offering training programs, workshops, and mentorship opportunities can enhance artisans' skills and creativity.
- 4.** Promoting fair trade principles, such as ensuring fair wages, safe working conditions, and sustainable production practices, can help protect artisans' rights and livelihoods while fostering ethical consumerism.
- 5.** Supporting initiatives that celebrate and preserve traditional artisanal practices, cultural heritage, and indigenous knowledge can raise awareness and appreciation for artisan crafts, both locally and globally.
- 6.** Providing awareness about the new technology and promoting new technologies.

6. CONCLUSION

Engaging in this project has been an enlightening experience, as I've gleaned invaluable insights into the captivating world of craft. Selecting ceramic pottery as my project, I embarked on a field visit where I explored various sites, gaining insight into different handicrafts. Growing interested by ceramic pottery, exploring pottery, in particular, has been immensely rewarding, as I've explored deep into its workings and discovered novel techniques that have expanded my artistic repertoire. I chose Cheruparambath in Kadavanthra as my focus area. To explore deeper into this art, I engaged in a conversation with artisan, discussing her inspirations, challenges, and achievements in the craft. As part of my project, I designed five products, of which one was meticulously selected and developed. This involved a series of processes, from sourcing raw materials from Bangalore to shaping and forming the clay into its final product.

Moreover, witnessing the dedication and perseverance required for each pottery creation has deepened my appreciation for the craftsmanship inherent in ceramic pottery. It's not merely about shaping clay but about imbuing each piece with a piece of oneself, a labor of love evident in every meticulously crafted detail. This project has underscored the profound beauty and significance of craft, reinforcing my passion for this timeless art form.