



Blue Pottery

Quartz and gum, sun and soul.

Craft Research Documentation on Blue Pottery

AT PREM NAGAR, JAIPUR

Documented by:

Ashutosh Kumar
Mahima Vishwakarma
Pracheeta Singh
Priyanka Vasita
Sumit Nagwanshi
Supriya Agrahari

Under the guidance of:

Dr. Manish Sharma
Asst. Professor, Department of Fashion Communication

Year of Submission: 2025
National Institute of Fashion Technology, Jodhpur

Certificate

This is to certify that Ashutosh Kumar , Mahima Vishwakarma , Pracheeta Singh , Priyanka Vasita , Sumit Nagawanshi , Supriya Agrahari ; students of semester 5 , Batch 2023-2027, National Institute of Fashion Technology, Jodhpur have successfully completed the Craft Research and Documentation on Blue Pottery.

This is their original work under my guidance and the documentation is based on the research done by them.

Dr. Manish Sharma
Faculty Mentor

Department of Fashion Communication
National Institute of Fashion Technology, Jodhpur



NATIONALINSTITUTEOFFASHIONTECHNOLOGY,JODHPUR

MINISTRY OF TEXTILES, GOVT. OF INDIA

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Blue pottery word file

- Unlike many traditional artisan families, they did not come from a pottery background.
- Their great-grandfather and father learned blue pottery after settling in Jaipur, working for several years under an established master artisan as bandhua majdoors (helpers/laborers).
- Over time, they gained expertise in the craft and began their own independent workshop.

Family & Community Involvement:

The entire craft operation is run by the family, including Mukesh Prajapat, his siblings, and two married sisters who live nearby and help with production.

They are currently the only family in their locality (Kothi Wali D

hani area, Agra Road) actively practicing blue pottery, making their role significant in sustaining this art form within their community.

Workshop Location

Sagar Blue Art Pottery

P-18, Ayodhya Nagar, Behind Poultry Farm,

Ag

Sagar Blue Art Pottery

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Abstract

This project is a comprehensive study on the craft of Blue Pottery done by the students of the Department of Fashion Communication from the National Institute of Fashion Technology, Jodhpur, 2025.

This study delves into the craft of Blue Pottery, a tradition that has spanned generations to achieve an unparalleled excellence. We aim to showcase the intricacies and struggles of the Blue Pottery, highlighting its significance in the cultural heritage of India.

This document serves as a record of our observations, experiences, and knowledge acquired during the project. Through this report we are presenting insights on the craft, process, techniques, product, marketing challenges, etc.

Lastly, our objective is to contribute meaningfully to the preservation and promotion of this traditional craft. This project is a comprehensive study on the craft of Blue Pottery done by the students of the Department of Fashion Communication from the National Institute of Fashion Technology, Jodhpur, 2025.

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Acknowledgement

We would like to express our heartfelt gratitude and appreciation to our respected Director, Dr. G.H.S. Prasad, our esteemed Campus Coordinator, Mr. Amit Das, and our dedicated faculty mentor, Dr. Manish Sharma, for giving us the invaluable opportunity to explore and immerse ourselves in the exquisite art of blue pottery. Their unwavering support and belief in experiential learning have enabled us to comprehend this historic trade beyond textbooks and classrooms.

Our heartfelt gratitude also goes to the immensely accomplished artists of Sagar Blue Pottery—Mukesh Prajapat, Rakesh Prajapat, Suresh Prajapat, Rajni Prajapat, Prem Lata Prajapat, and Subhavati Prajapat—for generously bringing us into their world. The learning process was genuinely enhanced by their kind sharing of their expertise, anecdotes, and the subtleties of this traditional trade. We are particularly grateful to Mukesh Prajapat for his passionate leadership, understanding demonstrations, and sincere dedication to preserving the Blue Pottery legacy. We became more knowledgeable and enthused by the importance, difficulties, and beauty of this delicate skill with each encounter with the family.

We are also incredibly appreciative of our parents' unwavering support and our colleagues' cooperation, curiosity, and eagerness to learn. This experience has not only increased our understanding of Indian handicrafts but also reinforced the need of actively preserving and promoting our cultural heritage.

Seeing personally the commitment, focus, and artistry that go into each Blue Pottery creation was a true honor. This trip will always be remembered as a significant turning point in our intellectual and personal development.



CONTENTS

- 1.About Craft
- 2.Tools
- 3.Raw Materials & Colours
- 4.Design & Motives
- 5.Significance
- 6.Process
- 7.Marketing Challenges
- 8.Artisans
- 9.Conclusion
- 10.Glossary



About Craft

Pottery has been one of the earliest inventions of humans. It has been around us for centuries and humans have always strived to make them aesthetic, and at times a rare, well-guarded trade secret. The history of blue pottery work goes back to 14th century under the Mongols. It could be seen in the mosques, palaces and tombs all across Central Asia.

There are no literary texts which suggest the beginning of blue tile work in India. Though the archaeological evidence suggests its use as back as 1321 CE, during the Tughlaq dynasty in India. The blue pottery travelled from Persia and Afghanistan to the courts of the Mughal emperors. It further spread to the provincial courts of Kashmir before being popularised under the reign of Sawai Ram Singh of Jaipur. Various blue pottery works can be seen in the museum of Rambagh Palace.

The legend says that Sawai Ram Singh met the brothers Churaman and Kuluram during a kite flying competition in Agra. He was intrigued by the fact that the brothers managed to bring down the royal kites every time. He learnt that the brothers, potters by profession, had used the blue-green glass used to coat the pots as a cover for their strings. He invited them to settle in Jaipur and practise this craft form in the pink city. He established the Schools of Arts and Industries in Kishanpole Bazar for the same. The blue pottery gets its name from the deep blue color which is used to adorn it. It is hand painted and different from the river-bed ceramics as it does not crack.

Journey of Blue Pottery from Middle-East Asia to Jaipur India



History

Blue Pottery made its way to India in the 14th century during the early Turkish conquests. This magnificent Turko-Persian pottery-making technology reached East India and eventually flourished under Mughal patronage where artisans introduced Mughal-inspired motifs and designs. However, blue pottery history has more to it.

Maharaja Sawai Jai Singh I founded the city of Jaipur in 1727, in Rajasthan, and extended an invitation to artisans from all across the nation to settle there. Many artists and craftspeople came to Jaipur and settled there because of royal patronage, and lucrative opportunities. Following the customs of his ancestors, Sawai Ram Singh II (1835–1880) established an art school and continued to support artisans.

The journey of Blue Pottery in Jaipur was interesting. When Sawai Ram Singh II took part in a kite flying event in Jaipur he noticed his staff arguing with two brothers. The king was intrigued when he observed that the brothers nearly always succeeded in bringing the royal kites to the ground. He enquired about the brothers' secret. He was informed by them that they were potters by trade and that the same blue-green glass they used to coat their pots were also used to coat their strings. The brothers were invited to stay in Jaipur and teach this distinctive style of glazed pottery at Sawai Ram Singh II's new art school because he was so impressed.



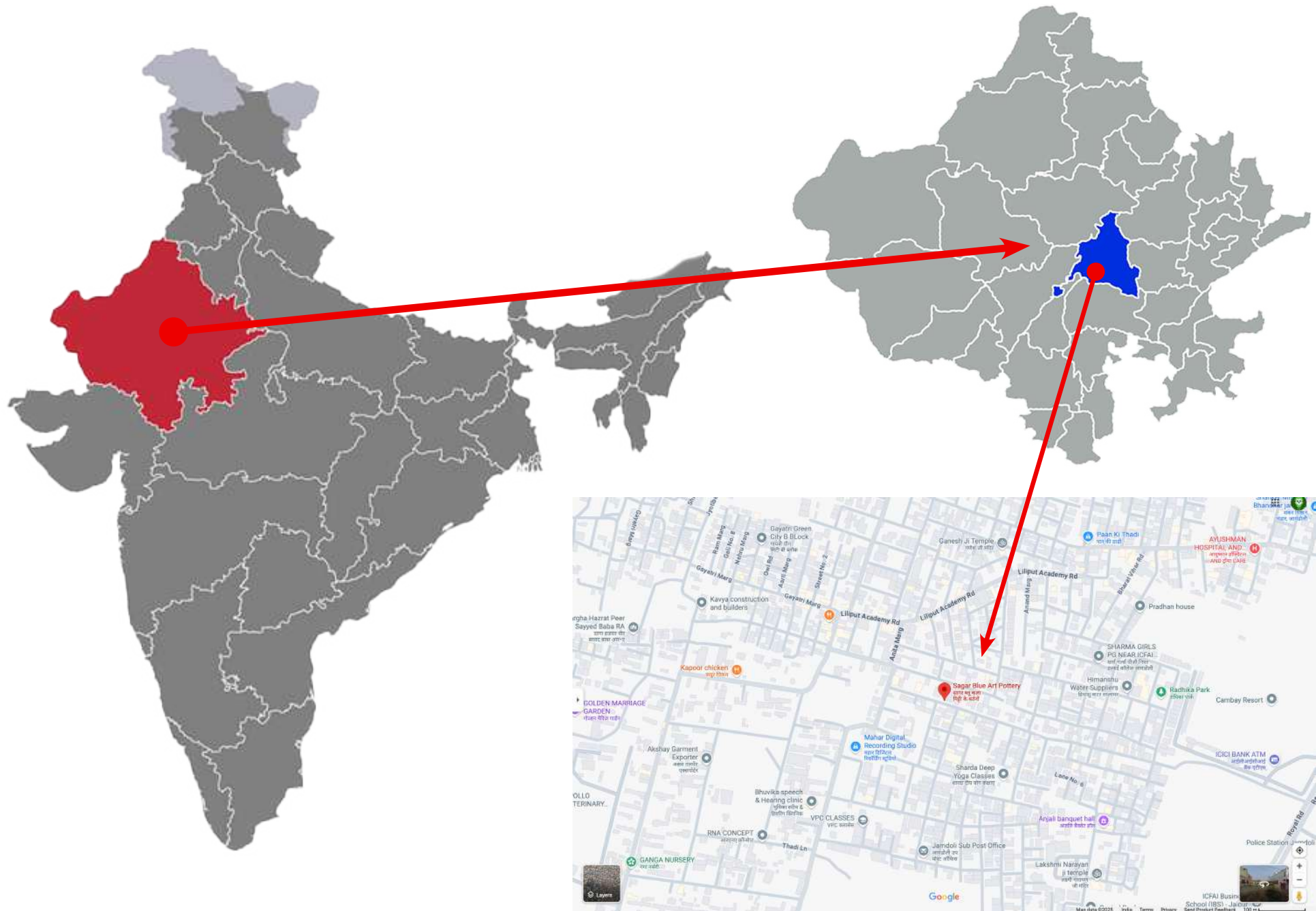
About Jaipur

Jaipur, sometimes referred to as the Pink City, is a city in eastern Rajasthan that is surrounded by the Aravalli hills and the edge of the Thar Desert. The area's rich geological foundation and semi-arid climate have shaped its architectural style and the materials used in crafts, such as the usage of quartz, lime, and sandstone in pottery and structures.

Jaipur's culture is a dynamic fusion of folk art, daily community customs, and Rajput regal traditions. Through vibrant festivals, traditional dance and music, regional cuisine, and unique clothing like bandhani prints, turbans, and lehengas, the city honors its history. The city's core qualities of hospitality, spirituality, and craftsmanship are reflected in the temples, havelis, and bazaars that make up the center of communal life.

From gemstone carving and metal inlay work to blue ceramics, block printing, and lac bangles, Jaipur's handicrafts are a true representation of its culture. Each craft preserves ancient techniques that have been passed down through the generations. These art forms are both beautiful and useful since they are not only aesthetically pleasing but also tailored to the local environment and way of life.

Teej, Gangaur, Diwali, and the Jaipur Literature Festival are just a few of the festivals that highlight the city's profound appreciation of literature, art, and customs. Every event serves as a platform for traditional attire, dancing, music, and home décor, preserving long-standing customs in contemporary environments.

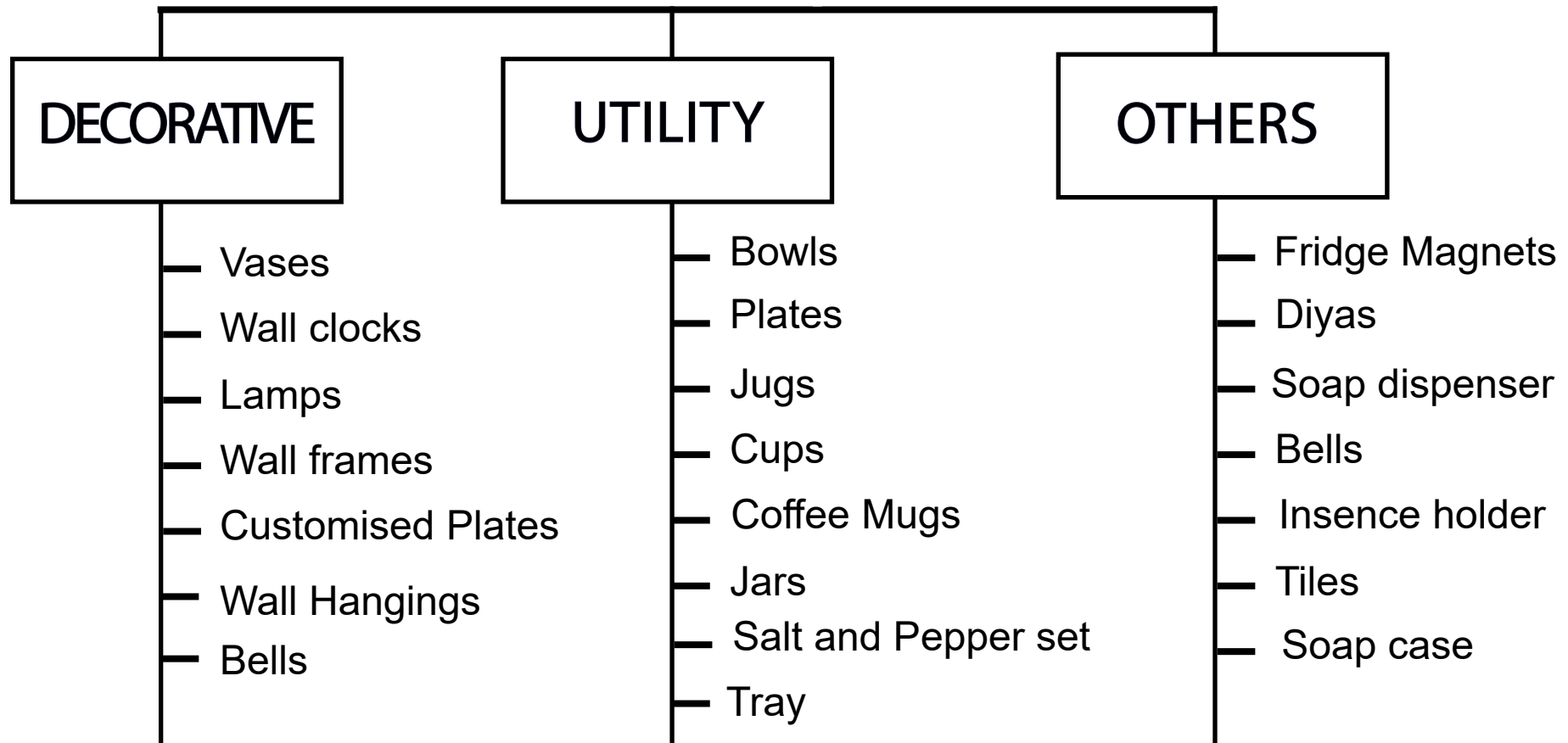


Location

Sagar Blue Art Pottery is a family-run workshop located at P-18, Ayodhya Nagar, Behind Poultry Farm, Agra Road, Near Kothi Wali Dhani, Jaipur – 302031, Rajasthan. Led by Mukesh Prajapat, the unit is a living space of craft where tradition and creativity come together. Operating daily from 9:00 AM to 5:30 PM, the workshop involves multiple generations of the Prajapat family, each contributing to different stages of the blue pottery-making process. From preparing the body (Dhacha) and designing with brushes to intricate hand painting and glazing, every piece is handmade using eco-friendly materials like Multani mitti, quartz, and natural dyes. Women artisans play an active role, with skills passed down through generations—particularly from matriarch Subhavati Prajapat, who has mentored all daughters-in-law in painting and design.



Blue Pottery products



DECORATIVE



Plates



Vases



Wall fr

E PRODUCTS



Frames



Lamps



Wall clocks

UTILITY



Jars



Coffee Mug



Bow

PRODUCTS



Bowls



Cup



Jug





TOO



THAPPI

A flat wooden tool used for tapping and smoothing the surface of the pottery once placed in the molds.



MOULD

Made of Plaster of Paris (POP), these are used to shape standard forms like tiles, bowls, and vases by pressing the dough into them.



JHADU

A tiny broom made of natural fibres is used to clean the moulds and work area so that no dust or waste gets in the way.



RAGEMAL

A wooden paddle-like tool used for gently shaping or flattening the dough and adjusting it in molds.



PATTI

Patti is used to shape or trim the ceramic item's edges after it has been placed in the mould to help produce a smooth finish.



BRUS

Fine-tipped brushes made from natural fibres or camel hair are used for cleaning and smoothing the surface of the pottery.

TOOLS



SHES

ipped
s (often
om squir-
mel hair)
d in draw
colouring
surface.

SIL-BATTA

A traditional stone slab and roller used to grind natural materials and colors for painting and decoration.

CHAKU

A basic but essential cutting tool used to trim excess material, shape the edges, or refine details after molding.

CHANNI

To ensure a smooth and lump-free dough, dry powdered ingredients are filtered and refined using a fine mesh sieve prior to mixing.

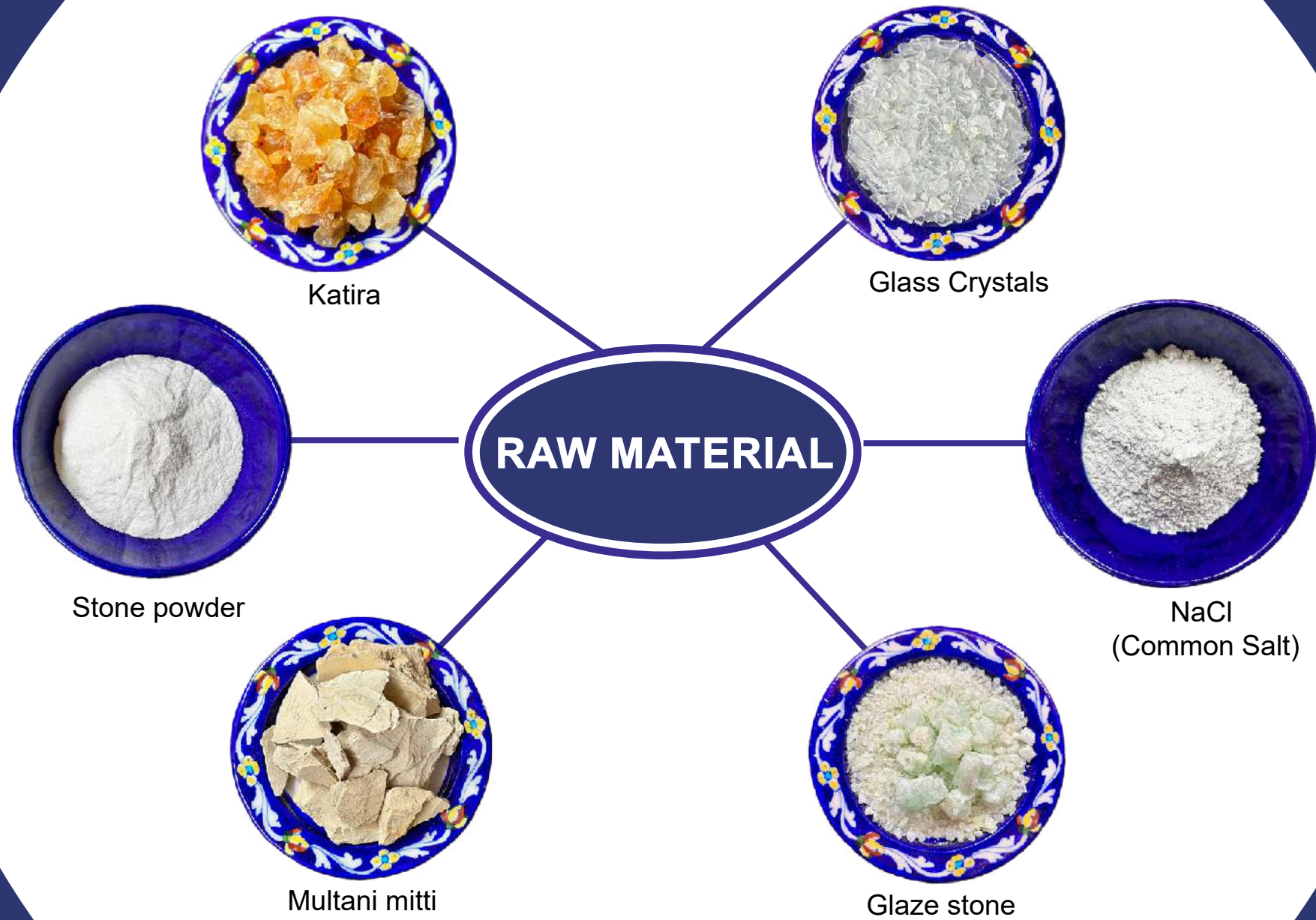
CHAAK

(POTTERS WHEEL)

A manually operated wheel used occasionally for shaping basic forms or finishing rounded parts of the pottery.

BHATTI

Kiln is used to bake the pottery, typically at around 850°C. It helps set the glaze and hardens the pottery.



COLOURS & DYES



Royal Blue



Red Pink



Green



Copper Oxide



Sea Green



Cream yellow



Cream yellow

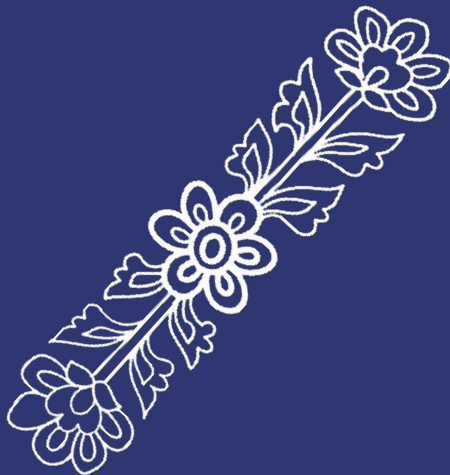


Brown

Design & Motives

Design - Originally, the technique was employed to decorate palaces, mosques, and temples. A complete new line of items was launched in response to market needs and fresh initiatives. In addition to the conventional product, artists today create a wide variety of items using blue pottery. Persian art frequently serves as the inspiration for the intricate geometric and floral patterns found in traditional blue ceramic designs. These patterns, which are hand-painted in vivid blues, greens, and whites, contrast exquisitely with the flat surface of the pottery. With time, artists have incorporated contemporary patterns and hues, fusing fresh aesthetics with age-old techniques such as making wall clock, lamp, portraits, handwash dispensers etc.

Motif- Arabesque designs, geometric patterns, and floral patterns are among the motifs, which are mostly Persian in origin as example bel, bootiyan, anaar dana, kadi patti. The forms of gods like Durga and Ganesha also have indigenous motifs; however, they are rare. The colors used in blue pottery are produced using a variety of oxides. Cobalt oxide is blue, copper sulfate is turquoise, chromium oxide is green, cadmium oxide is yellow, and iron oxide is brown.





1. The dough is made using 8 kg white stone powder, 2 kg thick stone powder, 1.5 kg glass powder, 700 gm Multani Mitti, 300 gm salt, and 250 gm Katira Gond. Mix dry ingredients well. Add water gradually while kneading. Knead until dough is smooth, firm, and non-sticky.



2. The dough is pressed into molds after being flattened into a chapatti and smoothed with a thapi. To release the form, the mold is inverted, excess is cut with a knife, and rakh is applied to maintain shape. After that, it is sun-dried for two days.



3. The product is turned out once it has been sun-dried. Excess of dust are removed using a brush. Water is lightly sprayed on the surface to solidify them because the humidity varies. Then with a knife, the surface is cut off to level the surface. The product is allowed to dry for a few days.



ed over, and the rakh
s dried. Any last bits
sing a little brush.
d on the walls to
the dough thickness
ife, excess is scraped
. The product is then
w more hours.



4. A moist sponge is manually dabbed to preserve smoothness. Ragamal (sandpaper) is next used to remove any remaining grains from rakh and scrubbing.



5. The same substance is used to make a base called Moti Lisai, which is formed by combining dough and water. After the base is affixed and the result is positioned upside down on the potter's wheel, water is sprayed on it to solidify it. After that, it is left to dry for a day or two.



6. The design process starts with cobalt oxide hand-painted contours following surface smoothing. To draw even lines on round objects, the product is set on a revolving wheel. Various-sized brushes are used to produce intricate, one-of-a-kind designs.



7. Both lump and powdered ferro metals and oxides are used as colorants in blue ceramics. The main colors are blue, green, yellow, and brown. Fine brushes are used to apply them to the outlined designs.



8. The product is glazed with a mixture of 21 kg of glass powder, 17 kg of zinc oxide, 2 kg of potassium borate, and 1 kg of boric acid are melted together. To create a slurry, the mixture is combined with water into a powder and combined with maida. Items are evenly coated and left to dry in the sun.



when the paint dries.
7 kg of Borex, 1 kg of
sodium nitrate, and 7 kg
to create a glaze mix.
colored lumps are ground
mixed with water and
covered, dipped, and



9. Firing is the last and most important step in the Blue Pottery process, which involves baking fully dried, glazed pieces for 4–8 hours at 800–850°C. The glaze is fused by this low-temperature method, producing a glossy, water-resistant surface. In contrast to conventional heavy-shelved furnaces, modern gas kilns guarantee consistent heat, lower loading, and less breakage.



10. To avoid cracking, the kiln cools gradually over two to three days. After cooling, the products are taken out, examined, and any rejected parts are broken. Products that are accepted are cleaned and prepared for retail sale.





COUNTRY OF ORIGIN : INDIA
NET WEIGHT : 50 KG
YEAR : 2023 - 2024
LOT NO. : ONKAR-01
adm@gmail.com
2021
2022







Quality Control

Raw Materials: For a robust dough, it is essential to make sure that the proper amounts of borax, gum, powdered glass, multani mitti (fuller's earth), and quartz stone powder are used.

Dough Consistency: To prevent fractures or deformities during burning, the dough should be properly inspected for consistency prior to shaping.

Application of Glaze: To prevent uneven coloring or possible weak areas in the finished product, the glaze must be applied evenly.

Firing Process: The kiln's firing process must be carefully monitored to prevent breakage and ensure proper hardening. ly watched.

Final Products: Before a piece is deemed ready for sale, it is crucial to check it for chips, cracks, and color consistency.



Precautions during handling

Lifting: To avoid tension and possible shattering, always lift blue pottery by the base rather than the rim.

Secure Grip: To avoid slips and falls, especially when moving, make sure you have a tight hold on the object.

Two-Handed Support: To disperse weight and reduce the chance of dropping, use two hands while handling heavier or larger objects.

Storage: Keep the pieces out of the reach of sharp objects and places where they could be knocked over.
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Blue pottery in today's world

Urban Appeal: By fusing tradition and style, designers and interior decorators are now using Blue Pottery in contemporary houses as wall tiles, tabletops, coasters, lamps, and plant holders.

Global Reach: Blue Pottery is offered in boutiques, antique shops, and online marketplaces like Etsy and Amazon, reaching a global audience through e-commerce and exhibitions.

Wellness & Mindful Living: Its handcrafted quality, soothing hues, and application in therapeutic pottery workshops promote the slow-living and wellness trends of today.

Social Media Visibility: Millennials and Gen Z are drawn to it because of its Instagram-worthy designs, behind-the-scenes artisan stories, and do-it-yourself workshops.

Innovations & Collaborations: Modern items like jewelry, candlesticks, and even kitchenware are being produced through partnerships with fashion labels, designers, and design students.

Educational & Craft Tourism: By interacting with artists through immersive workshops and craft documentation, design schools, travelers, and non-governmental organizations help preserve culture.



Traditional markets

Jaipur, Rajasthan's Johari Bazaar

This ancient market, which is the center of Blue Pottery retail, is home to vibrant stores that sell handcrafted goods. Both residents and visitors go here to purchase genuine Blue Pottery goods, such as those from venerable stores like Kripal Kumbh and Neerja International.

Jaipur's Bapu Bazaar

A thriving center for Rajasthani handicrafts, Bapu Bazaar provides a large selection of blue pottery at prices ranging from low to high, making it perfect for both collectors and regular consumers.

Hathi Pol, Rajasthan's Udaipur

Due to visitor demand, this market carries modern Blue Pottery designs even though it is not a production hub. It is well known for its modern and fusion-style products.

MI Road/C-Scheme Neerja International Inc.

one of the most well-known and established producers and exporters of blue pottery.
provides gifts, décor, and kitchenware.
trusted by customers worldwide and known for its reliable quality.

Road's Ram Gopal Blue Pottery

Gopal Saini, a student of Kripal Singh and recipient of the Shilp Guru award, founded it.
A studio close to Sanganer produces a variety of items, including architectural tiles, faucets, and figurines.



Marketing challenges

Demand for Sagar Blue Pottery is highest during travel seasons and holidays like Diwali and Jaipur Lit Fest, when tourists frequently buy trinkets and house accents. Urban consumers who like handcrafted, eco-friendly goods that complement contemporary interior design are also becoming more and more drawn to it. It's also becoming more and more well-liked as a high-end present choice for boutique hotels, corporate gatherings, and weddings. However, because of a poor online presence, awareness is still low outside of Rajasthan. It might reach eco-aware and artisan-focused audiences with improved branding and e-commerce integration. Small things cost between ₹100 and ₹500, medium pieces cost between ₹500 and ₹1,500, while larger or custom pieces cost between ₹2,000 and ₹6,000+. Direct-to-consumer sales, brand partnerships, and placement on premium platforms can greatly increase profitability, even while profit margins are currently low because of middlemen, material expenses, and time-consuming production.



Costing Sheet

S.no.	Products	Min. Price (INR)	Max. Price (INR)
1	Vases	1500	45000
2	Plates	800	15000
3	Trays	700	11000
4	Wall clocks	5000	20000
5	Lamps	5500	25000
6	Wall frames	2500	40000
7	diyas	250	1000
8	Planters	600	30000
9	Bowls	250	3000
10	cups	400	2000
11	Jars	2000	10000

Note - Based on artisan data



Craft Clusters of Jaipur

1. Kot Jewar Cluster (Rural Jaipur)

One of the largest and most recognized blue pottery artisan communities. Around 200 families, most of them belonging to Kumawat and Prajapati communities. Located on the outskirts of Jaipur, this cluster contributes significantly to production, especially for bulk orders and exports. Known for community-based workshops and government/NGO-supported training centers.

2. Jaipur City Clusters

It is located in the residential areas in Jaipur, particularly in areas like Ramganj, Ajmer Road, and Ayodhya Nagar. Johari Bazaar etc. The custom is still followed by about 20 to 25 families, most of whom are non-artisans who learnt the craft through apprenticeship or instruction. Usually, production units are family-run or home-based studios.

3. Sanganer & Neota Regions

Smaller, less crowded groups of craftspeople. Through training programs and cross-craft learning, a few families in Sanganer, which is typically known for block printing, have begun to practise blue pottery. NGOs and design institutes have backed craft revival initiatives in Neota, promoting blue pottery among the local population.



Prajapat community

Sagar Blue Art Pottery is a family-run artisan workshop located in Ayodhya Nagar, Jaipur. The business is co-owned by Mukesh Prajapat and his family, who have been preserving and practicing the blue pottery craft across generations.

Journey & Migration

The family originally hailed from Uttar Pradesh and migrated to Rajasthan in search of work.

Unlike many traditional artisan families, they did not come from a pottery background.

Their great-grandfather and father learned blue pottery after settling in Jaipur, working for several years under an established master artisan as bandhua majdoors (helpers/laborers).

Over time, they gained expertise in the craft and began their own independent workshop.

Family & Community Involvement:

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They are currently the only family in their locality (Kothi Wali Dhani area, Agra Road) actively practicing blue pottery, making their role significant in sustaining this art form within their community.

Workshop Location

Sagar Blue Art Pottery
P-18, Ayodhya Nagar, Behind Poultry Farm,
Agra Road, Near Kothi Wali Dhani,
Jaipur – 302031, Rajast

About A



- **Mukesh Prajapat**
- Age: 33 years
- Experience: 9 years
- Main Roles: Customer dealing and business management, Designing motifs with a brush before painting
- Working Hours: 9:00 AM – 5:30 PM



- **Rajni Prajapat**
- Age: 33 years
- Experience: 9 years
- Encouragement: Supported by her husband
- Main Roles: Painting and detailed designing of products
- Working Hours: 9:00 AM – 5:30 PM



- **Rakesh Prajapat**
- Age: 40 years
- Experience: 9 years
- Main Role: Making the base/body (Dhacha) of blue pottery items
- Working Hours: 9:00 AM – 5:30 PM

Artisans



- **Prem Lata Prajapat**
- Age: 36 years
- Experience: 9 years
- Main Roles: Painting and surface designing
- Working Hours: 9:00 AM – 5:30 PM



- **Subhavati Prajapat**
- Age: 65
- Experience: 30–35 years
- Contribution: Trained all daughters-in-law in painting and design
- Working Hours: 9:00 AM – 5:30 PM



- **Suresh Prajapat**
- Age: 25 years
- Experience: 5 years
- Main Roles: Skilled across multiple stages of pottery production
- Working Hours: 9:00 AM – 5:30 PM



SWOT analysis

Strength

- Distinctive Blue & White Aesthetic
- Natural & Chemical-Free
- Waterproof & Functional
- Skilled Artisan Community
- Cultural Heritage with GI Tag

Weakness

- Low Income
- Weak Digital Presence
- Fragile & Seasonal Product
- Lack of Marketing Expertise
- Declining Youth Interest
- No Institutional Support

swot

Opportunities

- Global Market Tie-ups
- E-commerce & Social Platforms
- Collaborations with Designers & Hospitality
- Strong Brand Identity through Packaging
- Promotion of Artisan Education (NIFT/ NID)
- Building a Skilled Marketing Team

Threats

- Competition from Khurja Potter
- Tourism Industry Fluctuations
- Internal Artisan Competition
- Raw Material Scarcity
- Acquiiring & Commercial Branding Threats
- Changing Consumer Preferences



Problem statement and Proposed solution

Problem Statement

Despite its skilled craftsmanship, Sagar Blue Pottery lacks marketing skills and strategic brand communication, resulting in a weak digital presence and low customer engagement. The absence of storytelling, social media consistency, and professional product promotion has limited their reach to the target audience and online buyers. The firm is therefore failing to take full advantage of the expanding market for sustainably produced, handcrafted home décor.

Proposed Solution

To bridge this gap, our team has proposed practical and design-focused solutions that aim to strengthen Sagar Blue Pottery's brand identity and enhance its presence in both offline and online markets.

BRANDING

Visiting Card ~



Catalogue ~





About us



Mukesh Prajapat
Experience: 9 years

Mukesh Prajapat combines 18 years of experience in both design and business. He's the mind behind the motifs — sketching and painting each pattern with a brush, while also connecting with customers who value thoughtful, handcrafted work.



Rakesh Prajapat
Experience: 9 years

Rakesh Prajapat has been working with clay since 2001. With over two decades of experience, he specializes in crafting the base — the dhacha — of every piece. His hands move with intention, shaping each product with quiet precision and care.

New Arrive

Our new arrivals bring fresh charm to blue pottery with playful colors and expressive detailing. Featuring mythological tales, childhood moments, and vibrant folk artistry, each plate is a visual story. These handcrafted pieces reflect a modern take on tradition, making them perfect for gifting, collecting, or adding character to your space.



Size 10"
5000 Rs



Size 10"
4500 Rs



Size 10"
5000 Rs



Size 10"
12000 Rs



Size 10"
15000 Rs



Size 10"
7500 Rs

Brochure~

THE ART OF BLUE POTTERY A timeless craft from the heart of Jaipur

Blue Pottery is a traditional craft of Jaipur, celebrated for its glossy finish, vibrant colors, and delicate hand-painted designs. Unlike conventional ceramics, this craft uses a unique mixture of quartz powder, glass, Multani mitti, and gum — making it clay-free and fragile yet beautiful.

Originating from Persia and introduced to India through Mughal influences, the craft flourished under the patronage of Jaipur's royals. Over time, it became a symbol of Rajasthan's artistic heritage, blending Persian techniques with Indian motifs.

The surface is often adorned with floral vines, birds, geometric arabesques, and mythical creatures like the dragon and phoenix — each reflecting stories of nature, folklore, and spirituality. Today, Blue Pottery is more than just a craft — it is a living tradition carried forward by skilled hands and passionate artisans.



STEP-BY-STEP PROCESS OF MAKING BLUE POTTERY



1. Gathering the Materials
The process starts by collecting essential ingredients: quartz powder, Multani mitti (Fuller's earth), powdered glass, borax, gum, and water.



2. Preparing the Dough
All materials are thoroughly mixed and kneaded into a smooth, clay-like dough, which serves as the foundation for blue pottery.



3. Rolling the Dough
The prepared dough is flattened using a rolling pin or slab roller to create even sheets suitable for moulding.



4. Shaping with Moulds
The rolled sheet is pressed into Rammer of Parts (RDP) moulds to form the desired shape. Once semi-dry, the form is gently removed from the mould.



5. Drying the Form
The shaped piece is left to air dry naturally in a shaded area for 1-2 days to harden slightly before further work.



6. Smoothing the Surface
After drying, rough edges and surfaces are carefully smoothed using a fine file or emery paper to prepare for design work.



7. Sketching the Design
Traditional floral or geometric patterns are lightly drawn onto the surface using a pencil as a guide for painting.



8. Hand-Painting
The drawn designs are hand-painted using natural oxide-based colors such as cobalt blue, green, and yellow, applied with fine brushes.



9. Glazing
Once painting is complete, the piece is dipped into a transparent glaze made of powdered glass and borax, then left to dry again.



10. Firing in the Kiln
The glazed item is fired in a low-temperature kiln (approximately 850°C). After cooling, it emerges with a smooth, glossy finish—ready to be admired or used as



The final product - a blend of tradition, patience, and precision.



Sagar blue art pottery



CONTACT DETAILS:

Plot no.18,Ayodhya Nagar,Poultry
Farm Agra Road,Jamdoli Jaipur
Pin Code : 302031
Mukesh Prajapat,
+918947062287, +918769375645
+918947062287



sagarblueartpottery@gmail.com

HANDS THAT SHAPE HERITAGE

Located in the peaceful streets of Ayodhya Nagar, Jaipur, Sagar Blue Art Pottery is more than just a workshop — it's a heartfelt family legacy. Co-owned by Mukesh Prajapat and his family, this artisan space has been preserving the delicate beauty of blue pottery across generations.

Their story begins not in Jaipur, but in Uttar Pradesh, where the family originally belonged. In search of a livelihood, they migrated to Rajasthan, carrying with them not a lineage of pottery, but a determination to learn.

Unlike many traditional artisan families, they had no background in the craft. It was here in Jaipur that Mukesh's great-grandfather and father began their journey in blue pottery — working tirelessly as *bandhua majdoors* (helpers/laborers) under an experienced master artisan. Through years of dedication, they mastered the art and eventually laid the foundation for their own independent workshop.

Today, the entire family contributes to keeping the tradition alive. Mukesh, his siblings, and even his two married sisters — who live nearby — are all involved in the production. It's not just a business; it's a shared passion passed through.



Subhawati Prajapat
Experience: 30-35 years
Relation: Grandmother of the family
Contributions:
Trained all daughters-in-law in painting and design

Rakesh Prajapat
Age: 40 years
Experience: 24 years (working since 2001)
Relation: Elder brother of Mukesh Prajapat

Prem Lata Prajapat
Age: 36 years
Relation: Wife of Rakesh Prajapat
Experience: 15 years

Mukesh Prajapat
Age: 33 years
Experience: 18 years
Relation: Owner of the Blue Pottery unit

Rajni Prajapat
Age: 33 years
Relation: Wife of Mukesh Prajapat
Experience: 8 years
Skills Learned From: Her mother-in-law (Subhawati Prajapat)



**SAGAR BLUE
ART POTTERY**

*The calm of blue.
The chaos of kyll.*



Conclusion

Conclusively, this documentation of Jodhpur's Blue Pottery has provided significant insights into the distinctiveness and cultural diversity of this age-old craft. Our research shows how the craftspeople of Jodhpur have conserved, modified, and reinterpreted blue pottery in their own local context, despite it being frequently linked to Jaipur. The craft's subtle development in this area is highlighted by the use of regional materials, the incorporation of more recent patterns, and the harmony between tradition and experimentation.

We gained insight into the difficulties encountered—such as restricted market access, ignorance, and the fight to keep future generations in the craft—through field trips, conversations with craftspeople, and direct observation. In spite of this, the artisan community's ability and enthusiasm are still robust, demonstrating a strong dedication to cultural heritage.

The necessity of recording, promoting, and revitalizing lesser-known clusters like those in Jodhpur is reiterated by this study. It is possible to guarantee the craft's survival and relevance in the contemporary world by promoting it through design partnerships, awareness-raising initiatives, and sustainable marketing tactics.

In the end, this trip has been a rewarding fusion of education, cross-cultural interaction, and introspection—providing a greater understanding of the subtle beauty and power of Jodhpur's blue pottery heritage.



Glossary

1. Akaar (आकार)

The outline of an object which forms its framework.

2. Akritiyan (आकृतियाँ)

Patterns or impressions made on surfaces, frequently for aesthetic purposes.

3. Anaar Dana (अनार दाना)

Pomegranate seeds which are sometimes used for texture or as a design motif symbol.

4. Barniya (बर्नियाँ)

Traditional storage jars made of clay or earth are called barniya.

5. Bhag (भाग)

A segment or component of an entire thing or procedure.

6. Bhatti (भट्टी)

A kiln or burner used for heating the blue pottery products.

7. Bootiyan (बूटियाँ)

Small patterns or motifs used in surface design are called bootiyan.

8. Borax-Sindoor (बोरैक्स—सिंदूर)

A historic red powder mixture used in rituals or for coating blue pottery at initial stages.

9. Chaak (चाक)

The clay-shaping potter's wheel.

10. Chakki (चक्की)

A primitive stone grinder which is used to grind colours or grains.

11. Chapati (चपाती)

A round, flat Indian bread that is cooked on a griddle (pan).

12. Dharohar (धरोहर)

Customs or cultural heritage that have been handed down over the ages.

13. Dhacha (ढांचा)

The framework or skeleton of a thing.

14. Gadhe (गड्डे)

Earthen containers that are usually used to hold grains or water.

15. Gherenge-Daallenge (घेरेंगे—डालेंगे)
Enclosing and shaping clay on a wheel.

16. Graahak (ग्राहक)
The buyer or consumer in the business world.

17. Jali (जाली)
Latticed patterns frequently found in architecture or ceramics.

18. Jokhim (जोखिम)
Including possible risk, particularly in manufacturing.

19. Kaanch (काँच)
Glazing with a texture like glass.

20. Katira Gond (कतीरा गोंद)
A natural gum resin which is used for binding or textural improvement.

21. Katira Powder (कतीरा पाउडर)
Used for surface treatment, it is a powdered version of Katira Gond.

22. Khurja Pottery (खुर्जा पॉटरी)
A historic Khurja, Uttar Pradesh, ceramic craft.

23. Koochi (कूची)
A coarse, natural-fiber brush used for smoothing or texturing.

24. Loch (लोच)
The flexible and stretchable property of a material like clay.

25. Masala (मसाला)
A mix of spices or pigment which is used to make dough.

26. Moti (मोटी)
It denotes thickness or heaviness in a material.

27. Moti Lisai (मोटी लीसाई)
A technique of application of thick layered clay.

28. Multani Mitti (मुल्तानी मिट्टी)
A natural clay which is used for both skincare and pottery.

29. Ozaar (औजार)
Instruments or devices used in the making process.

30. Patli Lisai (पतली लीसाई)
A technique of application of thin layered clay.

31. Potting (Lisai) (लीसाई)
The process of applying or layering clay.

32. Prakriya (प्रक्रिया)
The methodology of creating something.

33. Raakh (राख)
Ash that is left over but not thrown away is used again in glazes or other processes.

34. Rang (रंग)

Color or pigment used in the procedure.

35. Saaji (साजी)

A fluxing agent used in glazing to lower the melting point.

36. Samagari (सामग्री)

Material used in the process of making something.

40. Saancha (साँचा)

A mould that is used in shaping objects.

41. Seelan (सीलन)

Dampness or wetness affecting the quality of materials.

42. Silvatta (सिलबट्टा)

A traditional grinding stone used to crush spices or materials.

43. Thappi (थप्पी)

A flat wooden beater that creates rhythm by tapping.

44. Utpad (उत्पाद)

Act of production.

45. Vel (वेल)

Time or duration involved in the process or tradition.

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Faculty Mentor



Dr. Manish Sharma

Asst. Professor, Department of Fashion Communication

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Team M



Ashutosh Kumar

- Photography
- Videography
- Video Editing



Mahima Vishwakarma

- Photography
- Layouting
- Branding



Pracheeta Singh

- Content writing
- Interview
- Branding

Members



Priyanka Vasita

- Content writing
- Interview
- Branding



Sumit Nagwanshi

- Photography
- Layouting
- Branding



Supriya Agrahari

- Videography
- Photography
- Branding

“In craft lives a visual, in narration breathes imagination - born from regal roots”