Ceramics - More than just a Craft

Minor Project
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ABSTRACT

The document shows my process working on branding focusing on ceramic stoneware pottery for Vijay Stoneware Pottery. All through the undertaking, I attempted to accomplish a result helping the firm. The necessity of a planning for their items was given by the client. The subjects of confirmation, dependability, wellbeing and mental solace came out strongly during the exploration which was energizing and challenging to base the further process upon.

On an individual level, I needed to gain from various plan processes continued in the firm. Likewise to notice the plan and improvement of various items, surfaces and spaces, in all plan disciplines to develop as a designer.

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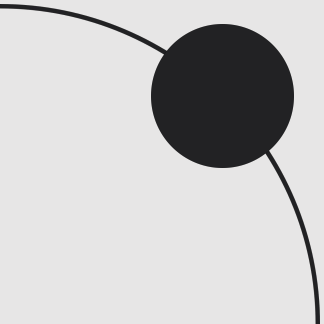

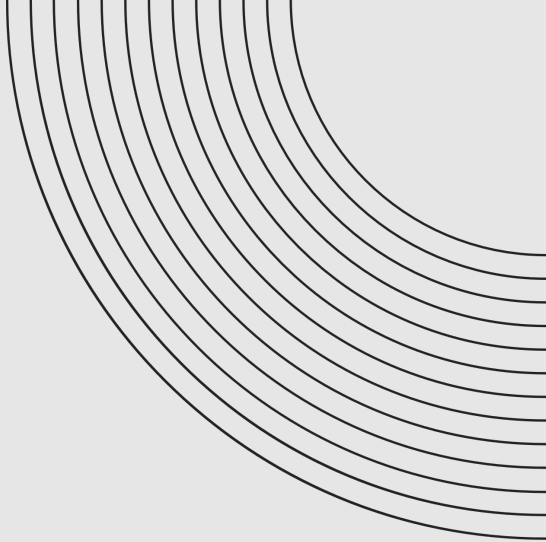

INTRODUCTION

Ceramics is one of the most ancient industries going back thousands of years. Once humans discovered that clay could be found in abundance and formed into objects by first mixing with water and then firing, a key industry was born.

The oldest known ceramic artifact is dated as early as 28,000 BCE. It is a statuette of a woman, named the Venus of Dolní Věstonice, from a small prehistoric settlement near brno, in the Czech Republic. In this location, hundreds of clay figurines representing ice age animals were also uncovered near the remains of a horseshoe-shaped kiln.

TOPIC AREA : CERAMIC HANDICRAFTS

CERAMIC HANDICRAFTS: Ceramics are objects made from shaping clay and other raw materials through the process of pottery. the word “Ceramic” comes from the greek “Keramos” meaning “Clay”.

Ceramic objects have been made by human cultures throughout the world for almost 5000 years. The method to shape & design ceramic products have been passed down to generations to which new insights and technical developments are added to create different types of products.

Ceramic products are generally made for cooking purpose, but with the change in time & the creativity of people made to produce different types of articles of ceramic.

Ceramic products are known all over the globe & it is one of the common crafts made in many parts of the world, where few products are made into designer pieces or beautiful statues or vases & others are made into variety of useful crockeries. Both traditional & modern are used to produce these unique products.

RESEARCH QUESTIONS

What are you doing?

My project is to get Ceramic Handicraft the exposure they need in order for them to earn more profit and to create a better environment for the artisans to work, this will help us preserve and protect ceramic handicraft.

What specific issue or question will your work address?

The handicraft industry including ceramic and others was one of the worst hit during the recent covid lockdown with many Indian artisans struggling to make ends meet. As the global economy recovers from the pandemic, the Indian handicrafts industry stands at a critical juncture.
So, through this project i would like to come with a proposal that would help them come out of it stronger and more resilient than ever.

How you will approach the work. What will we learn from your work?

To begin my project research, I plan on working with ceramic artisans of Puducherry, For many of us ceramic means tableware like cups, saucers, bowls, vases or plates. One peep in to potters kiln in & around Auroville & Pondicherry will change this misconception.

Master potter Sandeep Manchekar of Anvi Pottery near Mumbai, explains, “Puducherry is the Kashi of Ceramic pottery. Nearly five decades ago, the modern world of pottery or stoneware began there, later spreading to different parts of India.”

I will do research into their background and look into the historical context surrounding the ceramic crafts. To supplement the research on each individual artisan, i will also research the experience of artisan as a whole. I will seek to better understand the pattern with which artisans were discouraged and devalued.

Having a greater understanding of the problem will help me understand the criticism of each artisan.

WAYS TO HELP THEM

- The ceramic handicraft sector needs to create flexible work models, coupled with upskilling programmes to make them actively participate in the generation of handicrafts.

- Social and Welfare schemes run by the Government need to be made easily available to each artisan. While many schemes already exist, for example national handicraft development programme which includes marketing support and services, skill development, direct benefit to artisans, infrastructure and technology support, research and development. But their knowledge and accessibility remain limited even today.

- Promoting premium ceramic handicraft products for the niche market.

- Expansion of production base for utility based, life style and mass production of ceramic handicrafts products.

- To organize exclusive fair for ceramic handicraft products at a grand scale to increase visibility of the products among domestic and foreign buyers. Which will help increase the popularity.

- Craft bazaars.
- Exhibition.
- National handicraft fair
- Infrastructure & technology support

HISTORY OF CERAMIC ART & MODERN ERA EXAMPLES

Ceramics is one of the most ancient industries going back thousands of years. Once humans discovered that clay could be found in abundance and formed into objects by first mixing with water and then firing, a key industry was born. The oldest known ceramic artifact is dated as early as 28,000 BCE (BCE = before common era), during the late Paleolithic period.

It is a statuette of a woman, named the Venus of Dolní Věstonice, from a small prehistoric settlement near Brno, in the Czech Republic. In this location, hundreds of clay figurines representing ice age animals were also uncovered near the remains of a horseshoe-shaped kiln.

THE VENUS OF DOLNÍ VESTONICE, THE OLDEST KNOWN CERAMIC FIGURINE

(29000 TO 25000 BCE)

The first examples of pottery appeared in eastern asia several thousand years later. In the Xianrendong cave in China, fragments of pots dated to 18,000-17,000 BCE have been found. it is believed that from China the use of pottery successively spread to Japan and the Russian far east region where archeologists have found shards of ceramic artifacts dating to 14,000 BCE.

Use of ceramics increased dramatically during the Neolithic period, with the establishment of settled communities dedicated to agriculture and farming. Starting approximately in 9,000 BCE, clay-based ceramics became popular as containers for water and food, art objects, tiles and bricks, and their use spread from asia to the middle east and europe. The early products were just dried in the sun or fired at low temperature (below 1,000°c) in rudimentary kilns dug into the ground. Pottery was either monochrome or decorated by painting simple linear or geometric motifs.

Fragment of clay-fired pottery from Xianrendong cave (c.18,000 BCE). Oldest art of its type in the world

Another pottery sherd from the cave at Xianrendong, Jiangxi province. one of the oldest works of Chinese art from the upper Paleolithic.

Archeologists have uncovered human-made ceramics that date back to at least 24,000 BCE. These ceramics were found in Czechoslovakia and were in the form of animal and human figurines, slabs, and balls.

These ceramics were made of animal fat and bone mixed with bone ash and a fine claylike material. After forming, the ceramics were fired at temperatures between 500-800°c in domed and horseshoe shaped kilns partially dug into the ground with loess walls.

While it is not clear what these ceramics were used for, it is not thought to have been a utilitarian one. The first use of functional pottery vessels is thought to be in 9,000 bc. These vessels were most likely used to hold and store grain and other foods.

Japan, Jōmon period, *storage vessel*, ca. 2500 Bce.
earthenware with carved and applied decoration,
24" x 22" (61 x 55.8) cm.

One of the first breakthroughs in the fabrication of ceramics was the invention of the wheel, in 3,500 Bce. The introduction of the wheel allowed for the utilization of the wheel-forming technique to produce ceramic artifacts with radial symmetry.

Meanwhile, ceramic pottery evolved in its use of increasingly elaborate paintings, so that these objects eventually became genuine pieces of art. Decorations also involved the use oxidizing and reducing atmosphere during firing to achieve special effects. Greek attic vases of the 6th and 5th Centuries Bce are considered the apex of this evolution.

The *Hirschfeld Krater*, mid-8th century BC, from the late geometric period, depicting *Ekphora*, the act of carrying a body to its grave.

BILINGUAL AMPHORA BY THE ANDOKIDES PAINTER, C. 520 BC (MUNICH)

Throughout the 16th century CE (CE = Common Era), earthenware remained the main class of ceramic products manufactured in Europe and the Middle East. The Chinese were the first to introduce high temperature kilns capable of reaching up to 1350°c, and, around 600 ce, developed porcelain (a material with less than 1% porosity) from kaolin clay. During the middle ages, trade through the silk road allowed for the introduction and diffusion of porcelain throughout Islamic countries first and later in Europe, due in large part to the journeys of Marco Polo.

By the 15th century the earliest blast furnaces were developed in Europe, capable of reaching up to 1,500°c. They were used to melt iron and were initially constructed from natural materials. When synthetic materials with better resistance to high temperatures (called refractories) were developed in the 16th century, the industrial revolution was born.
Since then, the ceramic industry has gone through a profound transformation. Not only have traditional ceramics become ubiquitous, but over the years new products have been developed to take advantage of the unique properties of these materials, such as their low thermal and electrical conductivity, high chemical resistance, and high melting point. Around 1850 the first porcelain electrical insulators were introduced, starting the era of technical ceramics.

PHARMACY JAR FROM CASTELLI, CC COURTESY METROPOLITAN MUSEUM, NYC

CERAMIC ART BY JOSIAH WEDGWOOD, AN INDUSTRIAL REVOLUTION PIONEER

CERAMIC ART IN THE PALEOLITHIC ERA (20,000 BC)

The earliest pottery vessels date from East Asia, with discoveries in China and Japan, which were still linked by a land bridge at the time, as well as some in what is now the Russian far east, providing many between 20,000–10,000 Bce despite the vessels being simple utilitarian tools. At Xianrendong cave in Jiangxi Province, prehistoric pottery shards dating back 20,000 years were discovered. Mobile foragers who hunted and gathered their food during the late glacial maximum created ceramic containers long before the advent of agriculture. Many of the ceramic fragments had scorch marks on them, suggesting that they had previously been used for cooking or storage.

ETRUSCAN AMPHORA, MUSEO NAZIONALE DI VILLA GIULIA, ROMA

CERAMIC ART IN THE NEOLITHIC ERA (6,500 – 3,500 BC)

During the third millennium bce, people started making pots according to a method known as “coiling.” This process, which molded clay into a long strand that wrapped around it to form smooth walls, was first used to make early pots during this period. The potter’s wheel arrived in the new world too late for european explorers; it wasn’t discovered there until they arrived. Embossing was used to decorate the clay, which started as geometric but often incorporated allegorical designs from the beginning.

CERAMIC ART IN THE PRE-NEOLITHIC ERA (12,000 – 6000 BC)

Many beautiful stone vessels were created before the invention of pottery in Western Asia (about 7,000 BC) and agriculture. Between 12,000 and 9,500 BC, the Natufian people developed exquisite stone mortars. Around 8000 BC, several early towns specialized in creating stunning and highly technical stone containers out of materials like alabaster or granite with sand to polish them.

Artisans enhanced the artwork's aesthetic effect by using the material's veins. Such items have been discovered in great numbers along the upper euphrates river in what is now eastern Syria, particularly near Bouqras.

CERAMIC ART IN ANCIENT MESOPOTAMIA (3,400 BC)

The history of ceramics in the Middle East begins with an early, Preliterate Neolithic culture that produced pottery at the cusp of the Uruk period (4000 to 3000 BC). Archaeological evidence tells us that this region is where ceramic making began -in fact, it was here that humans first started using clay as a raw material for pots and other containers.

- The earliest known examples were found just outside present-day Tehran, Iran around 8000-6000 BCE. These artifacts are now part of the National Museum of Iran's collection on display today!
- at Susa dating back to before 2900 BC., shards of pottery were found which belonged to the Protoliterate period (between 3500 and 3000 BC).

The history of ceramic art in Mesopotamia began with settlements like Uruk where they first started using clay as a raw material for pots and other containers.

CERAMIC ART IN ANCIENT EGYPT (4000 – 300 BC)

For over 5000 years, ceramics played an important role in daily life throughout ancient Egyptian history. Because of this long history, there are many examples that have been preserved intact until today such as jars from around 4000 BC which had rope patterns on them decorated with gold! There is evidence of early trade between Egyptians living along the Nile river and those who lived further upriver towards Nubia based upon the distribution of pottery shards from those regions.

20TH CENTURY CERAMIC ART & EXAMPLES

Twenty-seven thousand years! close to the beginning of mankind, there was a beginning of ceramic art as well. Clay was used for such various purposes throughout the history. It was a necessity, a utility, a toolkit, an ornament, artifact, jewel, decor, appliance, and much more. Sometimes it was worshiped and sometimes neglected, sometimes lost and again found. It went from ancient to arts and crafts, and then from modernism to the studio craft. But then again, it has never been as popular as it is now. And it surely hasn't been such an important part of the world of fine art as it has been for the past year or two. Contemporary ceramic art is making a great revival in the world of fine arts, and it is doing so with such style and elegance.

KATE MALONE, ENGLAND

GRADUATION MINOR PROJECT

SATORU HOSHINO,
JAPAN

SHIRLEY BHATNAGAR,
INDIA

GRADUATION MINOR PROJECT

CERAMIC ART IN PONDICHERRY

A French colony till 1954, Puducherry (earlier Pondicherry) is a small Union Territory in India that retains a distinctly french ambience and culture. It has a spiritual ambience, unspoilt stretch of beaches, and backwaters along with a surprising mix of cuisines. Every year, it attracts thousands of tourists who come here to visit the Aurobindo Ashram, meditate and learn yoga. Food, ocean view, coconut trees, clean air, and peaceful shores, this place has a color for everyone and is definitely a great weekend getaway from Chennai or Bangalore.

Deborah Smith and Ray Meeker founders of Golden Bridge Pottery studios in 1971 on on the Southeast coast of India, Pondicherry

Golden Bridge Pottery, located in Pondicherry, a vibrant seaside town on the Coromandel coast, has been producing beautiful handmade ceramic ware for over four decades. The collection has been primarily designed by Deborah who was inspired and immersed in the Japanese aesthetic and influenced by the school of robust reduction-fired functional stoneware.

Arikamedu is an archaeological site in southern india, in Kakkayanthope, Ariyankuppam commune, Puducherry. it is 4 kilometres (2.5 mi) from the capital, Pondicherry of the Indian Territory of Puducherry.

Significant findings at Arikamedu include numerous Indo-Pacific beads, which facilitated fixing the period of its origin. Red and black ceramics—known as Megalithic stones or pandukal in Tamil meaning "old stones" and used to mark graves—have existed at the site even prior to dates of the trading post, and also in later periods.

A STATUE OF A GIRL WITH A BIRD, 2ND CENTURY CE, FOUND AT ARIKAMEDU

The French may have left in the early 1950's but the heritage remains. The town is divided into two quarters – French and Tamil. The architectural marvels seen in the French quarter are nothing short of a visual treat – think bougainvillaea laden walls, stately doorways, colonial-style villas, ornate balconies, sculptural pillars, and large courtyards with stucco details.

HOTEL DE L'ORIENT, RUE ROMAIN ROLLAND

A MODERN INTERPRETATION OF THE CLASSIC FRANCO-TAMIL STYLE ARCHITECTURE, RUE BASSYINS DE RICHEMONT

The art of pottery has been an integral part of pondicherry for the last 30-40 years. so much so, that Pondicherry-based potter, Ranjita Bora incepted an event titled “TerraPondy” – aimed at making ceramics more accessible with an emphasis on artist collaborations and promoting upcoming potters and ceramicists.

CERAMICIST AT WORK. RED CLAY ART POTTERY, PONDICHERRY.

WIND GLAZE POTTERY, AUROVILLE.

While Auroville is synonymous with pottery, the Golden Bridge Pottery situated in the city being one of the biggest large-scale pottery production units in India, terrapondy aspires to endorse more studio potters than bigger units.

When we think of good ceramics, the image that comes to mind is of simple earth or ash-coloured handmade elite tableware. They all come from the Union Territory of Puducherry and its neighbouring town, Auroville. It’s their simplicity which has got them a worldwide market. In fact, outside of this region, they are sold only in boutiques or high-end shops.

“Puducherry is the Kashi of ceramic pottery. nearly five decades ago, the modern world of pottery or stoneware began there, later spreading to different parts of India.”

In fact, when we think of good ceramics, the image that comes to mind is of simple earth or ash-coloured handmade elite tableware. They are so stylish that every city dweller with money in their kitty aspires to own at least a couple of such coffee mugs if not the entire array of such handmade tableware. They all come from the Union Territory of Puducherry and its neighbouring town, Auroville. It’s their simplicity which has got them a worldwide market.

Puducherry now has a Parallel Niche of studio potters, who of course, still make the usual tableware “for sustenance” as they laughingly admit, but they have stepped out of their comfort zones to indulge their creative sides.

Not only do they try different shapes and sizes, but they also experiment with textures, colours and firing techniques to come up with unique pieces. The final product looks like abstract art that sometimes makes a social or political statement but majorly helps to enhance interiors.

The domination of Puducherry and Auroville pottery has an interesting story. it began somewhere in the early 1970s with Deborah Smith, a graduate in the Japanese language, who studied pottery in the US.

later, while in Japan to enhance her craft, she pursued pottery for more than two years. She was an ardent follower of spiritual guru Sri Aurobindo and his disciple, Mirra Alfassa. When Deborah followed Mirra to India, she was asked to start a craft which would involve the local people of Puducherry and give them a decent livelihood.

Deborah thought of pottery as the locals were skilled in traditional terracotta. So, in 1971, along with Ray Meeker, another American ceramic potter, she set up Golden Bridge Pottery (GBP) in Puducherry.

GBP changed the pottery scene in India. It was from here that the journey of many present-day potters began. For the first time, Indian potters understood high-temperature firing, gas firing, soda firing, besides the traditional wood firing kilns and glazing.

At present, many potters also join in community firings of large-scale Anagama (Japanese style of firing) kilns.

“i can safely say that if Ray and Deborah hadn’t planted their roots in Puducherry with GBP, the thriving scene of studio ceramics and functional stoneware wouldn’t be around,” declares Auroville-based Adil Writer of Mandala studio.

A former architect and interior designer from mumbai, Adil decided to add pottery to his skills and joined a seven-month course at GBP in 1998. Since then, the potter’s clay has him hooked. Working, learning, experimenting at this studio for three more years, he decided to join Mandala pottery in Auroville, creating more magic with clay.

No more a professional architect, Adil’s creations still have an architectural touch to them. But his latest series of baby-faced figurines titled ‘Sweet Dreams’ is more of a sculpture, where ceramic dolls are created in different poses and grouped with several objects. Though he doesn’t like to admit it, many of his creations make strong social observations and statements.

Just as every artist has a signature line identifying their works, even studio potters have a mark of their own. Like Rakhee Kane of Aavartan studio pottery in Auroville. if you see ceramic pottery with a marbled texture or a glazed product with small painted motifs, you can be sure the pottery has come from her.

An alumna of industrial ceramics at National Institute of Design, Ahmedabad, Rakhee brings to her works her training as a painter. She is very interested in the pottery made and used in rural India, especially the architecture and landscape of Rajasthan. Her ceramic plaques are really big and resemble the large brass plates from the desert state, used either as table or wall decorations. She admits she loves to paint and makes different surfaces on her pottery.

Rakhee Kane with her pottery

RAKHEE KANE WITH HER POTTERY.

Her recent work, titled ‘Shifting Identities’, has been highly appreciated. It has three-dimensional ceramic walls in raw multi-coloured clay. After NID and a few years of work, Rakhee too entered GBP in 2005, to enhance her ceramic pottery skills. Laughingly, she admits that nearly every studio potter in and around Auroville is a product of GPB. “we come to learn from GPB and get so enchanted by the pottery and the conducive atmosphere that we stay put there.” “More than 100 potters get a chance to stay close to each other, exchange ideas and interact with visiting potters, both Indian and Foreign. naturally, Auroville has become a great place for studio potters and a training centre for many.”

SIGNIFICANCE

Why is this work important?

Historical artifacts must be preserved for future generations so that their contributions can be remembered and honored. As long as an artifact is conserved so that its current condition is retained, the historical story is preserved for future generations.

Since many of the crafts are preserved from ancient times, we can gain insight into the past through the way they are made. This can be crucial when analyzing the history of a country and deciphering its archeological finds.

SCOPE OF RESEARCH

This research leads to further exploration of the study of Ceramic craft and how this craft is not recognized by the newer generation and what solution can be addressed in order for it to be useful in the future for the craft.

Aim of Research

The Aim is to study about the Ceramic craft on what tools, raw materials are used and the making process of it with how a product is also made.

To see whether there are similar crafts and its processes and find a solution that can be easily rectified for the craft.

Methodology

After visiting the Vijay Stoneware Pottery, I met with the B Vijaya Kumar the Executive director of VSP and told me about what they do at the cluster

With the help of B Vijaya Kumar , i was introduced to understand about the craft and what tools and materials are used and also the making process of the craft. After observing and understanding, i interviewed and gathered some data from him.

Later i asked the artisan what problems they were facing and he are in need of a logo and corporate identity.

LITERATURE REVIEW

Tanushree Singh single-handedly runs her **Studio Lacuna.** From body-positive mugs and planters to designs inspired by the creatures of the ocean—her creations embody the spirit of slow, mindful living.

“Running Lacuna all by myself has taught me to be a disciplined person, as i am accountable to myself for everything and i also feel much more ambitious now than ever before with short and long term goals in my mind, Something i struggled with during my regular job phase.”

Source : “Meet the lady behind Lacuna Studio”
Specialist | Lady Behind Lacuna Studio | Girls Buzz

Neha Jainabadkar focuses on functional and experimental ceramics that highlight organic shapes over geometric perfection. Every hand-formed creation has a personality of its own. Featuring natural colours and textures, the products range from mugs and plates to art palettes and more.

“To me, pottery was never a commercial pursuit. It is a way to express myself and I am genuinely pleased that people have found a connection with my craft which is a reflection of my soul.”

Keeping all this in mind I came up with Popup Stone. Popup Stone is a brand focusing on functional and experimental ceramics. Each piece is hand formed, decorated and embraces the beauty in imperfection. Every creation is unique and reflects its own personality. The natural colors and textures from a variety of stoneware clays have become a feature in the products.

Source : About – Popup Stone Ceramics

Inspired by the **Japanese concept of Wabi-Sabi,** that is a worldview centred around appreciating beauty in imperfection —

Ceramics by Kara Sabi tell a story of impermanence and transience that urge you to embrace authenticity, celebrate craftsmanship and truly appreciate the uniqueness of handmade.

“One-of-a-kind handcrafted ceramics, taking inspiration from the broken, rusted and imperfect things. Kara Sabi pieces are to be cherished for their inconsistencies and flaws, and thus asking the user to find beauty in their imperfections.”

“Most days I can be found attempting to blend my love for textile and prints with clay, bringing about a perfect marriage of the two mediums.”

Source : Kara Sabi | Handmade Ceramics | India

CERAMIC ART

QUESTIONS & ANSWERS

IS CERAMIC A GOOD MEDIUM TO DO POTTERY?

From prehistoric times to the present, clay has not only been used to create utilitarian items like bowls and storage jars, but also rich works of three-dimensional art. Ceramics are a highly versatile medium, allowing makers to learn myriad techniques, including hand-sculpted pots, slab pots (created by joining pieces of flattened clay) and pots made by pinching or coiling clay or using plaster press moulds. Your mind has a single focus, so the practice can feel meditative or therapeutic. There is no way to speed up clay-drying or firing, there's no 'clay-microwave' – ceramics take as much time to make today as they did 2,000 years ago."

HOW ARE THE RAW MATERIALS SOURCED FOR CERAMIC POTTERY, WHAT ARE THE CRITERIAS FOR MAKING THE CLAY READY FOR POTTERY?

Raw materials are sourced from all over india.
We always check for the amount of alumina present in the raw materials, also we check for the amount of silica present in clay. With clay being one of the main raw materials, it have to go through some process to get rid of all the impurities, sand and pebbles. Then we soak the clay in a tank and then sieve it in a mesh filter to remove the impurities that arrived with the clay.

The clay that remains after the mesh filter gets placed in to the natural drying tanks, placed under the sunlight, so that it absorb water contents from the clay,(natural drying tanks acts like a sieve by removing water contents naturally)

It is then transferred to the pre heated terracotta tiles, and heat it a bit till it reaches “bun like consistency” according to the artisans.(terracotta tiles absorb the water content from the clay & turns it into a bun like consistency)
upon reaching the desired consistency, the knead the clay with hands and store it in airtight packages.

IS CERAMIC ART AN EXPENSIVE CRAFT?

For all the advantages ceramic has to offer, the making from sourcing the raw materials to a fully glazed finished product, it adds up for the , labourers working there, the painters, the designers, for the equipments , (kilns), and can be time consuming for the drying process. Other than potteries sculptures and more contemporary arts can be expensive and more time consuming.

WHAT ARE THE RAW MATERIALS USED IN GLAZING POTTERY ?

Raw materials of ceramic glazes generally include silica, which will be the main glass former. Various metal oxides, such as sodium, potassium, and calcium, act as flux and therefore lower the melting temperature. Alumina, often derived from clay, stiffens the molten glaze to prevent it from running off the piece.

WHEN WAS CERAMIC INVENTED?

24,000 BC

Ceramic history. Archeologists have uncovered human-made ceramics that date back to at least 24,000 BC. These ceramics were found in Czechoslovakia and were in the form of animal and human figurines, slabs, and balls.

WHAT ARE THE MAIN PROPERTIES OF CERAMIC?

The atoms in ceramic materials are held together by a chemical bond. The two most common chemical bonds for ceramic materials are covalent and ionic. For metals, the chemical bond is called the metallic bond.

The bonding of atoms together is much stronger in covalent and ionic bonding than in metallic. That is why, generally speaking, metals are ductile and ceramics are brittle. Due to ceramic materials wide range of properties, they are used for a multitude of applications. In general, most ceramics are:

- Hard,
- Wear-resistant,
- Brittle,
- Refractory,
- Thermal insulators,
- Electrical insulators,
- Nonmagnetic,
- Oxidation resistant,
- Prone to thermal shock, and
- Chemically stable.

HOW LONG DOES IT TAKE TO MAKE A FULLY FINISHED CERAMIC POTTERY?

As you can see, it can easily take three and a half weeks minimum for a lump of clay to go to finished pot. This is especially something to consider when doing holiday or special occasion pottery, where complicated items can be more time consuming, while a bowl, or pot can take 64 hrs to nearly a week.

There is no way we can speed up the firing process, because the more its in the fire the more stronger the product is. but throwing and other works totally depend upon you.

- Wedging, throwing, any wet decorative work—one day
- Drying to soft/medium leather-hard for trimming, smoothing and signing (trimming included)—one to three days
- Drying to bone dry—count on one to two weeks (depending on how humid or dry the weather is)
- Stacking the kiln, preheat, bisque firing, cool down, unloading—three to four days
- Glazing (functional ware)—two to three days
- Stacking the kiln, glaze firing, cool down, unloading—two to three days

WHAT ALL ARE THE METHODS USED FOR SHAPING CERAMIC POTTERY ?

HANDBUILDING

Handbuilding is the term used for the ceramic technique where hands are employed in shaping of clay. This technique may also include the use of wheel, in the so called ‘throwing’ method where centrifugal forces of the spinning wheel are used as an aid in shaping. Without the wheel artists rely mostly on their hands and the material. Pinching, slab or coil constructions, pounding or squashing are all mechanical elements of this technique with their particular modes of execution. Artefacts made through handbuilding technique can be sintered by firing in kiln or drying in the sun. Different ceramic glazes and ceramic painting techniques can be later applied for final decorative purposes.

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Some of the oldest archaeological artefacts are made with pinching technique including some Mesopotamian, Egyptian, Chinese and Greek vessels. In pinching the clay is first kneaded in a ball. The artist then presses the middle of the ball with the thumb of one hand while holding the ball in the other. The process continues in circles around the initial pinch until the desired shape is formed. This may seem as a rather maladroit technique when compared to a much more smooth finish of wheel-thrown artefacts, but small imperfections that characterize pinched forms add to their general aesthetic appeal.

SLAB AND COIL CONSTRUCTIONS

In slab and coil constructions artists use previously made strips or slabs of clay and by combining, joining, pressing, bending or folding them make different forms. slabs and strips of clay are made with the use of different tools such as slab rollers, rolling pins or by tossing. Slabs are usually rolled to even thickness and cut into desired pieces. Among the most utilized objects created in this technique are painted and glazed ceramic tiles often used for decorative purposes in both sacred and secular architecture.

WHEEL THROWING

When the potter’s wheel appeared some 4,000 years ago new technique developed called wheel throwing. First, the ball of kneaded clay is thrown on the spinning wheel and poured over with water. The spinning of the wheel helps in shaping of the desired form. During the work artist holds clay centred on the wheel with one hand and models it with another. The process includes simultaneous shaping and thinning of the walls of the object until the water is dispersed and final shape achieved. Among the most veneered examples of this type of ceramics are longquan celadon made in China in 13th century.

SOME OTHER METHODS USED FOR SHAPING CERAMIC POTTERY INCLUDES:

- Granulate pressing
- Injection moulding (porcelain injection moulding)
- Jiggering and jolleying
- Roller-head machine
- Pressure casting
- Ram pressing
- Slip casting
- 3d printing

WHAT ARE SOME DIFFERENT FORMS OF CERAMIC ART?

- Studio pottery
- Tiles, wall tiles
- Figurines
- Tableware
- Terracotta (artworks)
- Wall decorations
- Home decors

DIFFERENT FIRING STAGES OF CERAMIC POTTERY

- Greenware
- Leather-hard
- Bonedry
- Biscuit
- Glaze fired

DIFFERENT GLAZING TYPES THAT CAN BE APPLIED ON CERAMIC POTTERY

- Salt glazing
- Ash glazing
- Underglaze
- Inglaze decoration / onglaze decoration
- Enamel

SURFACE TREATMENT METHODS THAT CAN BE APPLIED ON CERAMIC POTTERY

- Painting
- Glaze
- Carving
- Burnishing
- Lithography
- Terra sigillata
- Banding / lining
- Agateware
- Engobe
- Usage of gold

DATA COLLECTION

1. **What is the name of the artisan and his organization?**

   Mr. Vijay Kumar B
   Since 1980 he's been working in the field of glazed stoneware pottery, and the name of his organization is “Vijay Stoneware Pottery” or VSP.

2. **How long have you been working in this field?**

   Since he completed his studies in 1980, he’s actively working in the field of glazed stoneware pottery. Eventually starting his own organization in 1992 (VSP)

3. **How did you get in to the field of glazed stoneware pottery ?**

   He developed interest towards the handicraft as early during his college time, where he studied “glazed stoneware pottery”, which is the same field he’s working now. Working with the Americans and foreigners at Auroville for 14 years turns out to be when he learned so much about the handicraft, different methods, kilns, raw materials , glazes etc.

4. What are the working hours of your organization?

6 days a week, where sunday being a holiday. And the timings are from 9am in the morning to 5 pm in the evening.

5. What future do you see in this handicraft ?

This handicraft have lot of potential in the future, if one can improve the craft methods, designs & techniques. As there is no actual competitors , it's always your design, your creativity and your price.

6. How do you decide the price ranges for the items that are made here?

The price range of products depends on certain number of factors, it depends on the size of the product , paintings , artworks, surface treatments, some products can be very time consuming to make, and may require intricate artworks or patterns. So prices vary from product to product.

7. **What all kinds of pottery items are made here at your organization?**

We mostly specialize in glazed stoneware pottery, and we make home decors, crockeries mini figurines, sculptures, kitchen wares, idols etc.

8. **How many people work here in your organization?**

A total of 10 people work in my organization, where everyone have their own designated work to be done. Few work on the throwing section, few on the clay preparation, few on surface treatments, glazing, carving etc.

9. **Being a Graphics Designer is there anything that i can help to contribute to the working process or designs? Is there any difficulty that you're facing ?**

Currently there is nothing.

CERAMIC POTTERY MAKING PROCESS

This study certainly is based on my observation and experience I had with the artisans at **“Vijay Stoneware Pottery”** situated in Auroville, Puducherry, Tamil nadu.

The data collected primarily is through an one on one interview, observing and working with the artisans there, and secondary is from internet resources.

CERAMIC POTTERY PROCESS

PREPARATION OF CLAY

Whether we use a handbuilding or wheel-based technique, we first need to ensure an even consistency throughout the clay's mass. This involves physically coaxing the clay into a homogenous state by wedging and kneading.

A pugmill can be used for this process, dispensing with the need to wedge and knead the clay by hand, but many still prefer to wedge and knead after pugging to ensure that the clay particles are evenly aligned. A clay mass with an uneven consistency that has not been prepared well will be almost impossible to throw on the wheel.

PINCH POTTERY

MAKING A BOWL BY PINCH POTTERY

Preparation of clay

Begin with a ball of clay

Push your thumb into the center. Then pinch up the walls.

Turn the piece as you pinch. This will help you to keep an even thickness in the walls of the piece.

Finishing the rim of the bowl

Gently pat the bottom on a flat surface to create a flat spot on the bottom of the piece.

Finished bowl by pinching

Bigger bowl made by pinch pottery

COIL POTTERY

MAKING OF PENCIL STAND WITH COIL TECHNIQUE

Make a circular slab

Cutting out the base

Base of the pencil stand

When hand rolling coils, use a smooth surface and spreading your hands to apply even pressure. Gently roll the clay back and forth.

Apply slip on to the base

Roll the first layer of coil

Cutting of the coil

Apply slip-after each layer of coil

Rolling the coil

After completely rolling the coil finish the top rim of the coil

Finished pencil stand by coil technique

THROWING - CENTERING

TECHNIQUES OF THROWING

A round, moist lump of clay body is thrown down onto the wheel head or a bat attached to it. the lump is made even and forced to the centre of the wheel by applying pressure with the hands.

The thrower finds the center of the clay by moving a thumb across the lump until no more friction is felt. The thumb is pressed into the center of the lump, stopping about 5 mm from the wheel head. The hole thus made is widened. the sides thus defined are pulled up and made thinner by pressure between the hands. The vessel is shaped, and the mouth is smoothed.

The vessel is cut from the wheel head with a cheese wire and left to stiffen. Sometimes the stiffened vessel is inverted on the wheel and trimmed with a sharp tool.

THROWING-CENTRING-MAKING OF SAUCER

First weigh the clay to be used for making the saucer

Throw the clay to the wheel

Centring - force the clay to the centre of the wheel by applying pressure with the hands

Press and push the hand outwards

Flattening- top hand compresses and widens the clay, the fingertips of the hand underneath control its growth

Finishing the top surface of the saucer

Finishing the rim of the saucer

Dry the saucer till leatherhard and cut the saucer with wire

Dry the saucer completely

Trimming the saucer on the base and on the top of the saucer to finish the saucer

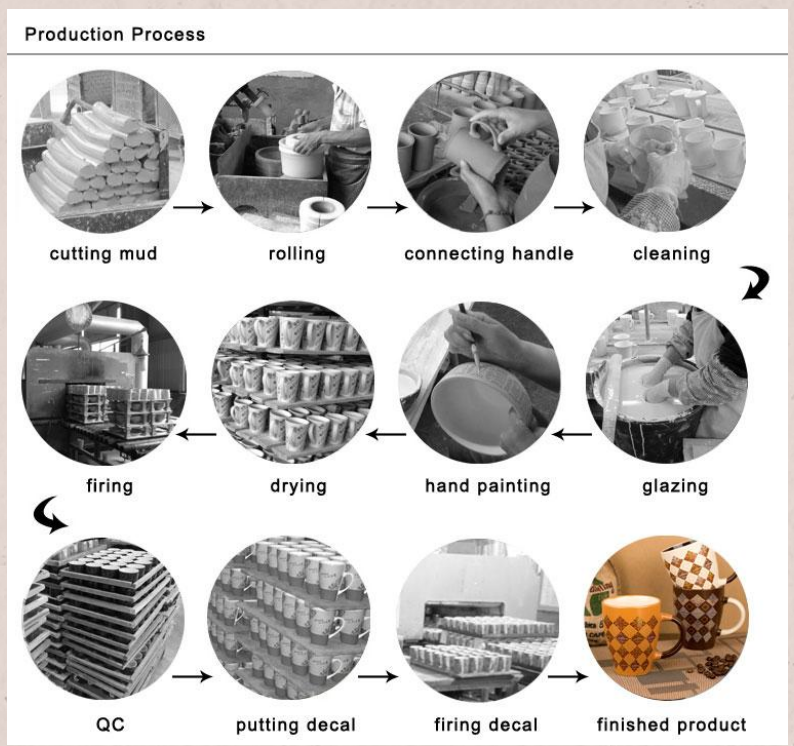
CERAMIC AS A MATERIAL

Ceramics are classified as inorganic and nonmetallic materials that are essential to our daily lifestyle. Ceramic and materials engineers are the people who design the processes in which these products can be made, create new types of ceramic products, and find different uses for ceramic products in everyday life.

Ceramics are all around us. This category of materials includes things like tile, bricks, plates, glass, and toilets. Ceramics can be found in products like watches (quartz tuning forks-the time keeping devices in watches), snow skies (piezoelectric-ceramics that stress when a voltage is applied to them), automobiles (spark plugs and ceramic engine parts found in race cars), and phone lines.

They can also be found on space shuttles, appliances (enamel coatings), and airplanes (nose cones). Depending on their method of formation, ceramics can be dense or lightweight. Typically, they will demonstrate excellent strength and hardness properties; however, they are often brittle in nature. Ceramics can also be formed to serve as electrically conductive materials, objects allowing electricity to pass through their mass, or insulators, materials preventing the flow of electricity. Some ceramics, like superconductors, also display magnetic properties.

Ceramics are generally made by taking mixtures of clay, earthen elements, powders, and water and shaping them into desired forms. Once the ceramic has been shaped, it is fired in a high temperature oven known as a kiln. Often, ceramics are covered in decorative, waterproof, paint-like substances known as glazes.



ADVANTAGES OF CERAMIC ART

CHARACTERISTIC ADVANTAGES

Zero radioactivity, antibacterial property and noise immunity of ceramics also meet modern requirements for environmental protection and health. Ceramic materials in environmental art can satisfy the demand of the public and adapt to social development trend only when enjoying scientific and healthy development.

APPEARANCE ADVANTAGES

Appearance advantages of ceramic materials in environmental art originate from the application of ceramic texture, which is the most direct expression form of ceramic art and expresses creative concept and emotion of ceramists. Ceramic texture includes pug texture, glaze texture and fire texture.

UNIQUE HUMANISTIC FLAVOR OF CERAMICS

With public and epochal characters, ceramics in environmental art represents aesthetic idea of the public and humanistic spirit of the era, and humanistic concern is an essential embodiment of when the two are fused together. Modern ceramics is of thick cultural deposits and cultural characteristics of national spirit. When it is involved into the field of public environmental art, it shows up a kind of cultural inheritance which generates resonance among people.

OTHER MAJOR ADVANTAGES

LOW WATER ABSORPTION

The ceramic plate is made of ceramic technology. Compared with the commonly used stone, the water absorption rate is lower, and there is no color difference or radiation. The construction is relatively simple, and there will be no cracks. It is very environmentally friendly, easy to maintain, and has a long service life.

SUPERHEAT RESISTANCE

If it is exposed to wind and sun, the appearance of ceramic plates will hardly change, so they are often used for indoor / outdoor decorations also. At the same time, ceramics have fire-retardant properties, it will not melt and can be used for a long time.

WEAR AND CORROSION RESISTANCE

The ceramic plate has super worn resistance, it is not easy to deform or fade, and is suitable for storage and cleaning of heavy objects. At the same time, the ceramic plate has super corrosion resistance, will not be corroded by juice, detergent and other chemicals and has stable performance.

HIGH ARTISTIC

The color of the ceramic plate is changeable, the performance is stable, and it can show many different effects. It can not only meet people's environmental protection requirements, but also show the users personality and taste.

WHAT IS CERAMIC ART?

The word ceramic can be used as an adjective to describe a material, product or process, or it may be used as a noun, either singular, or more commonly, as the plural noun "ceramics".

ETRUSCAN: DIOMEDES AND POLYXENA, FROM THE ETRUSCAN AMPHORA OF THE PONTIC GROUP, C. 540–530 BCE

Ceramic art is art made from ceramic materials, including clay. It may take forms including artistic pottery, including tableware, tiles, figurines and other sculpture.

As one of the plastic arts, ceramic art is one of the visual arts. While some ceramics are considered fine art, such as pottery or sculpture, most are considered to be decorative, industrial or applied art objects. Ceramics may also be considered artefacts in archaeology.

Ceramic art can be made by one person or by a group of people. In a pottery or ceramic factory, a group of people design, manufacture and decorate the art ware. Products from a pottery are sometimes referred to as "art pottery". In a one-person pottery studio, ceramists or potters produce studio pottery.

CHINESE JUN WARE WHEEL-THROWN STONEWARE BOWL WITH BLUE GLAZE AND PURPLE SPLASHES, JIN DYNASTY, 1127–1234

CERAMIC BOWL DECORATED WITH SLIP BENEATH A TRANSPARENT GLAZE, GORGAN, 9TH CENTURY CE, EARLY ISLAMIC PERIOD, NATIONAL MUSEUM OF IRAN

CERAMIC ART

QUESTIONS & ANSWERS

IS CERAMIC A GOOD MEDIUM TO DO POTTERY?

From prehistoric times to the present, clay has not only been used to create utilitarian items like bowls and storage jars, but also rich works of three-dimensional art. Ceramics are a highly versatile medium, allowing makers to learn myriad techniques, including hand-sculpted pots, slab pots (created by joining pieces of flattened clay) and pots made by pinching or coiling clay or using plaster press moulds. Your mind has a single focus, so the practice can feel meditative or therapeutic. There is no way to speed up clay-drying or firing, there's no 'clay-microwave' – ceramics take as much time to make today as they did 2,000 years ago."

HOW ARE THE RAW MATERIALS SOURCED FOR CERAMIC POTTERY, WHAT ARE THE CRITERIAS FOR MAKING THE CLAY READY FOR POTTERY?

Raw materials are sourced from all over india.
We always check for the amount of alumina present in the raw materials, also we check for the amount of silica present in clay. With clay being one of the main raw materials, it have to go through some process to get rid of all the impurities, sand and pebbles. Then we soak the clay in a tank and then sieve it in a mesh filter to remove the impurities that arrived with the clay.

The clay that remains after the mesh filter gets placed in to the natural drying tanks, placed under the sunlight, so that it absorb water contents from the clay,(natural drying tanks acts like a sieve by removing water contents naturally)

It is then transferred to the pre heated terracotta tiles, and heat it a bit till it reaches “bun like consistency” according to the artisans.(terracotta tiles absorb the water content from the clay & turns it into a bun like consistency)
upon reaching the desired consistency, the knead the clay with hands and store it in airtight packages.

IS CERAMIC ART AN EXPENSIVE CRAFT?

For all the advantages ceramic has to offer, the making from sourcing the raw materials to a fully glazed finished product, it adds up for the , labourers working there, the painters, the designers, for the equipments , (kilns), and can be time consuming for the drying process. Other than potteries sculptures and more contemporary arts can be expensive and more time consuming.

WHAT ARE THE RAW MATERIALS USED IN GLAZING POTTERY ?

Raw materials of ceramic glazes generally include silica, which will be the main glass former. Various metal oxides, such as sodium, potassium, and calcium, act as flux and therefore lower the melting temperature. Alumina, often derived from clay, stiffens the molten glaze to prevent it from running off the piece.

WHEN WAS CERAMIC INVENTED?

24,000 BC

Ceramic history. Archeologists have uncovered human-made ceramics that date back to at least 24,000 BC. These ceramics were found in Czechoslovakia and were in the form of animal and human figurines, slabs, and balls.

WHAT ARE THE MAIN PROPERTIES OF CERAMIC?

The atoms in ceramic materials are held together by a chemical bond. The two most common chemical bonds for ceramic materials are covalent and ionic. For metals, the chemical bond is called the metallic bond.

The bonding of atoms together is much stronger in covalent and ionic bonding than in metallic. That is why, generally speaking, metals are ductile and ceramics are brittle. Due to ceramic materials wide range of properties, they are used for a multitude of applications. In general, most ceramics are:

- Hard,
- Wear-resistant,
- Brittle,
- Refractory,
- Thermal insulators,
- Electrical insulators,
- Nonmagnetic,
- Oxidation resistant,
- Prone to thermal shock, and
- Chemically stable.

HOW LONG DOES IT TAKE TO MAKE A FULLY FINISHED CERAMIC POTTERY?

As you can see, it can easily take three and a half weeks minimum for a lump of clay to go to finished pot. This is especially something to consider when doing holiday or special occasion pottery, where complicated items can be more time consuming, while a bowl, or pot can take 64 hrs to nearly a week.

There is no way we can speed up the firing process, because the more its in the fire the more stronger the product is. but throwing and other works totally depend upon you.

- Wedging, throwing, any wet decorative work—one day
- Drying to soft/medium leather-hard for trimming, smoothing and signing (trimming included)—one to three days
- Drying to bone dry—count on one to two weeks (depending on how humid or dry the weather is)
- Stacking the kiln, preheat, bisque firing, cool down, unloading—three to four days
- Glazing (functional ware)—two to three days
- Stacking the kiln, glaze firing, cool down, unloading—two to three days

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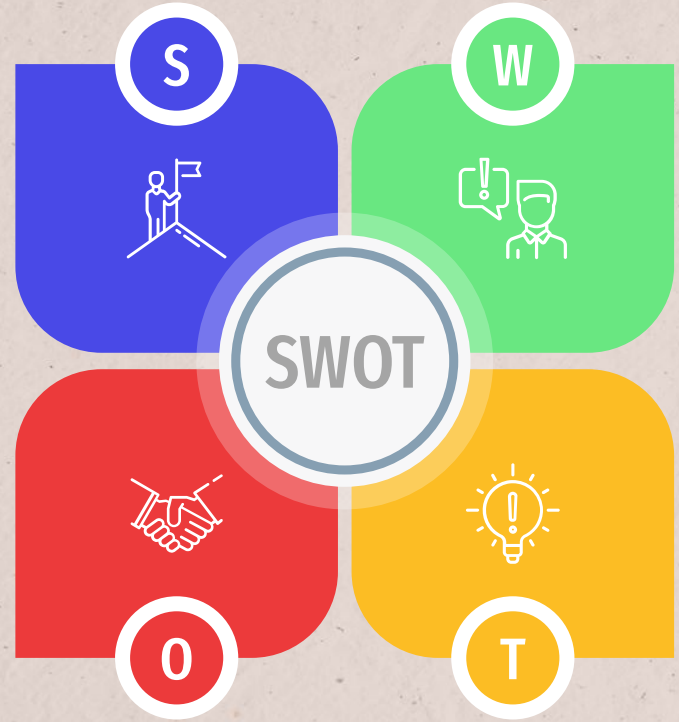
SWOT Analysis



SWOT ANALYSIS

STRENGTH

- CERAMIC ART REPRESENT CULTURE, BEAUTY, FORM & STYLE.
- CONVENIENT WORKING HOURS.
- ECO FRIENDLY IN NATURE.
- PRODUCTION COST IS COMPARATIVELY LESS.
- CERAMIC ART IS HIGHLY VALUE ADDED & DIVERSIFIED TO MANY FIELDS SUCH AS HOME DECORS, JEWELLERIES, DEITIES, KITCHENWARES, FIGURINES ETC.
- POTENTIAL MARKETS FOR DOMESTIC & INTERNATIONAL PLATFORMS
- POTENTIAL FOR EXPORT, THUS CAN GENERATE MORE REVENUE.
- WIDE RANGE OF PRODUCTS & SERVICE.

SWOT ANALYSIS

WEAKNESS

- UNAVAILABILITY OF SKILLED WORKMAN FORCE.
- HIGH TRANSPORTATION COSTS.
- LIMITED FLEXIBILITY AT PRICING.
- EXPLOITATION BY MIDDLEMEN
- NOT PROVIDING SUFFICIENT INCOME TO SKILLED ARTISANS, THUS YOUNGER GENERATION IS NOT READY TO PICK THIS UP AS A PROFESSION.
- NO GODOWN OR PROPER PLACE TO STORE FINISHED GOODS.
- LOW WAGE SYSTEM, IMPROPER HEALTH & SAFETY MEASURES, POOR INFRASTRUCTURES, LACK OF KNOWLEDGE, EXPORT AND TRANSPORT FACILITIES.
- UNAWARENESS OF INTERNATIONAL STANDARD REQUIREMENTS & MARKET TRENDS.
- LACK OF ADVERTISEMENTS & PROMOTION OF PRODUCTS AND BRANDING IN THIS SECTOR.

SWOT ANALYSIS

OPPORTUNITIES

- AMPLE OPPORTUNITIES FOR NEW & YOUNG INTERESTED PERSONS.
- EXPANSION TO WORLD WIDE MARKETS.
- RETAIL PARTNERSHIPS.
- SELLING VIA E-COMMERCE
- DEVELOPMENT OF NEW DESIGNS & PRODUCTS.
- DEMAND FOR POTTERY IN FOREIGN COUNTRIES HAVE INCREASED SIGNIFICANTLY.
- PROVIDES SERVICES TO DIFFERENT SECTORS , SUCH AS TOURISM, HOTELS, JEWELLERIES ETC BECAUSE OF DIVERSIFIED PRODUCT RANGE.
- E-MARKETING & E-COMMERCE CAN REALLY HELP.

SWOT ANALYSIS

THREATS

- COMPETITION AT DOMESTIC MARKETS.
- MACHINE MADE WORKS HAVE GREATER QUALITY, UNIFORMITY & CHEAPER PRICES
- CHANGE IN INTERNATIONAL STANDARDS.
- COMPETITIONS FROM COUNTRIES LIKE CHINA, THAILAND, BANGLADESH, PRODUCING QUALITY CRAFTS AT CHEAPER PRICES.
- BETTER TECHNOLOGICAL & INNOVATION WITH THE SUPPORT OF RESEARCH AND DEVELOPMENT FACILITY IN COMPETING COUNTRIES ARE BIG THREAT FOR THIS CRAFT
- SAME PRODUCTS ALREADY IN MARKET, SOLD BY ALL MAJOR COMPETITORS.
- LACK OF SKILLED ARTISANS.
- LOW FINANCIAL SUPPORT.

PROBLEM STATEMENT

The problem statement for my cluster is that, they don't have much of any walk-in customers. The most clients they get is through referral by word from their usual clients, which don't attract much of a customer base

The cluster is lacking a good logo and stationery, which can be a threat when it comes to marketing or even trying to sell or work with a client Internationally.

I can do a proper branding for them, so that they don't lack a proper logo & stationery, so marketing and promotional activities won't be a hassle for them and also with a good branding they can create good statement with the clients

CERAMIC POTTERY TYPES

EARTHENWARE

All the earliest forms of pottery were made from clays that were fired at low temperatures, initially in pit-fires or in open bonfires. They were hand formed and undecorated. Earthenware can be fired as low as 600 °c, and is normally fired below 1200 °c. Because unglazed biscuit earthenware is porous, it has limited utility for the storage of liquids or as tableware. However, earthenware has had a continuous history from the neolithic period to today.

It can be made from a wide variety of clays, some of which fire to a buff, brown or black colour, with iron in the constituent minerals resulting in a reddish-brown. Reddish coloured varieties are called terracotta, especially when unglazed or used for sculpture.

The development of ceramic glaze made impermeable pottery possible, improving the popularity and practicality of pottery vessels. The addition of decoration has evolved throughout its history.

GRADUATION MINOR PROJECT

STONEWARE

Stoneware is a vitreous or semi-vitreous ceramic made primarily from stoneware clay or non-refractory fire clay. Stoneware is fired at high temperatures. Vitrified or not, it is nonporous; it may or may not be glazed.

It is usually coloured grey or brownish because of impurities in the clay used for its manufacture, and is normally glazed.

Stoneware is pottery that has been fired in a kiln at a relatively high temperature, from about 1,100 °c to 1,200 °c, and is stronger and non-porous to liquids.

The chinese, who developed stoneware very early on, classify this together with porcelain as high-fired wares. In contrast, stoneware could only be produced in europe from the late middle ages, as european kilns were less efficient, and the right type of clay less common.

it remained a speciality of germany until the renaissance

GRADUATION MINOR PROJECT

PORCELAIN

Porcelain is a ceramic material made by heating materials, generally including Kaolin, in a kiln to temperatures between 1,200 and 1,400 °c (2,200 and 2,600 °f).

The toughness, strength and translucence of porcelain, relative to other types of pottery, arises mainly from vitrification and the formation of the mineral mullite within the body at these high temperatures.

Properties associated with porcelain include low permeability and elasticity; considerable strength, hardness, toughness, whiteness, translucency and resonance; and a high resistance to chemical attack and thermal shock.

Porcelain has been described as being "completely vitrified, hard, impermeable (even before glazing), white or artificially coloured, translucent (except when of considerable thickness), and resonant". However, the term *porcelain* lacks a universal definition and has "been applied in a very unsystematic fashion to substances of diverse kinds which have only certain surface-qualities in common"

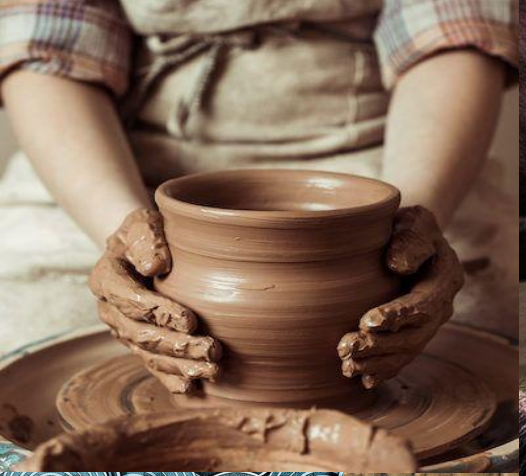
CHINESE JINGDEZHEN PORCELAIN MOONFLASK WITH UNDERGLAZE BLUE AND RED. QIANLONG PERIOD, 1736 TO 1796

FLOWER CENTREPIECE, 18TH CENTURY, SPAIN

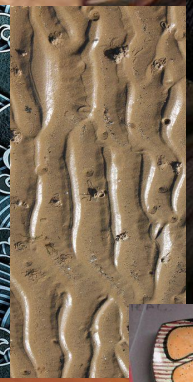
GRADUATION MINOR PROJECT

Different types of clay, when used with different minerals and firing conditions, are used to produce earthenware, stoneware, porcelain.

MOODBOARD - I





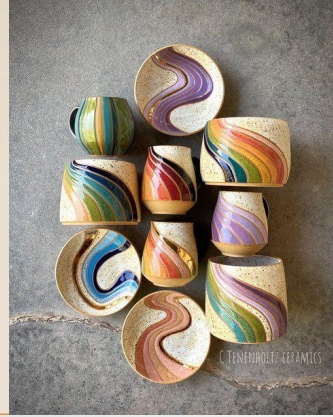



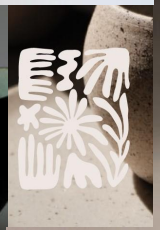




MOODBOARD - II

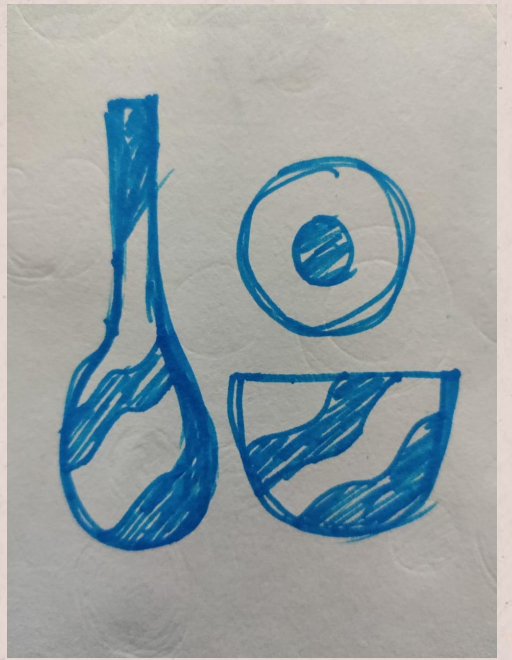

SUGO
Workshop of ceramic products

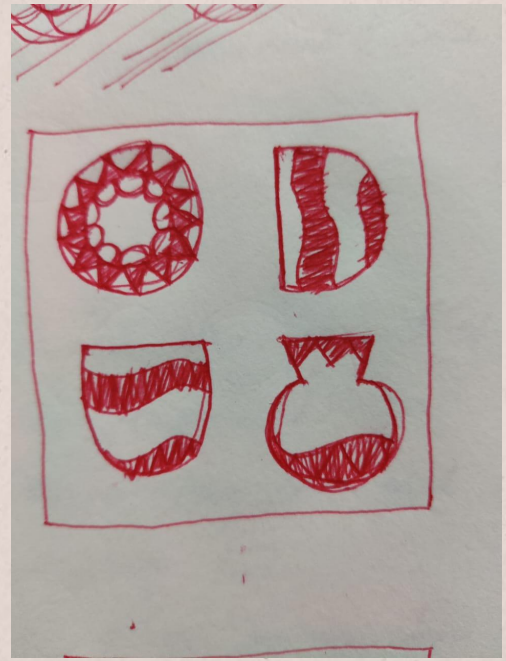





ФОРМА

ROUGH SKETCHES





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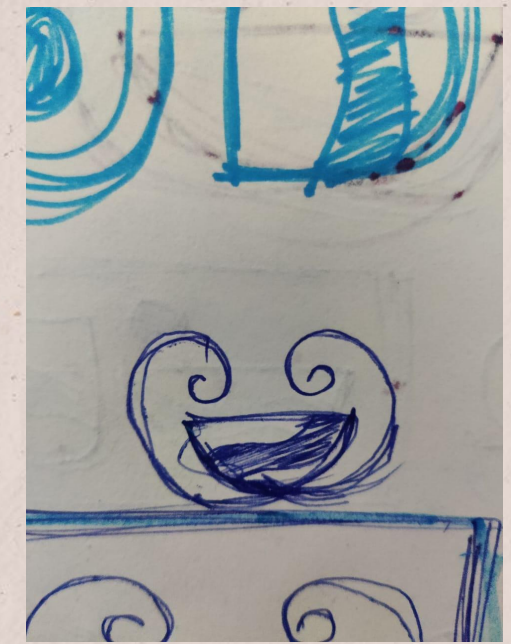

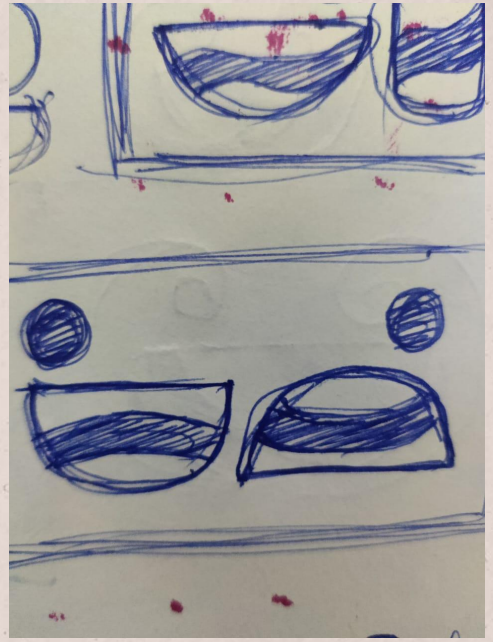

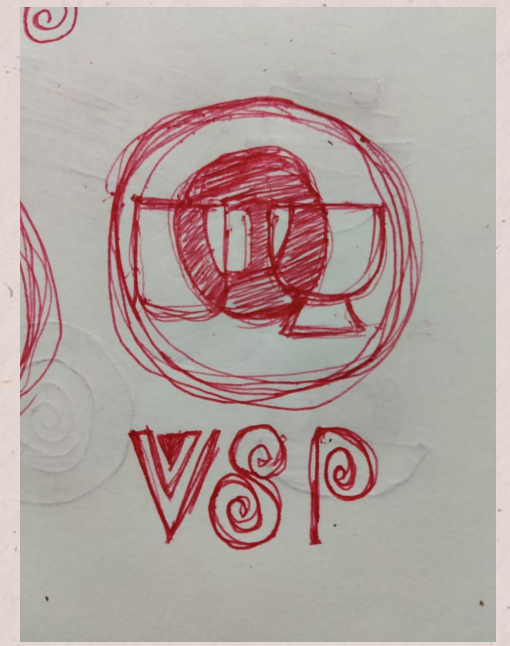

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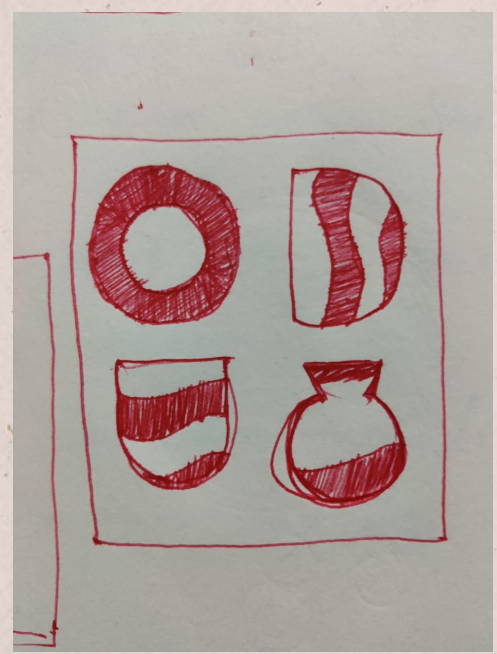

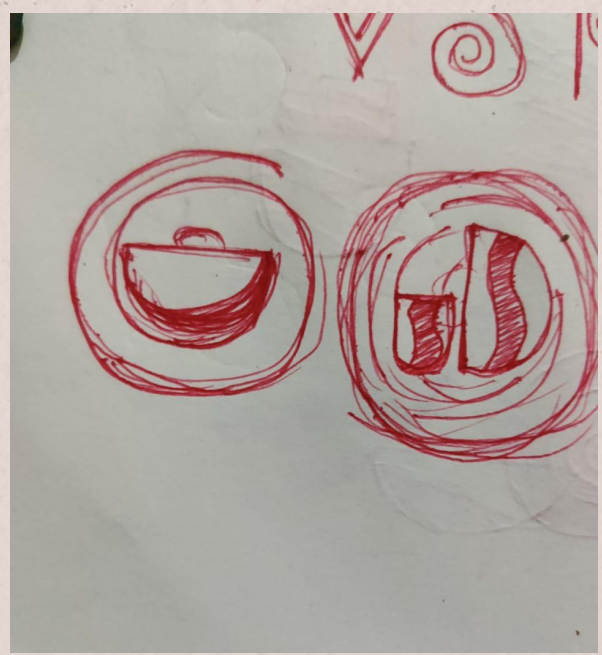

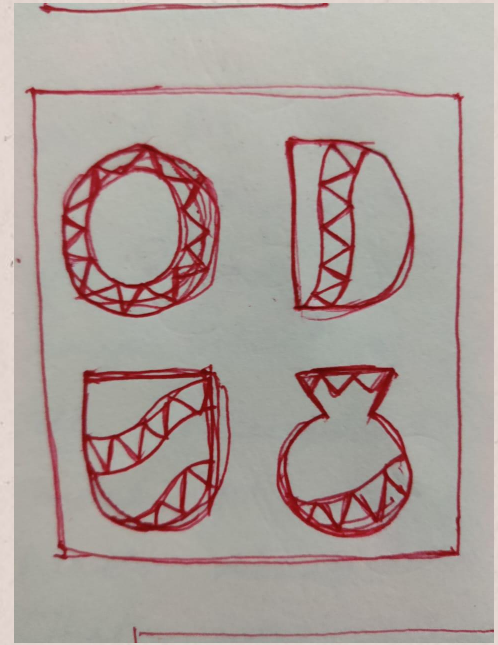

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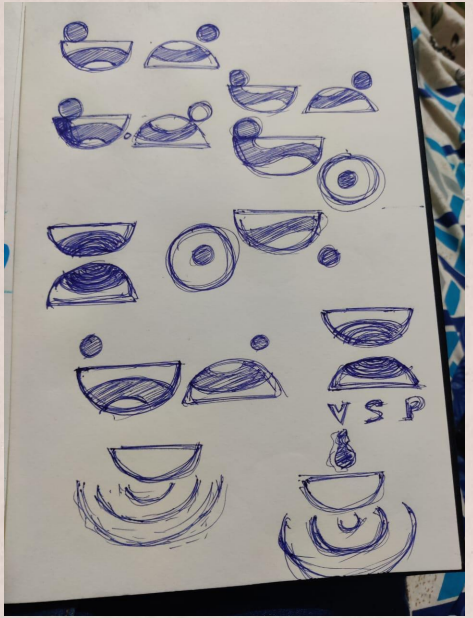

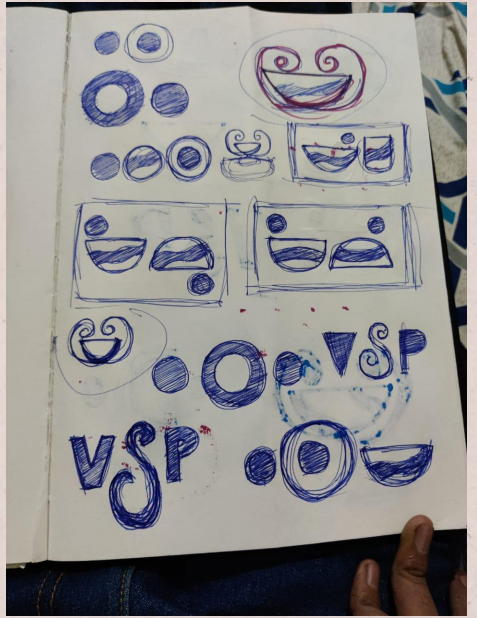

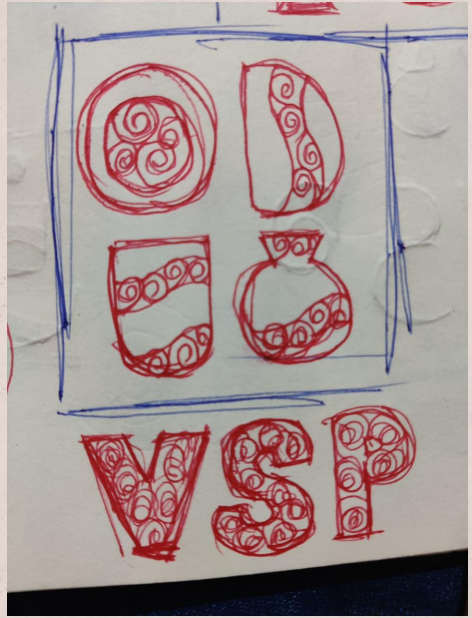

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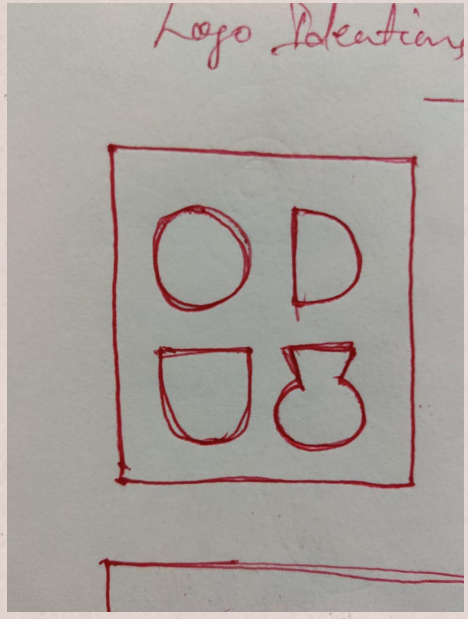
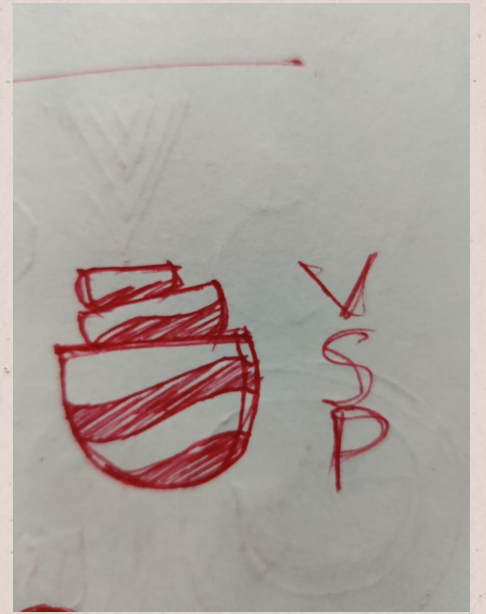
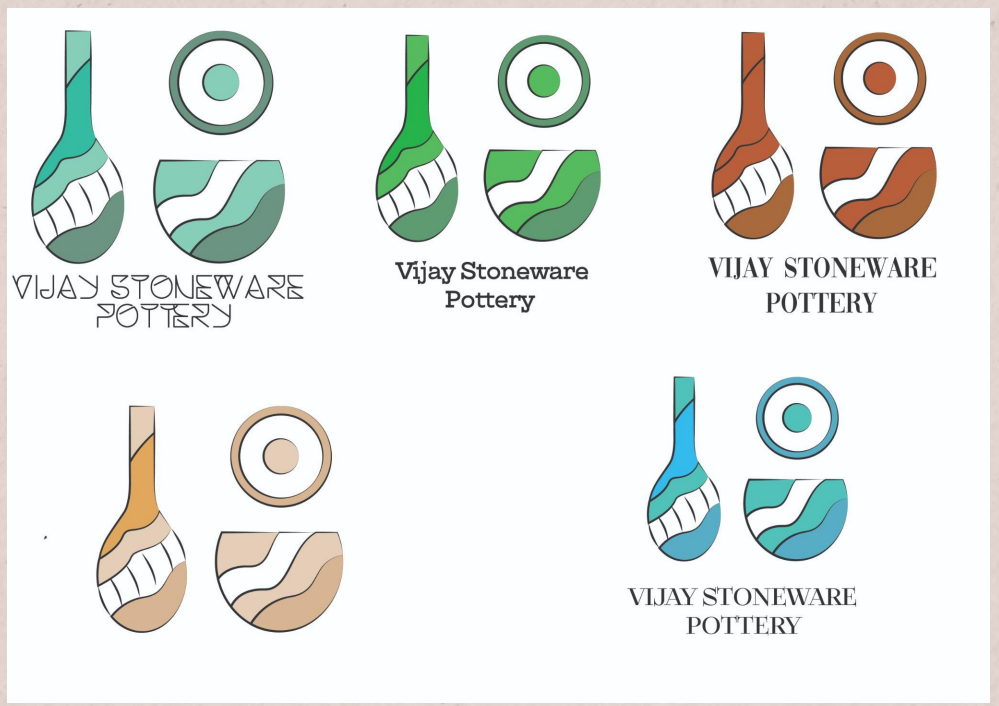




DIGITAL EXPLORATIONS



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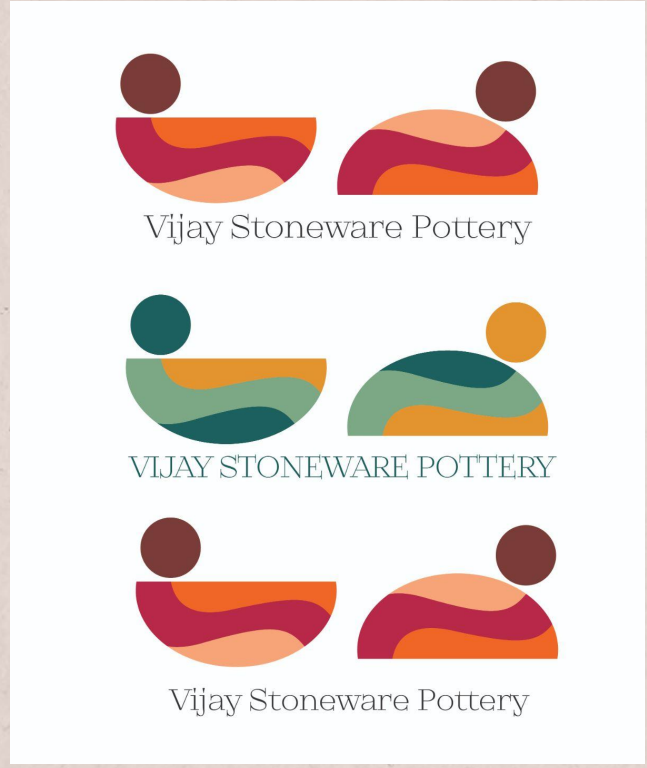

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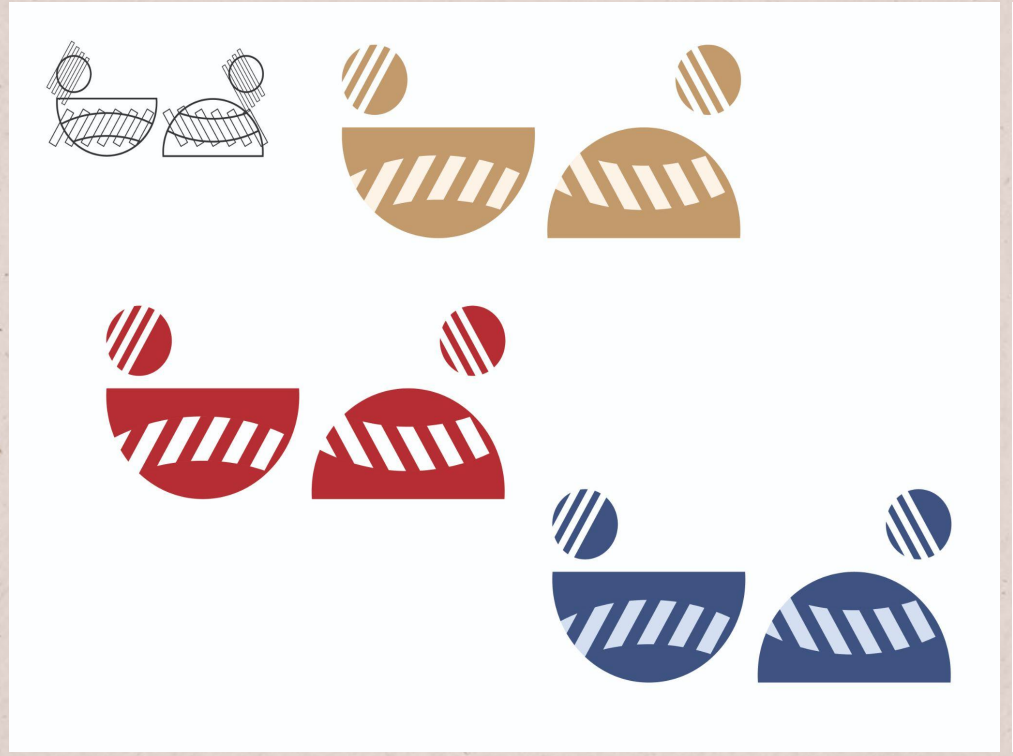

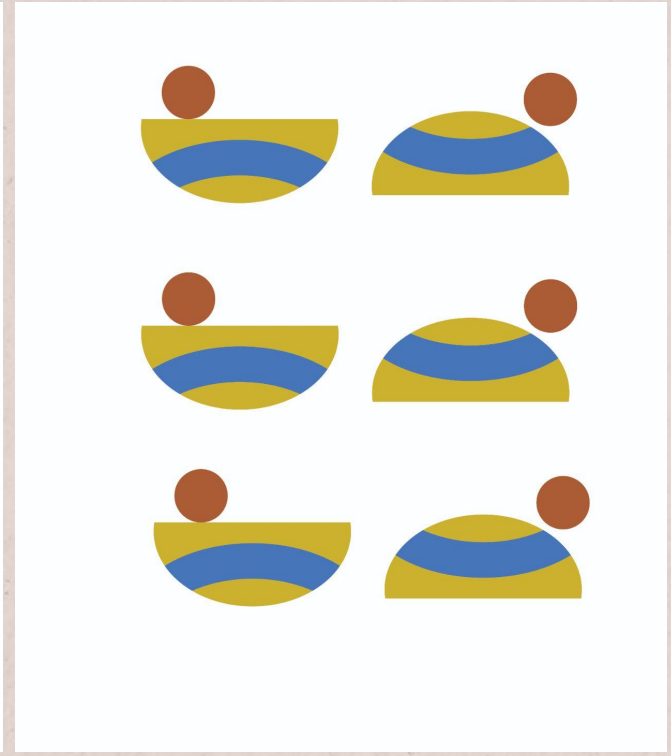

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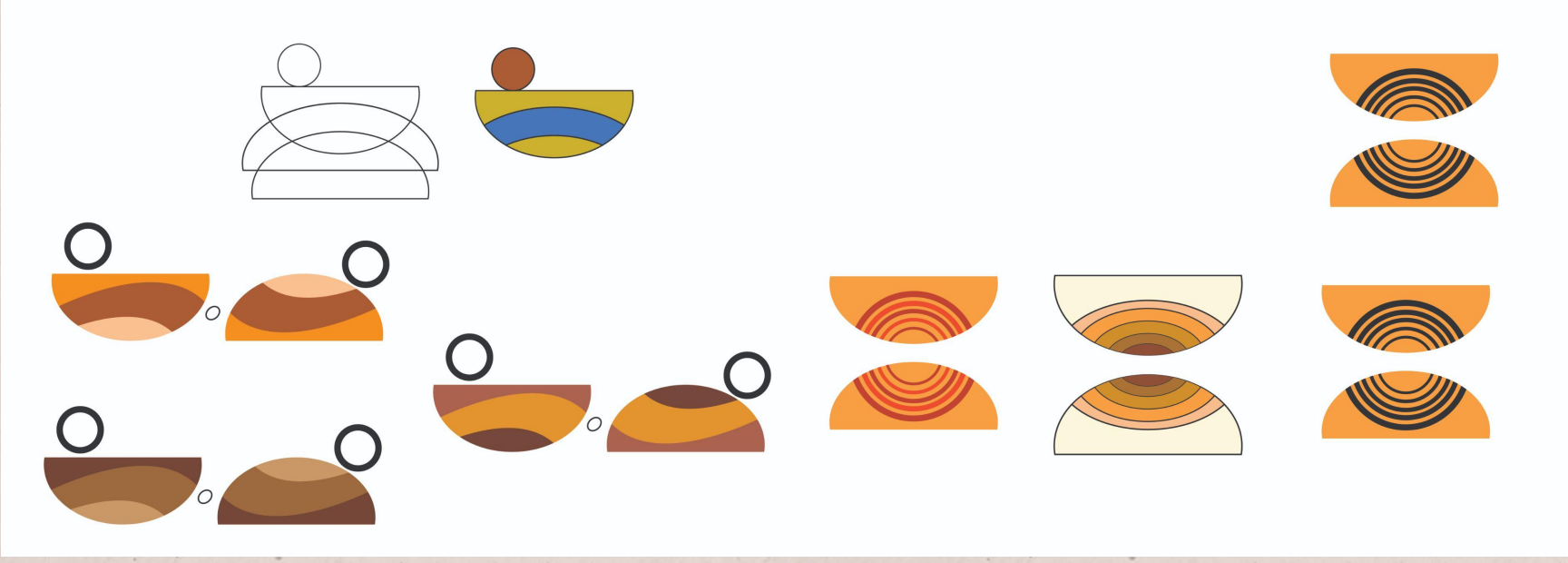

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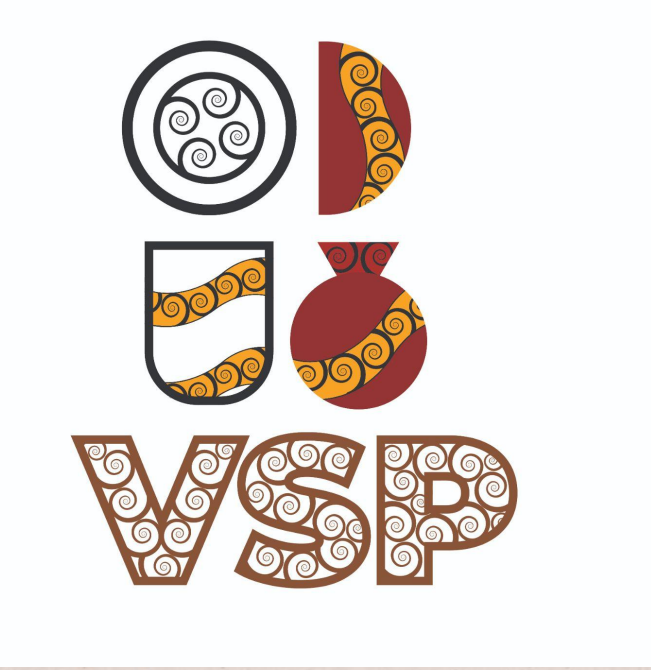

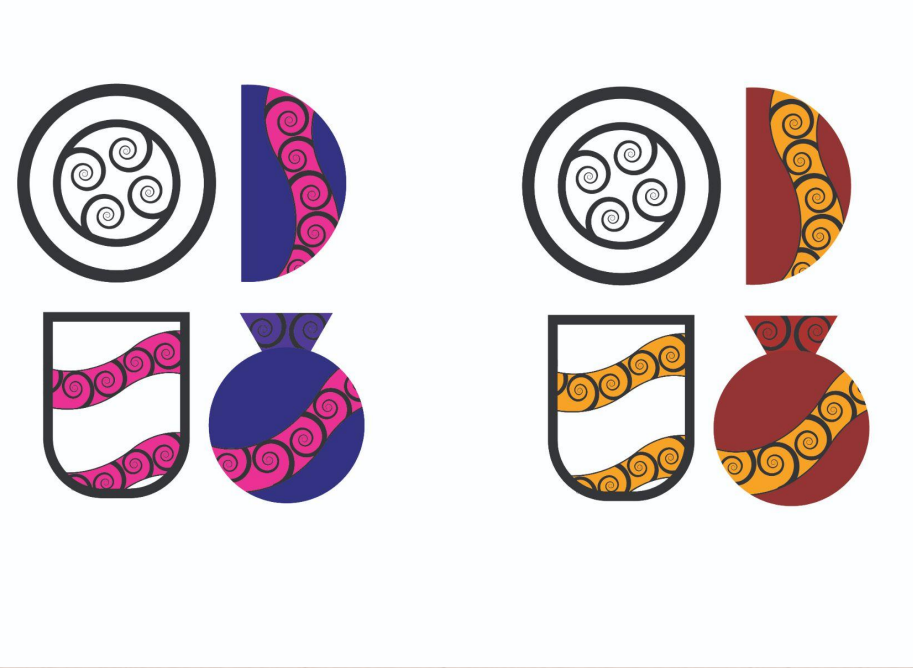

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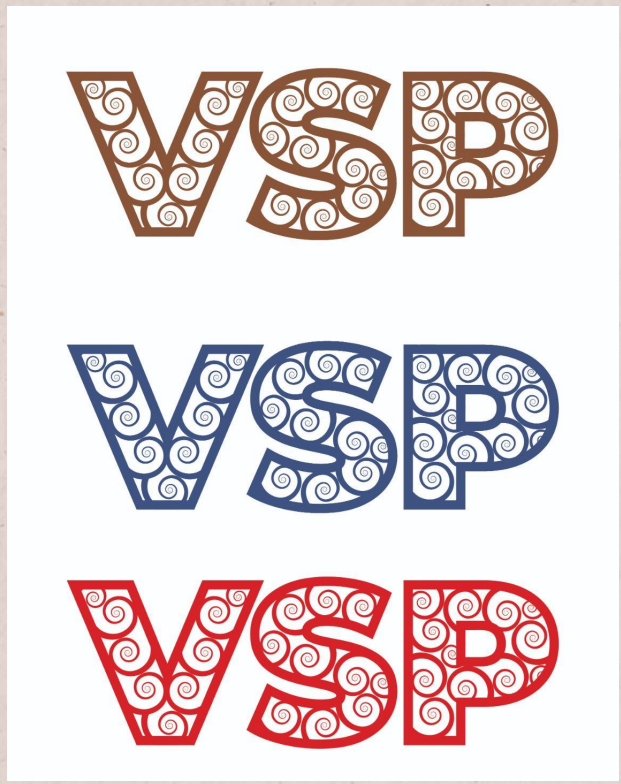


FINAL LOGO

STATIONARY SYSTEMS

Business Card Front - 54 * 89 mm

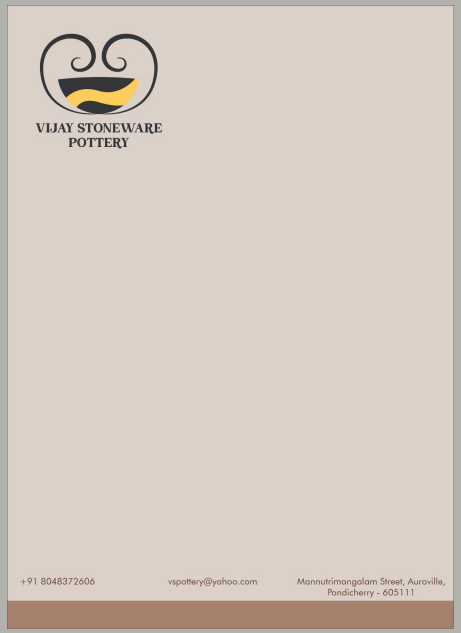
Business Card Back - 54 * 89 mm

STATIONARY SYSTEMS

Small Envelope Front - 9.5 * 4.5 inches

Small Envelope Back - 9.5 * 4.5 inches

STATIONARY SYSTEMS



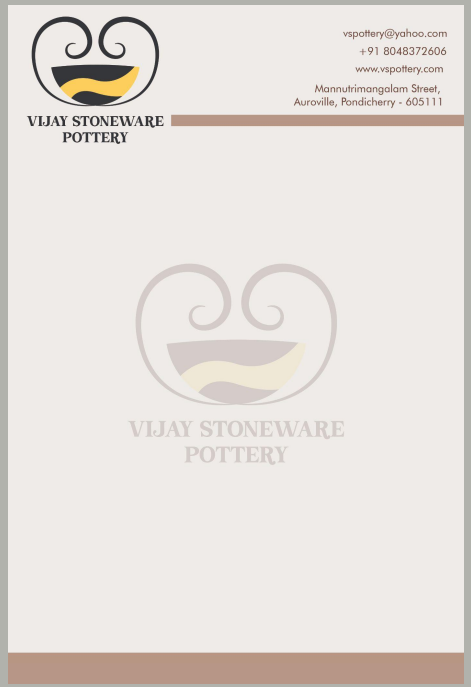
Big Envelope - 12.25 * 8.75 inches

Front Side

Big Envelope - 12.25 * 8.75 inches

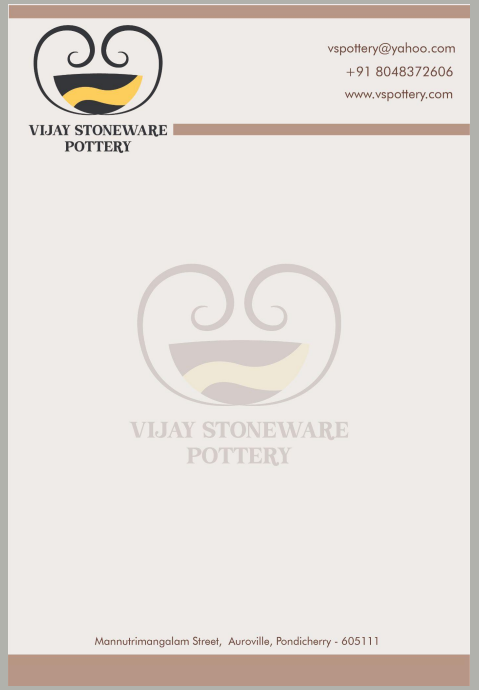
Back Side

STATIONARY SYSTEMS



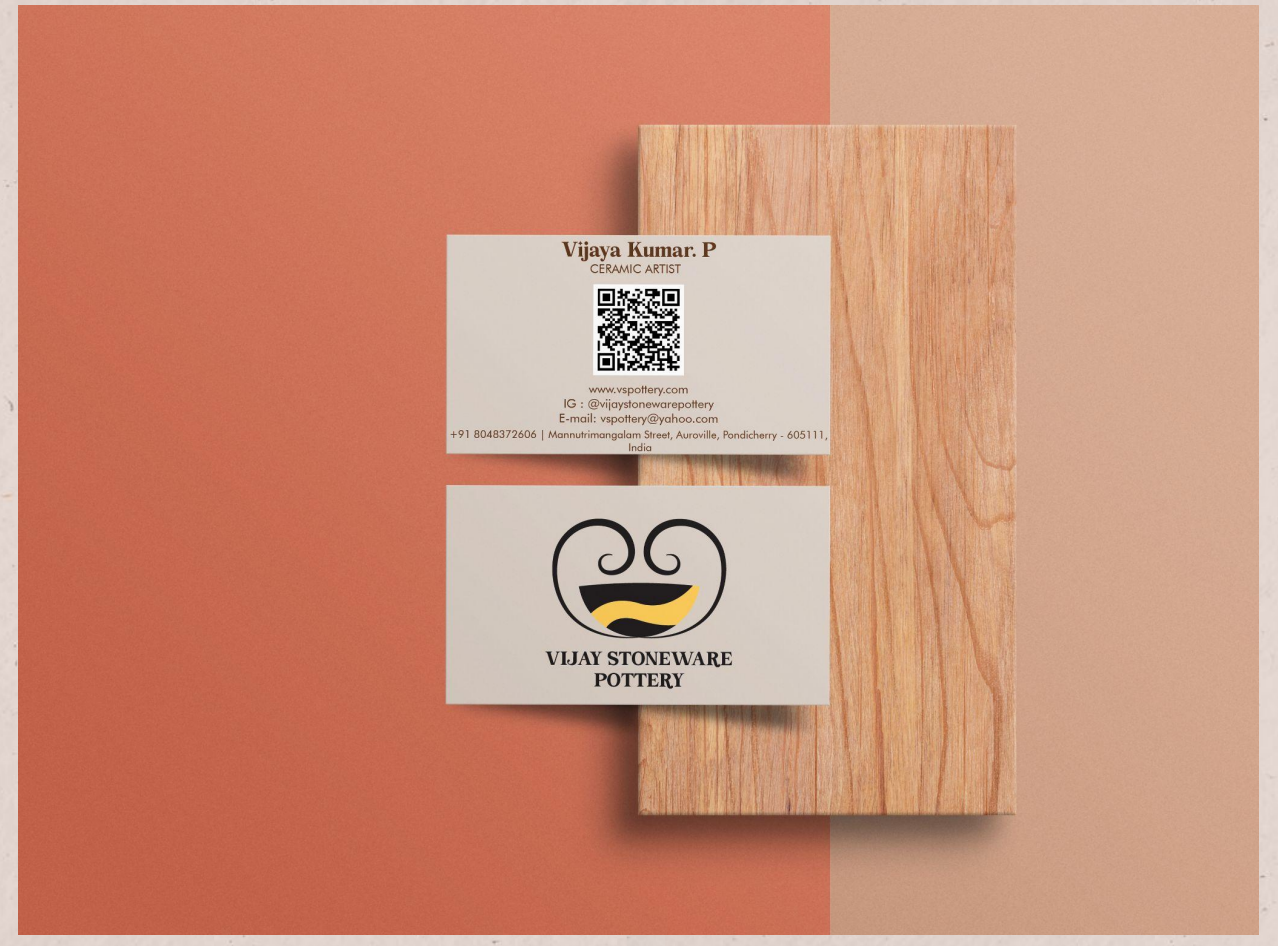
Design - 1

Letterhead - 8.25 * 12 inches



Design - 2

STATIONARY MOCKUPS



STATIONARY MOCKUPS

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STATIONARY MOCKUPS

STATIONARY MOCKUPS

CONCLUSION

As the end result,

A logo was designed with respect to ceramic pottery for Vijay Stoneware Pottery with Corporate identity stationeries like Visiting card, Letterhead and envelope was done, along with realistic mockups. Along with research about the cluster and about Ceramic pottery and its great heritage, history, methods, types, process etc .

This project couldn't be completed without the guidance and full support of Professor and HOD, Mr. Abhishek Ganeshgudi C.