



नील



Blue Pottery

Copyright ©2024

Fashion Communication Department, NIFT

All rights reserved.

This book or any portion thereof may not be reproduced or used in any manner whatsoever without the express written permission of the publisher except for the use of any brief quotations in a book review.

Printed in India

First Printing, 2024

Design execution team:

Name: Advika Biju, Anshika Bisht, Charu Harchandani, Fakeha Shabbir
Hriday Ambarish, Isha Aggarwal, Rhea Changkakoty, Sanvi Khaitan

Batch of 2022-2026

Fashion Communication Department,
National Institute of Fashion Technology,
New Delhi

Acknowledgement

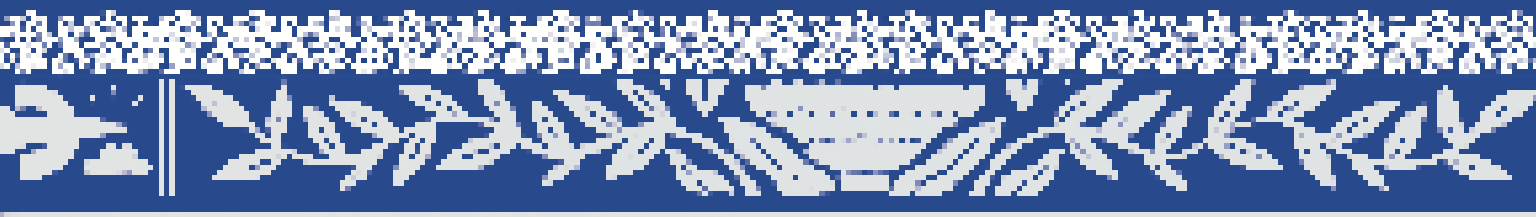
This project is not the result of a group effort but is a product of collective wisdom of many people. We have tried to present the subject in the best manner and would request the readers indulgence in the same. We extend our gratitude to the Department of Fashion Communication, National Institute of Fashion technology, New Delhi and to our mentor, Ms. Lavina Bhaskar, without whose constant guidance and sustained interest, this project would not been a success. We would like to thank our Blue Pottery artisans in Jaipur and Kot Jawar, Ms. Meenakshi Skekhawat, Mr. Gopal Saini and Ms. Garima Saini, Mr. Sanjay Prajapati, Mr. Mukesh Kumar Prajapati and Mr. Ram Narayan Prajapati who opened their homes for us to learn the finer nuances of the craft.

नील

Blue Pottery, Jaipur.

Contents

<i>S.no</i>	<i>Topic</i>	<i>Pg.no</i>
01	The Beginning of Blue	7
02	Location	15
03	Sustaining the Blues of the desseert	17
04	Flora & Fauna	19
05	The Hands Behind	21
06	Lifestyle	23
07	Motivation	25
08	Source of Materials	29
09	Tools & Techniques	31
10	Constructing the Blue	35
11	Duration	47
12	Shape & Evolution	49
13	Motif	53
14	Patterns	55
15	Color	57
16	Costing	63
17	Buyers of the Blue	67
18	Authentic & Ceramic Blue Pottery	71
19	The Blues of Monsoon	75
20	The Future of Blue	79
21	Artisian Profiles	83



How to wade through the Blues





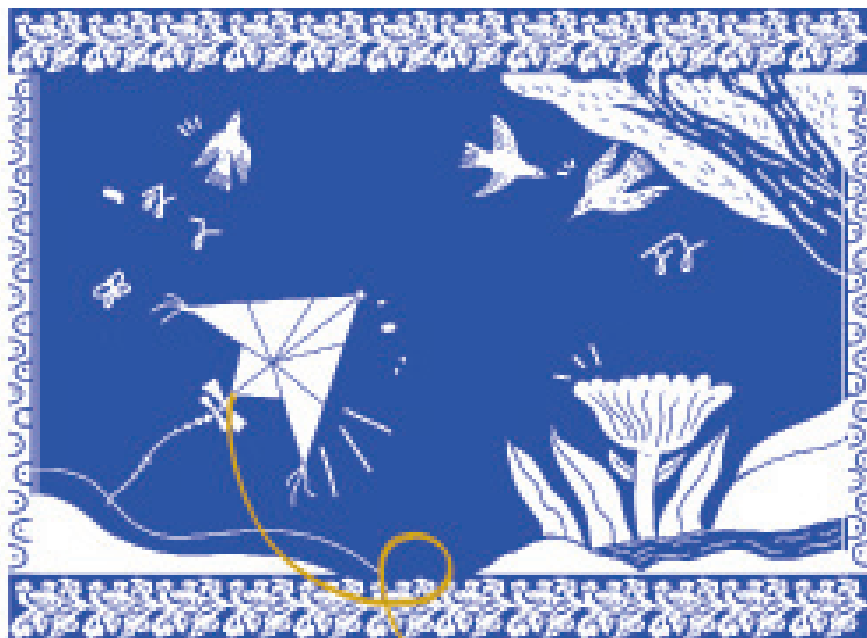
Abstract

Originating from Mongol artisans and perfected by Persian influence, blue pottery arrived in India during the 14th century. Its journey to Jaipur in the 19th century marked a significant evolution, where local artisans, inspired by the vibrant culture and semi-arid climate, transformed this craft into a distinct art form. The craft's survival is deeply tied to the community of artisans, primarily based in Jaipur and surrounding regions, who practice this labor-intensive craft in household units.

Jaipur's climate, local flora, and fauna influence the materials and motifs used in blue pottery. Despite challenges like seasonal disruptions and the threat of imitation products, blue pottery remains a symbol of cultural heritage and artistic excellence. Today, it continues to evolve, blending traditional methods with modern aesthetics, ensuring its relevance in contemporary markets.

पत्थरों से हुई पहल
सागर से गहरी नील की ये कहानी
कटी पतंगों की लहर से
सुनाई जयपुर की जुबानी

बूझो तो जानो,
लाल मट्टी के पीछे से,
आती है राज़ की आवाज़
असलीयत में छुपी है
नील की आगाज़



From Kite Flyers to Potters

It must have been a clear, blue sky, with wind gentle enough to sway the grass beneath the feet of all the spectators who had gathered to observe the kite flying competition by the Maharaja of Jaipur, Sawai Ram Singh II. The crowd, bustling with energy just a moment ago had suddenly turned edgy. A kite that had been unnoticed up until this moment had hooked its claws onto the Royal kite.

The Maharaja starred, overawed, with his heart skipping a beat, grasping on to the anticipation.

Somebody had managed to level the skill of his Royal kite flyers.

The spell broke, silence spread across the spectators, but as his war-beaten kite descended from the blue skies, his appreciation grew.

Chudamani stepped forward with his brother, Kaluram.

They were the 'kumbhaars' from a suburb of Arga who had managed to capture the intrigue of the Maharaja.

They said they had coated their kite flying string or manjha, with the glass glaze used in pottery-making.

"In a land miles from ours, inside the bustling walls of Delhi, resides Bhola Kumar, a practitioner of a Pottery made from stone, with vases made without a wheel and colours that change in high temperatures. But he cannot travel to Jaipur."

Thus began the journey of the brothers from Jaipur to Delhi to learn the craft of the infamous Blue Pottery and of the craft from Delhi to every lip in the haat bazaars of Jaipur. As time brought the Persian art of *Artike* or *Sangeena* - loosely translated to intricate work on stone - to mainland India, its physical appearance gave it the name of 'Blue Pottery.'



The Beginning of Blue

The history of blue pottery in Jaipur is marked by several key phases of development and revival. The blue glaze technique, originally developed by Mongol artisans who combined Chinese glazing technology with Persian decorative arts, arrived in India in the 14th century with early Turkic conquests. Initially, this technique was employed to adorn their architecture. Mosques, tombs, and palaces in Central Asia inspired the Mughals in India to decorate their infrastructure with similar techniques. By the 17th century, the technique had spread to the plains of Delhi and eventually reached Jaipur.



In the early 19th century, during the reign of Sawai Ram Singh II (1835–1880), local artisans were sent to Delhi for training in blue pottery. These artisans returned to Jaipur and introduced significant innovations, creating a distinct style of Jaipur blue pottery. While the artisans in Delhi had been practising the craft for a longer time, the abundance of inspiration and mastery of Jaipur soon surpassed its predecessor. However, by the 1950s, with the absence

of a ruler who would propagate the craft, it had nearly disappeared from Jaipur.

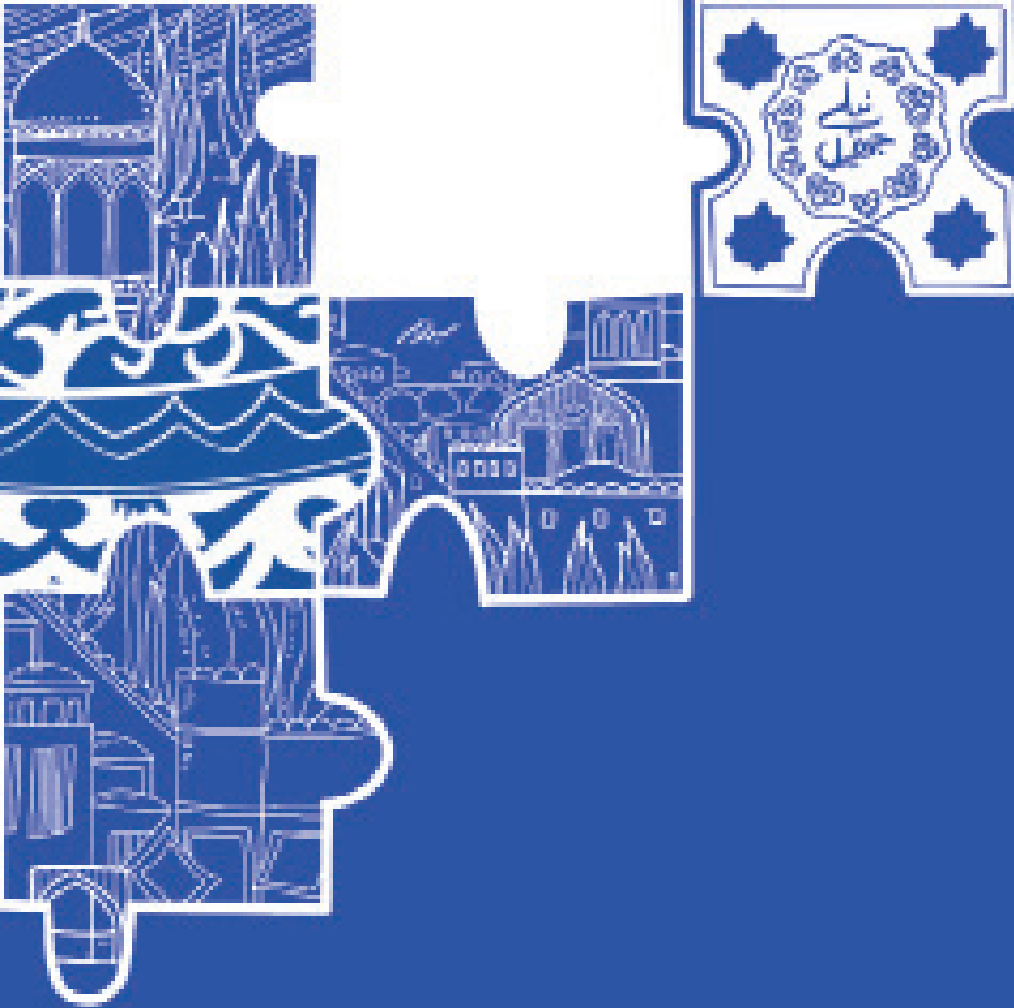
A new age began for blue pottery in the 1950s and 1960s under Rajmata Gayatri Devi in collaboration with Kamaladevi Chattopadhyaya when they called on the muralist and painter, Kripal Singh Shekhawat to teach blue pottery at the Sawai Ram Singh Shilpa Kala Mandir as its director.



**How to paint
The perfect
Shade of Blue?**



“My father, Kripal Singh Shekhawat went to the grand-daughter of a stone grinder from Sawai ram Singh II’s time and presented her with a variety of stones. She had accompanied her mother in her childhood days and helped him identify the composition of the dough used in blue pottery.”
- Meenakshi Rathore, Daughter of Kripal Singh Shekhawat.



Location

In India, blue pottery is predominantly practised in Jaipur, Rajasthan. Around 25-30 units are active in and around Jaipur, including in villages like Kot Jewar, Sanganer, Nevta, Muhana, and Mahalan.

In the pink city, Blue became the new sensation as it gained Royal Patronage. In the initial days, it was only practised in the royal court and on commission but it eventually spread to the commoners as well.



Sustaining the Blues of a Desert

Jaipur's semi-arid climate significantly impacts the production of blue pottery. The hot, dry summers facilitate efficient drying of the shaped clay, reducing the risk of cracks and warping. The relatively low humidity ensures optimal conditions for firing, allowing kilns to reach the necessary temperatures to achieve the distinctive blue glaze. Overall, Jaipur's weather, with its extremes of heat and low humidity, generally benefits the traditional methods of blue pottery production.

The monsoon season's humidity can pose challenges, potentially slowing down the drying process and requiring careful management to maintain quality.





Flora and Fauna

The unique semi-arid environment around Jaipur has significantly influenced the development and characteristics of its renowned blue pottery. The dry climate and local geology provide essential raw materials that are integral to this craft. Quartz, abundant in the region, is used instead of traditional clay, giving Jaipur blue pottery its distinctive properties. Fuller's Earth (Multani Mitti), available locally, is crucial for creating the pottery mix, while borax gum, also found in the region, acts as a binder in the pottery-making process. These readily available raw materials, combined with the region's climate, have shaped the unique qualities of Jaipur's blue pottery. Designs often feature local plants like the neem and khejri.

In the present time, however, the lotus flower has become a personal favourite among artists who practise blue pottery, owing to its subtle simplicity, its presence as a national flower and its power to make pieces look both regal and sophisticated.

The Hands Behind

Blue Pottery is practised in the areas of **Blawar, Ajmer, Kisangarh, Chittore, Jodhpur, Jaipur and Jaisalmer**. It is normally practised in household units although export houses are also available. Karigars are employed by artisans on a project or per piece basis and the members of the household help out in work as well. Blue Pottery is usually the primary source of income for most artisan houses and is enough to sustain their livelihood.

While maharani Gayatri Devi uplifted all communities, the *kumbhars* (potters who were earlier red clay potters) were given the opportunity to pursue Blue Pottery.









Lifestyle

Blue Pottery practitioners in and around Jaipur live in their own household units, often with a workspace in their own house or a studio in the vicinity of their home.

Historically, blue pottery was male-dominated, with men handling technical aspects such as dough preparation, shaping, and kiln firing. Over time, women have become more involved, particularly in painting and decorating, driven by the need for additional income and recognition of their artistic skills. Many painters in Jaipur's blue pottery industry are educated but lack formal qualifications.



Motivation

Blue Pottery is a craft of intricacy and patience, one that is entirely sculpted by hand, without the use of any machinery. With most artisans, the knowledge of how to create this 45 step pottery has been passed down through generations since its revival in the 1960s. Artisans started with work that required comparatively low skill levels like filling paint to help their families out in the craft business and later grew up to take over the venture and carry its legacy forward.

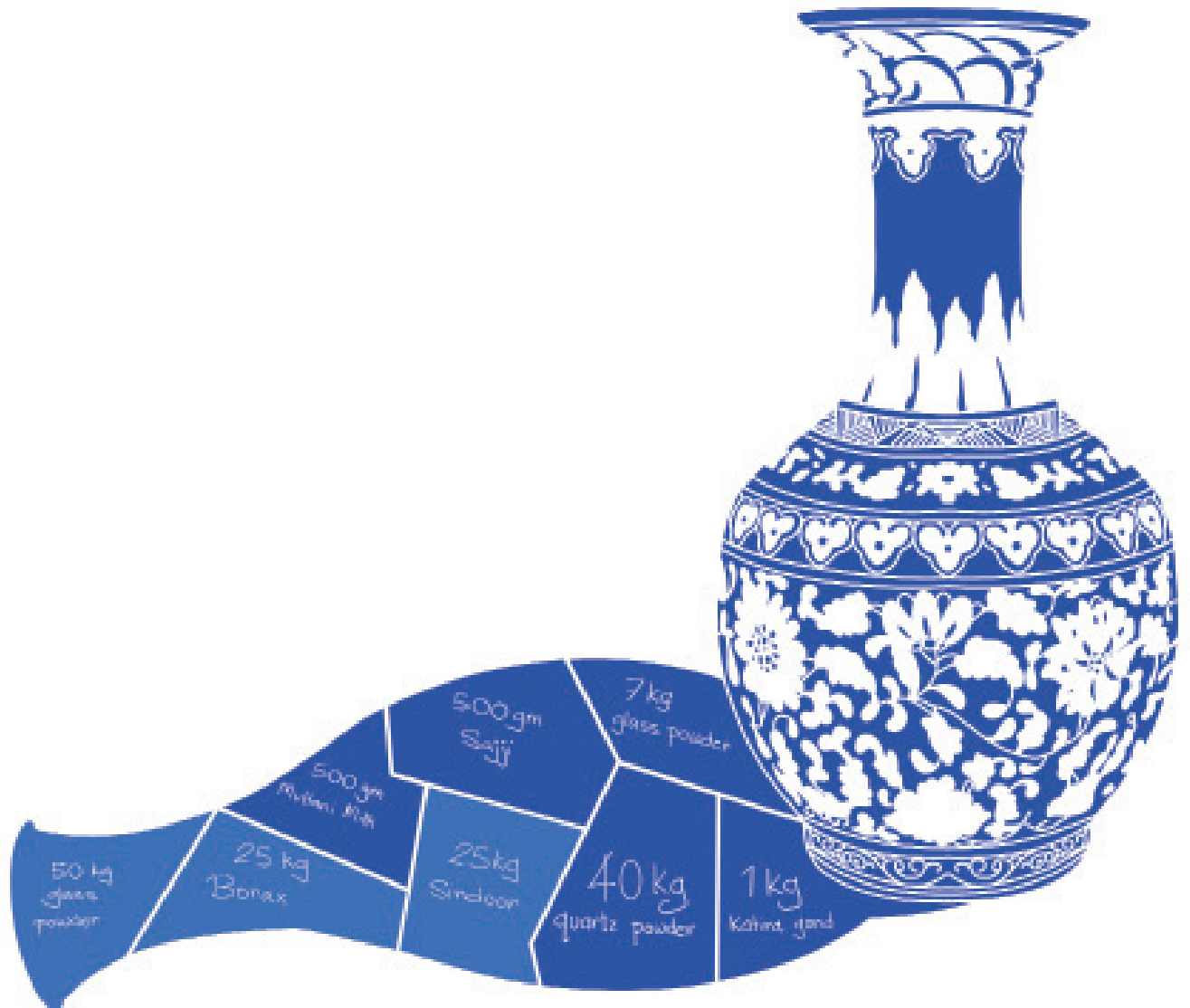
Renowned artisans also conduct workshops or classes for students and enthusiasts to help propagate the craft and ensure it lives on after their time as well.





“Neel ke rang mein mai aisa dooba, ki bas dooba hi reh gaya.”

- *Gopal Saini, founder of Ram Gopal Saini pottery.*



Source of Materials

The absence of clay is what distinguishes blue pottery from traditional pottery. The materials used to make blue pottery are **quartz stone powder, powdered glass, Katira Gond (gum), Sajji (salt) and Borax, and Multani mitti (fuller's earth).**

Quartz stone is sourced from the hills of Rajasthan, from areas like Beawar, Kishangarh, Chittorh, and Udaipur. This stone resembles marble and is then grinded into a powdered form to be used.

Katira Gond (gum or resin) is a herbal product derived from the stem of plants like Khijre and Babool that grow in abundance in the state.

Sajji is a local alternative for salt or edible soda (soda bicarbonate) and is obtained from the western parts of Rajasthan.

Scrap or broken pieces of glass (cullet) is used. The glass is first washed and then powdered to fine particles. It is sieved through cotton cloth to avoid big particles.

Multani Mitti is available in solid lumps, which can be grounded later to fine powder and used.

Tools

Blue Pottery is a handmade craft where all processes from the mould making to painting are done by hand.

Moulds of desired designs and shapes are made of Plaster of Paris (POP). A knife is used to cut the excess dough and remove unwanted dough after casting. A Potter wheel is used to attach the base. Sand paper of different grains is used to smoothen the surface of the product; generally artists use grit of 60, 100 and 180 numbers.







Paints and Heat

Various numbers from small size to medium-sized brushes are used to draw and fill in colours by the artisans. To dry the products, a heating kiln is used. Both manufactured and makeshift kilns are in use today. The COVID pandemic saw an increase in the number of makeshift kilns that were being used.

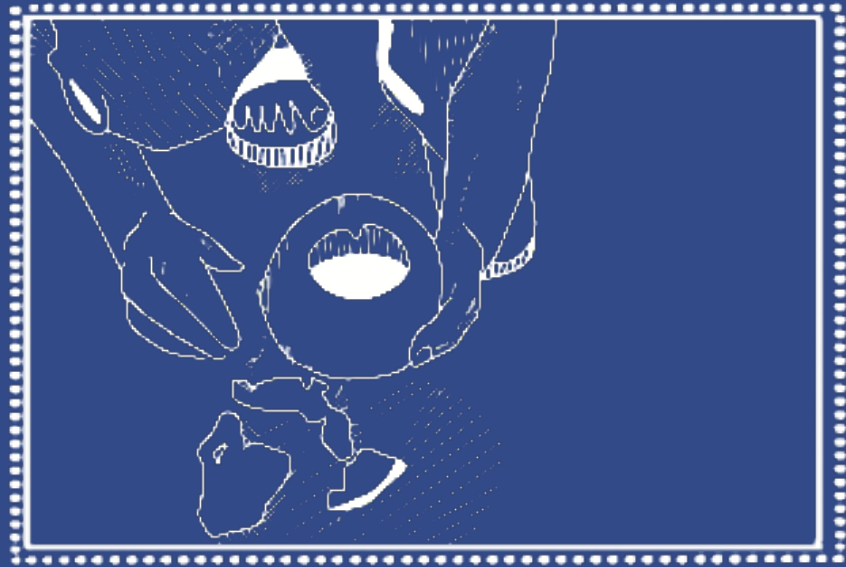
A mortar and pestle and hand grinder are used to grind the colours. During monsoon, halogen lamps of about 500W are used by some artisans to prevent dampness in the products. A taraju or beam balance is used to weigh the mixtures.

Constructing the Blue

The process of blue pottery starts with a meticulous preparation of the dough. For every 100 kg of dough, 40 kg quartz powder, 7 kg glass powder, 1 kg Katira gond, 500gm Sajji and 500 gm of Multani Mitti are combined in their powdered forms.

This mixture is combined with water and kneaded till it stops breaking and has a certain elasticity to it.





A mother mould is then constructed out of Plaster Of Paris (POP).



The prepared dough is flattened resembling a thin flatbread and pressed into the mould. It is then covered with a mixture of Multani mitti and burnt wood dust (Raakh) and left to dry.



To Wheel or not to Wheel?

Contrary to what the name pottery suggests, Blue Pottery is constructed without the use of a potter's wheel. Instead, it is made by giving the dough a certain shape using a mould and joining the parts together using the same masala. For example, a pot that would be constructed at once by spinning the dough on a potter's wheel is made by pressing two or more lumps of the dough into the mould and then joining them together.

The excess dough is scraped off from the sides using a sharp piece of wood or by hand.



The POP mould is then carefully lifted up to reveal the dried dough. Depending on the product, this dough is now ready for the white astar coating (plates) or goes through a sticking process where the same masala is used to join two pieces together to complete a piece (pots).

Depending on whether the piece would be at the top or at the base, sometimes the weight of the dough is also altered or adjusted to make sure it does not get ruined during firing. The potter's wheel's sole purpose is to only attach the base to the pot.



After the dough obtains its shape, rough edges are eliminated using a sandpaper and a white coat of Quartz powder, water, glass powder and flour (optional) is spread onto the piece to make it a smooth canvas for painting.

Once dry, the pot is coloured using oxide colours. Light blue and black colours are made by beating copper and iron respectively and collecting the flakes that fall out of it under heat. These flakes are then grinded till they are dissolvable in water.

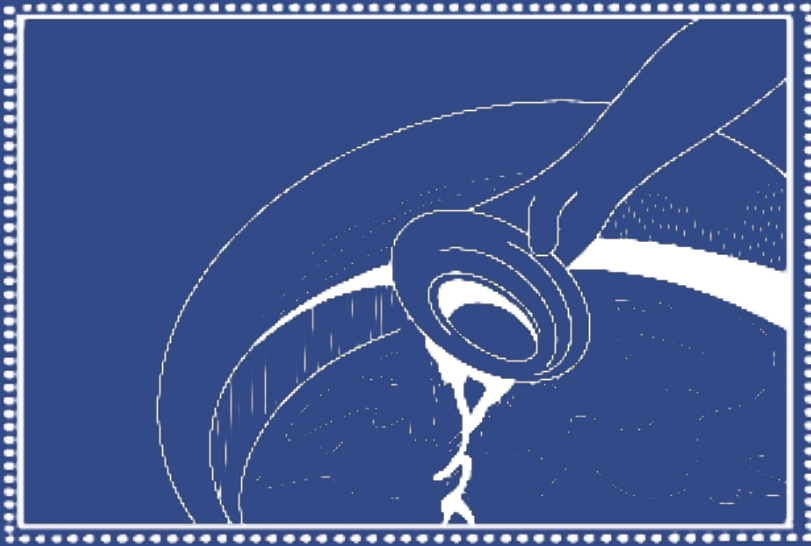




The outlines are made using a thin brush, conventionally with a deep blue colour that appears black before firing, and the remaining colours are filled in. Once dry, the piece undergoes glazing.

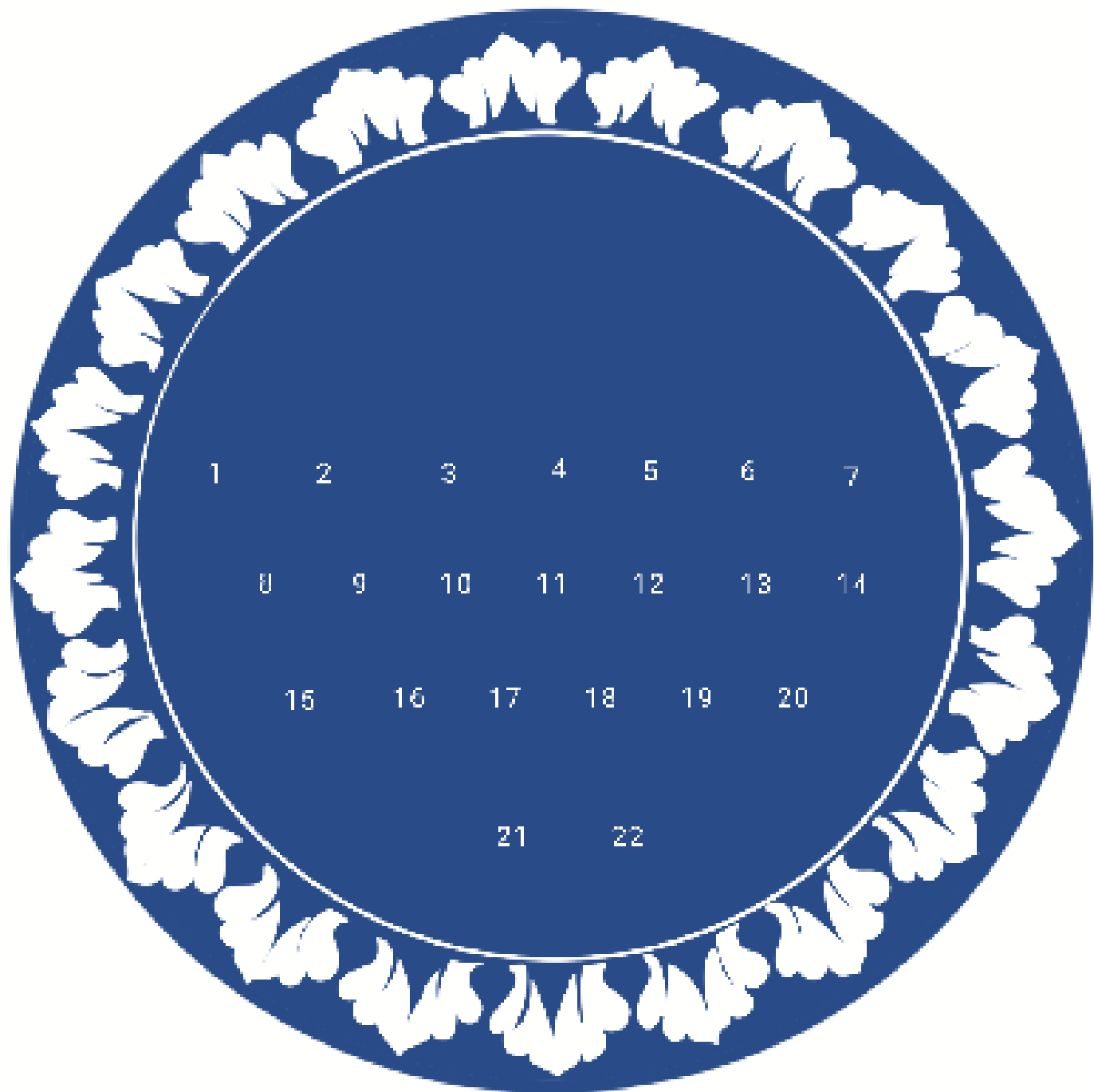
The glazing technique used in Blue Pottery is said to be made from a similar mixture that our brothers from Agra had used on the thread of the kite they had used to beat Sawai ram Singh II's kite.

Blue Pottery charm lies in the careful measurement and amalgamation of ingredients at each process. The mixture of glazing is composed of 25 kg Sindoor (Red Powder), 25 kg Borax, and 50 kg Glass Powder.



The mixture is kept within the bhatti, with a pot of water placed below it. The heated mixture drops down like molten lava and collects in the pot. It is then grinded using a hand grinder in its powdery liquid form and spread evenly over the pot until all areas are covered. When this seemingly white pot passes through the test of time, and about 720 C to 800 C for the quarter of a day, it emerges as a finished piece with a transparent glaze. The cracked products are separated and the good products are packed for the market.





1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

Duration

The making of Blue Pottery is a complicated, 40-45 step process and spans over twenty-two days. Patience is every artisan's weapon of choice while creating every piece and the tiresome, but rewarding process of trial and error, his most important tool.

The journey of a pot from dough to glazing takes about a month and while any damages before firing can be easily fixed by joining pieces together using the same dough, the firing process may cause permanent, unprecedented damage to the pot.





Shape and Evolution

With the advent of the Mughal era and Persian influence, the form of blue pottery began to evolve. The introduction of more intricate and decorative elements led to the creation of new forms that were not only functional but also aesthetically appealing. The shapes became more elaborate, with an emphasis on symmetry and the incorporation of floral and geometric patterns. When blue pottery found its way to Jaipur in the 19th century, it underwent a significant transformation. Jaipur's artisans created a wider variety of shapes, including plates, bowls, vases, and tiles, each with smoother surfaces and more precise details.





The New in the Blue

Moreover, the shift from purely functional items to decorative and ornamental pieces marked a significant evolution in form. The introduction of new shapes such as coasters, lamp bases, and jewellery boxes expanded the scope of blue pottery, allowing it to fit seamlessly into modern interiors while retaining its traditional charm.



Motif

One of the most iconic motifs is the intricate floral design.

Delicate, blooming flowers and vines are intricately painted in shades of blue, creating a sense of grace and elegance. These patterns often draw inspiration from nature, celebrating the beauty of flora in a stylized, almost abstract manner. The repetition of floral elements, with their swirling lines and gentle curves, creates a rhythmic harmony that captivates the eye. Another common pattern is the paisley or "buta" design. This classic motif, with its teardrop shape, is often adorned with elaborate detailing and intricate line work.

Conventionally, artisans drew the flora and fauna of their region, they painted what they saw. Now, however, in addition to these traditional motifs, contemporary blue pottery sometimes incorporates modern elements, blending the old with the new. This fusion of styles results in unique, innovative patterns that honour the past while embracing the future. Blue Pottery has seen an increase in the lotus motif, drawing of miniature painting on plates, customised pieces, magnets in the shape of animals and birds and even depiction of deities and Gods and Goddesses on the pottery.



Patterns

Geometric patterns also play a significant role in blue pottery. These designs often feature interlocking shapes and symmetrical arrangements, reflecting the precision and balance that characterize traditional Islamic art. The geometric patterns are not just visually striking; they also convey a sense of order and harmony, adding depth and structure to the pottery.

One of the most prominent geometric patterns is the interlocking star design. The star designs are not just visually striking; they also carry historical

significance, with roots in Islamic art and architecture, where geometry symbolizes the divine order of the universe.

Another common geometric motif is the lattice pattern. This design features a network of intersecting lines that create a grid-like structure. The lattice patterns are often embellished with additional details, such as small floral or paisley elements, adding layers of complexity and texture. The use of repeating diamond and hexagon shapes is also prevalent in geometric blue pottery.

Behind the Blue

For a craft that derives its name from its visual appearance, Blue Pottery's most prominent feature is its colour. When this craft travelled from Persia to India and from Delhi to Jaipur, it was made primarily using only turquoise and white colours. However, at the city of Jaipur, where every lane lived and breathed colour, Blue Pottery reached the zenith of creativity.



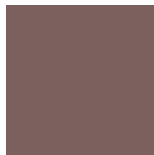
The primary colours used in Blue Pottery are:

1. **Dark Blue** – from Cobalt Oxide
2. **Bright Yellow**– From Cadmium
3. **Light Blue** – from copper oxide
4. **Green** – from Chrome Oxide
5. **Brown** – from Ferro colour





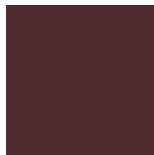
Dark Blue



Torquise Blue



Yellow



Peach Pink



Light Green



“Ceramic” Glaze



Black



Brown



Black Ceramic



Light Blue



Green



Coffee Brown

Colour Transformation

One of the most striking features of the making of Blue Pottery is how its colours undergo a chemical reaction and change under high temperatures when it is baked. The outlines, while being painted appear black, but after the firing process changes into the characteristic turquoise colour. Rust transforms into light blue and purple becomes dark blue. Yellow and green colours undergo no change in hue except for an increase in vibrance.





Costing

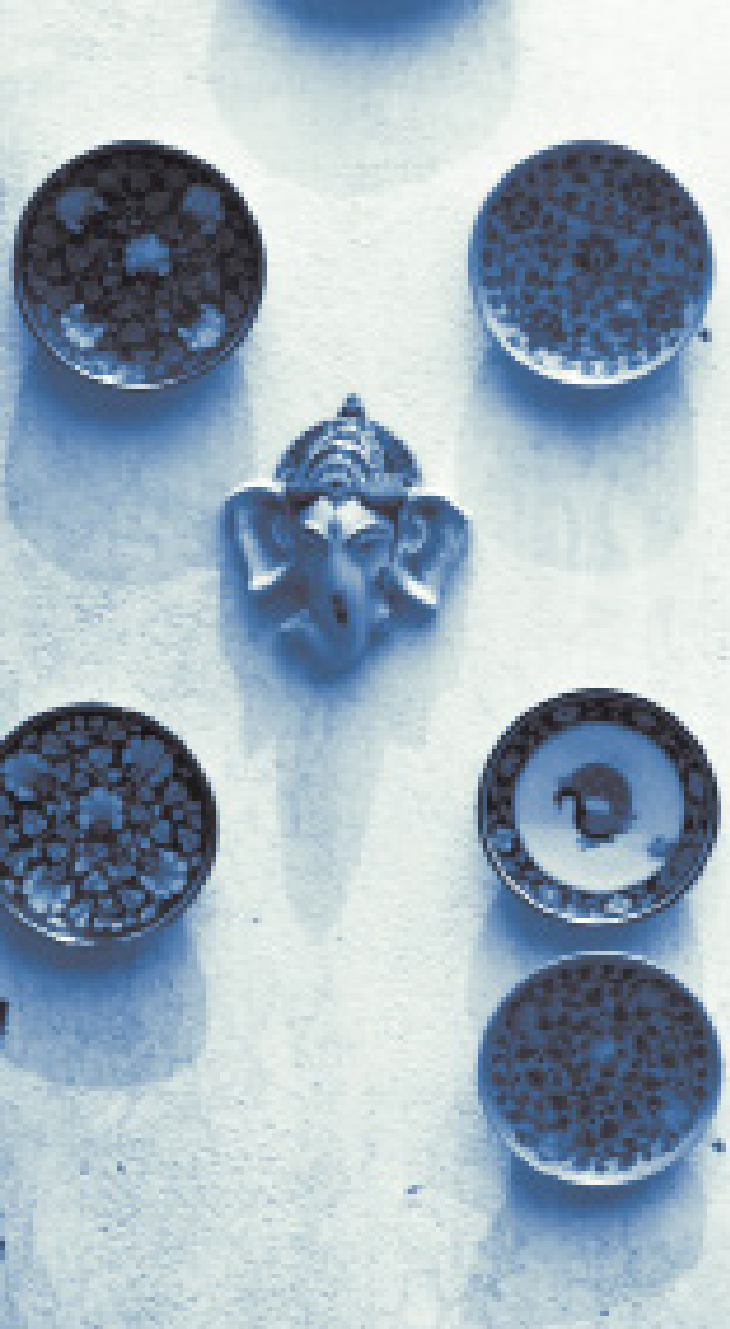
The cost of Blue pottery articles depends on a variety of factors ranging from the cost of raw materials, cost of manual labour, transportation and packaging. On a more personal level, it might also depend on the artisan who had made it. Cost also differs on the basis of size and intricacy.

The starting price for plates is Rs 500, bowls start from Rs 650. Tiles are priced above Rs 100 depending on the size and beads start from Rs 20.

Profit

On an average, products make a gross profit of 30-40% profit on every piece at market rate.

For plates, the raw material costs about Rs 150, manual labour and packaging are estimated at Rs 40 and Rs 60 respectively. Transportation to wholesalers or retailers ranges from about Rs 30- Rs 40 depending on the location.



Blue pottery began as a craft primarily intended for export, capturing the interest of international markets with its vibrant colours and intricate designs. The pieces established Jaipur's blue pottery as a symbol of luxury and exoticism abroad. This export focus initially limited local appreciation, as the craft was largely recognized only through its appeal to foreign buyers.



Buyers of the Blue

Over time, however, there has been a significant shift in perception. Growing cultural awareness and a focus on preserving traditional crafts have led to increased appreciation of blue pottery within India. Today, blue pottery is celebrated not just for its historical and cultural significance but also for its artistic value. The craft has evolved to incorporate modern design elements while retaining its traditional essence, bridging the gap between past and present and enjoying recognition and support both domestically and internationally.

What began as a craft that served the export market now has widespread domestic demand from architects, interior designers and art enthusiasts.





Authentic and Ceramic Blue Pottery

Authentic blue pottery of Jaipur is more than just a craft; it's a testament to centuries-old tradition, skill, and cultural heritage. Each piece is a labour of love, reflecting the painstaking effort and dedication of the artisans. The lightweight nature of real blue pottery, combined with its vibrant and rich colours, whispers tales of its genuine origin and the meticulous process behind its creation. Holding an authentic piece feels like cradling a fragment of history, infused

with the spirit of Jaipur's artistic legacy.

In stark contrast, fake blue pottery, often made from cheaper materials like ceramic or clay, lacks the soul and authenticity of the real thing. Its heavier weight and inconsistent finish betray its inferior quality. The smoothness at the base, instead of the characteristic roughness, hints at mass production and a loss of the handcrafted touch that makes real blue pottery so unique.

DO NOT TOUCH!

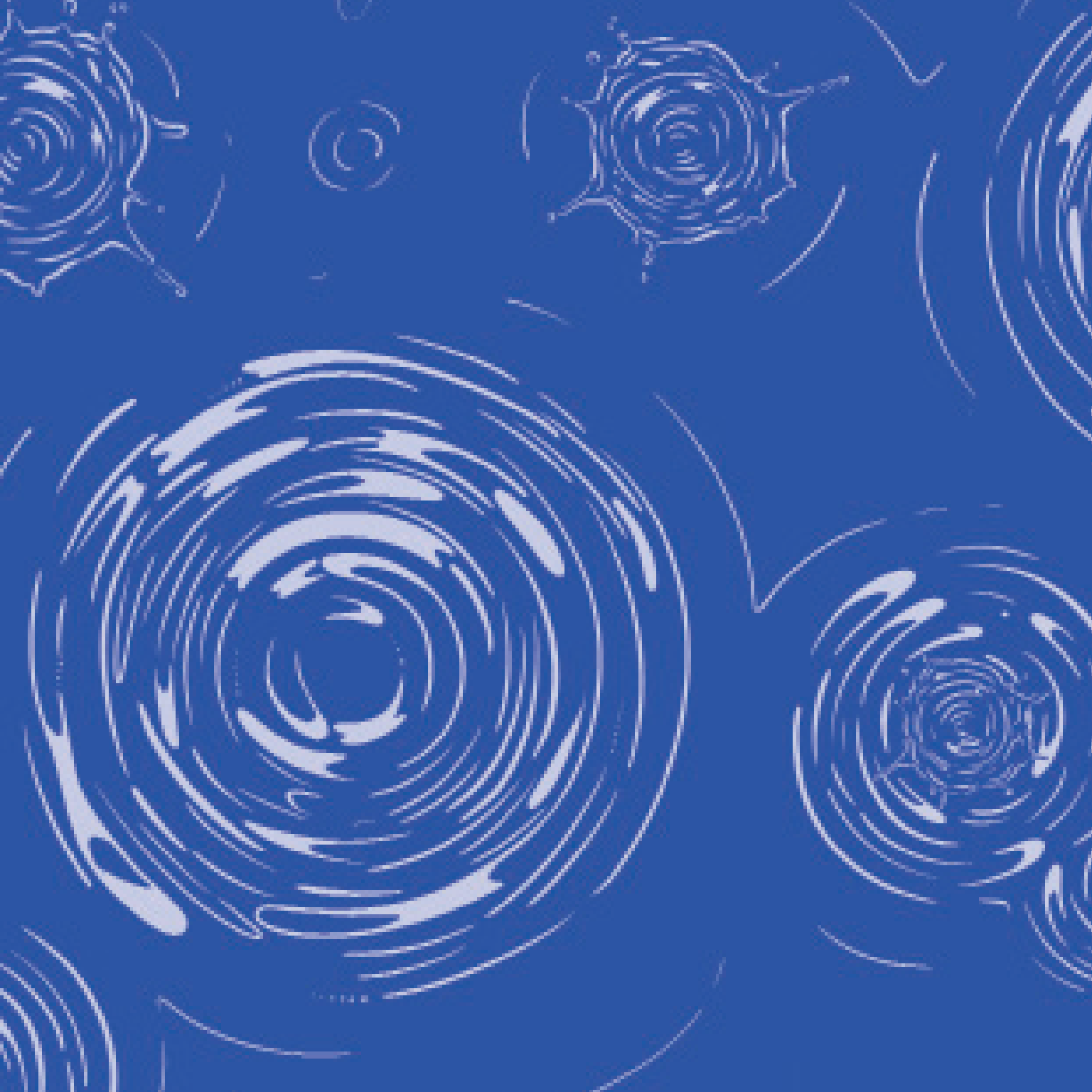
Real

Fake

“When a piece is being fired, the glaze slips off and collects at the base because of which the product sticks to the slab on which it is kept. This is a property of authentic glaze and every authentic blue pottery piece has this characteristic roughness.”

- Sanjay Prajapati, a Blue Pottery artisan.

Each piece, lovingly handcrafted by skilled artisans, bears slight variations that add to its charm and uniqueness. In contrast, fake blue pottery, often mass-produced, lacks this individuality, resulting in uniformity that feels impersonal.





The Blues of Monsoon

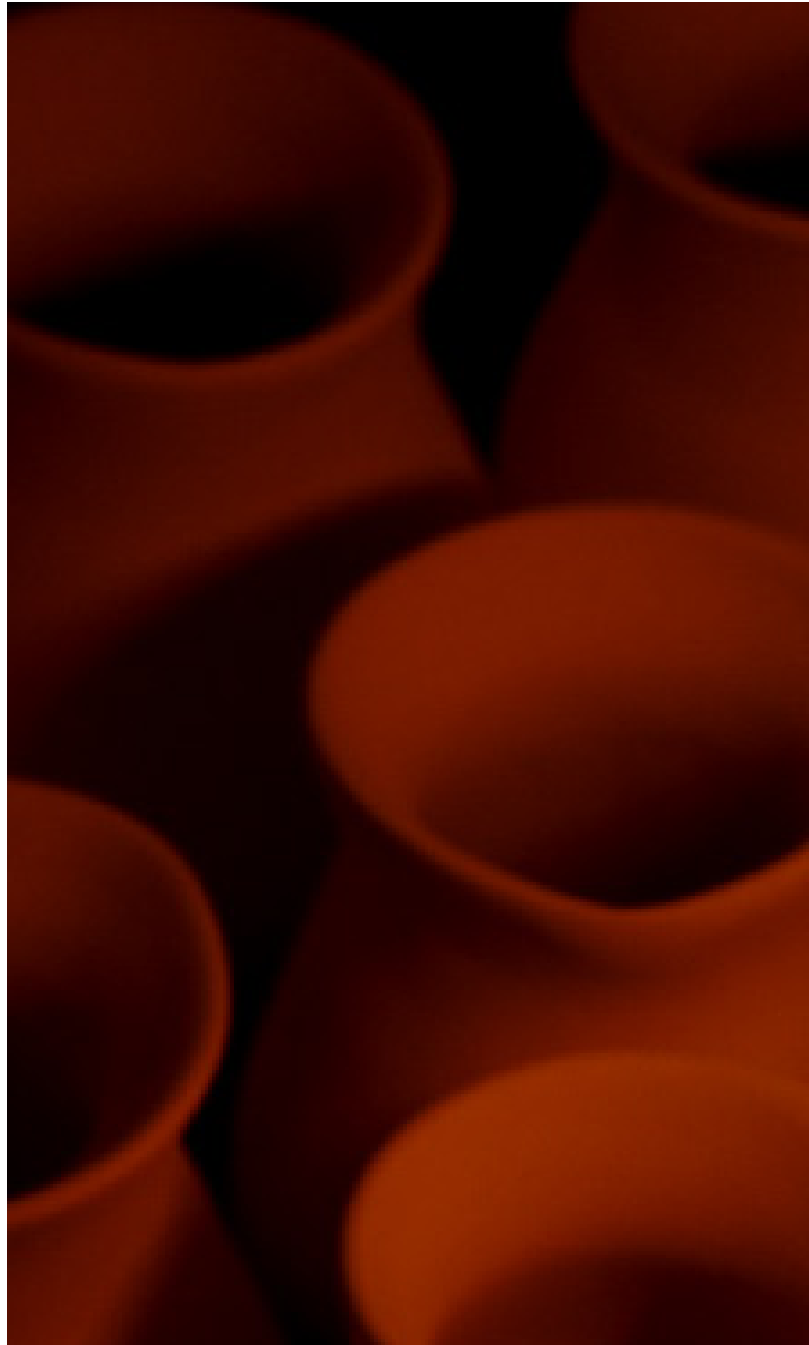
One of the prime ingredients in Blue Pottery is Katira Gum which is vital for binding all elements together from their powder form to a usable mixture. This gum absorbs moisture readily and swells up, pushing all other ingredients like an air bubble. This creates empty spaces inside the product before firing and makes the product brittle and prone to breaking. No painting can be done on a product after it has been exposed to moisture. Hence, all Blue pottery work stops in Rajasthan in the monsoon months when the air is damp.

The karigars who are not employed may find other work and refuse to come back after the season is over. Some remedies like halogen lamps to remove moisture rooms may be utilised but even then, there is a serious impact on the number of workers and the the quantity of products produced.

Some artisans stop taking new orders in at all while other household units indulge in painting work to keep the shop running.

“On the flip side, monsoon serves as the time when artisans can plan for the next year, innovate new pieces or take time out to study the finer nuances of the craft.”

- *Gopal Saini,*
Founder of Ram Gopal Saini Blue Pottery.









Future of Blue

The future of blue pottery looks bright with potential advancements in both design and technique. Artisans are increasingly blending traditional methods with contemporary aesthetics, creating innovative pieces that appeal to modern tastes while preserving the craft's historical essence. This fusion of old and new can help blue pottery remain relevant and exciting for new generations of collectors and enthusiasts.

However, due to the influx of ceramic and clay lookalikes disguised as blue pottery in the market, it is becoming increasingly difficult to tell the real apart from the fake. Blue Pottery is developing an unhealthy competition with Khurja pottery, or the pottery from Uttar Pradesh that masquerades as real or digitally printed blue pottery and is sold at almost half the price. The consumers who are unaware of the distinction purchase

the knock-offs which has a serious macro impact on the presence of the meticulously created craft and a direct impact on the livelihood of artisans.

Efforts must be made to make the market aware of the distinction between authentic craftsmanship and a cheap imitation, Blue Pottery might become of the crafts that rose to the pinnacle its glory time and again, only stare at the twilight of its eventual fall.



Artisan Profile: Gopal Saini

Name: Gopal Saini, Shilpguru

Family: Wife and 2 daughters, Eldest daughter, full-time blue pottery artist

Age: 60 years

Duration of practice: 37 years, studio since 30 years, founder of Ram Gopal Blue Pottery

Educational background: Masters in Drawing and Painting, met Kripal Singh Shekhawat during PHD

Awards: 2009, National Award, 2016, Shilpguru

His favourite element to make is the Lotus.
“You give him a new piece and he will paint a lotus on it.”





Artisan Profile: Sanjay Prajapati

Name: Sanjay Prajapati

Family: Married for 30 years to Rajni Prajapati

Age: 54 years, born 1970

Practice: Took over his grandfather's business

Work: Sole earning from Blue Pottery, also gets gold painting on marble work and teaches yoga to the elderly.

He made a makeshift Bhatti for his work during COVID which is still functional.

His favourite element to paint on Blue Pottery is Fishes.

Artisan Profile: Meenakshi Rathore

Name: Meenakshi Rathore

Family: Sisters and a daughter

Family background: daughter of the father of Blue Pottery, Kripal Singh Shekhawat

Duration of practice: since she was in 7th Grade, when her father went to North America

Meenakshi's favourite pot is one that she thought of when she was a child. It is a hexagonal vase that took several trials and errors to make.





Artisan Profile: Ram Narayan Prajapati

Name: Ram Narayan Prajapati

Family: Spouse and two sons

Educational Background: basic schooling

Duration of practice: since his 8th grade, in 1985-86

Ram Narayan Prajapat lives in Kot Jawar where he learnt Blue Pottery from his father, Nand Kishore.

He believes that the more the effort, the prettier the product, hence, he loves crafting big vases of all sizes and shapes.

Artisan Profile: Mukesh Kumar Prajapati

Name: Mukesh Kumar Prajapati

Family: Parents, wife, brother, sister-in-law and children(involved in Blue Pottery)

Educational Background: till 9th grade, from Kot jawar

Duration of practice: 20 years, Father - 45 years

All processes are done in-house. His father had set up his studio after working with kripal Singh Shekhawat.

He believes that Blue Pottery pieces go in and out of style but a classic plate never goes out of style. Plates are his favourite to construct.







Left to Right (Standing): Advika Biju, Charu Harchandani
Left to Right (Sitting): Hriday Ambarish, Sanvi Khaitan, Rhea Changkakoty, Isha Aggarwal, Fakeha Shabbir,
Anshika Bisht



Fashion Communication
2022 -26
New Delhi

