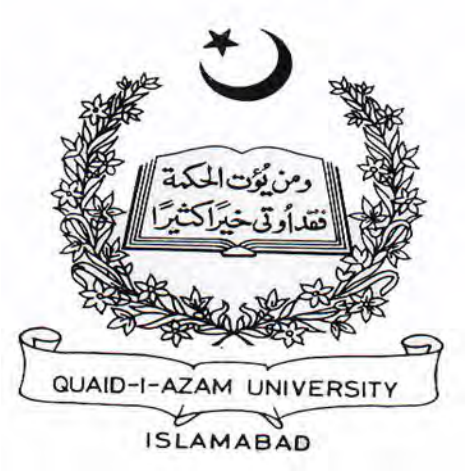
Ethnographic Study of Blue Potters in City Multan



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Quaid-I-Azam University
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Islamabad - Pakistan
2020

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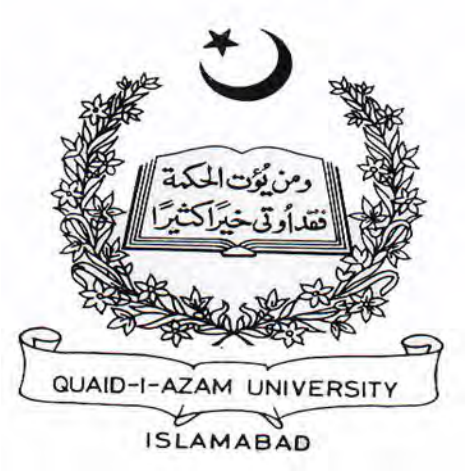

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Thesis submitted to the Department of Anthropology, Quaid-I-Azam University Islamabad, in partial fulfillment of the degree of Master of Science in Anthropology.

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Final Approval of Thesis

This is to certify that we have read the thesis submitted by Ms. Rakshanda Gul. It is our judgment that this thesis is of sufficient standard to warrant its acceptance by the Quaid-i-Azam University, Islamabad for the award of the Degree of M.Sc in Anthropology.

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FORMAL DECLARATION

I hereby declare that this is my own work without anyone else help except those mentioned here.

This work has not been submitted or published for any degree or examination in any other university in identical or similar shape. All the other sources used in this work have been mentioned as complete references.

I am exclusively responsible for the content of this thesis and I have the sole copyrights of it. Islamabad, 2020

Rakshanda Gull

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ABSTRACT

Blue pottery being a representation of art is a well-known and most widespread practice in Multan. This study aims to investigate blue pottery production focusing on the comprehensive features of the blue pottery making procedure. The most commonly created and ornamented patterns and designs of blue pottery are mentioned in detail. Furthermore, the problems potters experience while making blue pottery are also discussed.

To obtain a deeper understanding of research matter, qualitative research tools, and techniques including rapport building, participant observation, formal interviewing and case study methods were employed. Forty potters were selected as research respondents.

The findings indicate that potters mainly follow traditional methods which is a tiring and time-consuming process of pottery making by gathering raw-material and using specific tools. Numerous designs and patterns of blue pottery are drawn on ceramic items and tiles depending on the requirement of the customer as well as the size of the item. Blue potters face various socio-economic and working issues including the difficulty of gathering raw-material, work locality, the dearth of capital, health issues, less economic productivity, and marketing, and managing obstacles.

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1. INTRODUCTION

Art is an expression of human activity relative to the imagination and perceptible contemplation. In various societies, creativity, imagination and technical skills are applied to transform the matter and products into a piece of art. As art is produced into cultural patterns and ways, it has cultural apprehension. The field of anthropology elucidates art as the formal product based on any activity combined with sense-impression accompanied by a medium of expression. It is manifested in many ways including painting, carving, pottery, etc. (Burt, 2013)

Globally, the art of pottery is known since ancient times. Researchers do not have a precise idea about the societies which first developed pottery i.e. whether it was initiated by sedentary groups or nomads. However, it is regarded as a technology that has made the life of many people easier by transforming the ways of preparing, serving and storing food, thus embraced by many ancient societies. Pottery became essential to the lives of many prehistoric people. (Gupta, 2011)

The culture and history of human beings are comprehended by pottery patterns and creation. Pottery being a category of Pakistani handicrafts is a source of cultural, traditional and aesthetic reflection of potters. It grabs the attention to the endeavors of the potter and draws a line between the production method that what is mass-produced or skillfully handmade. The actual of handicrafts certainly rely on the touch and glimpses of the culture and transparency of material used. It is the timeless wealth of Pakistan and the legacy of Pakistani culture that has survived through ages and promises varying styles and forms with dignity and beauty. These handicrafts exhibit an aura of magnificence, radiate the hereditary adroitness and show painstaking pottership. (Shrestha D. , 2018)

In rural areas of Multan, Bahawalpur, Gujrat, and Rawalpindi, the potter at his wheel is a prevalent sight uninfluenced by modern glamour. These places are well-reputed for colorful or glaze painted pottery production. The pottery products created in the rural areas are famous for their traditional designs. The modern designs of pottery are also the creation

of Punjab. Modern glamourized designs are produced the same as the traditional products to ensure the cultural aspect, nevertheless, they are painted by fire to represent modernity.

The blue glazed pottery produced in rural areas of province Punjab traces its origin from Persian pottery art. The art of making blue pottery is known as *kashi-gari* (Decorative enameled work on earthenware). It was first introduced by local potters centuries ago influenced by the pottery art of Persia, Central Asia, and Mongols. It is characterized as the art of making hand-painted pottery by skillful persons. *Kashi-gari* in Multan is the combination of fine turquoise and dark blue glaze on a white base. Blue pottery was started in the thirteen century with remnants of the woodwork in Multan. At present, Multan is the only city in the country with a continued custom of handmade blue pottery. The clay base is made on the pottery wheel and decorative painting with blue glaze is performed by potters with hand. This old art being an identity of Multan has been transferred from generation to generation. (Clifford, 1976).

The blue pottery of Multan is shown in many prestigious places including Prime Minister's Secretariat, President's house, culture of Pakistan in different countries. Apart from being displayed in national buildings it is also a part of British Museum London. Many foreign tourists buy vases, vessels planters, cookie jars and table lamps with passion. These pottery products are hand-painted in the designs of China Kashi, Special Kashi and Bamboo Shoot. The World Bank team has also visited the Institutes of blue pottery making in Pakistan to facilitate and help for the development of blue pottery in Pakistan. (Herrero, 2009)

The blue pottery of Multan is not a very large scale industry but is working efficiently by small scale potters. The potters having small scale pottery shops are generally from rural locations. Similar to other artists, the creation of art, styles of potters and they are affected by the social and economic circumstances. The traditional making of pottery items was largely abandoned as the new culture spread, technological innovation, and change in making household items. (Benz, 2004)

1.1 Statement of the Problem

Pottery being a renowned global practice of making baked vessels and the oldest art of representation is regarded as an ideal material to comprehend the cultural history of human beings. (Kayamba & Kwesiga, 2016). Blue pottery is commonly recognized as a remarkable craft that follows quite a laborious and lengthy production procedure. (Bhardwaj, 2018) In Pakistan, the ancient city of Multan is well-distinguished for handicrafts particularly the art of blue pottery.

Though the blue pottery industry of Multan is not a big large industrial group of the country, it is efficiently working by small rural potters. The cultural customs of blue pottery art is largely threatened by modernity. The influence of globalization, the change in lifestyle, technological innovation and other substituting products and many more problems have been threatening this industry. (Shrestha D. , 2018) In many regions, handicraft is replaced by machine work due to modern technology. The socio-economic and work condition of the potters involved in blue pottery craft is miserably inadequate.

The potters who are part of the Blue Pottery manufacturing industry face many health hazards and predicaments in procedures of making blue pottery (Mathur & Shukla, 2014). Given these statements in knowledge, this research provides a detailed understanding of the process of making blue pottery, decorative patterns and designs and tries to examine the major challenges faced by potters associated with the blue pottery industry in city Multan.

1.2 Research Objectives

1. To explore the process of making blue pottery.
2. To find out what kind of challenges are being faced by the potters.
3. To find out the mosaic of "*Kashi Gari*".

1.3 Significance of the Study

Several types of research on blue pottery have been accomplished in the archeological field. The focus of these archeological researches is to study pottery as a cultural artifact and aesthetic art. The present research makes assorted contributions to knowledge. It provides a detailed understanding of the products and processes involved in making blue pottery. It also focuses on several socio-economic, procedural and technological problems faced by potters.

The insight obtained from this study falls in the areas of Anthropology of Art. The pivot of the anthropology of art is to study and analyze a wide range of material objects including sculpture, textiles, pots, paintings, etc. more than the aesthetic expressiveness by encoding the symbolic meanings and representation in human life as well as the techniques and materials used to produce them. With different perspectives on decoration, the anthropology of art entails pottery as a piece of functional art. This research contributes to anthropological knowledge as its main objective is to explore about blue pottery as an art.

Material culture being used particularly for archaeology, suggests that pottery means something useful in terms of social functions. Decorated pottery as an example is an integral part of being an object with its role such as display on communal occasions. The decoration of pottery named blue pottery is functional and essential. It may offer many opportunities in social context while considering its functions and assumes relationship between people and their culture. It has a diversity of forms within the area of study with historical and cultural depiction. (Panagiotou, 2014)

As the research tries to comprehensively inquire blue pottery of Multan, it would assist the relevant department about the issues of the pottery industry and potters. It is a minor attempt to make people aware of the current situation and importance of cultural artifacts to secure the cultural values and history and sustaining the blue pottery making sector by providing acknowledgment to the art of blue pottery. This research contributes to the existed anthropological literature as it supplies information about the art of blue pottery in the context of Pakistan.

1.4 Outline of the Thesis

This thesis is divided into eight chapters following. Following the introduction, the second chapter is based on the conceptualization and operationalization of literature relevant to the research questions and objectives. The third chapter will describe research tools and techniques employed to conduct this research with the researcher's experience of operating each method. Chapter four contains necessary physical features and socio-comic organization of research area. Chapter five explores the process of making blue pottery with the detail of material, tools and methods used for manufacturing blue pottery.

Chapter six discusses various kinds of problems faced by potters. Chapter seven focuses on different designs and styles of blue pottery. Chapter eight as the last chapter of the thesis summarizes the thesis with key findings and concludes the research. The appendices include an interview guide used to conduct research and a glossary to define the meaning of local terms.

2. REVIEW OF LITERATURE

This section of the report includes pieces of literature which are relevant to the research objectives with essential concepts and their operationalization as per the present study.

2.1 Pottery

The term pottery is derived from Latin word *'Potium'* and French word *'Poeteric'*. The literary meaning of these terms is drinking vessel. Pottery included all the objects that are made from clay. The objects made from clay are hardened by fire. Pottery is an uncommon art of manufacturing artifacts from clay. From the beginning of human history, it has been indispensable part of human life. Per to the historical evidences, pottery was present before ten thousand years around Nile River. In 1980, the modern ceramics introduced in Nepal. Several kinds of ceramics, porcelains, and earthen ware items are produced in modern electrical apparatus by employing scientific techniques for daily use. (Shrestha D. , 2018)

Pottery is a renowned global practice of making baked vessels or earthenware. It is widely spread application of various indigenous people across the globe. Regarded as the oldest art of representation, it is still an unbroken heritage among the people of many countries particularly Uganda and Africa. Pottery is a distinctive art of making artifacts from clay that fabricates numerous kinds of items made of ceramics and clay including plates, mug, flowerpots, vessels for distilling rice, vase, water and grain storage jars, stoneware bowls, cup and pitcher, etc. (Kayamba & Kwesiga, 2016)

2.2 Blue Pottery

The Blue Glaze or blue pottery is a unique and an ancient craft. Potters mainly made blue pottery in blue color as the name suggests. Some other colors are also used by potters with the changing time and availability of new colors. The art of blue pottery acquired its name from the Persian blue color used for glazing. (Baral, Crasto, & Kumar, 2019) Quartz stone powder, Fuller's Earth, powdered glass, borax, gum, and water is mixed to make blue pottery. It is decorated by various patterns such as animal and bird motifs. (Bhardwaj, 2018)

2.3 Potter

Potter refers to a worker or a person skilled in an applied art of pottery that involves making things by hands in a traditional ways. (Mathur & Shukla, 2014) In the present study, only the people who are involved in making blue pottery or skillful pottery makers are termed as potters.

2.4 Handicraft

The word handicraft is customarily used for the unique expression of art and craft that represent the historical convention of an area or a country. It refers to the type of work that involve art for decoration and made completely by hand. It is the creation of useful and creative work by using simple tools. (Khurana, 2011) In this research, term handicraft is used to refer the art of blue pottery.

2.5 The Art of Blue Pottery

Art seems to several qualities; it expresses as well as communications it stimulates the senses, affects emotions, and evoke ideas. It is produced in culturally patterned ways and styles. It has cultural meaning. Art should be transformational. An event from nature, such as a cheetah running at full speed, may be aesthetically pleasing in that it evokes a strong emotional response, but it is not art. It becomes art only when someone transforms the image into a painting, dance, song, or poem. (Ferraro, 2010).

Art for the anthropologists can be partially defined as the formal product of any activity. Whether it is a performance in sound or movement, any combination of visual, auditory, tactile, olfactory or other sense impression conveyed through a permanent and impermanent medium. Thus art meet not just one but many basic needs, psychologically and socially. As an institution it has a multiplicity of functions in society, not least those of fostering social stability and enriching our culture. Most impotent, perhaps is it's representing a secular substitute for religion, developing and spreading values that are alternatives to prevailing ones, values that may become crucial for social change (Herrero, 2009).

Ethnography is a research method central to knowing the world from the standpoint of its social relations. It is a qualitative research method predicated on the diversity of culture at home (wherever that may be) and abroad. Ethnography involves hands on, on the scene learning and it is relevant wherever people are relevant. Ethnography is the primary method of social and cultural anthropology, but it is integral to the social sciences and humanities generally, and draws its methods from many quarters, including the natural sciences. For these reasons, ethnographic studies relate to many fields of study and many kinds of personal experience including study abroad and community based or international internships. The study of the culture and social organization of a particular group or community. Ethnography refers to both the data gathering of anthropology and the development of analysis of specific peoples, settings, or ways of life. (Calhoun, 2002)

The art of blue pottery first developed by Mongol Mughals is inherited from the land of Persia. They used it as an innovative architectural art for the decoration of tombs and mosques. The foreign Persian skilled potters made pottery from Fuller's Earth and started decorating it with blue glaze used in titles. It was first developed by the innovative Mongols Mughals used it as an architectural part as tiles in their palaces and decorate their mosques and tombs. (Khurana, 2011)

The proposition of design such as the balance, pattern, proportion, repetition and variety are the fundamental particles for the creation of an art piece. Similarly, the shape, form, design of an element, color and texture is also rudimentary for specific art creation. Color as a component of decoration can cover the weak points and create aesthetic balance by making things enliven which otherwise seem less appealing. It can also enhance the natural beauty of an art piece. Due to the significance of color, potters has been continuously looking for new glazes since ancient times till today. The changes in techniques and creative planning of artists can be derived from history and accidents too. (Benz, 2004)

In pottery industry, various traditional and ceramic items are produced. The traditional products are manufactured by using traditional technology and locally available raw materials. Clay is mainly used to make these items. Red clay is utilized to color the pottery. Different items of clay are made by using cart wheel and different keys. Later, the products

are dried and undergone the firing process in final stage. The conventional products of the pottery industry are linked to the religious and cultural practices. They are also connected with the use of daily items. In Nepal, a small clay pot for collecting and storing water, pots for money collection, flower decoration and gift items are manufactured by pottery industry. In contrast to clay, the ceramic items are the modern products of pottery industry in which glaze and different chemicals are used. Modern tools and equipment are also used for the production of ceramic pottery. Modern pottery items include decorative materials, gifts, cups, plates, vases, etc. These ceramic products as handicraft items are also exported in different countries. (Shrestha D. , 2018)

The craft of blue pottery is different from other types of pottery techniques. It does not require the use of clay. This factor distinguish blue pottery from other pottery techniques being practiced all over the world. The use of blue color also make the appearance distinctive. As the pottery is opaque and semi translucent in nature, it has white base. Turquoise green and blue color are originally used. The continuous smoothing and firing at low temperature makes blue pottery very fragile, so it rarely develops crack. Blue pottery is very hygienic and suitable for daily use. (Baral, Crasto, & Kumar, 2019)

Blue Pottery is commonly recognized as a remarkable craft. Its unique design and lavish appearance results in admiration. The process of making blue pottery is quite laborious and lengthy. The attention-grabbing blue dye is used to color the pottery. (Bhardwaj, 2018)

The Blue Pottery having peculiar style and art provides a sumptuous look to the ordinary pottery products. In India, it is an absolutely environment friendly industry where blue pottery is also used for daily use. It is characterized as resistant, germ and crack free exceptional pottery. (Bhardwaj, 2018)

Among the oldest art forms in Pakistan, glazed and ceramic pottery is traced back to the Indus Valley Civilization. Various techniques are used for applying blue designs and decoration. Engraving intricate design is the most popular technique used for glazing. It requires undercoating of the pottery with white glaze and then glazing it with colored glazes. Pakistani blue potters make elaborate tiles that are used in decoration of mosques and public buildings. (Gupta, 2011)

The Blue pottery being a compound art of Persian decorative skill and China's glazing technique is seen in a vast variety of craft. In selective areas' markets, several kitchen and home accessories like key chains, mirror frames, crockery, holders for essence and games, vases, ashtrays, decorative tiles, lamp stands and photo frames are seen. The vibrant blue color is the combination of geometric designs. The white surface has flora and fauna motifs. Per to the shape of blue pottery, the dissimilarity of the patterns is based on the creation of motifs. The circles, zigzag lines, loops, squares and chess designs all are the masterpieces of linear and geometric designs. These designs turned into ornamental patterns and designs that provide high aesthetic effect to the pottery. The block print designs are also seen on blue pottery. (Pandey, 2019)

In Mughal courts, art and craft, Pottery, enameling and iron carving have flourished. Initially used for the decoration of mosque, Mizar and palace, the technique of glaze pottery has gradually grew from its infancy period. Previously, this technique was used as an architectural ornamentation accessory. The architectural emphasis could be seen on the designs of pottery today. (Pandey, 2019)

The manufacturing procedure of blue pottery involves subsequent processes containing the selection and preparation of raw materials. Firstly, fine clay is obtained by washing the raw materials and then body mixture is prepared by pigment compounds and glaze or slip liquid. Secondly, it is shaped by hands on the wheel or mold is used. Finally, the vase applied for decoration directly or there is another possibility that the vase is pre-fired before decoration. To obtain a beautiful object, the decorated vase is finally fired in kiln. (P & P, 2015)

The cultural customs of art are largely threatened by modernity. The influence of globalization drained a large segment of rural population to urban technological centers thus, affect the traditional pottery creation in many countries. New materials of production and lifestyles has jeopardized the traditional styles, art and production of pottery. (Kayamba & Kwesiga, 2016)

The dearth of proper knowledge and availability of facilities due to poverty and illiteracy, production of pottery remain inferior and face paucity of standardization. The Major

impediment in the development of pottery is its competition with the substitutes like plastic. Under such a situation, this particular sector poses a serious problem of decay. (Kasemi D. , 2014)

The workers of Blue Pottery industry have improperly adjusted workstations and working areas, repetitive and limited movements and have poor decorative system through illumination and heat from kiln. All these working conditions lead to decrement in pottery production accompanied by muscular pain, abdominal pain, shoulder and chest pain, cough and cold, insomnia, gastric and digestion problems. A research conducted on 120 workers of four different handicraft industries of Jaipur divulged the key factors affecting the working life, quality, security and environment of potters. The findings also demonstrated that by adopting ergonomic interventions, the productivity of the pottery and quality of life of potters could be increased. In addition, it can also reduce musculoskeletal disorders among workers. (Meena, Dangayach, & Bhardwaj, 2014)

The potters who are part of the Blue Pottery manufacturing industry face many health hazards. By using glass cullet, they get major cuts, infections and injuries. Potter who are mainly involved in manually grinding glass cullet experience serious health issues and fatalities. The potters inhale a major portion of dust while making a mixture because the dough is prepared manually. They manually takeout the firewood from the kiln to prevent overheating. It can lead to serious lesions. (Mathur & Shukla, 2014)

The social condition of the potters involved in blue pottery craft is miserably inadequate. Majority of the potters having low educational background are uneducated. This situation have lessen their capabilities in availing governmental benefits. An urgent intervention at every level of pottery production to end user is required. (Gupta, 2011)

The form and design of pottery may have been bounded by the selected material relevant to a specific cultural environment. Many potters would only create the type of pottery vessel whose relevant material is available. The potter can only create large vessels with stoneware because it is a stable substance than porcelain. In contrast, porcelain has the consistency of cream cheese and more likely to slump. Similarly, there is also difference between modern day substances and old materials. For example, Working with modern

porcelain is different than working with substance like modern stoneware. The composition and texture of various materials are different in pottery production that can be tested through workability and utility. (O'Brien, Holland, Hoard, & Fox, 1996)

The significant product of the pottery making is potter's wheel as it determines the glamorous impression and fineness of the product. Though, it is work of great passion and energy is required for final output of the pottery. Only an expert can determines the manners in which it is used whether partially, fully or not at all as dependent of the motor capabilities of the artist. (Roux & Corbetta, 2009)

The pottery of Multan has delineate research by Owen Rye and Clifford Earns. Based on their research, there were a few pottery shops in Multan in 1971 that produced tiles and decorative wares for domestic use. The chief product of the workshops were tiles that are still very famous all over the world. (Roux & Corbetta, 2009)

Pottery, a unique art of producing various types of artifacts from clay and ceramic including vessels and pots, storage jars, mugs, decoration pieces, tableware, stoneware cups and pitcher, plates and bowls etc. A descripted research conducted in Nepal examined the challenges faced by the pottery industry and potters explained that people are facing different issues related to the shortage of raw material, labor, economic challenges, and space for pottery firing and to dry. Likewise, the problem of transportation, dependency of work on festive and cultural occasion and market value of manufactured pottery has decreased its scope. Consequently, the lifestyle of the potters is highly affected. (Shrestha P. , 2018)

The attempt to make the appearance of any vessel changeable and to transform it in way that pleases the eyes is the art of making blue pottery. By defining pottery this way introduces an attributing purpose of the pottery and the creator of the vessels. Another approach of defining blue pottery refers to the essential characteristics of a pot achieved by working with a physical tool by applying time and effort to make it modish. The function of this decoration of blue pottery makes it extra alluring. (Panagiotou, 2014)

Blue pottery making includes the products of artistic creation which are handled with high knowledge and technical equipment to produce piece of art. It involve a high degree of manual labor and work ethics to display to public and a part of construction of historic places. Ceramics, glass, metal, and wood are the products used for making pottery within communities of art and design. (Shrestha R. , 2011)

The Pottery industry of small districts is characterized by small size of the units, family based production, local skilled workers, use of traditional or primitive tools with the prevalence of illiterate workers. A study shows that local pottery industries and potters face a variety of hurdles including the dearth of working capital, out dated technology and manufacturing methods, insufficient supply of raw material, and paucity of diversification of working capital and products. The small local pottery makers are unable to compete with the organized pottery sector, marketing techniques, management and development of industry. Middlemen often exploit the potters by squeezing the profit. It is necessary that the government institutions work for the development of local pottery making system by omitting the obsolete machinery and ways of making blue pottery. (Kasemi N. , 2014)

The blue pottery of Multan is shown in many prestigious places including Prime Minister's Secretariat, President's house, culture of Pakistan in different countries. Apart being displayed in national buildings it is also a part of British Museum London. Many foreign tourists buy vases, vessels planters, cookie jars and table lamps with passion. These pottery products are hand painted in designs of China Kashi, Special Kashi and Bamboo Shoot. The World Bank team has also visited the Institutes of blue pottery making in Pakistan to facilitate and help for the development of blue pottery in Pakistan. (Herrero, 2009)

Pottery as an art and craftsmanship is known worldwide since ancient times. It is expressed in painting, carving and drawing to provide mental and psychological satisfaction in various ways. Ember argued that pottery possess numerous characteristics by expressing through ideas and senses. It has cultural meaning and patterned in cultural ways and styles. (Ember, 2007)

The pottery of the area being homogeneous depicts the period of a culture and people. The pottery belonged to the group of closely associated tribes and their intellectual skills.

People who made pottery were historically perceived as mound builders. It was considered as the part of the imagined experience and meaningful attribution of these experiences. It did not only illustrated the perception of the artist but also the cultural feeling of rightness and values. (Burt, 2013)

Since ancient times, there has been the existence of blue pottery. Per to the research paper of Ashley Aragon, there were evidences of blue pottery in 700 A.D. In China, plain porcelain cups and bowls of pottery were started to begin during Tang Dynasty. The type of Islamic pottery which exists in Pakistan has its link with Chinese pottery. Carry discusses Islamic blue pottery by easily distinguishing it from ancient forms of pottery in China. During 600-700 A.D, at the time of Arab conquest, blue pottery began to be made of metal glaze. The use of metal based glazes was invented during Roman Regime in West Asia, but it was not used much at that time. In West Asia, Chinese became fashionable and consequently Asians started to copy the patterns, designs and colors of Chinese pottery (Carry, 2012).

The culture of pottery is discussed by Surrey which is homogenous in nature. By defining homogenous character of pottery, he defined that the pottery of a region or a periods is assigned only to that single period or culture which remains same and shared by all people. Various groups of closely allied tribes and clans developed the art of pottery as they were very intellectual in pottery making skills. Without any fear, it can be stated that the people who invented pottery were mound builders. (Surrey, 2006)

During the reigns of Amenhotep III and Ramesses II in Egypt, the pottery was decorated and glazed by using pale blue color which was created by cobalt derived by mining minerals obtained from oasis. Currently, the old forms of pottery is still manufactured and decorate with white and blue color. These colors of decoration are much related with the blue pottery of Multan. (Bo, 2014)

Despite other types of pottery worldwide, the pottery of Upper Mississippi region associates with a different family. The art of pottery making in this region was not abundant like the southern areas. The pottery of Upper Mississippi is not well represented in museums for tourists, consequently less renowned in the world. In the book “Territory of

the Upper Mississippi region" Cushing discussed the difference of appearance and manufacturing methods of the pottery of this region which is entirely changed from the pottery making in surroundings. Only a single family based pottery was made in whole regions. (Henry, 2010)

Across the globe, a more reliable type of making and furnishing pottery is present in Zuni tribes. In this tribe, color extracted from minerals and several varieties of clays are abundant. The pottery making in Zuni tribe possesses a whole process where finest piece of pottery is prepared in great quantity. In a nearby town, the poor texture of clay is removed where it's miserable and in bad shape. (Cushing, 2005)

Increase in growth and production of various industries from the last two decades has also modified the pottery industry from the ancient and traditional pottery art to the modern business of twentieth century. With the changes, it has also attracted modern day problems including business competitors, urban markets and raw material competition. The modern circumstances of making blue pottery is considered a part of business whereas the traditional potters of nineteenth century mentioned typical problems regarding techniques of making blue pottery. (Arnold, 2000)

The writers of nineteenth century including Bird wood and Baden Powell have mentioned the blue pottery of Multan. Many guidebooks of present day such as work of Mirza mentioned about Pakistani art and craft. The pieces of blue pottery of Multan are sold throughout Pakistan in many shops which attracts the attention of tourists. Different color of blue pottery appeals the eyes of the people especially the common pale blue cobalt. Pale blue glaze work on blue pottery is similar to the turquoise color glaze work. Clifford discussed the color combination of blue pottery glaze with modification of Pakistani perspective. (Rye & Evans, 1976)

To save the art of blue pottery from extinction, the corporation of Punjab small Industries has established the institute of blue pottery development in 1985. The institute of development aimed at providing facilities and training advisory for the development of hereditary art of blue pottery of Multan. It further has trained various artists which had developed more than three hundred designs of blue pottery and decoration ware. Various

new units have been set up in Multan for the advisory assistance and technical services. It has produced pottery which sold in the market. (Stites, 1940)

3. AREA PROFILE

A detail explanation of research area is included in this chapter where the research was conducted. It is rudimentary step to gather basic information about research locale before conducting research. So, the researcher opted a relevant area to collect field data.

3.1 Introduction to Research Locale

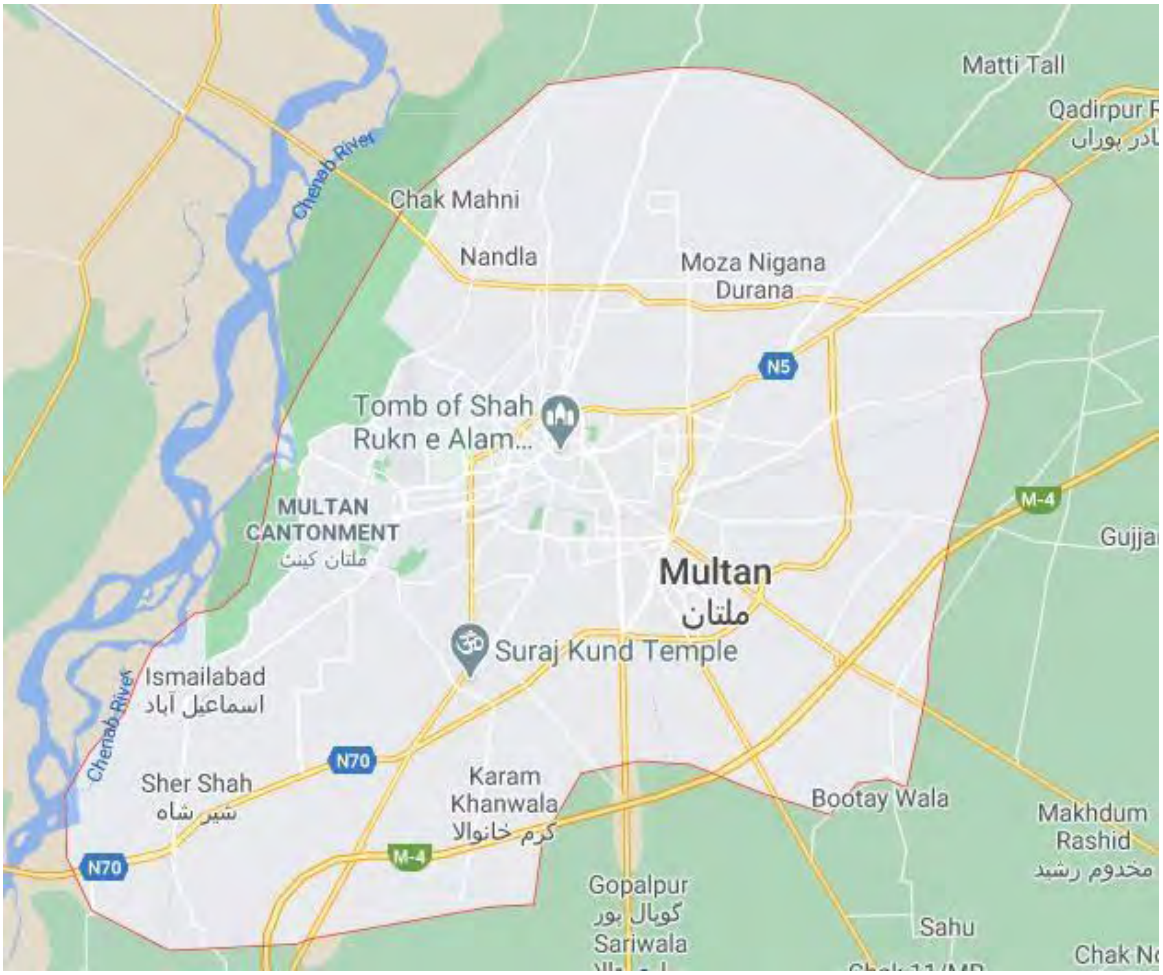
The research is conducted in Multan city. It is one of the historical cities of Pakistan located in the south Punjab region. The term "Multan" is derived from Old Sanskrit and Persian language words "*Mulastan* and *Mulasthana*" which means Hindu deity and frontier region respectively. It has an area of 133 sq.km. Per to 2018 census, it has a population of two million. The rationale behind the selection of this site is that the city of Multan is famous for its handicraft. Various potters have their shops of traditional blue pottery making in different regions of Multan.

Multan is a famous district of Punjab province. It is renowned for goods made of camel skin, block printing, embroidery on clothes and carpets. Besides, it is also popular for traditional crafts including its graceful ivory jewelry, blue pottery and tiles. The traditional art and handicraft serves as a source of foreign earning. The old city of Multan has many tombs, shrines, temples, a fort depicting traditional art and blue pottery and bazaars where these artifacts are sold.

3.2 Location

Multan is situated in an area made by five rivers. It is located between 29° -22′, to 30 -24′ north latitudes and 71° -03′ to 72º -28′ east longitudes. It is bounded on the east by and *Khanewal* districts in north and *Bhawalpur* district in the south. River Sutlej divides two districts Muzaffargarh and Multan in between and river Chenab in the west. (Multan, 2019)

Figure 1: Map of Multan



(Source: Google)

3.3 Population

Multan is a heavily populated district which has a vast area. It is comprised of four tehsils including *Shujabad*, Multan City, Saddar and *Jalalpur Pirwala*. Per to the census report of 1998, it has a population of 3.117 million where 1.315 million or 42.2% area is urban.

3.4 Physical features of the Area

The physical division of the locale is comprised of barren areas locally termed as "*Rawa*" and other lands named "*Utar*". High water level due to river floods is the characteristic of *Utar* area whereas the distinctive feature of *Rawa* land is low water level. There is a remarkable similarity of the physical conditions of the soil between lands.

The river Chenab carries more floods whereas river Ravi having the presence of artificial channels influence the larger area. The river Sutlej carries less floods. During heavy rainfall in monsoon, the tehsils of Multan get flooded by river water. For this, ponds are constructed which secure the irrigated lands near rivers from damage. The cultivation on fertile lands is highly linked with river flow and floods from place to place and time to time. The sediments of the River Chenab and Sutlej have variant qualities and quantities. The silt of Chenab is advantageous for land whereas the silt of river Sutlej causes more harm. (Del, 2014)

3.5 Climate

District Multan has a very dry and hot climate with immense heat and dust in summer. The climate during winter is cold. Hottest month of the year are May, June, July and August in which day temperature remains high with cool nights from the month of September. The coldest month of the area are December and January whereas hottest day temperature is recorded in the month of May and June. Every year from October to April cold pleasant weather lasts. The maximum temperature recorded during summer is 42℃ and minimum temperature is 4.5℃ during winter. Previously, chief characteristic of the climate of Multan were wind storms whereas currently their frequency has been decreased due to extensive agricultural activities in and around district. During monsoons, the average normal rainfall recorded in the area is 186mm from July to September. Since long, the winter rain in the district has been very rare. (Del, 2014)

3.6 Languages

The local language of Multan is Saraiki which is entirely different from Punjabi language and predominantly spoken by majority people. It differs from Punjabi in expression and pronunciation of words having Persian words. The polite and sweet ascent of the Saraiki language resembles of Persian such as "*een ja*" (here) or "*uoon ja*" (there). Other languages such as Punjabi and Urdu is also spoken. There is no distinction between the various dialects of languages spoken in both North and South Punjab.

The educated people of the area also understood and speak English. Some Pashtun families also live in Multan which speak Pashto language. Interestingly, some Afghani people also

migrated there which speak Persian. A few families from India also migrated from the areas of Rohtak and Hasar and speak Rhtaki language. (Source: Natives)

3.7 Religion

Since very remote age, the city of Multan has a mythological and religious sanctity. Due to this status, there is a variety of mythological influence developed in Multan which made it a prominent center of pilgrimage for people across the country and globe. Islam is the prominent religion of the city, thus Muslims are in majority. Whereas, a considerable amount of Hindus and Sikh communities reside there which have their holy places in Multan. Since medieval times, it has been the hub of religious festivals regardless of the distinction of religion. (Shafique, Akhtar, & Kanwal, 2013)

3.8 Caste and Clans

Based on demographic facts, communal or religious division of cast and clans is a major feature of Multani society. Having categorization of custom, rituals and traditions, people of Multan are divided into professional caste and clan system. Historically, it was a multi-cultural society, due to which dominant castes were migrated globally. Mostly Hindu castes were people who had migrated from Sutlej east and south region. The caste and clans still reside there include Arora, Brahmin, Chimar, Arya, Churra, kori etc. People who had migrated from Indus west and North were Muslims. Muslim castes include Shaikh, Mughal, Khokhar, Chisti, Syed, Arain, Qureshi, Baluch etc. (Shafique, Akhtar, & Kanwal, 2013)

3.9 Culture of Multan

Multan had been linked with Central Asia, Persia, Middle East, Bengal and Sub-continent since ancient times appears to be multi-cultural. The culture of Multan is well known for its ability to absorb various cultural traits with different demographic fundamentals including religion, race, ethnicity and professional identity. The city of Multan is recognized as the living center of ancient civilization. The artifacts of the city depicts the intermingling of various cultural ethnicities and religious communities of different areas. This heterogeneous culture of the area has become a new culture over time with the

attributes of spiritual, mystical, tolerant behavior among people of the area. (Shafique, Akhtar, & Kanwal, 2013)

The art and craft of the Multan is also influenced by ancient civilization, religions and ethnicities. The cultural zones are infused in the lifestyle, value system and pottery making of the city which is depicted in the form of tombs and buildings of the area.

3.9.1 Important places In Multan

Multan is famous for historical and ancient places including tombs of saints and forts. People from distant areas visit historical sites located in Multan. Following are the major mausoleums situated in Multan.

3.9.1.1 Shrine of Bahauddin Zakariya

The thirteen century shrine of *Bahauddin Zakariya* is located in central Multan. The tomb is a square of fifty feet and nine inches as per internal measurement. An octagon is situated above it which is half of the measurement of the internal structure of tomb. It is surrounded by a dome which is hemispherical. During the siege of 1848, the shrine was completely ruined but later on restored by the Muslim rulers. Besides the shrine of the saint *Bahauddin Zakariya,* shrine also contains many of the descendants of the saint. Per to the oral history of the city, a ruler named *Bahawal Haq* left enormous wealth, but the son of *Bahauddin Zakariya,* named *Sadr-ud-Din* distributed the whole wealth of him to the poor. There has been a small grove of the *Nawab Muzaffar Khan* who was killed with his seven sons by Sikhs. (Source: Natives)

3.9.1.2 Shrine of Shah Rukn-i-Alam

The tomb of *Shah Rukn-i-Alam* is the shrine of *Sheikh Rukn- ud-Din Abul Fath* who was a prominent Sufi saint and glory of Multan. He is commonly known as *Rukn-I-Alam* meaning “the pillar of the world”. His tomb is the prominent and masterpiece of the city situated on the southwest of the fort areas. The tomb was built with Indian rosewood and red bricks. With the passage of time, the red color of the tomb has turned into black. The exterior of the tomb is decorated entirely with glazed tile panels of blue pottery. (Shafique, Akhtar, & Kanwal, 2013)

3.9.1.3 Shrine of Shams-ud-Din

On the old dry bed of river Ravi about half of the mile of the east of fort premises, the tomb of *Shah Shams Tabrez* is situated. In 1276 AD he passed away, but his grandson built his shrine in 1718 AD. The tomb of *Shah Shams Tabrez* is ornamented with glazed tiles. Locals of the city believed that *Shah Shams Tabrez* displayed many miracles. Once he ordered sun to move to the direction of the fish he held in his hand, so the fish was roasted with the heat of the sun. People believe that the extremely warm weather of Multan proves this incident. (Source: Natives)

3.9.1.4 Multan Fort

At the bed of an old branch of Ravi River, Multan fort is situated. The Multan fort, a landmark of South Asian architecture was destroyed British garrison. The entire fort area is still present and known as fort. The site of the fort is a part of the city due to presence of shopping center opposite of the road. Nobody in the city is well aware about the date of creation of Multan fort but natives believe that it was made by king and emperors some centuries ago. (Source: Natives)

3.11 Educational Facilities

The literacy rate of Multan is 45%. From primary to university level, there are numerous educational institutes that provides all level education to population. More than three lac schools and fifteen hundred colleges are functional in Multan. Some famous educational institutes include Bahauddin zakariya university Multan, Nishat Girls High School and Muslim group of Schools and Colleges. (Bilal, 2018)

3.12 Economic Organization

People of Multan are associated with a number of occupations including farming, industry, army and jobs in private sector. Comparatively, male population of the area is indulged in outdoor economic activities. As Multan has a rich irrigation sources, it is popular for agricultural growth. Majority of people who own land in Multan are associated with farming activities for their livelihood. A considerable section of the population is linked

with art and craft including pottery making and decoration for their subsistence in form of small local shops. (Bilal, 2018)

The major industries in Multan are cotton processing industries, silk textiles, leather tanning, bleaching, carpet and rug industry, fertilizer and soap manufacturers as well as clay processing. The city also comprised small scale industries such as chemical, woolen and household items.

4. RESEARCH METHODOLOGY

The research methodology is a set of principles and tools applied to conduct the research and to analyze the research data. It works as an essential supporting structure of research. In this research, qualitative data collection tools are employed to obtain the detailed insight into research questions. A brief account of the methods used is in the following.

4.1 Rapport building

The initial and requisite step of fieldwork is the circular and cumulative involvement and interaction of the researcher with the respondents to acquire reciprocal support and response. (Stephen, Miller, & Schallenkamp, 2007)

For the intention of creating rapport among potters, I practiced basic research ethics related to my introduction and purpose of research during the interaction phase of fieldwork. Later with the help of key informants, spending hours at workshops and discussions with potter I have developed efficacious communication with respondents. It helped me to confidently asked questions about the whole setup of blue pottery, problems they are facing and to conduct in-depth interviews for profound understanding.

4.2 Participant observation

It is a part of establishing rapport with a new community or people, so they behave naturally in the presence of the researcher. It is the act of learning and performing their activities to intellectualize their perspective, revealing research data and to write convincingly. (Bernard, 2006)

With the help of this anthropological research technique, I observed many activities that are imperative for research findings. I have visited the shops of potters daily which provide me information about the processing of blue pottery. I also practiced the basic making process of pottery with clay and blue designing with the help of potters. Particulars related to the response of customers and selling process of blue pottery is also acquired by employing this technique. Being a female researcher, it was quite difficult in initial days of fieldwork to participate in male dominated environment and to develop comfortable

communication with male respondents. Gradually, it became easier to conduct this research with them.

4.3 Key informants

Key informants are the knowledgeable people of the community being researched who willingly provide relevant data and help the researcher to interact with the other respondents. In the present research, I have a key informant named Ahmed Jawad who has been associated with pottery making for many years. With the help of my key informant, I easily got information about the demographic history of blue pottery in Multan as well as the transition in the art of blue pottery. He also assisted me in the selection of a research sample as he had adequate knowledge about other potters.

4.4 Sampling Procedure

Sampling is a process of selecting research respondents from the target population. It is an essential requirement for a researcher before conducting a research to draw a sample that can be representative of the whole population. The sample of the research is selected by applying a non-probability sampling technique i.e. snowball sampling method.

4.4.1 Snowball Sampling

It is a very useful technique of sampling in which people know and know how they know each other. In social sciences, the subjects recruit other potential data resources among their acquaintances. This sampling technique is based on the referral method. The snowball sampling method is used in cases where the area of the study is large and difficult for a researcher to cover as no calculated list of the target population is available as well as issues with a social stigma. (Bernard, 2006)

With the help of snowball sampling, the local potters who have blue pottery workshops have informed me about other potters and some raw material suppliers.

4.4.2 Sampling unit and Size

The sampling unit of this research is the male potters associated with making blue pottery in city Multan. It was difficult for me to cover the whole sampling unit, So, I have selected 40 potters as my research respondents.

4.5 Case study Method

In social research, the case study method is employed to define a specific phenomenon or problem in detail. It is used for an appropriate investigation and to highlight all the aspects followed by observation and interviewing techniques. (Fidel, 1984) I have conducted two case studies of research respondents that revealed the problems of potters and change in the status of blue pottery art. Case studies are divulged during interviewing and participant observation and are supported by the narratives of potters.

4.6 Daily dairy

A daily diary is an essential record-keeping tool that helps to register daily activities, events, and facts during fieldwork. During participant observation, it is not possible for me to record the information by using an audio recorder, so that I wrote all the relevant data in the dairy. Writing notes in daily dairy also assisted me to make research data memorable for future analysis.

4.6 Formal Interviews

Interviews are the purposeful conversation between two or more people to obtain in-depth information related to research objectives. I have conducted twenty formal interviews with potters by using the interview guide. As the potters are also involved in other occupational activities for their livelihood, so the timing of the interviews was scheduled as per their availability. All the interviews were conducted with the informed consent of the respondents. Information related to the process of making blue pottery, patterns, designs, and *Kashi-gari*, the socio-economic life of potters have accumulated through interviewing.

4.7 Audio Recording

This research tool is frequently employed during interviews and focus group discussions. It is a significant development in qualitative research that successfully replaced handwritten notes. I have used an audio recording device for data collection too. I have recorded formal interviews with the permission of research respondents.

4.8 Interview Guide

I have prepared an interview guide comprised of relevant research questions for the purpose of conducting formal interviews. All the questions are understandable, meaningful and easy for the respondents with open-ended response patterns. By using the interview guide during interviews, I have collected information that fulfilled research criteria and helped me to generate pertinent data themes.

4.9 Ethical Considerations

Research ethics is associated with the conduct of this research. The identity of the researcher and the purpose of the research is not hidden from respondents. All the interviews are recorded and conducted with informed consent. Only willing potters become a part of this research. During the time spent in shops of potters, it was ensured that no property will be harmed by the researcher.

4.10 Photography

Photography is a visual representation of reality. In the present research, this tool is used to capture all blue pottery designs which are very important for my research to understand all the designs, patterns and motifs of blue pottery making. For the visual representation of blue pottery, a camera is used. I have captured pictures of all blue pottery designs and patterns. This tool proved to be helpful in properly depicting the data and fulfilling the criteria of researching finding.

4. PROCESS OF MAKING BLUE POTTERY

This chapter provides a detailed description of the procedure and stages involved in making blue pottery. It gives information about all the tools and techniques employed as well as regions from where raw material is procured. It further supplies an overview of historical background of blue pottery in Multan. The decorative motives, patterns and designs of blue pottery is also explained.

4.1 Blue pottery in Multan

In Punjab province, Multan is the only city where 60% of handicraft is being produced. Blue pottery is easily recognizable handicraft of Multan famous for its uniqueness and design. It is believed that this art has roots in *Kasghar* city of China and Kashan city of Persia. Due to this reference, the art of blue pottery is locally termed as *"Kashi-gari"* and the person making pottery is known as *"Kashi-gar"*. The richness of blue color, and designs comprises hedging branches and leaves of trees is the evidence of Persian art work of pottery. The feature which distinguish blue pottery of Multan from pottery making across the global is the use of red clay. The blue color of Pottery is associated with historical buildings such as mosques, shrines and tombs.

A potter narrated: *"Janobi punjab ty multan da mahool bahu sukha hai. Neela rangh haan tharenday tay akhan wasty change hai"* (The environment of South Punjab and Multan is arid so the blue color provides a sense of freshness and it is appealing for the eyes).

4.2 Historical Background of Blue pottery in Multan

Blue pottery was first introduced in Multan by local potters under Arab influence. The tradition of glazed pottery is developed by potters who came with Arab conquered Muhammad Bin Qasim. An archeologist and British army engineer named Alexander Cunningham was appointed as an archaeological surveyor of the subcontinent in 1861. In 1863, during his visit to Multan he found blue glazed tiles *Qillah Kohna Qasim Bagh*. At that time, he claimed that this art work of glazed tiles were created in 900 A. It was the indication that the use of tiles in mosques were used when Muhammad Bin Qasim arrived in Multan. Eventually, the local potters of Multan have been made a variety of wonderful

innovations specifying white color base and blue colored patterns and designs. In the eye of handmade pottery, these blue and white pottery masterpieces has its own credentials.

A potter recounted: *"Muhammad ghazni de dowar ich, hik purana blue pottory haa jako nawy treeky nal banaya gia ha .onda mol hik crot (crore) rupy ha o wala punch ya chi banday England kany multan ain unha ko boho changa laga unha mul gida cha Muhammad Ghazni Koo jhelhy pata laga o apnri fojh koo akha ka oon ko wala ao . jako o angraz apta molkh bjanda pa han bad ich o ko Lahore da muzim wich rakh data ga"* (During the reign of *Mahmud of Ghazni*, there was an antique piece of blue pottery made with the new style and design. The price of that art piece was worth one crore rupees. At that time, an expedition team consisting of five or six English men from England came to Multan. They appreciated the pottery work and wanted to buy it. Therefore, they bought the antique piece of blue pottery but *Mahmud Ghazni* ordered his soldiers to bring it back. It was ready to send to England. Later, it was placed in Lahore museum).

4.2.1 Case Study

It is case study of a local potter making pottery items for past forty years. He is sixty years old and his educational qualification is primary. He had a good understanding of pottery making and provided detailed information about the history of pottery making in Multan. He mastered the skills of pottery making from a master named *"Allah Diwya"*. His master was one of the descendent of local potters who came to the area during Arab period.

He narrated: "*Medy ustaad baho wadhiya blue pottery dy piece bnaye hen sheher dy wady wady mizaraan ty Masjid wasty. Oon jehly wely mizaraan ty Kam shuru kitaa hae hik camp hik saal wasty uthaan laya gya ha. Bahun saary potters ty mzdoor ny uthaan kae saal wasty uthaan Kam kitaa ha. Unhaan di rihaaish khavan peevan ty potters di tmaam zrooriaat ty araam da ehtmaam othon dy mkaami Logan di trfo ty wady afsraan (officers) di trfon os camp ich kitaa gya haa"* (My master created many master pieces of blue pottery work on various shrines and mosques of the city. When he started working on a shrine, a camp was installed there for a year. Many other potters and workers worked there for several years. The residence, eating and basic necessities of the potters were arranged in camp for their comfort by the authorities and native people).

Formerly, the art work of blue pottery was completed in years. Today, the work of the potters of that time still exists in Multan city. But the people do not pay much attention to the skill and effort of potters.

4.3 Classification of Blue Pottery

The blue pottery of Multan is categorized into two types, ceramics and the other is terracotta. Pottery made of white clay is known as ceramics whereas red clay pottery is called terracotta. Both of the types of pottery are handcrafted and hand-painted. The categorization of pottery is based on the materials used for making pottery i.e. red and white clay. Blue pottery is usually classified for decorative accessories and tile work. Formerly, only ceramic is used in making of blue pottery. It is considered as the oldest form of art. With the passage of time, the types of materials used and designing of the pottery has been changed.

4.4 Regions of Raw-Materials

The raw material used for ceramics and terracotta is obtained from different regions. Red clay was obtained from the surrounding river and canals of Multan. But due to the contamination of water and difficult process making, some of the potters stopped using red clay for pottery making and shifted to white clay. The stone and white clay used for making ceramics based blue pottery is obtained from Tharparkar, Mansehra, Peshawar and Swat.

4.5 Raw materials

The essential raw materials used in making of blue pottery is in the following.

4.5.1 Ground quartz stone

The ground quartz stone is available in powder form. It is available in a few markets. As it is the main raw material used for making blue pottery, its cost has doubled in past seven to eight years.

4.5.2 Glass

It is one of the easily available raw material which is normally used in making tea glasses. Broken pieces of glass is first collected from waste material collectors and later processed.

The process involves breaking the glass into pieces, grinding it into powder form and making a dough from it.

4.5.3 Adhesives

Two types of adhesives are used in pottery. Edible sticking gum is purchased from grocery stores. It is available in the form of grains but handled before use. Another adhesive locally termed as *"Katira gond"* is converted into powder form. It is available in big pieces.

4.5.4 Fuller's Earth

It is a clay material available in small pieces. It is locally termed as *„"Multani Mitti"."* Its pieces are used with impure carbonate. Both the products are taken in equal proportions and grinded into powder form. It takes a lot of time to prepare the mixture of fuller's earth and impure carbonate. Impure carbonate is locally called *"Saaji".*

4.5.5 Flour

It is also a kind of adhesives used to thicken and smoothen the dough of blue pottery. It is edible wheat flour and easily available. The use of flour increases the quality of blue pottery items and provides a smooth finish.

4.5.6 Colors

For glazing or coloring two types colors are used. Oxide and Ferro colors are commonly used for decorative purposes. The oxide color used for dark blue coloring is cobalt oxide, copper oxide for light blue color, chrome oxide for green color and cadmium oxide is used for a bright yellow color. Likewise, the Ferro colors including cobalt oxide and copper oxide are used for brown and yellow colors.

4.6. Tools Utilized for making Blue Pottery

The tools employed for making blue pottery are easily available in Multan. As the city is the hub of handicrafts, indigenous people locally manufacture tools for preparing pottery and other clay items.

4.6.1 Grinding machine

It is used for grinding the raw material. It is a manual machine made of stones. It works by rotating the heaving stone by hand on the material. Due to rotating, the raw material between the stones ground. Local potters call this grinding machine *"Chakki"*.

4.6.2 Molds

Different types of molds are used to give shape to pottery items. These are prepared from clay and quartz mixture.

4.6.3 Flattening tool

The prepared dough of blue pottery is flatten with the help of it. It is made of red clay.

4.6.4 Sand Paper

The sand paper is used for giving the product proper shape by smoothening it.

4.6.5 Iron blade

It is a tool used for cutting the undulated portion of pottery items and cutting the prepared dough. It has a special structure so that the cutting of dough could be done easily.

4.6.6 Base stone

It is a smooth block made of stone used to flatten the pots and other items. Pots are rubbed on the stone to get leveled.

4.6.7 Broom

It is manually made at the place of pottery making. A very small broom made of husk used for cleaning the dough from dust and other particles.

4.6.8 Potter's wheel

It is one of the famous and widely seen tool of making pottery used for shaping the pots and utensils. It consists of a circular big stone revolved at the center of the wheel. The wheel is rotated by an iron pipe.

4.6.9 Brushes

Several brushes are used for coloring and designing pottery items. These brushes are prepared by potters. The painters usually collect the tails of squirrels and use them to make brushes.

4.6.10 Heating Kiln

It is a circular chamber made of clay and brick used as an oven for drying and hardening of pottery items. It produces sufficient temperature of 1200 to 1250 degrees Celsius. It has the capacity of keeping hundred to hundred and fifty items at a time. Charcoal and wood used for heating kiln are placed by iron rods below the kiln. It is closed at the top during the heating of pottery items. It is locally called as *"Bhatti"*.

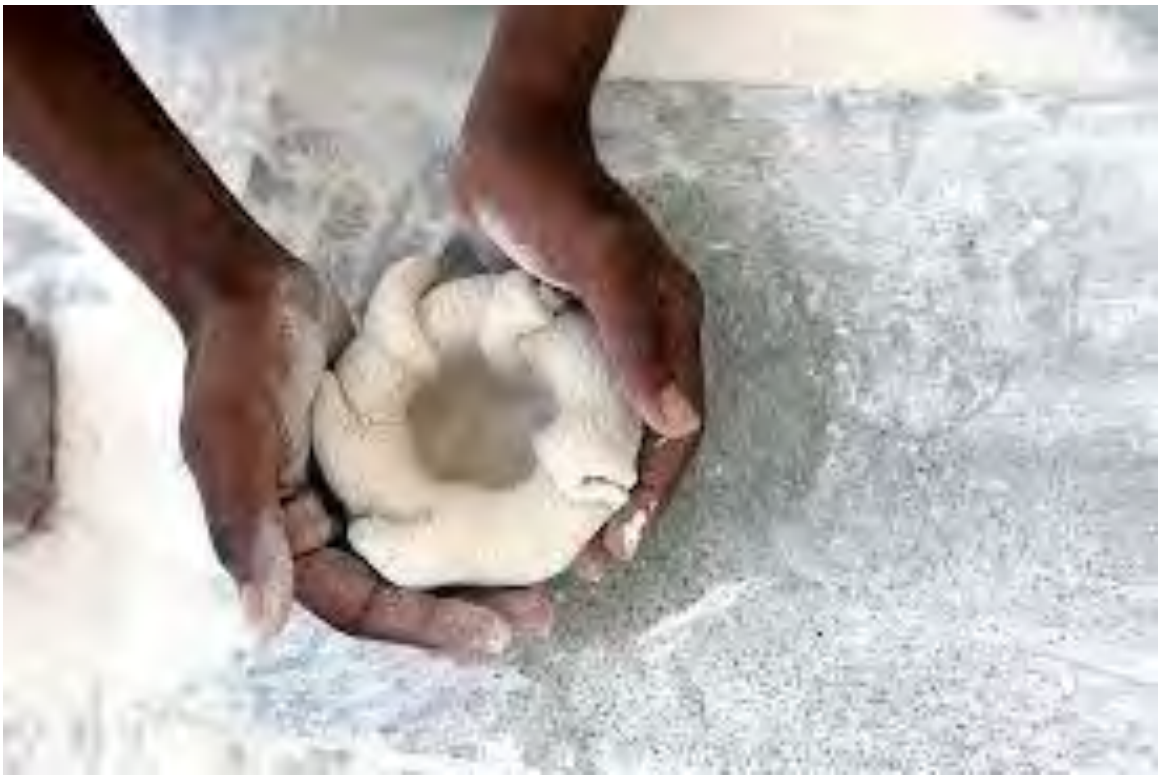
4.7 Procedure of Making Blue Pottery

Per to research respondents, the complete process of making blue pottery is quite tedious, time consuming and laborious. At every stage, all the products are handled with extreme care to avoid slightest mistake. The ignorance at any stage could make the item crack or turn it black. The detail process of blue pottery making is explained hereafter.

4.7.1 Preparation of the Dough

The initial process of pottery making is the preparation of dough which is used for molding of pottery. It is prepared by mixing ingredients such as quartz stone powder, adhesives, fuller's earth, impure carbonate and powdered glass. All the ingredients are placed on the floor and mixed manually. When all the components of the dough are mixed properly, water is added at this stage. The dough is gradually mixed until it becomes smooth and non-sticky. The mixing stage is indispensable as it highly affects the quality of the product. If all the ingredients of the dough are not properly assembled, it increases the chance of breaking during heating process in kiln.

Figure 2: Preparation of Dough



(Source: Photo by Researcher)

4.7.2 Pressing into Molds

The small amount of prepared dough is rolled by hand by using base stone. Per to the requirement, it is cut in equal parts with a knife. It takes a shape of flattened sheet. The flattened dough is carefully shifted to the mold. Mold is filled with stones and burnt wood dust and the dough is lightly pressed to get the desired shape similar to mold. The dough is left for a day or two for drying and the extra material is removed by turning the mold upside down on the base stone.

4.7.3 Cleaning and Shaping Process

The cleaning processes of prepared dough is strenuous and time consuming. The stone and wood dust is removed from the dried dough with the help of small broom. It is locally made broom from the husk. It is often difficult for the potters to clean the vessel from burnt wood

dust that sticks to the vessel in mold. As soon as the vessel is ready, it is gently rubbed on the base stone to make its edges even. Subsequently, the vessel becomes evenly shaped.

4.7.4 Adding base

All the vessels except for the tiles and wall decorations are prepared in more than two stages. Base material is added at the bottom of each vessel. All the round shaped vessels are fixed inside the center of the potter's wheel. A little amount of dough is used with water while the wheel is set in motion. When the base is added to the vessels they are left for drying for two or more days

4.7.5 Flattening process

In this process, a sand paper is used to level out the surface of the vessel. When the vessel is dried after adding base, a liquid mixture of dough and water is prepared and applied to the surface of the vessel. This procedure is repeated many times till the vessel get even and smooth shape. The extra dough is removed with a knife. When the vessel becomes flatten, it is left for drying. Sand paper is used again when the vessel dries.

4.7.6 Coating Process

A mixture of quartz powder, powdered glass, edible flour and water is prepared for the coating process. The flattened vessel is dipped in the solution and ready for drying if it is evenly coated with the mixture.

4.7.7 Designing

The potters of Multan are experienced design makers of blue pottery. The designs are only made on the coated and dried vessels. Material use for designing is a solution of edible gum and cobalt oxide. This process follows a series of making initial rings on the vessel. Designing is completed either on the potter's wheel or using various brushes. The vessel is placed on the potter's wheel and designed by touching the brush tip on the vessel following the circular motion of the wheel. All the intricate designs are made with brushes of varied thickness.

4.7.8 Coloring

The coloring of the vessel is started once the designing process is completed. Various metal oxides are used for coloring. These oxides are mixed with edible gum before applying on the vessel. The potters carefully use brushes while coloring and after the process is concluded, the vessel is left for drying.

4.7.9 Making of Pen for Designing

The pen or brushes used for design and coloring are delicate and refined. The nib of the pen is made of the Squirrel tail. It is covered with kite skin by a stick.

4.8 Enameled Tile work *(Kashi-gari)*

The enameled tile work in Multan is a fine art of terracotta base, composed in various motifs or geometric patterns being set as a mosaic. Majority of tombs, monuments and buildings including Shrines of *Baha-ul-Din Zakariya, shah Rukhn-e- Alam, Pir Sultan, Ahmed Qattal* at *Jalalpur Pirwala* and *Bibi Jawindi"s*tomb at *Uch Sharif* all are decorated with enameled tile work by using attractive motifs and calligraphy. It is an impressive interplay of brickwork, colors and intricate craftsmanship that manifest architectural statement.

4.8.1 Manufacturing Procedure

The process of manufacturing glazed tiles is a time consuming process that requires the use of various skills and techniques.

4.8.2 Clay Selection and Preparation

The pivotal substance required for the preparation of durable tiles is pure clay that makes them uncontaminated with salts, course, grit, crust, limestone, iron ore, glass and calcareous powders. Levitated clay is used in making the form and shape of the tiles as it have plastic quality. Firstly, the plasticity of the clay is checked by rolling it and coiled around the finger. The Absence of cracks make the clay ready for tile making as considered of good quality. The second significant procedure involved is the cleaning of clay by eliminating salts from the soil. A small amount of pure sand is added to the prepared clay

to enhance its elasticity and adhesive quality of the clay. It helps to give rich colors during burning process and avoid cracks and shrinking of the tiles.

4.8.3 Molding of Tiles

The tiles are made in square, rectangular, arched and other geometrical shapes. The rectangular or square shaped tiles are larger and tough than the actual size and are prepared with a wooden mold. Wet clay is used for this purpose. The ornamental tiles are tough tiles and are larger ten times than other tiles. They are prepared with a special mold locally called "*Dassor*". The surface of the tile is leveled with an equipment called "*Khurpa*".

A tracing paper is used for the design and shape of the tiles. It is locally called as "*Sozan Kari*". When the design is traced out in a tracing paper, it is fixed on the leveled material of the tiles in the mold. A small bag of cloth is used to give pressure to the surface to transfer the design on the wet clay. The bag of cloth is filled with fine colors mainly lamp black. The tile is later cut as per required shape after perforated tracing.

4.8.4 Drying of Tiles

After designing, the tiles are dried under a shade in nature temperature. Tiles are keep out of the direct exposure to the sun. The small depressions on the surface of tiles are filled with moist clay. The damaged edges of the tiles are also repaired. This process id locally called as "*Pulying*".

4.8.5 The process of Engobing

A layer of white composite powder called engobe is applied on the tiles to conceal its actual color so that a white surface is obtained under transparent glaze. In the local language of artisans it is called "*Astar*". It is made of white quartzite stone termed as "*Kurund*. It is brought from a quarry near *Taunsa Sharif*, District Dera Ghazi Khan. The stone is applied to the tiles in a form of a mixture. It is crushed and the powder is mixed with water to get suitable consistency. The process of engobing is called "*Astar Kari*".

4.8.6 Preparation of glaze

The artisans of Multan are very conservative and sophisticated in their profession that they prepare every product by themselves and do not use imported glaze. They use corundum stone to prepare glaze. The stone powder is mixed with impure soda carbonate locally called "*Khar*". The mixture is burn in a furnace to a stage where it gets a white color. Increase in temperature gives it a color of dark green. It has the charcoal like dense and non-porous appearance.

4.8.7 Process of Designing on Tiles

For the decoration of tiles, the design is sketched on a tracing paper. For a floral design, the traced design is perforated with the help of a needle or pin. This process is called *"sozan kari".* With the help of a cloth, it is pressed and the design is transferred to the surface. The outline of the design on tile is then marked in cobalt blue color. It is important to maintain the third consistency of the glaze by adding crystals of glass locally called "*Kaanch*". It is mixed with flour and water and it takes the form of glaze.

4.8.8 Process of Glazing

For glazing in more than a single shade, a mixture of powdered glazed and flour glue is applied to the surface of the tiles depending on the color combination.

4.8.9 Production of single color tile

Tiles are also made in single colors. For this purpose, a mixture of metallic oxides, glaze and flour glue is prepared. For blue color tile, one percent cobalt oxide is used whereas for Persian blue color seven percent copper oxide is utilized. The colorless glaze is applied to the surface of each tile. For the preparation of yellow tiles, seven percent antimony oxides is mixed with flour glue. For green tiles, half percent chromium oxide and for chocolate brown color, only colorless base is used on red clay. For the preparation of white tiles, colorless glazed is mixed with water and applied to the surface of the tiles.

4.8.10 Stacking and baking

In Multan, single firing method is used for baking the tiles, whereas double firing method is applied in other south Asian countries like Iran. For stacking, the tiles are placed vertically in the furnace. They are placed in such a direction that keep the back of the tiles fixed with the clay. A wood equipment locally called "*Obhan"* is used for heating. It works by circulation heat up to 1250-C. The potters or *kashi-gars* do not use any equipment to check the temperature.

4.8.11 Tools

Several tools are used in *kashi*-gari art. Some of them are significant in producing the masterpieces. They are locally named as *Dandan wali patri*, *kuhna, gol parti*, *chauras patri, rumbi, rati, kanti, tayshi, khat kash, neela, paron*. Apart from them, tape and soft cloth is also used. These tools are prepared by blacksmith. *Rambi* is used to balance the tile by scratching it from the sides whereas *Kunha* controls the size of a tile. *khat kash* is used to make the tiles smooth.

4.8.12 Categorization of tiles

The tiles made in Multan are mainly divided into three types based on the colors prepared from natural material. They are locally referred as cobalt, turquoise blue or *sabzi* and white. The colors of the tiles have symbolic meanings i.e. white color indicates the purity. The decorative work on shrines and mosques symbolizes the Islamic Heritage as oneness of the universe and equality. Besides this significance, the kashi-*gari* embellishment also benefits the internal environment of the structure by keeping it cool and retaining the moisture.

4.9.13 Prices of tiles

As ten kinds of different tiles are produced in Multan, six popular types of tiles have different prices. They are ship style, tissue style, *Kashti wali* tile and hexagonal style. The cost of one tile locally called "*Traili*" is six thousand rupees.

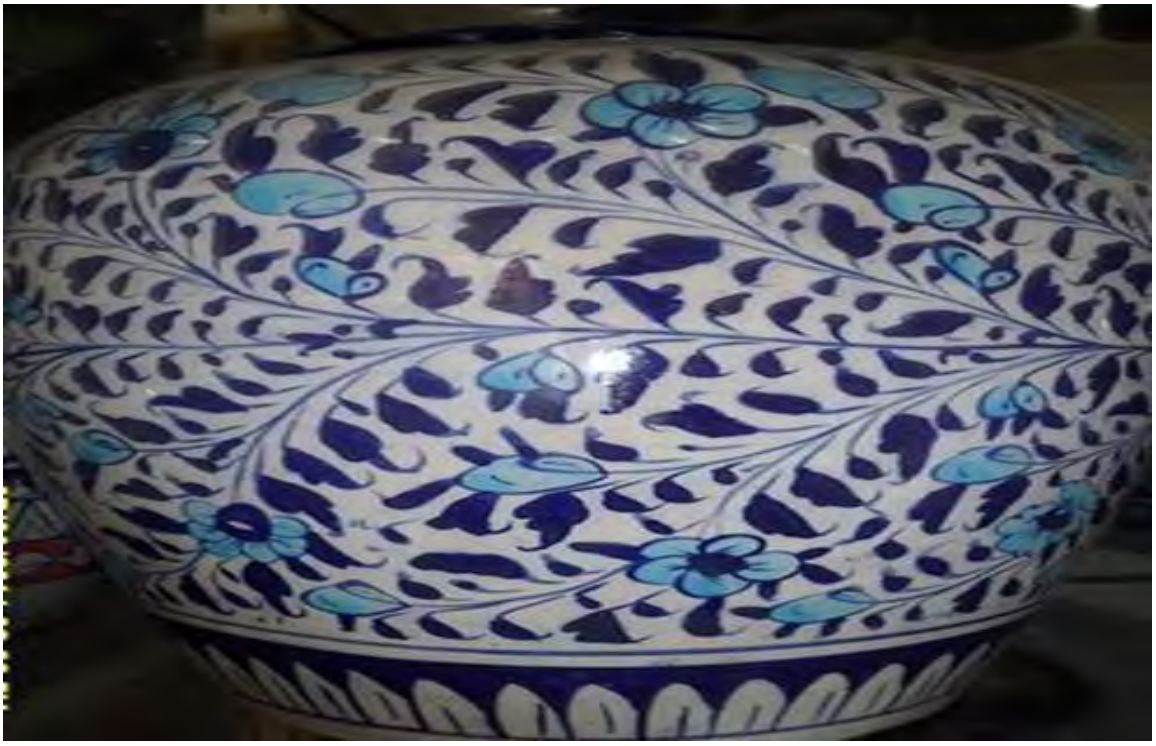
5. DIFFERENT DESIGN AND PATTERNS OF BLUE POTTERY

Several modern and traditional designs are used for making and decoration of magnificent blue pottery. The designs and patterns on the pottery depict the skills of potters. Numerous designs are drawn on the white base of vessels with small brushes. Many potters draw specific flower and animal designs or in some cases historical events are also depicted in the paintings on blue pottery. There are some commonly used designs in research locale which are discussed in this section.

5.1 *Aam kashi-Multani* Design

It is considered as the prevalent design of blue pottery which is transmitted from constitutive generation of potters to another and taught by the potters to their students. In this design, small branches of leaves and flowers are drawn on white background of the vessel. Commonly, blue color is used for motifs. Light blue color is occasionally used to draw flowers and other decoration. It is basically a flower based design in which a single branch of flower is consist of several sub-branches and contrasting leaves and flowers of different colors. As the design is based on flowering pattern, it is mainly drawn on the flower jars and vases. A shade of green color is also mixed in blue color while designing on different shrines and tombs. It is one of the traditional and oldest designs of Blue pottery in Multan.

Figure 3: Aam-Kashi Design

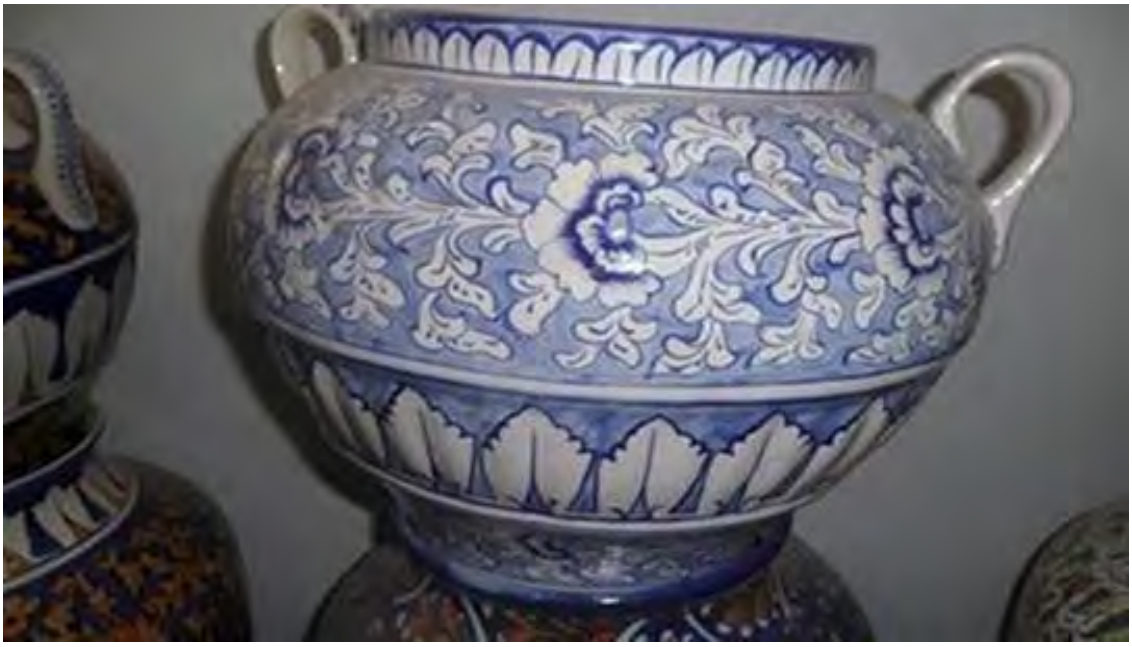


(Source: Photo by researcher)

5.2 *Tidi* design

It is another design of blue pottery based on flower patterns. It is locally called as *"Tidi design"*. The potters used this design is in different pottery items and tiles. Traditional blue color is used on white base for this design. Flowers are drawn on the vessel in round pattern. This design is a combination of both small and large flowers with widely spread branches. The leaves are drawn on the edges of the pots and tiles.

Figure 4: Tidi Design

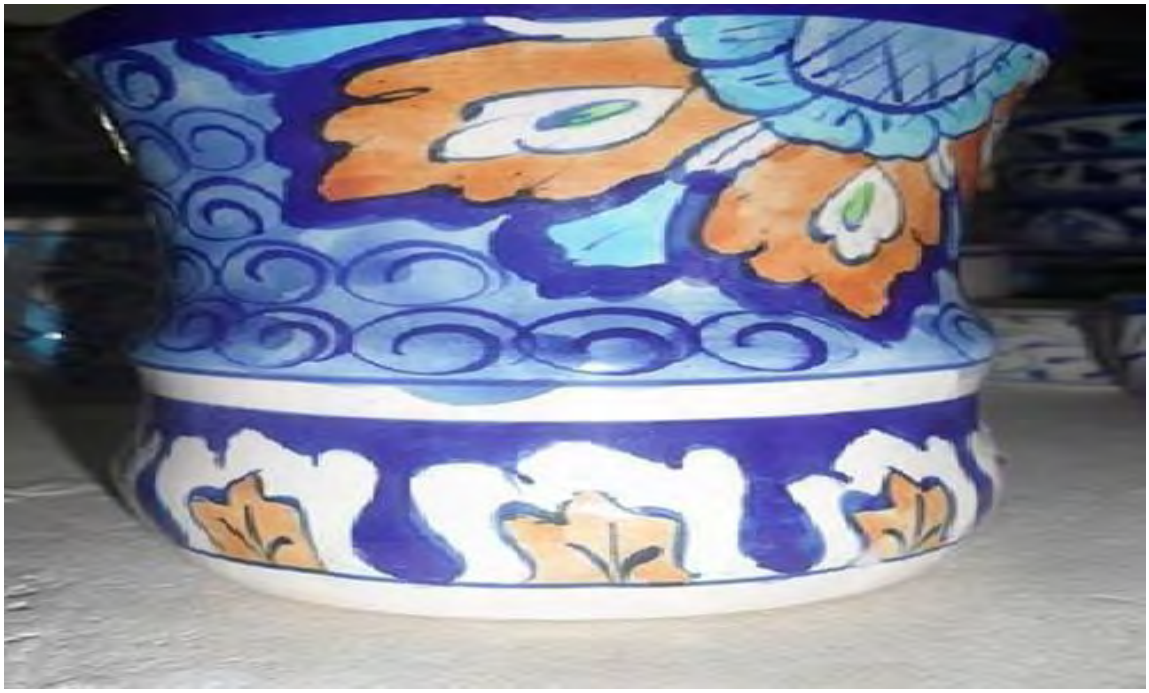


(Source: Photo by researcher)

5.3 Ring design in Blue

As mentioned by the name, this design consists of ring patterns. Usually, this types of designs are used on large vessels for home decoration purpose. The main color used in this design is blue color, whereas other vibrant colors such as green, orange and red are also used. This design has a white color base. This design follows the pattern in which a single large flower is drawn on the corner of the vessels followed by small rings on the lower side of the decoration items.

Figure 5: Ring Design

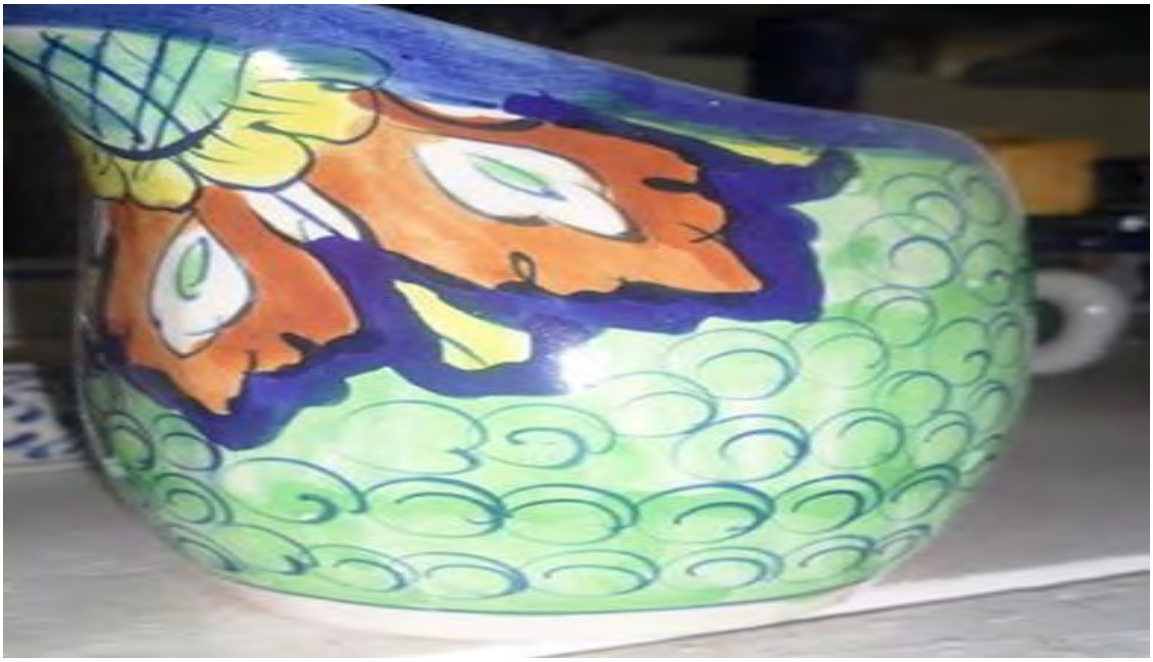


(Source: Photo by researcher)

5.4 Ring design in green color

This design has the same specification as the ring design in blue color with a green dominant color in design. The white base of the vessel or pot is first glazed with light green shade. On green base, blue colored rings are drawn on the lower surface of the decoration item. As mentioned above, this design is specifically used for decoration and water pots whereas the design is drawn on items occasionally as per the wish of the customers. Similar to the ring design in blue color, it has a large flower with leaves on the upper corner of the item drawn with orange, blue, yellow and brown color.

Figure 6: Ring design in Green color

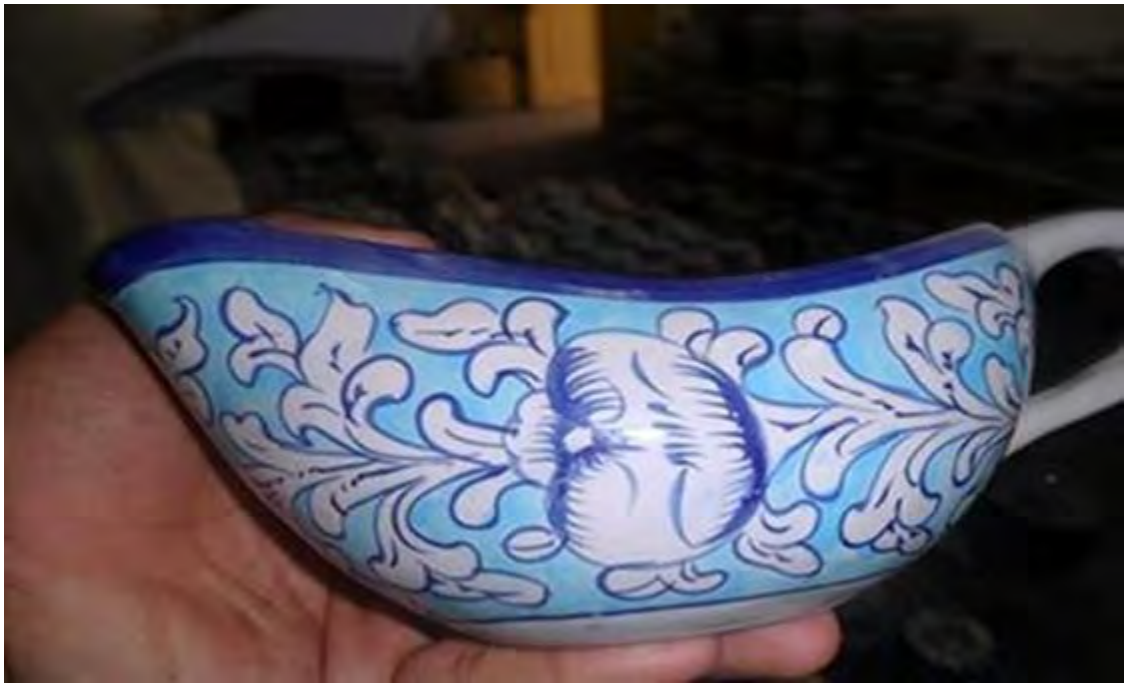


(Source: Photo by researcher)

5.4 Cotton flower design

As cotton is the prominent crop of south Punjab, before harvesting process the flowers of cotton presents a pleasant view for the people of Punjab. In Multan city, numerous people are associated with the economic activity of picking cotton buds for their livelihood. The blue pottery art of Multan is fascinated by the design of cotton flowers. The potters draw patterns of cotton flowers similar to their original size on small pots including sugar pots, milk and tea pots etc. Blue color is used for bordering white background. Blue color is the eminent feature of cotton flower design because the flower leaves and edges of the pot are painted with blue color glaze.

Figure 7: Cotton Flower Design

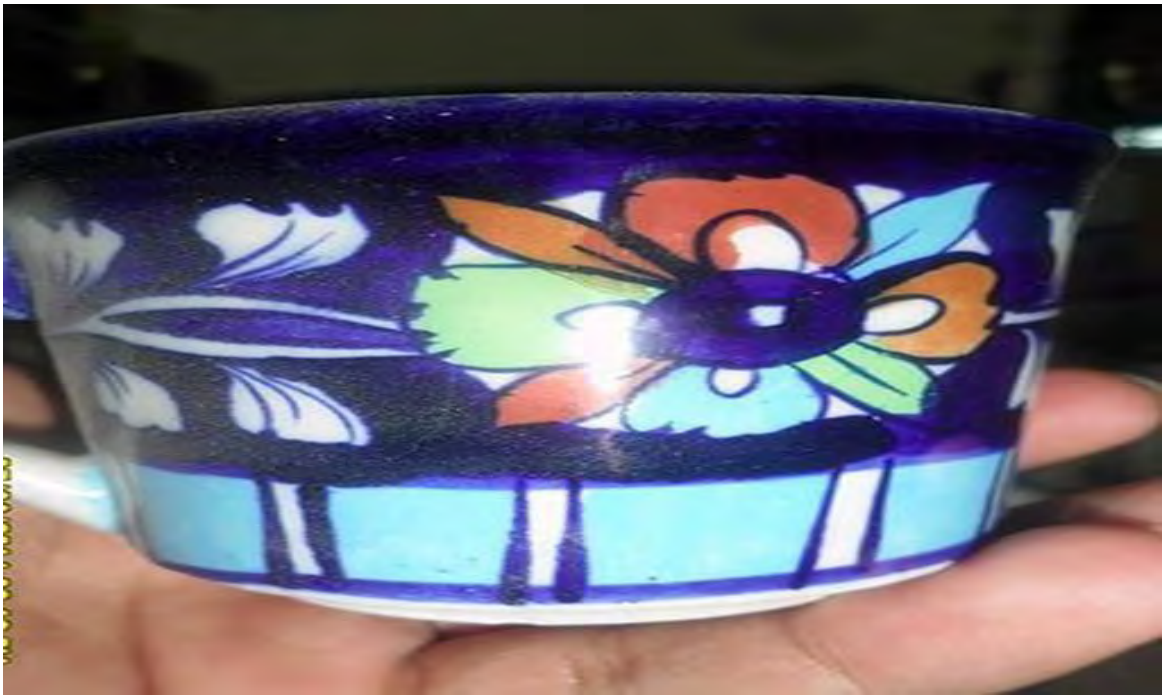


(Source: Photo by researcher)

5. 5 Quetta design

The Quetta design is dominated by blue color. It is mostly drawn on small tea cups or cups used for hot beverages. In Quetta city, the cups used for serving tea are small in size, likewise this design is made only for the small cups. Designing with big flower patterns on white base make the cups more attractive. This design is drawn on complete tea-set and available in shops of blue pottery making. This design has two base colors i.e. dark blue on the upper part of the item and light blue on the lower side of the item. The design is drawn with white, blue, green and orange glaze.

Figure 8: Quetta Design

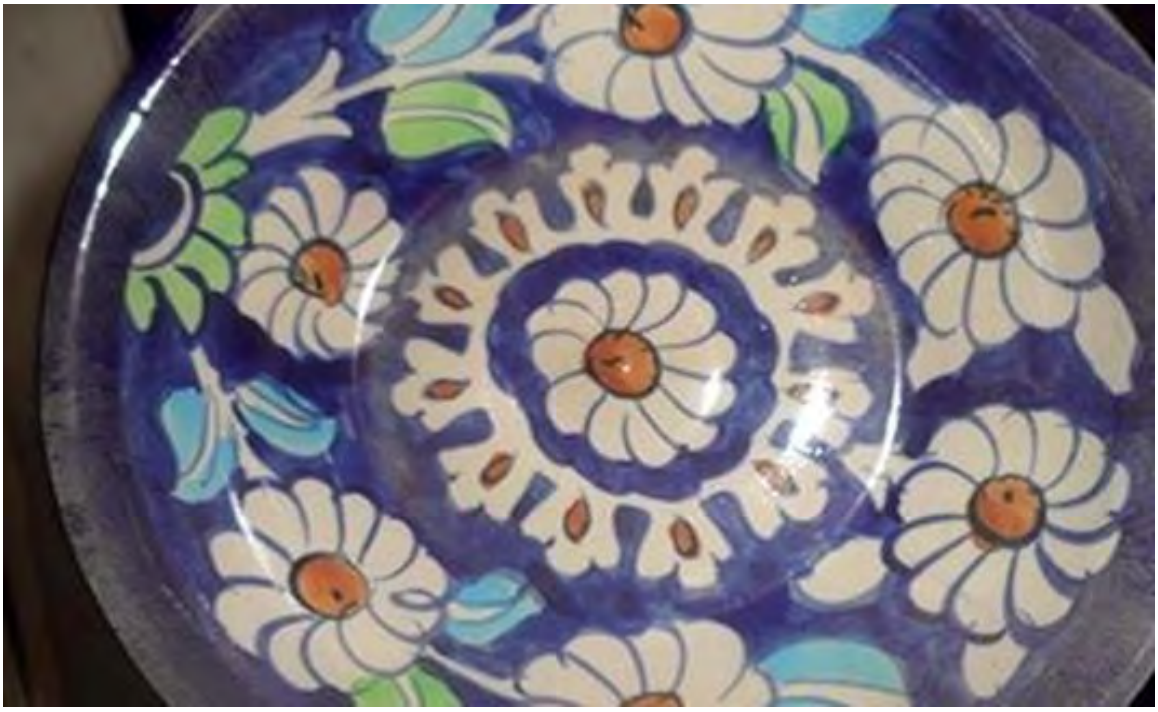


(Source: Photo by researcher)

5. 6 J-design

This decorative motif of blue pottery is quite dissimilar to other designs. In J design, the base of the object is painted with blue color rather than white like all other pottery designs. It is used on small pottery objects such as tea vessels and small plates or utensils used for eating sweets. Small flowers of white color depending on the size of the object are drawn on blue color base. The leaves of the flower are drawn with fresh and light green and blue color.

Figure 9: J-Design

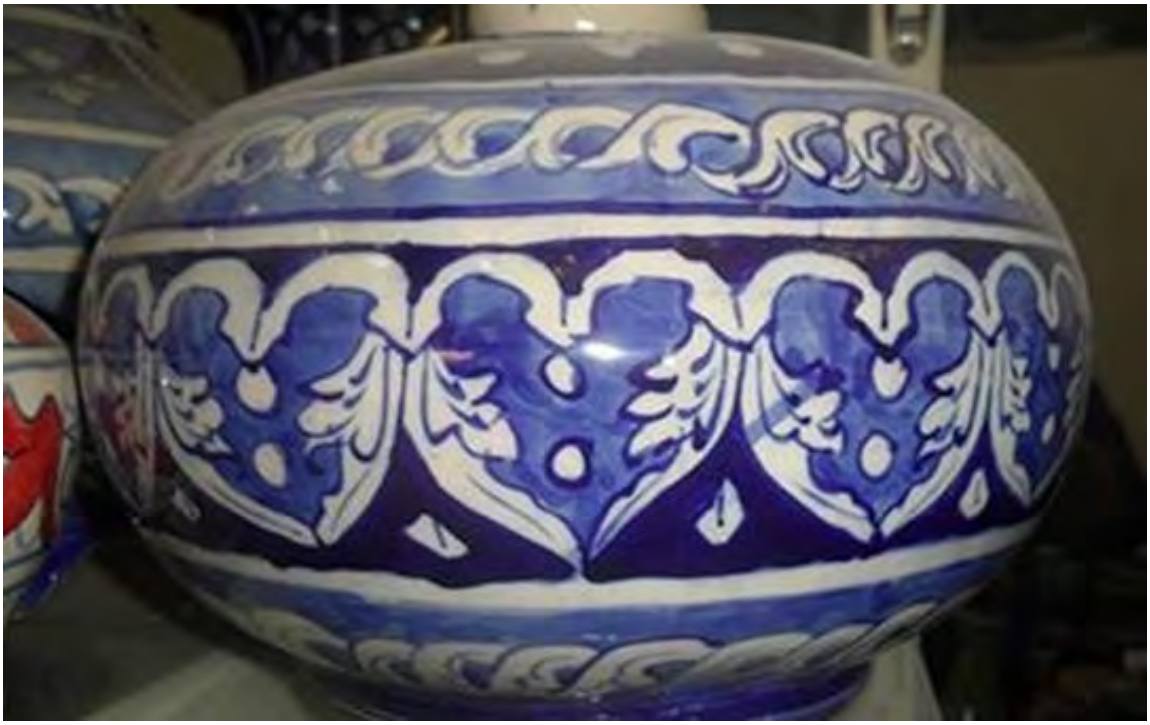


(Source: Photo by Researcher)

5.7 Ghori design

This design is mostly drawn on large vessels like water pitcher etc. The specific character of this design is blue and *Sabzi* work on white base. It consists of flowers and large leaves of blue color depending on the size of the pots mainly larger. Light or sky blue color base is commonly used in this design. The design is drawn on the pots by making chain design on the upper and lower circle of the item and flowers are drawn on the center of the pot.

Figure 10: Ghori Design

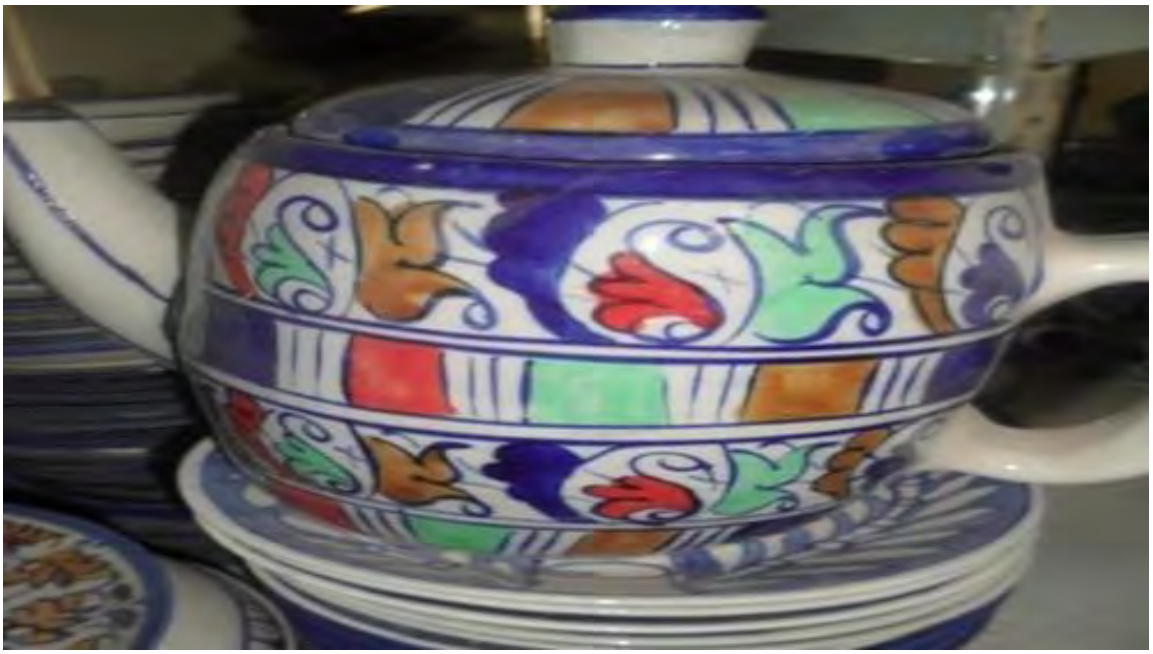


(Source: Photo by researcher)

5.8 *Marako* Design

This design is mainly used in teapots. The body of the pot is decorated with various design strips. Each line of the strip is decorated with different designs including flowers, leaves and backward rips. The borders of the pot is colored with blue shades and a combination of blue, red, yellow and white color is used to make it more attractive

Figure 11: Marako Design

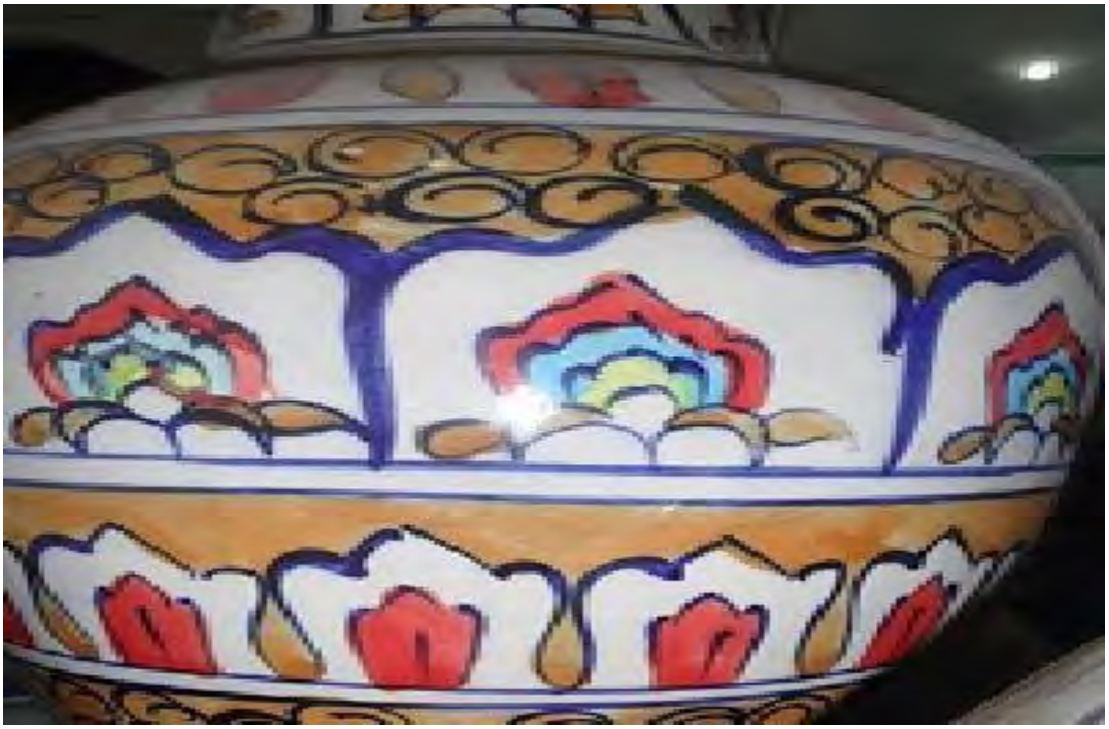


(Source: Photo by researcher)

5.9 Lahore design

The design is called Lahore design because it is transformed from the Mughal art of Lahore. It is renowned design used in balconies and alcoves of the tomb. White color base is used in this design. A minor touch of blue color glaze is given to the bodies whereas brown, black and red color is used to make design. The inner sides of the mausoleums, corridors of Shala Mar Garden and Qala of Lahore depict this design. This design follows both flower and ring pattern.

Figure 12: Lahore design

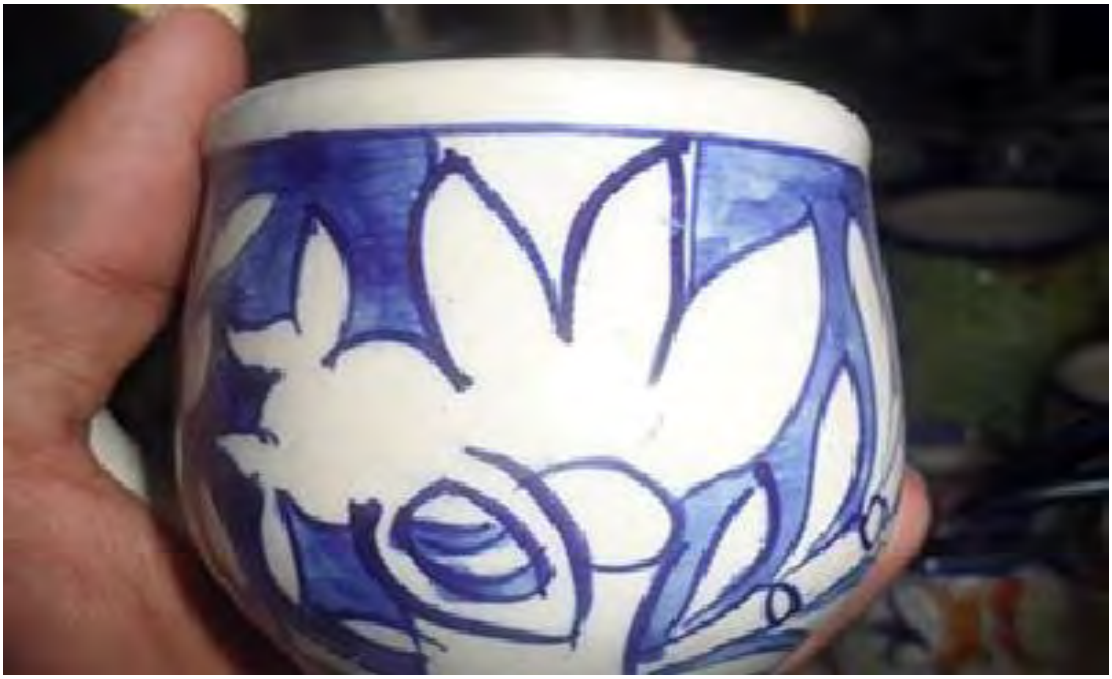


(Source: Photo by researcher)

5.10 *Baans Pata* design

It is the type of design made on the demand of customers. It is called "*Baans* pata" as a bean leaf is drawn on the item. It is mostly used on open sugar pots and beverages cups. The design is made on the edges of the item whereas the inner body of the leaf remains blank. This design is more appealing to the eyes as it is only glazed with white and blue color. No other color is used in this design and it does not follow any specific pattern of flowers. Medium size flowers are drawn on the sugar pots with blue color having white color glaze.

Figure 13: Baans Pata Design



(Source: Photo by Researcher)

5.11 Old *Multani* design

It is one of the oldest design of blue pottery locally called *"Phool Bharayi"*. The traditional buildings of the old Multan city are decorated with this design of various styles. The meaning of the design is associated with the meaning of the word "*Bharai*" which means to cover the empty spaces of the door or windows. Likewise, this design is used on the things used to cover spaces such as Balconies, small doors, entrances of the houses and air spots. Per to the potters, this type of pottery design is mainly used on the sides of the doors of mosques. This design follow the pattern of small flowers with lining border. Blue base color is filled with white color flowers with small leaves.

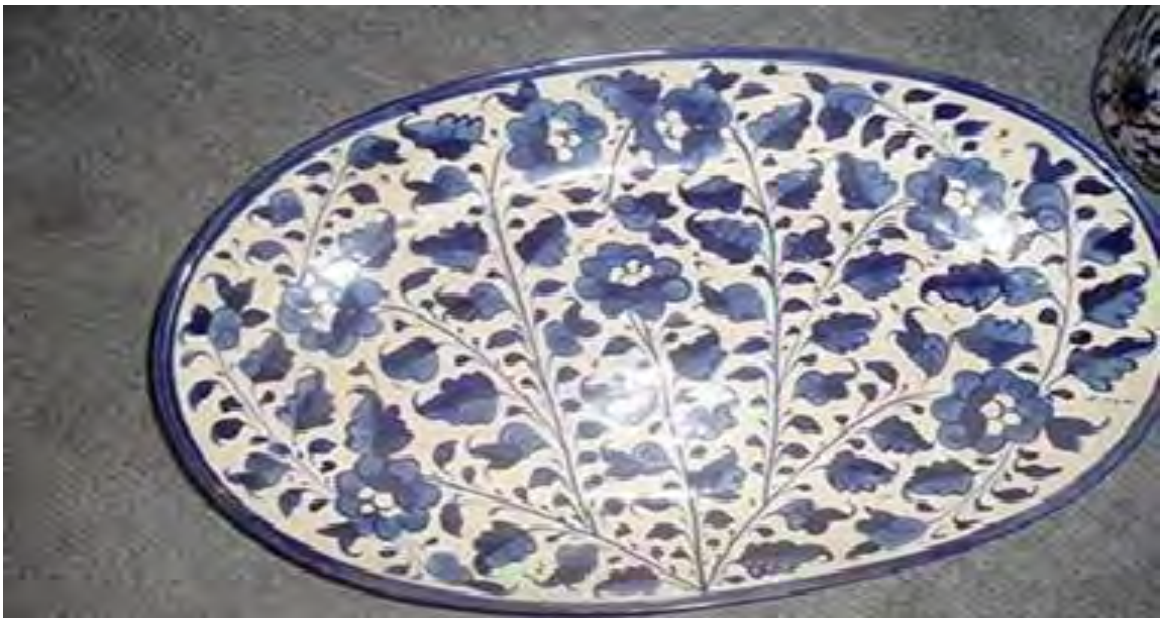
Figure 14: Old Multani Design

(Source: Photo by researcher)

5.12 Gulab kashi design

This design is locally termed as "*Gulab kashi*". It is one of the purest traditional design of blue pottery. As the name suggests, it has the design of rose flower. Blue and sky blue color are used on white base. Some shades of white color is also used between the flowers to make the design attractive for viewers. It is drawn vertically with spreading leaves and branches of rose flower. It is not only used in tiles but also on other blue pottery items. The pattern of rose flower depends on the item and its capacity. Whole design is drawn on large items.

Figure 15: Gulab Kashi design

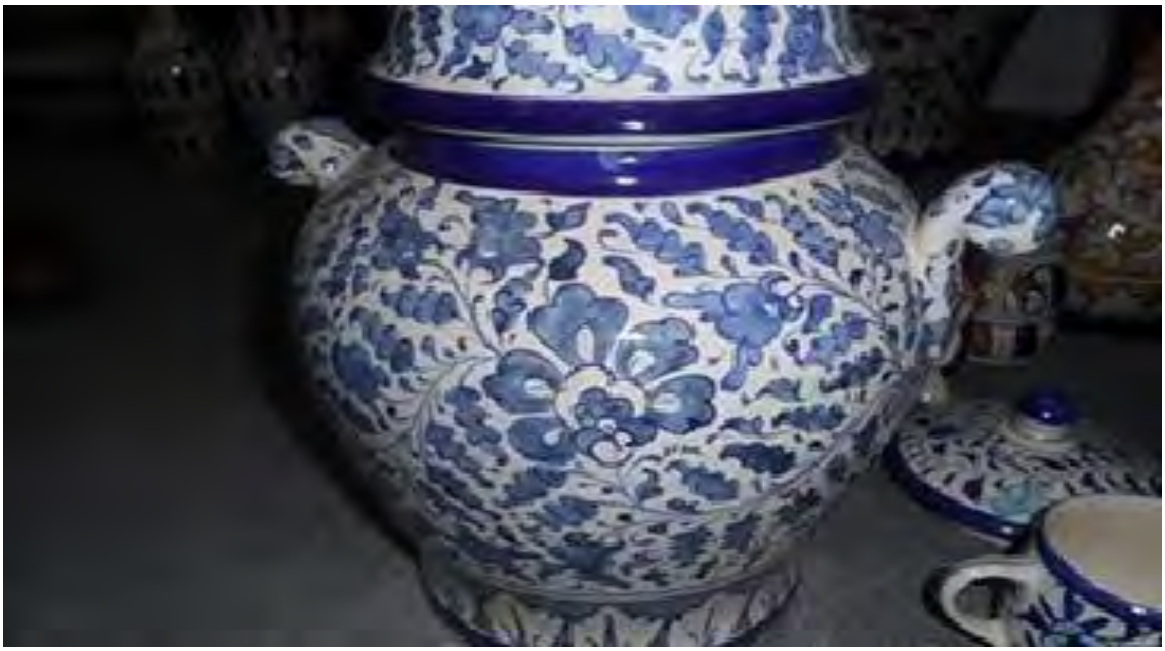


(Source: Photo by researcher)

5.12 *Sarina* design

This design locally called *"Sarina kasha"* design is used in different blue pottery items, tiles and on tombs and shrines. This design follows the pattern of large flower in which same design is repeated in circle and round pattern. Same style flowers of small and medium size is drawn on the item. The traditional blue color is mostly used in this design with a white base color.

Figure 16: Sarina Design

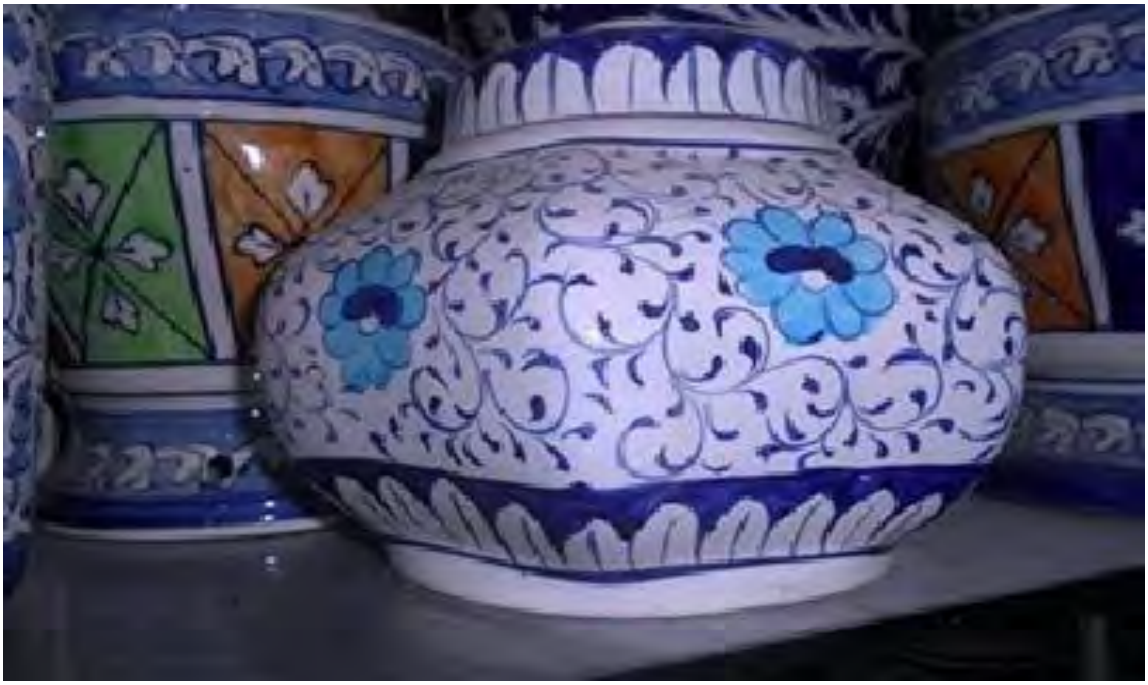


(Source: Photo by researcher)

5.13 Chinese design

This design is locally termed as "*Chinee* design". It has its roots and history of Chinese blue pottery and used in various pottery items. Chinese design follows the pattern of big flowers with small size leaves. Traditional white color base is used with blue color glaze for designing on the item.

Figure 17: Chinese Design



(Source: photo by researcher)

6. PROBLEMS FACED BY BLUE POTTERS

Blue pottery making is not only the art but it is a source of livelihood for many potters. The art and heritage of making blue pottery is deeply embedded in their lives, so they spend their lives in making pottery and transforming their skill as per new trends. They are facing several procedural, economic and health issues relevant to making blue pottery. Blue pottery making in the study area is suffering from numerous problems which are not only numerous but also diverse in character. Majority of the problems are very crucial and without appropriate measures, potters are bound to limp.

6.1 Difficulty in Searching Clay

Due to over-population and spreading of cities, the rivers and natural resources of water do not remain pure. As clay is the fundamental ingredient of making blue pottery, the inadequate availability of clay is causing destruction to the pottery art and directly affecting the potters' life. Disposal of human and industrial waste has polluted the water which highly affected the quality of clay. The availability of clay has been modified in comparison with the past ten years. It is very difficult for potters to extract clean clay because of polluted soil.

A potter narrated: *"Jehri miti mul gindhy hain odhy vicho zadia tar ziya the wendi a.misal de toor te agr daha killo miti ginho ta sako srf punjh killo wal bachdi ay cha'har'ar de bad taho miti sako baho mehngi pondi ay"* (From the total amount of clay purchased, approximately half of it is impure. For instance, if we purchase 10 kg of clay, we only get 5 kg pure clay after purification. Due to this, the cost of the clay has increased).

6.2 Less economic productivity

Makin pottery is a laborious job as it requires keen attention and hard work. Economically, the handmade blue pottery of Multan is less productive as compared to the machine made ornaments. The potters are facing a serious issue of low wages in spite of giving difficult labor in making process of blue pottery. Among potters, it is revealed as the major problem associated with market price of pottery products.

A potter narrated: *"Mazdor di mazdori bahao ghat hondi aye .hik dehi vich koi wadha bartan 40 rupye nal te chota 20 rupy nal vik vendhy .hik dehe vich sat choty te 9 wady*

bartain vik vih'din. mazdori sadi mehnt kany zadia ni wadh'di" (The amount given to the designer per piece is very low. The price of a big vase is only PRs. 40/- whereas a small pottery item is sold for only PRs. 20/-. A potter may sell five to six big and seven to nine small items of pottery per day. The income we receive is not appropriate as per our effort).

6.3 Expensive Traditional Worth

People of the city are aware of the worth of blue pottery items as traditional and precious art of the country, but they are not much interested to make it a valuable possession. From the daily household use to decorative purpose, they mainly prefer plastic utensils and glassware. The number of individual who buy blue pottery items have been decreased with the passage of time and remained few. Simultaneously, the prices of the raw materials increases day by day with the decrease in selling rate. With the advancement of technology, modernization and social change, people find the cultural ways of pottery preparation as more time consuming and less yielding. Consequently, potters do not transfer pottery making knowledge to their children.

6.4 Difficulty in purification of clay

Water is the crucial element in making blue pottery as the clay is cleaned seven times by using water. From the beginning, the clay is washed with water. Dough making process also requires the use of water. Later in molding process, the clay is again cleaned with the mixture of water and dough. Sufficient water supply is required for the purification of clay in each stage of pottery making. Availability of adequate and clean water is another issue regarding pottery making process in locale. A few of the potters have their own water tanks. Among potters, hybrid water is considered as suitable for the cleaning of clay and dough.

6.5 Debasement of Colors

Coloring or painting with glaze is the crucial element of blue pottery which distinguish it from white and red pottery items and make it colorful. The quality of the colors available in local markets have decreased. Similar to other raw materials of pottery making, there is no check and balance on the quality of colors used for designing the pottery items. The low quality colors easily faint in a couple of years, thus make people doubting the skills of the potters and affecting them economically.

6.6 Less accessibility of LPG

The area also suffer from the load shedding and interruption in the supply of common petroleum gas used for cooking and fuel in heating appliances. The baking of pottery objects is processed in heating kiln that works with a high temperature provided by carbon gas. The paucity of proper supply of gas has made the baking process more difficult. The low supply of gas damages the pottery items by cracking them.

A respondent narrated: *"Pottery bnawanr da Sara amal tpawanr dy amal ty inhissar krendy. Gas ty gram krny waly aaly(tool) di kami d wja too asaan aksar charcoal istmal krendy hain ya bhatti ich lakriyaan pkaa k krendy hain. Asaan kae dfa uty aly amly loo indi shikayat kiti a dakhwast v kiti a par koe faida naee thiya hr dakhwast bekaar vendi a"* (The whole process of making pottery is dependent on heating phase. Due to inadequacy of gas supply for heating purpose, we often use charcoal and wood for baking in kiln. We have complained and requested several times to concerned authorities, but all in vain).

6.7 Dearth of Working Locality

The research findings illustrate that blue potters of the area do not have proper place to securely carry out all the procedures of making blue pottery. As the environment of the city is dry and harsh, they are often compelled to work in weather exposed areas. They have small pottery shops in which the complete process of making pottery is accomplished. Heating, drying, painting and all other steps are completed in small area. Working near heat has adversely affected their health. A suitable workshop with relevant facilities and different sub-sections for each process is required for the development of the art as well as the physical and economic prosperity of potters. They do not have any spare space instead of their shops and any shelter, which may be used during drying and painting session in the blue pottery making.

6.8 Expensive raw material

A large portion of blue potters have been leaving the blue pottery making profession for last few years. The major rationale behind it is the continued increase of prices of raw material. The imbalance in the selling prices of blue pottery items and purchasing price of

raw material not only affect the profession of potters and their economic life but also the future concerning the art of blue pottery is at risk.

6.9 Marketing of Products

In research setting, blue pottery is primarily used for decorative purposes whereas Plastic ware and Chinese pottery available in market is used for kitchen and household purposes. Therefore, people are less interested in purchasing decorative items. It is a major issue faced by small scale potters who own single units of making blue pottery. Majority of the potters are illiterate, thus they are unware of the methods and sources used for marketing of their pottery items. Mainly, they rely on the direct sale of pottery items. As in research area, there is not a single pottery shop, so the level of sale competition among various small scale potters has observed. Only a few shops of pottery are under the supervision of governmental department of art and craft. The unavailability of financial resources, less marketing techniques and government attention has made the life of potter troublesome.

6.10 Modernization of Technology

Potters usually use old and traditional equipment and techniques for making blue pottery. The conventional methods of making blue pottery consume more raw material and are more time consuming and less productive. The native potters of blue pottery has transformed their pottery skills to next generations. With cultural change and advancement of technology, people find the traditional ways of making pottery tedious and less productive as an economic choice. The skilled potters do not impart pottery knowledge and skills to their children anymore. New generation of the potters also do not want to carry on their family occupation and skill of many blue pottery.

A blue potter narrated: *"Blue pottery sada khandani shoaba hy ty mn apny khandaan da barhvan fard Haan ein fun kuun agy chlawanr ala. Lkn medy baalein ko indy vich dilchaspi kaini o ein na sikhna chandhen na eku ago jaari rkhna chandhen. O meku hmesha meku mnavan d koshish krenden k mn ay shoaba chor devaan meku lgdy mn apny khandan da akhri karigar hosaan hin fun da"* (Blue pottery is my family profession and I am the twelfth conveyor of this art. But my children are not engrossed to learn and continue the art of

making blue pottery. They always try to convince me to leave this profession and I think I will be the last skillful person of my family).

6.11 Lack of permanent job

The blue pottery market of the locale is not much stable industry of the city, the potters only get daily wages depending on the sale of their pottery items. Due to the lack of permanent income job, they face imbalance in the earning and expenditure of livelihood. The income they earn from pottery making occupation is not sufficient to fulfill the basic needs of their families which force them to opt for another profession for their permanent source of income. Majority of blue potters are living hand to mouth.

A respondent narrated: *"Meku doo wakt di roti medy wasty mehngi thendi hy. Medi hik dinhwar di kmae sirf 500 aa lkn medy hik jahary da kharcha takriban hik hzar thendy. Meda sirf hik baal aa lkn kae potters dy agr 3 baal hoven taan o apni guzraan keven kresen?* (My two time meal is very costly. I only earn five hundred rupees a day but my family expenses are approximately one thousand per day. I only have a child. But if a potter has three children, how he sustain their living?)

6.11.1 Case Study

It is a case study of a blue potter that has been associated with making blue pottery from last eight years. He is thirty five years old and married. He has two children. His educational qualification is matriculation. He informed about the economic conditions of the pottery market. At morning he works in his pottery shop and in evening he drives a passenger vehicle *(Rickshaw)* to fulfill the basic life requirements of his family.

He narrated: *"Madi mazdori kany ziyada medy ghar de karchy hin main ath waja kany punjh wajy tak kam krenda Mehngai dy dowr ich sat ya ath so nal guzara ni thinda roz di dihaari vi ni lagdi taho ma biya kam ve kranda ondy nal nal"* (The daily expenses of my family is more than my pottery earning. I work from 8.am to 5.pm in pottery shop. With increasing inflation, it is not even possible for anyone to meet their needs with 700 or even 1000 rupees per day with a large family to support. Even the daily earning is not promised in pottery making markets, so I have to get involved in other occupational activities).

6.12 Health Hazards

Handicrafts are made with intense human effort and care. Blue pottery making us a time consuming and tedious process. From the initial step of clay purification to the final finishing of products, all steps are performed manually by the potters. After sitting on a bench, for a long time bearing environmental effects and physical conditions of the area, the physical health of the potters is highly affected. The production of a potter workshop is also influenced by his status. Potters get major cuts and injuries while grinding glass with hand and inhale a major portion of dust when preparing a dough. Working near firewood and kiln also result in serious injuries. In case of any injury, there is no proper medical facility in available in the pottery shop of small scale potters.

6.13 Management Issues

Based on the data collected from majority of potters, it is observed that the potter himself has to play several roles i.e. the laborer, manager, entrepreneur and shopkeeper. They have to manage their own finances of raw material, production process and marketing too. A single potter feels difficulty in managing all these activities which effect the working efficiency of the small scale potters.

A respondent narrated: *"Esi edy koi mazdoor nahee rkh saqdy, maari jayee dukhan thi weendi, saray kaam asi aa pee krny pyny"* (we cannot afford labor rather we have to do each task on our own as we have small shops).

6.14 Dearth of development

In spite of the potentiality of the pottery industry in the study area, the lack of proper research and development in the industry effects its output. The input potters put in making pottery is much more than the advantage they get in return.

6.15 Competition with other Sectors

Similar to other fields and industries, human labor and manual techniques in pottery making is also replaced by modern machinery. The large scale plastic industry give a threatening competition to small scale blue potters. Plastic industry being a strong competitor has replaced the crockery made with ceramic with plastic household goods.

Consequently, it effects the economic life of the potters and the fate of pottery making in research area.

6.16 OBSOLETE TECHNOLOGY

The methods and techniques applied by the potters to make pottery items are old, insufficient and time-consuming which have an adverse effect on the productivity of household industry. Tools used for making blue pottery are chiefly operated by hands which are below the level of modern technology.

7. SUMMARY AND CONCLUSION

The present study was a qualitative exploratory description in which the art of blue pottery, its procedure and different motifs of blue pottery are examined. Furthermore, the problems traditional potters are facing are also explored. To conduct this research, forty potters were selected and qualitative research methods were used to obtain data.

Blue pottery in Multan was initially introduced by Arab influencer and have a deep rooted historical tradition. Mainly, blue pottery is classified into either made with ceramics or terracotta. The process of making blue pottery is time-consuming and follows various steps including gathering raw material such as glass, fuller's earth, quartz stone, colors and flour, preparation of dough, cleaning, shaping, flattening and coating processes, designing, coloring and engobing. Tools such as grinding machine, sand paper, iron blade, potter's wheel and brushes are used for preparing pottery items.

The major ceramic product of Multan shrines, mosques, older tombs and blue pottery is tiles. Most of these tiles and pottery items are used locally, whereas the blue pottery industry also generate a tourist market. The tiles are made with same procedure of making other pottery items. The potter produce any shape of tiles for specific applications with various decorative motifs.

Various designs and styles of blue pottery are drawn on numerous items. Each design is unique and depicts some tradition. Every design follows a specific pattern, color combination, different base color and glaze. Most commonly used designs include *Aam-kashi* design, *Tidi* design, Ring design in blue and green color, Cotton flower design, Quetta design, Lahore design, *Baans patta* design, J design, *Marako* and Chinese design.

Based upon research findings, it is illustrated that the traditional methods of blue pottery are highly expensive, time consuming and have complicated development process. Small scale blue potters have been facing numerous difficulties. The inadequate availability of clay is causing destruction to the pottery art and directly affecting the potters' life. The number of individual who buy blue pottery items have been decreased with the passage of

time and remained few. Simultaneously, the prices of the raw materials increases day by day with the decrease in selling rate. Working near firewood and kiln also result in serious injuries. In case of any injury, there is no proper medical facility in available in the pottery shop of small scale potters.

The blue pottery market of the locale is not much stable industry of the city, the potters only get daily wages depending on the sale of their pottery items. Due to the lack of permanent income job, they face imbalance in the earning and expenditure of livelihood. The research findings illustrate that blue potters of the area do not have proper place to securely carry out all the procedures of making blue pottery.

7.1 Recommendations

Some recommendations are extracted after conducting the whole study with the help of interview sessions with blue potters. These recommendations and suggestions are in the following.

- The government should takes some serious measures to promote blue pottery industry for its revival.
- As the small scale potters are facing numerous problems, government should provide basic facilities and develop a proper strategy for them or provide loans on easy installments.
- Majority of blue potters are utilizing traditional and obsolete ways of producing pottery. Alternatives should be made in forms of technological development and innovation in pottery industry.

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APPENDICES

Interview Guide

1. What is your age?

2. What is your educational qualification?

3. What is the size of your household?

4. For how many years you have been associated with pottery making?

5. How did you learn pottery making?

6. From where the tradition of making blue pottery started in Multan?

7. What are the major types of blue pottery?

8. From where do you collect raw material?

9. What are the sources of clay?

10. What is the cost of the clay for making pottery?

11. What type of material is mainly used for making pottery?

12. How do you get clay or what are the means of transport you use to get it?

13. How do you purify clay?

14. Describe the detail procedure of making blue pottery?

15. Among all steps, what do you think is the rudimentary step involved in making blue pottery?

16. What types of equipment are used for designing and glazing pottery items?

17. What is the process of extracting clay?

18. What are the tools and techniques you use for making pottery?

19. How do you prepare glaze?

20. Do you make any changes in the ways of making pottery or new designs?

21. What is the price of a single tile?

22. What are the types of tiles?

23. Describe different designs and patterns of blue pottery?

24. How much do you earn daily and monthly by selling pottery items?

25. Do you think the income you earn by pottery making is satisfactory?

26. What are the issues you face in preparing pottery?

27. What types of objects are prepared by clay?

28. What is the use of pottery items?

29. What kinds of changes occurred in pottery industry from its inception in Multan till recent time?

30. Do you work alone in your shop and perform all the steps of making blue pottery on your own?

31. What are the essential things according to you are required to change in pottery making industry?

GLOSSARY

Kashi-gar	The person who makes blue pottery.
Kashi-gari	The art of making blue pottery.
Katira gond	Edible sticking gum.
Multani mitti	Powdered clay material.
Saaji	Impure carbonate.
Chakki	Grinding machine.
Bhatti	Heating kiln used for clay hardening process.
Dassor	Mold for preparing titles.
Khurpa	A tool used for leveling the surface of tiles.
Pulying	Pressing the damage surface of tiles.
Astar	White color base of pottery.
Kurund	White quartzite stone.
Astar Kari	Process of making white base.
Khar	Impure soda carbonate.
Sozan Kari	Tracing of design on pottery items.
Kaanch	Crystals of glass.
Obhan	Wood equipment used for baking titles.
Traili	Price of one tile.