Ceramic-ware along the Ancient Silk Trade Route—A Short Study of Cross-Cultural Influences on Product Form

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Abstract—The exchange of goods and materials by way of trading and exchanges were common in ancient times between India and China via silk route and other trading routes. The movement of people from one place to another brought exchange of not only materials but also techniques and processes and helped to establish their own manufacturing facilities and craftsmanship. This has resulted into a cross-cultural influence over the craft forms as reflected in many resemblances of material culture, annotations and apologies seen in various forms and shapes in multiple domains such as ceramic pottery, glazed pottery, metalware, ship buildings, printing, silk and other fabrics, patterns and motifs etc. Observations of ancient remains from Belitung and artifacts from Indian cities along secondary and tertiary Silk routes, show significant influence in the similarities in techniques, materials, surface treatments, kiln processes, colors, motifs, etc. This paper examines a cross-cultural resemblance of product form factor between Changsha pottery and pots to ceramic ware from eastern parts and metalware from western regions of India like Gujarat and Rajasthan. The spread of Buddhism from India to China and other eastern and south eastern countries during this period must also form a strong reason for this cultural exchange.

Keywords: Product Form, Utensils, Ceramic, Metal Ware, Changsha Pottery, Indian Pottery, Indian Metalware, Silk Route, Exchange of Goods

INTRODUCTION

The silk route and the Arab sea routes during the 8th–12th century A.D from Suzhou in South China passing through Changan, Dunhuang all the way to Samarkand, Bhukara become significant to understand trade and the exchange of peoples. This has significantly contributed in the influence and spread of certain traditional crafts from the far East to the West. In Mesopotamia and Persia, glazed bricks and tiles were used since 600 BC, while during the Han dynasty (206 BC–221 AD) relief decorated pottery tablets were found placed in tombs (Wood). During 12th and 13th century, Rayy, Kashan, Sava, Rakka and Sultanabad became the key centers of ceramic ware in Mesopotamia and Persia. Kashan in particular became famous for developing the technique of underglaze painting in early 13th century.

These ancient trade routes between China and western lands which went via desert of Gobi and India has left its impressions on all walks of everyday life and material cultures. Popularly referred to as the Silk road, this route was connected through major trade routes and connector routes that ran across India connecting historical locations such as Pataliputra, Mathura and Lahore. It is now established from excavations of archeological sites and the terra-cotta relics found in Harappa and Mohenjodaro (1), that the tradition of pottery was practiced from pre-historic periods as early as the 1500 BC The tradition of glassware and ceramics were well established in China during the 4th to 7th century A.D. and were major attractions for trade along the silk route. Cross cultural influences of these craft practices perpetuated across lands from China right through Afghanistan to Samarkand, Russia right up to Europe (Map of Silk road). The practice of Glazing had distinct but subtle differences between that practiced in China in the East as compared to Samarkand in the West.

Items of trade along the silk route included Ceramics, tea and sugar from Guangzhou; silk, hemp and cotton from Hanyzhou; gold and silverware; silk and textiles from Xian;
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camel in Lop Nor to cross the desert lands; jade and Lapus lazuli and almonds from Kashgar; crystal and metalware and tea from Taxila; jasmine and sandalwood, oils and chillies from Patliputra; textiles and brassware from Mathura; horses, lapdogs and ceramics in Rayy and glassware, salts in Antioch in the west. All the way crossing the lands from China in the east to Constantinople in the West where they traded Silk, sandalwood, spices hemp and cotton.

But invasion from Islamic countries in these countries and defeat of Islamic forces in Samarkan in 750 A.D., majorly changed the trade atmosphere. Later the Arab society in Baghdad helped gulf traders to set up merchant setups in various port cities of southern China.

However the Middle East countries fascination for silk, pottery, spices, sandalwood, camphor and drugs etc from eastern countries like India and China has survived for many centuries. Access by sea has been the other route for trade. Starting from Canton in China, merchants from Sasania were involved in business with their Chinese, Indian and Ceylon partners. The trade has intermittently been affected for example in the instances of massacre of foreign merchants in Canton (modern Guangzhou) in 879 A.D.
THANGGUAN DISTRICT IN SOUTHERN CHINA AND THE KILNS OF CHANGSHA

Historically Tongguan district in Southern China was one of the most important centers for the production of the famous glazed ceramic ware in Southern China. In the production of these ceramic ware China stone as clay, commonly found in southern China, was used. It contains potassium rich micas and fine quartz as its main constituents. The moderate level of iron in this clay prevented it to achieve white surfaces in comparison to the ones produced from the northern kilns, which had reputation for this.

Product form

The pots made in Changsha were varied in their form and shape. Based on excavations in Changsha and study of approximately 7000 pieces in 1983, archaeologists have divided findings in 10 core groups as ewers and vases, bowls and saucer dishes, jars, basins and washers, boxes, lamps, tools such as milling stones, and milling blocks, objects for the table top, pillows and others.

Ceramic ware that originated in Changsha, South China spread to lands along the silk route and was heavily traded by the Arabs through the maritime Sea route. Many of these forms were found in ship wrecks of Belitung. Majority of recovered ware are utensils, bowls, jars, cups, vases, basins, boxes, lamps and incense burners etc.
Based on these findings, Changsha bowls from Tang period can be categorized into three main forms: 1. Bowls of normal round shape; 2. Bowls with four, five or six lobbed rims on the surface; and 3. Bowls with four lobbed rim in a semi-square shape. The footprints also fall in three types: a low, wider and flat foot; a thin, little spread foot; and a high spreading foot. The most common form of bowls has simple rounded sides with curving walls, an everted mouth with rolled rim, little spread with narrow footprint. Some pots have colonial shapes too.

A study of some of the forms of the ceramic ware of Changsha kiln are shown below:

**ANALYSIS OF THE CHANGSHA GLAZING TECHNIQUES**

Research papers have established that regions in Tongguan in south China had better kiln products in technical parameters in comparison to northern parts of China (Wood N). Reports based on Proton Induced X-ray Emission (PIXE) analysis used to determine elemental composition and minor element patterns of the ornamentals surfaces of pottery recovered from Siraf (in Iran) and others locations along this route point towards the source of their Chinese origin. Experts using the more advanced Neutron Activation Analysis (NAA) method for identification of clay sources have acknowledged their Chinese origins for their production. NAA can detect scandium, thorium, hafnium and lanthanum, which occur in the range of 1 to 100 ppm. Studies were conducted in Samarra by X-ray fluorescence to check body fabrics of white porcelain. Several of vessels, pottery bowls, and dishes were identified as that of Chinese origin. There were some imitations too based on Chinese pottery designs, which were discovered lately.
Jars from the kiln site of Tongguan, analyzed for its composition recorded the following composition: Alkalis (Al₂O₃: 15.2%, CaO: 0.63%, MgO: 0.69%, K₂O: 3.1%, Fe₂O₃: 3.3%, MnO: 0.01%, TiO₂: 0.78%, with combined content of a typical silica (Wood). If we see it inter-regionally, Tongguan had moderate titanium, moderate iron ratio of oxides in them. There are some reports that say Tongguan wares were glazed with green and white, dappled decoration that was usually applied radially or randomly on the inner surface of bowls, cups and dishes but PIXE data differs from this.

Studies have also established the microstructure features of blue and white porcelain: Blue and white porcelain is a kind of generic underglaze color porcelain in Chinese history of ceramics.

PIGMENTS

Mostly naturally occurring minerals and dyes were used as pigments and dyes, with three major exceptions: Egyptian blue, Chinese blue/purple and Maya blue. The former two blues are alkaline-earth copper silicates and it was proposed that they were derived from Egyptian blue. The Chinese pigments were extracted from high-refractive artificial jades by Taoist monks. With decline of Taoism had gradual effect on disappearance of these pigments, which shows systemic effect of cultural changes in society and scientific developments and decline. The discovery of Ba₄Cu₃Si₂O₁₂ (FitzHugh and Zycherman, 1983, 1992), also called as Chinese purple, was the main ingredient of purple pigment in pottery in China in ancient times. It is a highly complex composition (Berke and Wiedemann, 2000) and it is amazing to see how chemists synthesized barium copper silicates in those times. Similar pigments were found in Iranian tiles and pottery, which travelled to India also with Mughals and was used in significant buildings of Mughal era like city of FatehpurSikri.

INFLUENCES ON POTTERY AND CERAMIC WARE IN INDIA

The mighty Himalayan mountain ranges form the hostile wall protecting the northern borders of India. However the western, central and eastern parts of India were seen to be connected through the major trade routes to the Silk route. Trade signified exchange of goods, movement of peoples across lands along these trade routes from India to other neighboring countries along the silk route. Most foreign influences on India has been from invasions and trade through its north western borders or its sea ports. This had influenced multi-cultural exchanges, transfer of skill sets and knowledge domains between communities resulting in cross cultural settlements of peoples into India along these key centers.
Recorded texts indicate that the practice of pottery was well established in every village in India much before the 6th century A.D. (Birdwood). The village Kumbhar (potter) and the Lohar—the village blacksmith, were important member of the social structure in rural India and were highly respected for their contributions to the village economy. They made significant contributions in the making of pots, handtools and agricultural implements used in everyday household use and in farming. Punekar (1984) mentions that historically the societal structure of the Indian village was built on class rather than caste. The profession that the individual engaged in defined the role and contribution of the member to society.

Pottery and ceramic crafts in India must be examined from this historical perspective. Hindu artifacts go back to many centuries like Bairat in Rajasthan had excavations of King Ashoka’s leanings towards Buddhism and has overtly Buddhist remains, coins, pottery, cotton cloth, saucer-shaped pottery lamps, inscribed bricks of Mauryan period and iron slag (Sahni 1999). While pottery was an ancient craft well entrenched into Indian society, the practice and production techniques of ceramic glazing techniques was brought to India much later in the 13th century A.D. Ceramic ware seen before this period were items of trade brought to India by Arab traders through the maritime sea routes to the port cities on the Indian coast. Some were traded through the connector land routes. These Muslim potter settlers started making red clay glazed pots. It is believed
that glazed pottery in Punjab and Sindh was introduced by Chengiz Khan from Mongolia (13th century) (see Gazetteer of India 1973). The early Pathan kings brought work forces from Afghanistan to make blue and painted tiles for mosques and tombs in Delhi and surrounding places. This is the earliest record of glazed pottery in India. Previous to this period, there is mention of the Hindu social systems of using clay pots for eating, drinking and storing food and grains, etc. These became unfit for re-use. Glazing made pottery more durable and reusable (Singh 1979). These muslim potters later received patronage from rulers like Sher Shah Suri (1540-56) and Mughals (1526-1739) and started making martban (jar), surahi (pitcher), hukkah (smoking pipe) stands and handi (cooking pots) etc. These pots and utensils were made largely in Peshawar, Lahore, Delhi, Ajmer, Multan, Khurja, Hyderabad, Lucknow, Kashmir, Chunar, Gwalior, Agra and other places (ibid).

Blue pottery of Jaipur in Rajasthan has a distinct influence of the glazing techniques of Samarkand than of the Chinese style. However pottery from Khurja show signs more similar to what which originated from Changsha in terms of its glazing technique. Pottery techniques of beating and throwing on the wheel, following techniques of oxidization and reduction methods of firing pottery find distinct differences in pottery seen in Bengal and Gujarat.

The forms of pottery seen in the collection amongst the museums in the Northeast region of India show some influence of those seen from China. The surface ornamentation on these pottery are geometric in nature.
CROSS CULTURAL INFLUENCE ON KHURJA POTTERY OF RAJASTHAN, INDIA

The muslim potters of Khurja trace their ancestry to 14th century. The influx of migratory invaders came from places like Afghanistan and beyond and brought skilled potters to Indian subcontinent. They were already exposed to Persian blue pottery and enjoyed patronage under tyrant rulers of Tughalak, Lodi and Mughals from 14th to 16th century. They were also facilitated by allotting land to them in areas of western United Province (present western UP) which were near to ruling city Delhi. These potters had three unique features of Multan pottery:

- Throwing of ware on kick-wheel
- Glaze application on red-clay surface,
- Ware firing in updraught kiln.

Being geographically and politically located near Delhi, Khurja enjoyed more favorable location for potter settlers among all other places of pottery. It was close to Aligarh too, which was place of rich landlords and talukdars which were second in line of rulers and had royal patronage. In due course of time these potters started making blue pottery which was supposed to have originated in Multan. A white coating was applied on pot prior to painting blue and green floral or geometric designs on it. The ware was first fired at low temperatures before design was painted and at a higher temperature of 950°C after application of glaze. This was called blue pottery and had strong Persian influence in design, patterns, making and material selection. The surface design reflected Mughal paintings due to Mughal patronage. Using same techniques and materials; potters made tiles, minarets, cases, pitchers, flowerpots and fruit-trays etc in Persian design that were patronised by aristocratic families of that time in Delhi and surrounding places.

Along with blue pottery, potters made red clay hukkah heads (chillams) and cooking pots for common market. Though after the fall of the Mughal empire, the potters suffered downfall in their work. These were however later revived due to foreign demands. The wares were sold in Nauchandi festival in Meerut from where it was sold to Europe (Dobbs 1895).
Fig. 6. Metalware household utensils from Gujarat and Rajasthan

The forms in ceramic ware and pottery however also find significant reflections in metal-ware craft of large storing vessels. Their shapes and forms seem to carry distinct influences from Afghanistan and Mesopotamia. The pottery of Kuttch in Gujarat has a distinct influence of Afghanistan in its origins. The silk weaving traditions from Kashmir show rich motifs from nature very harmoniously blending into the craft be it wood work, metal work, paper-mache.

What distinguishes these forms is the elegance in integration of form and function and infusing poetic semantic meaning into the product forms: close mouth large containers for prevention of spillage during transport; water-carry pots for drawing water from the well and carrying it comfortably on the hip by women folk; buttermilk churning vessels used at home by women in a standing posture; religious vessels rich in surface texture for elegance of look and firmness of grip for ceremonial use at home.

As evident, unlike metalware, pottery and ceramic ware in India relatively were more often used for functional one time use during everyday rituals for religious and ceremonial purposes. The surface ornamentation was also limited in its explorations.

Chinese and Indian Connections in Pottery Exchange and Localizations

There are many connections established about trade exchanges between Indian and Chinese cities from 6th century and onwards. Product artifacts, their fabrication processes travelled from both places to and fro. Ship wreck of Belitung, Intan and Cirebon has given evidences of the sea route trade. The huge cargos of high fired Chinese stone ware, unglazed terra-cotta, glass bottles, metals, lead, iron, copper, tin, bronze, silver and gold have been found in these wrecks. The discovery of the ship wreckage lying on sea floor for nearly 1200 years now, gives one an idea about the nature and volume of trade. This wreckage is lying on the route of trade to India, Mediterranean, Syria, Iraq, Iran, Sri Lanka, Southeast Asia and other countries. All these countries were linked by trading and exchange of goods and art. The then Indian cities like Dhaka, Pipli, Pulicat, Mylapur, Cochin, Calicut, Goa and Cambay were directly connected and served by these trade routes from Chinese cities.
Some direct form resemblances have been observed in Belitung wreck found three legged incense burner and Gujarat found brass make turban holder. Comparative form diagrams show this resemblance. The pots from Changsha were made for exclusive as well as daily use as also in the case of Indian pottery and metal ware such as water pots, vases, grain storage pots, utensils, beetle nut keepers, turban holders, peek-daan, ewers, perfumery keepers, worship utensils etc.

The exchange of pottery and other trading items were to the cities as mentioned above. They made their impressions in pottery and other similar pot making domains such as metal ware and glass ware too. The export of ceramic based utensils and artifacts was always difficult and prone to breakage by land route by crossing Himalayas and that in a way gave enough opportunity to adopt sea route and hence cities starting from Pipli to Cambay in Gujarat of India came in direct contact with southern China. The use of everyday utensils and exclusive items promoted making of those in other materials too because that offered longevity and ease of use. Due to exchange of skills and expertise from one domain to others we see reflection of similarity of forms, surface ornamentation patterns and motifs, etc.

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We acknowledge very rich and in-depth exaction study by Liu Yang. The elaborate descriptions of Balitung excavation has established the facts in place. Collection of Chinese pottery by Nigel Wood in his book has helped in basic information and understanding of the subject. We’d like to thank Aditi and M P Ranjan for their mammoth task of compiling crafts from every nook and corner of India and presenting in a book form. Handmade in India is a treasure for any researcher on the subject.

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LEGEND OF FIGURES

**LEGEND OF VESSEL**

Fig. 1: Dish with underglaze decoration Tang dynasty Changsha Ceramics, 9th century Glazed stoneware with underglaze painting Changsha kilns, Hunan province


Fig. 2: Dish with underglaze decoration Tang dynasty Changsha Ceramics, 9th century Glazed stoneware with underglaze painting Changsha kilns, Hunan province


Arthur M. Sackler Gallery, Smithsonian Institution, Washington, DC, National Heritage Board, Singapore, Singapore Tourism Board No. 177 (Sc. 3-4)

Fig. 3: Dish with underglaze decoration Tang dynasty Changsha Ceramics, 9th century Glazed stoneware with underglaze painting Changsha kilns, Hunan province


Fig. 4: Dish with underglaze decoration Tang dynasty Changsha Ceramics, 9th century Glazed stoneware with underglaze painting Changsha kilns, Hunan province


Fig. 5: Dish with underglaze decoration Tang dynasty Changsha Ceramics, 9th century Glazed stoneware with underglaze painting Changsha kilns, Hunan province


Fig. 9: Basin with stand Tang dynasty Changsha Ceramics, 9th century Glazed stoneware Changsha kilns, Hunan province


Arthur M. Sackler Gallery, Smithsonian Institution, Washington, DC, National Heritage Board, Singapore, Singapore Tourism Board No. 238 (Sc. 3-4)

Fig. 10: Green-glazed stoneware Changsha kilns, Hunan province


Fig. 12: Ewer with short neck Tang dynasty, 9th century Green-glazed stoneware Changsha kilns, Hunan province


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Fig. 15: Ewer with dish-shaped mouth Tang dynasty, 9th century Green-glazed stoneware Changsha kilns, Hunan province


Arthur M. Sackler Gallery, Smithsonian Institution, Washington, DC, National Heritage Board, Singapore, Singapore Tourism Board No. 251 (Sc. 1:4)

Fig. 16: Shuihu water dropper with dish-shaped mouth Tang dynasty, 9th century Green-glazed stoneware Changsha kilns, Hunan province


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Fig. 17: Boxes with cover Tang dynasty, 9th century Green-glazed stoneware Changsha kilns, Hunan province


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Fig. 20: Ewer with short neck Tang dynasty, 9th century Green-glazed stoneware Changsha kilns, Hunan province


Fig. 21: Ewer with dish-shaped mouth Tang dynasty, 9th century Green-glazed stoneware Changsha kilns, Hunan province


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Fig. 20: Double-gourd vases Tang dynasty, 9th century Green-glazed stoneware Changsha kilns, Hunan province


Fig. 21: Tuohu spittoons Tang dynasty, 9th century Green-glazed stoneware Changsha kilns, Hunan province


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Fig. 22: Xunlu incense burner Tang dynasty, 9th century Green-glazed stoneware Changsha kilns, Hunan province


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Fig. 23: Xunlu incense burner Tang dynasty, 9th century Green- and brown-glazed stoneware Changsha kilns, Hunan province


Fig. 24: Bowl-shaped lamp Tang dynasty, 9th century Green- and brown-glazed stoneware Changsha kilns, Hunan province


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Fig. 25: Ever Tang Yue Changsha Ceramics, 9th–10th century Iron brown windows on light ground Changsha kilns, Hunan province Christie's, London


Fig. 26: Bird Ever Tang Yue Changsha Ceramics, 9th – 10th century Diagonal copper-green splashes on light ground Changsha kilns, Hunan province Christie's, London


Fig. 27: Tonggung stoneware jar Tang Dynasty Changsha Ceramics, 9th - 10th century Decorated with dotted design, Lime glazes colored with copper (bluish-green) and a manganese-iron mixture (purple-brown) Changsha kilns, Hunan province Shanghai Museum, China


Fig. 28: Ever LayeYu Changsha Ceramics, 10th century Deep relief carving Changsha kilns, Hunan province Sotheby's


Fig. 29: Iron spotted celadon bottle Changsha Ceramics, 9th – 12th century Iron rich pigment appears to have been applied beneath glaze Changsha kilns, Hunan province Victoria and Albert Museum


Fig. 30: Stoneware Jar Tongguan Kilns, Changsha Ceramics, 9th century Copper red decorated stoneware vases Changsha kilns, Hunan province Gemuschi Museum, Paris


Fig. 31: Turquoise glazed jar Iraq, 8th – 9th century Import to China by Arab traders during Tang dynasty Excaved from Tang levels in Yangzhou, China British Museum


Fig. 32: Ever Changsha Ceramics, 10th century Copper-green glaze on white stoneware Changsha kilns, Hunan province


Fig. 79: Gagar, Pitcher in Brass Himachal Pradesh Sheet metal beaten into shape. Top riveted together and nail heads decorative pattern. Shri Natarathji APatel, Ahmedabad


Fig. 80: Gagar, Pitcher in Brass Himachal Pradesh Sheet metal beaten into shape. Top riveted together and nail heads decorative pattern. Shri Natarathji APatel, Ahmedabad


Cover page.

Fig. 101: Kaleen-Knotted carpets Jammu & Kashmir India Silk and woven carpets (Clockwise) A medallion carpet with chotai and elliptical forms known as chand in central herald. Detail of the sixteen-pointed star form of medallion. Structure of carpet


Fig. 102: Kaleen-Knotted carpets Jammu & Kashmir India Silk and woven carpets (Clockwise) A stylized variations of Kashmiri trees and owers that nd expressions in kaleem. A carpet with Persian Qum pattern, inspired by Garden of Paradise. In kashmir, carpet designs are identied by names of paradise. In kashmir, carpet weaving centers in Iran such as Qum, Hamadan, Tabriz and Kashan.


Fig. 103: Copperware Jammu & Kashmir, India Bowl with lid The surface of this copper object displays a remarkable similarity to rezkari embroidery.


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Fig.104: Pottery Jhajar Haryana, India Surahi A variation of the original surahi form, sports a gargoyle-headed spout and a handle to facilitate pouring.


Fig. 105: Pottery Jhajar, Haryana, India Surahi New surahi forms being developed by potters.


Fig. 106: Pottery Japur, Rajasthan, India Blue pottery of Japur A blue glazed vase of Persian origin; the inuence of this style on the indegenous blue pottery is obvious.


Fig. 107: Pottery Ustonkamohalla, Bikaner, Rajasthan, India Surahi A painted camel hide vase, the orals executed in gold frame, the image of an amous couple painted in the style of the Rajasthan miniatures.


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Fig. 108: Pottery Ustonkamohalla, Bikaner, Rajasthan, India Surahi A painted camel hide vase, the orals executed in gold frame, the image of an amous couple painted in the style of the Rajasthan miniatures.


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Fig. 108: Brass ware Moradabad, Uttar Pradesh, India

Water pot
Tosti, water pot with spout, used by Muslims for ablutions made from brass and copper.

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Fig. 113: Bidri ware
Rangareddi, Andhra Pradesh, India
Vase
Vase inlaid with silver foil.

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Fig. 114: Bidri ware
Rangareddi, Andhra Pradesh, India
Vase
Flowervase inlaid with silver foil. The ground is inlaid with foil and the ornamental pattern is seen in the background of metal.

Fig. 115: Bidri ware
Rangareddi, Andhra Pradesh, India
Vase
Vase inlaid with copper wire.

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Fig. 116: Bidri ware
Rangareddi, Andhra Pradesh, India
Zalabchi
Zalabchi, a washbasin, with ornate inlay work. In the center is a fretworked mesh with silver inlay.

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Fig. 117: Marquetry
Surat, Gujarat, India
Veneer and acrylic mosaïc on wooden surface (Clockwise) A crafted piece that will now be sliced to obtain slim water-like pieces that may be applied on the wooden surface. A slice of a marquetry piece wherein individual triangular pieces are stuck together to create a single form.

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Fig. 118: Kite making
Ahmedabad, Gujarat, India
Manja
The application of a mixture of glass powder and colored starch on kite string stretched across two poles; the craftsmen spread the threads over his fingers to ensure that each thread is evenly coated.

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Fig. 119: Bidri ware
Rangareddi, Andhra Pradesh, India
Vase
Vase inlaid with silver foil.

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Fig. 120: Pottery
Vadodara, Banaskantha, Surat, Gujarat, India
Bot
Bot, containers used to store liquor, Kanlava.

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Fig. 121: Brass and Copper ware
Vadodara, Kheda, Mahesana, Ahmedabad, Gujarat, India
Pot/ Utensils
The copper pot known as the dablo formed an important part of the dowry given to a Kati bride. It was primarily used to store cloths, ornaments and money.

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Fig. 122: Brass and Copper ware
Vadodara, Kheda, Mahesana, Ahmedabad, Gujarat, India
Pot/ Utensils
The copper pot known as the dablo formed an important part of the dowry given to a Kati bride. It was primarily used to store cloths, ornaments and money.

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Fig. 124: Brass and Copper ware
Vadodara, Kheda, Mahesana, Ahmedabad, Gujarat, India
Pot/ Utensils
The copper pot known as the dablo formed an important part of the dowry given to a Kati bride. It was primarily used to store cloths, ornaments and money.

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