

PROJECT REPORT

In the partial fulfilment of the requirements for the award of

BSC APPAREL AND FASHION DESIGN

2021 -2024

Submitted by

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SB21FT006

Under the guidance of

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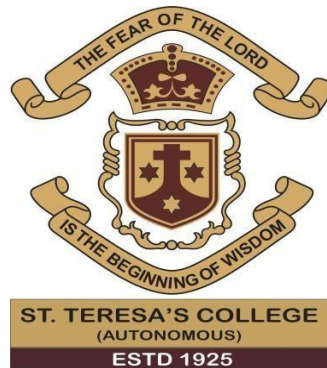
WOMEN'S STUDY CENTRE

ST. TERESA'S COLLEGE (AUTONOMOUS)

ERNAKULAM, KOCHI 682011

**ST.TERESA'S COLLEGE (AUTONOMOUS),
ERNAKULAM**

WOMEN'S STUDY CENTRE



RECORD OF PRACTICAL WORK
In
B.Sc Apparel and Fashion Design
(2021 - 2024)

Certified that it is bonafide record work of the student with

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charge**

Lecturer in

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1. INTRODUCTION



Fig.1

India is the only country in the world with an unbroken, living vibrant tradition of crafts. While agriculture employs the largest number of people in India, the crafts sector is next and sustains over 20 million practitioners. The wide geographic spread embraces all of India and covers a huge gamut of widely differing work structure and cultures. Crafts communities, using similar materials that range from clay to precious metals, work with widely differing techniques and technologies to create a rich variety of forms.

HANDICRAFTS OF INDIA

Handicrafts commonly referred to as handmade crafts or artisan. In this process, skilled people create different types of items from goods and convert them into decorative pieces out of paper, clay, wood, rock, stone, and many more using simple and cheap tools. These types of items produced are known as handicrafts as they are prepared solely by hands, and do not involve the use of any machinery. From time immemorial, India is known for its customs. As far as art and culture is concerned, India features amongst the topmost rated culturally rich countries in the world.

Our country is privileged enough to possess some very highly skilled artisans. Time and again, these artisans have added to the fame of Indian handicrafts all over the world. The handicrafts of India have been loved and respected by everyone and have left everyone

awestruck. Many rural people still earn their livelihood from their creative pieces of art and India has still managed to preserve its artisans, its art and its handicrafts. India is a manufacturing core of varied kinds of handicrafts, which are popular even in international markets. Every state in India has its specialty.

1.

WOODWORK



Fig.2

The northern states of India have a rich tradition of the woodwork. Regions in Punjab are famous for its exquisite wooden furniture. Kashmir is famous for its artefacts made from the walnut trees. The artisans of Chhattisgarh specialize in wooden crafts like masks, doors, window frames and sculptures. Jharkhand is famous for its wooden toys which are always in a pair. The woodcarvings of Goa are an aesthetic blend of Portuguese and Indian cultures, and the designs are primarily floral, animal and human figures. Endowed with abundant forests, woodwork is a popular craft in South India. It is mainly done on rosewood and sandalwood. Red sandalwood from Andhra Pradesh is used to make cutlery, dainty boxes and paper knives in various designs. Madurai (a city in Tamil Nadu), is popular for its rosewood carvings. Karnataka is famous for beautiful elephants, images and furniture made from

rosewood. Sandalwood is also used to make utility and decorative items, which are etched with designs of flowers, creepers, birds and animals. Magnificent figurines of females are carved out of Kumbli wood in Kerala.

2. **POTTERY**



Fig.3

Pottery is considered to be the most sensual form of all arts. The tradition of handmade pottery is prevailing in India since the time of Harappan Civilization. North India is also known for various kinds of pottery designs, ranging from colors like orange, brown and light red in Uttar Pradesh to black and dark red in Himachal Pradesh. In Rajasthan, Bikaner is famous for its painted pottery, Pokhran for its pottery with geometrical patterns and Alwar for its Kagzi pottery. The blue pottery of Jaipur is also very famous. The potter occupies a unique position in the craft traditions of India. The line of demarcation between the two classes of vitrified materials—stoneware and porcelain—is extremely vague. In the Western world, porcelain is usually defined as a translucent substance—when held to the light most porcelain does have this property—and stoneware is regarded as partially vitrified material that is not translucent. The Chinese, on the other hand, define porcelain as any ceramic material that will give a ringing tone when tapped. None of these definitions is completely satisfactory; for instance, some thinly potted stoneware's are slightly translucent if

they have been fired at a high temperature, whereas some heavily potted porcelains are opaque.

3. **LEATHER**



Fig.4

The age-old convention of leather skill in India is proved by ancient sages and ascetics. In the past, leather was not only used in making clothes and footwear but also in making caps, bags, saddles, shield etc. India is famous worldwide for its leather products. Madhya Pradesh is also known for its leather craft. Various leather items are produced like shoes, bags, and garments. Maharashtra is also famous for its leather shoes called Kolhapuri chappals.

4.

JUTE



Fig.5

Jute craftsmen have created a worldwide position in the field of jute handicrafts. The huge range of jute crafts includes bags, office stationeries, bangles and other jewelry, footwear, wall-hangings and many more. India is a center for jute handicrafts and people all over from the globe visit the jute handicrafts fairs to buy these works of perfection. West Bengal, Assam and Bihar, being the leading jute producers, pilot the jute handicrafts market in India.

5.

SHELL



Fig.6

There are three kinds of shell from which shell handicrafts are made in India conch shells, tortoiseshell and seashell. Different kinds of goods like bangles, forks, decorative bowls, lockets, curtains, chandeliers, mirror frames, table mats, etc. are the products of shell handicrafts. In general, the places located on the seashore like Gulf of Mannar, Goa, Odisha, etc. are the places for shell handicraft and these art pieces are found in abundance here at a lower brass.

6.

BRASS HANDICRAFT



Fig.7

Brass is known for its durability, and this feature adds to its advantage when used as handicrafts. Different items made of brass like Lord Ganesha's figure in different postures, vases, table tops, perforated lamps, ornament boxes, wine glasses, and many more are widely used in many Indian houses even today. These artisans dealing with brass handicrafts are distinctively known as "Kansaris". The manufacturing of brass handicrafts is mainly done in Rajasthan.

7.

BAMBOO HANDICRAFT



Fig.8

Handicrafts that are made by using bamboo are the most eco-friendly crafts made in India. The diverse items made from bamboo are baskets, dolls, toys, furniture, mats, wall-hangings, crossbows, jewelry boxes and many more. Bamboo handicrafts are predominantly prepared in West Bengal, Assam and Tripura. Overall; we can see that each region of India is endowed with unique handicraft that adds charm to the state and the country. The tradition of craft has evolved through generations, and there is a quest for innovation and invention that continues to give each craft a contemporary look but at the same time preserving the Indian heritage and culture.

HANDICRAFT OF SOUTHERN INDIA



Fig.9

Handicrafts are the artistic products made by the skill of the hand without the help of modern machinery. It is a type of work especially used as decorative items. Crafts are integral part of Indian society which represents its cultural diversity. Each region of India has its own uniqueness in terms of arts and crafts. South Indian handicraft has its own charm and glory which have attracted the attention of large number of tourists from across the globe.

The diversity of religious beliefs has had a great impact on the crafts of Southern India. The region has seen the rule of various empires such as the Mughal, Portuguese, Dutch, French and British. Each has left their mark of style on traditional crafts. The craft industry of South India has established itself commercially in the nation, whilst reflecting a long history of foreign rule. Dravidian style, stone carved temples reflect the influence of Hinduism whilst Roman Catholic churches echo the impact of the British rule. Temple carvings are symbolic of the craft skills in the Tamil Nadu region. The Meenakshi temple of Madurai typifies the skills and devotion put into this craftwork. Each section of the temple is a sacred shrine to a deity. North of Tamil Nadu is Karnataka, a region renowned for its wood and stone craftwork. The forests of this region provide extensive supplies of raw materials, mostly rosewood.

For wood workers, crafting statues for large temples is a major source of income. The forms of characters from Hindu mythology are carefully shaped with a chisel. Soapstone is also commonly used to carve statues giving them a unique textural quality and smooth finish.

HANDICRAFTS OF SOUTH INDIA INCLUDE:

Woodcrafts of South India

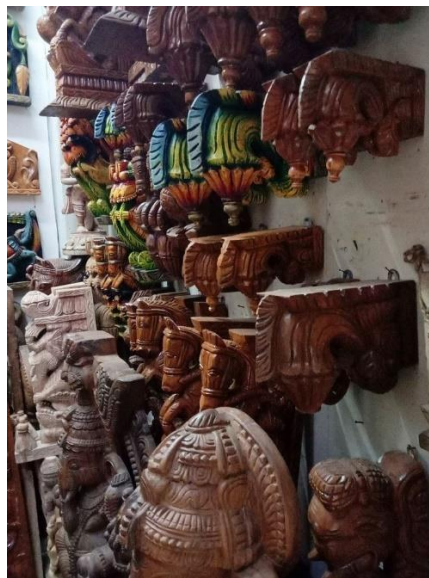


Fig.10

Woodwork is a popular craft in South India because this region is endowed with abundant forests which are rich in different varieties of wood. Wooden handicrafts include items like carved figurines, decorative pieces, furniture and accessories, utensils, beads, panels and many more. Woodcraft of South India has distinct styles which are known across the world. Channapatna in Karnataka and Kondapalli in Andhra Pradesh are known across the world for its wooden toys. Karnataka is famous for carvings and exquisitely beautiful decorative pieces made from sandalwood.

Stone Carving of South India



Fig.11

Stone carving is another major handicraft of South India. During South India Tour, tourist can see varieties of stoneware made up of yellow lime stone and colored white marble. Some of them are in filigreed, fretted marble or sandstone. One can see the best of stone carvings in South Indian temples whose intricate carvings are known across the globe. Some of the places where one can see the best of stone carvings are Meenakshi and Rameshwaram Temple of Tamil Nadu, Tirupati and Gundala Mallikarjuna Swami Temple of Andhra Pradesh and Cave and Vithala Temple of Karnataka. South India is the area encompassing states of Andhra Pradesh, Karnataka and Kerala. These four states are famous across the globe for its natural and cultural diversities. These states are also famous across the globe for its arts and crafts. Kerala popularly known as God's Own Country is renowned for its speckled charm of nature. Along with the natural beauty this state is also known for its handicrafts which are popular across the globe. Some of the popular handicrafts of Kerala are ivory, gold and silver jewelry, bamboo mat paintings, and different types of lamps, Kathakali masks and dolls.

HANDICRAFTS OF KERALA



Fig.12

Kerala is unique in its beautiful handicrafts. The art of its handicrafts intertwines with its rich culture. Perfect in style, beauty and designs, the handicrafts of Kerala are a big hit with tourists. The skilled craftsmen of Kerala have long perfected the art of creating amazing handicrafts from very simple raw materials. A great deal of emphasis is laid on colors and designs. They are famous not only in India but in abroad as well. The wonderful state Kerala offers an amazing variety of products when it comes to handicrafts. Notable ones are carvings in metal and wood (rosewood and sandalwood), metal, jewelry, granite statues, figures and paintings of elephants, coconut shell, coir products, colorful wall hangings, bags and snake boat model. One of the most admirable handicrafts is the wooden face of a Kathakali dance form.

Coir and Cane Products



Fig.13

The markets of Kerala are spilled with coir and cane products. Coir mattresses, painting decorated mats and floor furnishings are quite famous. Several other coir and cane products are also available. Kollam and Calicut are the known spots for buying coir products.

Metal Ware



Fig.14

The metal art of Kerala has a charm of its own. Bell metal (an alloy of brass, tin and copper) is predominantly used for making beautiful figures of heavenly deities. Figure depicting the 'tandava dance' is very popular. Best places to buy such metal figures are Angadipuram, Payannur and Trivandrum. Another interesting bell metal product is the Aranmula metal mirror which looks very beautiful. Wear is a process of interaction between surfaces, which causes the deformation and removal of material on the surfaces due to the effect of mechanical action between the sliding faces. Wear also refers to the dimension loss of plastic deformation. Plastic deformation leads to wear; it causes the deterioration of metal surfaces, which is known as "metallic wear".

Wear is the result of many things such corrosion, erosion, abrasion, chemical processes, or combinations of these factors. The processes of wear are studied in the field of tribology.

Ivory products



Fig.15

Practiced since ages, Ivory work is an important part of the culture of Kerala. Ivory carving can be best seen in the form of mythological figures. Wood craft of Kerala also derives its inspiration from the Hindu mythology. The wonderful rosewood carving can be best seen on the temples. Paper weights, lamps, book ends and other decorative items are also carved out of wood. Sandalwood products are very famous here— Ashtrays, toys, decorated boxes, candle stands, statues of elephants, rhinoceros and Kathakali dance postures are a few to names.

Aranmula Kannadi



Fig.16

Aranmula kannadi is a handmade metal-alloy mirror, made in Aranmula, a small town in the state of Kerala, India. Unlike the normal "silvered" glass mirrors, it is a metal-alloy mirror

or front surface reflection mirror, which eliminates secondary reflections and aberrations typical of back surface mirrors. The exact metals used in the alloy are maintained as a Vishwakarma family secret. Metallurgists suggest that the alloy is a mix of copper and tin. It is polished for several days to achieve the mirror's reflective surface. They are one of the eight auspicious items or "ashtamangalyam" that play a role in the entry of the bride at a wedding venue. These unique metal mirrors are the result of Kerala's rich cultural and metallurgical traditions. They have great historical and cultural value and are thought to bring good luck. They are produced by one extended family in Aranmula. The origins of the Aranmula kannadi are linked to the Aranmula Parthasarathy Temple. According to legend, centuries ago the royal chief brought eight families of experts in temple arts and crafts from Tirunelveli district to Aranmula to work on the mirrors in the Parthasarathy temple.

HISTORY OF WOODCRAFT IN INDIA

The art of wood carving is very old craft in India. Since time immemorial, man had started decorating his home by using wood carving methods. They used to make dolls and toys for their children. Wood craft in India is a common heritage and is found to exist across all parts of the country. The traditional craftsmen used wood, stone, earth and color for painting as raw materials. They skillfully carved doors, door frames and brackets in palaces and temples. The religious product includes images of gods and legendary figures like Durga, Ganesha, etc. Some craftsmen carve a single piece of wood to form an object. These attempts are made for artistic demonstration. Some distinct forms and shapes of items of wood craft have come down from remote past and some innovative forms have been evolved maintaining the custom and simplicity. Wooden handicrafts from India are famous all over the world for their beauty and durability. The history of wooden handicrafts of India can be traced to antiquity. Besides wooden furniture, the beautiful wood artifacts like photo frames, toys and dolls, sculptures, household items etc have a large international clientele. Items made of wood, affect each stage of human life. The range of utilitarian products and decorative pieces made from wood is immense. Indian wood crafts are well renowned for its items like carved figurines, furniture and accessories, windows, doors, boxes, decorative pieces, utensils, panels, beads etc. The range of utilitarian products and decorative pieces made from wood is immense. Mother Nature has blessed India with a vast number of tree species. India being a tropical country

mainly has deciduous or evergreen trees. However, one can find alpine forests and trees belonging to arid regions as well.

The tools used for Wood craft are mainly the carpenter's tools, carving chisels and the wood. The woods that they use are soft and are easily available. There are thousands of wood craftsmen making pieces of wood carved items of exceptional beauty.



Fig.17

HISTORY OF WOODCRAFT IN KERALA



Fig.18

The ancient and historic structures of Kerala, like temples and palaces are a testament to the exquisite woodcraft, in the forms of their carved pillars, doors and ceilings. One such pillar is in the Padmanabhapuram palace, with the form of a tree – it has a base with intricately carved moldings and as it raises it becomes slender and branches out at the ceiling. Each branch ends with the form of a lotus and equally decorative designs are carved within them. This pillar is over four hundred years old and modeled over the monolithic pillar at Fatehpur Sikri. Wave like patterns in the carved ceiling of this Palace resemble the foliage of a great tree and it is simply a masterpiece of woodcraft. The heavy wooden doors in the Palace appear to be delicate with their life-like floral designs.



Fig.19

The traditional musical instruments, mainly various types of drums and masks used in Kathakali performances are wooden. Jackfruit and teak wood is usually used for the musical instruments and the masks and various accessories used in the folk arts. As for the decorative animal models, of which the elephant seems to be the favorite in Kerala, Rosewood is used. Toys like dolls, are on the other hand, made from the readily available and cheaper wood from mango trees. Apart from the excellent pieces of furniture, both fancy and conventional, the artistic legacy of woodworking in Kerala is particularly visible in its generous and fine applications in the old and new churches and temples. The most commonly used wood is that of the Bamboo, Teak, Rosewood, White Cedar and Sandalwood.

Different timber is suited for different purposes as their distinct qualities enhance a distinct expression. For instance, dark shades of Rosewood are serious or formal, while the light countenance of the Cedar is more informal and lively, whereas Teak is heavy and resilient; Sandalwood is soft and has a sacred fragrance. Symbols of the legendary elephants of Thrissur temple, is carved into the Rosewood ceremonial 'Howdah' and umbrella of their festival while carved in the dark Kumbli wood are wonderful female forms.

2.

OBJECTIVES

The main objective of the craft project is as follows:

- To learn the history of the craft.
- To learn the techniques of making the craft.
- To help the artisan through design intervention.
- To develop more innovative ideas, to upgrade the skill of the artisans.

3. PROJECT DESCRIPTION

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

3.1) SELECTION OF THE CRAFT

3.2) SELECTION OF AREA

3.3) ARTISAN PROFILE

3.4) DESIGN INTERVENTION

3.5) PROCESS OF MAKING FINAL PRODUCT

3.1 SELECTION OF CRAFT:

Ceramic pottery was chosen as the handicraft project. The selection of ceramic pottery as a craft involves a careful consideration of material, technique etc. 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. Additionally, the rich history and cultural significance of pottery across different civilizations make it a compelling craft to explore and preserve.



Fig.20



Fig.21

3.2 SELECTION OF AREA:

I went to different artisan places, which as in cherenallur, kaloor, kalamssery. Through each visit in these places, I got to know more about each artisan and was easy to identify from where to make a product.

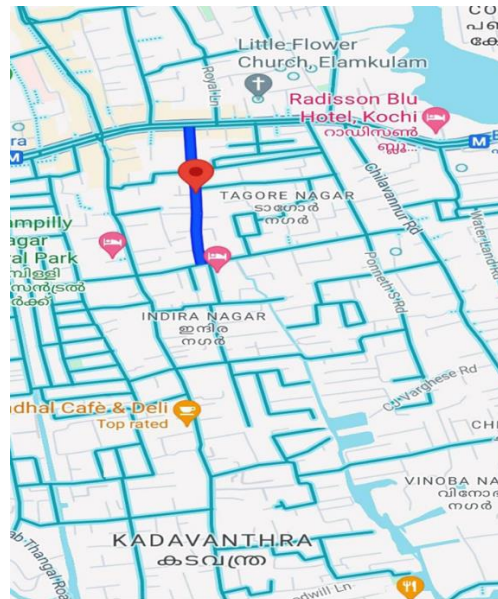


Fig. 22

FIELD VISIT:

By visiting different artisan places, I was able to understand more about ceramics and the way each ceramics is made. it was a huge process off patience and a lot of hardship and hard work.

INTERVIEW:

To know more about the ceramic pottery, I decided to have a talk with her. And also, we discussed about her inspiration behind ceramic pottery, challenges faced, achievements, customer preference and how much effort was taken to complete each product.

Question No.1 – How did you get started in ceramics and pottery?

A) After studying interior design, I developed a keen interest in pottery, which led me to pursue further studies in pottery in Bangalore. Following that, I gained practical experience through an internship in Goa. Eventually, me and my friend started our own pottery business, which has been thriving for almost two years now.

Question No.2 - What inspires your ceramic creations?

A) The allure of the interior design field sparked my fascination with decor items, while my curiosity about the transformation of clay into ceramic further inspired me to delve into the world of ceramic pottery.

Question No.3 - What difficulties do you face as a ceramic potter?

A) 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.

3.3 ARTISAN PROFILE.



Fig.23

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'S WORKS

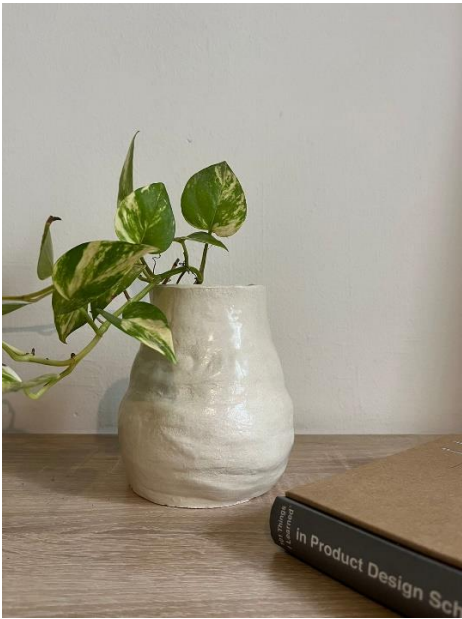


Fig.24



Fig.25



Fig.26



Fig.27

3.4 DESIGN INTERVENTION

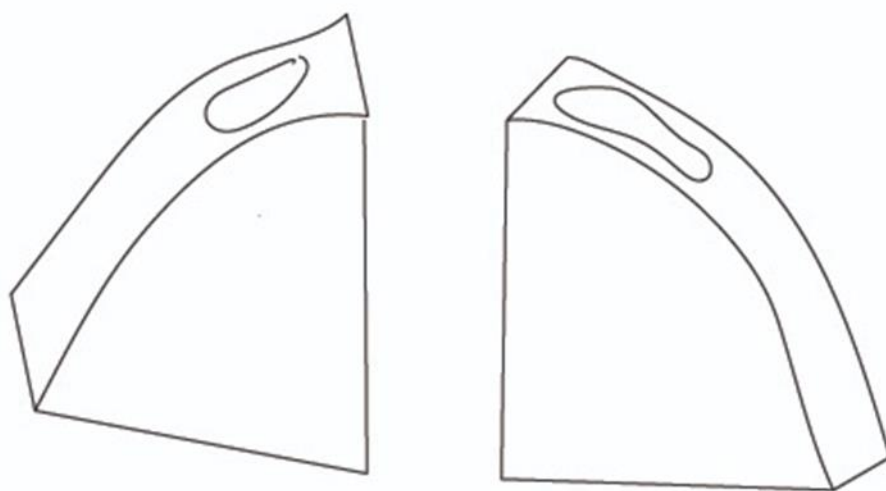
Intervention is an interaction with a previously existing art or design, venue or space or situation. It has the auspice of conceptual art. It is a attempt to change the existing conditions, to make the people aware of a condition they had of no previous knowledge. As a part of design intervention in ceramics, four products were designed and submitted for approval. Working for my product even helped the artisan think about different possibilities available in ceramics. From that one product design was selected, the specification sheet for the three products is given below:

SPECIFICATION SHEET NO: 1

DESIGNER : ANJANA
SANTHOSH

DATE : 12/3/24

BOOKHOLDER AND FLOWERPOT

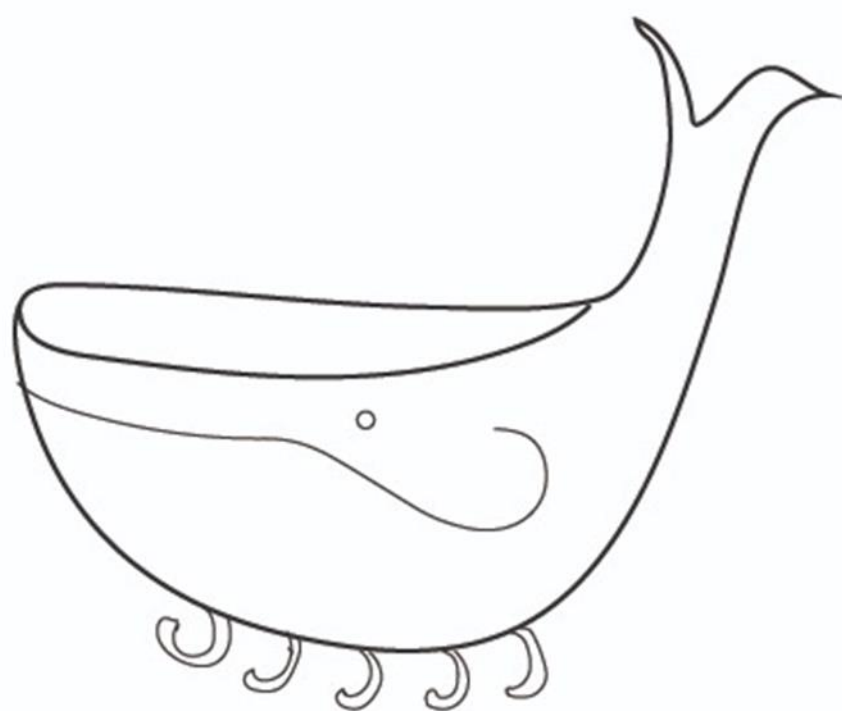


SPECIFICATION SHEET NO: 2

DESIGNER : ANJANA
SANTHOSH

DATE : 12/3/24

KEYHOLDER WITH FLOWER POT

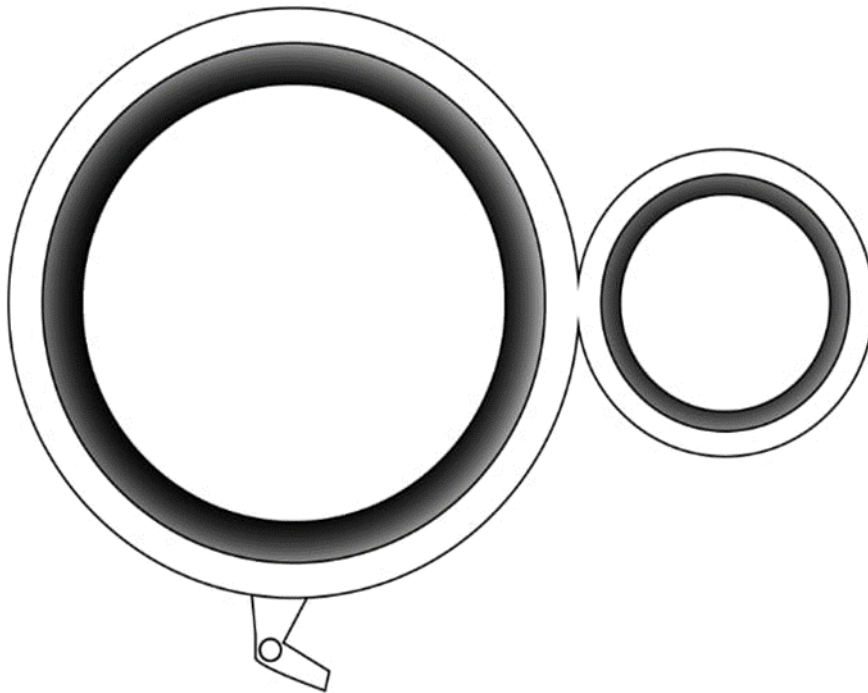


SPECIFICATION SHEET NO: 3

DESIGNER : ANJANA SANTHOSH

DATE : 12/3/24

INDOOR WATER DISPENSER WITH PLANT POT



From the design submitted, Design no: 3 was selected for making the final product. The final product is multi-purpose ceramic Indoor water dispenser.

3.5 PROCESS OF MAKING THE PRODUCT

The purpose of making this water dispenser is:

- * Multi-functional: Combines a water dispenser and a flower pot in one structure.
- * Dual-sized design: Water dispenser is twice the size of the pot attachment
- * Drip irrigation: Water from the dispenser sustains the plant in the pot.
Importance and Purpose:
 - * Encourages urban vegetation: Promotes plant growth in urban environment
 - * Sustainable water use: Provides water for both human consumption and plant irrigation.
 - * Educational tool: Teaches users about responsible water use and plant care.
 - * Aesthetics: Combines functionality with a decorative element.

This innovative design addresses the growing need for sustainable living in urban areas. It fosters a connection between people and nature, while promoting water conservation and plant life. It can be used as both pen stand and phone stand.

STEP 1: COLLECTING RAW MATERIALS

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



Fig.26

STEP: 2 TOOIS USED

-



Fig.27



Fig.28

Here we use spatulas tools or knives , needles and cutters etc. Rotary dryer machine is also used for drying clay.

STEP: 3 PREPARATION OF CLAY



Fig.28

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.

STEP 4: THROWING AND HAND BUILDING



Fig.29



Fig.30

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.ool called smoothing plane, which made the edges of the wood smooth. After that the excess wood is chiseled.

STEP: 5 SHAPING AND FORMING



Fig.31

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

STEP: 6 DRYING



Fig.32

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.

STEP: 8 BISQUE FIRING



Fig.33

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.

STEP: 9 GLAZING AND GLAZE FIRING



Fig.34

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.

STEP: 9 FINAL PRODUCT



Fig,35



Fig.36

1.DIFFICULTIES FACED BY ARTISAN

In this changing world, there are lots of problem faced by artisans. The following are some of the problems:

- Due to the introduction of new technology and machinery, the old artisans are not able to follow that method.
- Due to recent flood, the artisan has to purchase new machinery and supplies.

2. SUGGESTIONS FOR IMPROVING THE PROBLEMS

- Give more ideas about the new technology and new products.
- Produce something innovative which attracts people easily.
- Use recycled materials for making the product.

CONCLUSION

Engaging in this project has been an enlightening experience, as I've gleaned invaluable insights into the captivating world of craft. Exploring pottery, in particular, has been immensely rewarding, as I've delved deep into its intricacies and discovered novel techniques that have expanded my artistic repertoire. 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.

THANK YOU