

STATEMENT OF CASE FOR BLUE POTTERY OF JAIPUR IN RAJASTHAN

1. Handicrafts are mostly defined as "Items made by hand, often with the use of simple tools and are generally artistic and/or traditional in nature. They are also objects of utility and objects of decoration." The Indian handicrafts are known all over the world for their rich variety, grace, elegance and skill. Excavations conducted in different parts of India prove that India in various periods had unmemorable handicrafts. The ruins and remains unearthed from Mohan-Jo-Daro prove the high skill of craftsmanship of the inhabitants of this region. Household utensils plain and painted pottery brought about by the rhythmic turning of the wheel, terracotta, weapons and implements, ornaments, were some of the artistic and valuable things found there. Varieties of handicrafts are produced over time in all parts of the country including tribal areas. Thus handicrafts of any given time and space reflect and preserve in them the results of centuries of patient experiments of man under varying circumstances. Like art craft treasures also reflect the taste of human society through the individual and give collective mind of the community. Crafts not only satisfy economic wants but also the aesthetic yearning of man.
2. The handicraft sector constitutes a timeless facet of the rich cultural heritage of India. As an economic activity, the handicraft sector contributes immensely to the economic development of the country in general and artisans of the rural area in particular as most of the handicraft products belong to rural area of the country. The element of art and craft present in handicrafts and its appreciation by the customers of the foreign country and in domestic market make it the potential sector for both development of rural India and increasing the export of the country. Further, the handicraft products constitute a precious part of the generational legacy and exemplify the richness and diversity of the country and the artistry of the artisans of the country. The production of traditional products and integration of it to the modern designs and as per the demand pattern of domestic and international buyers also providing a very good platform to these traditional products.
3. The handicraft is unparalleled in its flexibility and versatility, permitting experimentation and encouraging innovation. Innovative artisan with their skilful blending of myths, faiths, symbol and imagination provide the craft an appealing dynamism. The strength of the sector lies in introducing innovative and new designs. which the infringers cannot

replicate easily. The Government of India, state Government, Non-Government Organisations are working at various levels to provide various kind of socio-economic and legal protection to the sector as a whole in various ways in order to make it sustainable in the globalised era. There have been constructive efforts to provide them legal ownership under existing law. As a result the sector can mitigate the negative effects of globalisation and harvest the benefits from it.

4. Pottery takes us to the age of Harrapan and Mohanjodaro - the first developed Civilisations of India. Pottery is an art, a way of expressing the joys and ones imagination, in the forms of colourful pots. Various pots, in different shapes, colours make for one of the best ways of decorating the living rooms or the outer portion of the homes.
5. One of the important form of the artistic craft produced by the artisans of the Jaipur district in Blue Pottery .Historically, The Art of blue pottery came to Jaipur from Persia and Afghanistan via Mughal Courts. The use of blue glaze on pottery made from Multani mitti, or Fuller's earth, is an imported technique, first developed by enterprising Mongol artisans who combined Chinese glazing technology with Persian decorative arts. This technique traveled south to India with early Muslim potentates in the 14th century. During its infancy, it was used to make tiles to decorate mosques, tombs and palaces in Central Asia.
6. Later, the Mughals began using them in India to mimic their structures from beyond the mountains in Samarkand. Gradually the blue glaze technique grew beyond an architectural accessory to Kashmiri potters. From there, the technique traveled to the plains of Delhi and in the 17th century went to Jaipur. The rulers of Jaipur were exceptionally partial to blue-glazed ware, and many marble halls in Rambagh Palace has as its centre piece a bubbling fountain lined with ravishing blue tiles. These tiles were also used extensively in the building of the splendid city of Jaipur but surprisingly, they disappeared soon after. Blue Pottery is Turko-Persian in origin, but today is widely known as one of the distinctive crafts of Jaipur. When the city of Jaipur was founded in 1727 by Sawai Jai Singh I, craftsmen from all over the country were invited to come and make their home in this new city. Man Singh I was the first to bring the art of blue and