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POTTERY AND FAMILY LIFE: A SOCIOLOGICAL EVALUATION

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ABSTRACT:

This paper would examine the pottery and family life, pottery excavated shows that the craft was well advanced Pottery is community based occupation of potters are known by different names such as Prajapati, Chakrasali, Kumhara, Kumbar, Kulal, etc, which reveals their occupation at different parts of country. Since times immemorial one can witness the value of pottery in day to day life. Societies are using potteries, tiles, terracotta artifacts and bricks in rural and urban areas. In India, amongst traditional artisans potters play a major role in rural parts. A detailed study of pottery-making cultures has been carried out by the scholars which include the following aspects manufacturing techniques, continuity of ethnic composition, caste framework and their technologies. Pottery is the ceramic act of making pottery wares, of which major types include earthenware, stoneware and porcelain The place where such wares are made is also called a pottery also refers to the art or craft of a potter or the manufacturer of pottery Terracotta, Ceramics, Black pottery Origin of the word, Kumbha and Kalasa. Pottery plays significant role in the reconstruction and understanding of past technologies and socio-economic-religious life. Present paper endeavours to understand contemporary traditional pottery practices at these sites. Besides documentation of degeneration of technology, authors aim to put forth the survival problems of the potters. Furthermore, an attempt has been made to examine the possible reasons behind their present socio-economic conditions and Pottery-making techniques can bridge the gap between different social groups, provide potters an economic foundation, and help them establish new lifestyles that are based on their transmigration experiences.

Keywords: *Traditional Pottery, Archaeological-Historical, village economy, Manufacturing Process, Domestic, Unrecognized And Under-remunerated, marketing mechanism.*

INTRODUCTION:

Since times immemorial one can witness the value of pottery in day to day life. Societies are using potteries, tiles, terracotta artifacts and bricks in rural and urban areas. In India, amongst traditional artisans; potters play a major role in rural parts. A detailed study of pottery-making cultures has been carried out by the

scholars which include the following aspects; manufacturing techniques, continuity of ethnic composition, caste framework and their technologies. The present study reviews socio-eco-technological life of potters of selected sites, their manufacturing technologies, traditional beliefs, and new strategies adopted by them for the survival. Pottery is the ceramic act of making pottery wares, of which major types include earthenware, stoneware and porcelain. The place where such wares are made is also called a Pottery. Pottery also refers to the art or craft of a potter or the manufacturer of pottery. Terracotta, Ceramics, Black pottery. Origin of the word: Kumbha and Kalasa. Like all other handicrafts and crafts, the tradition of pottery making in India is very old. The ancient pottery of a country speaks volumes about its civilization. Pottery is one of those important mediums through which men have expressed their emotions. For thousands of years pottery art has been one of the most beautiful forms of expression. A piece of pottery has a visual message in its shape and colour. Pottery is the most sensual of all arts. In India, we have had a great tradition of pottery making. In fact, being an agricultural country, pots for storage of water and grains were in demand.

The real beginning of Indian pottery began with the Indus Valley Civilization and the art of shaping and baking clay articles as pottery, earthenware and porcelain has continued through the ages. While pottery and earthenware are definitely utilitarian and often decorative, porcelain and studio pottery belong to the sphere of art. There is proof of pottery making, both handmade and wheel-made, from all over India. In the Harappan civilization potter's place was quite an important one in society. The craft was well advanced. Rectangular oven for firing the product were in use. Seals and grain and water containers were made that were put to use effectively. The potter occupies a unique position in the craft traditions of India. India is home to more than a million potters. The potters are wonderful masters of their trade. Clay pottery is an ancient craft in India. The art of Clay Pottery grew along with the Civilization. Thus, the history of clay pottery is as old as the history of human civilization. Pottery has a unique tempting appeal. Its association with religion and usage in religious ceremonies has given a deeper significance and a wider dimension. The traditional folk art of Indian Clay Pottery, particularly of Bengal, is considered exceptional and best in the world. Indian art reflects the fusion of social and religious conditions prevalent during the contemporary period when they were made. The remains of Archaeological findings suggest that the artists of Clay Pottery in India had high degree of skill even during the Neolithic ages.

The Harappan potters were well versed in the techniques of both wheel pottery and moulded pottery. The archaeological finds at Bengal have proved that the same degree of skill and excellence were achieved by Bengal potters too in those remote past days. The traditional potters had been working on their wheels and had been

turning out numerous items of clay products to cater to domestic and religious needs of the community. There has not been much change in the techniques, but they have been able to satisfy the growing needs of the people and enjoyed a very respectable place in the village community. Pottery produced by the potters is considered as the document of religious culture and the history of art and is called the lyric of handicrafts because of its irresistible and universal appeal. Bengal archaeological finds in Pandu Rajar Dhapi and elsewhere have proved that a high degree of skill and excellence was achieved by Bengal Potters in those remote past days. Kumbhakars, the traditional potters, have been working on their wheels in the villages of West Bengal and have been turning out numerous items of clay products to cater the domestic and religious needs of the community. Domestic pottery is still being produced in various shapes and sizes, and is inseparable from any Indian scene. An Indian woman is accustomed to place a special pot in her hand for almost all special purpose.

The terracotta Bankura horse of Bengal is quite famous all over the world. Visit any village in this state and you are bound to find the kumbhakars (potters) creating items of daily use on the potter's wheel. The source of their raw material is the rich, alluvial clay found in Bengal's rivers. These are shaped and fired in simple kilns. From pots, containers, plates for food to toys and ritual figurines, the Bengal potter moulds it all. At Kumartuli in Kolkata, some of Bengal's most innovative clay-potters fashion the images of popular gods and goddesses worshipped in the state. The high point comes when in autumn every year, idols of goddess Durga are made. Some of them are indeed exquisite works of art. Today, some renowned sculptors are also commissioned by Bengali non-resident Indians (NRIs) to produce replicas of Goddess Durga, which they carry with them all the way to the USA and England! If you look at the rich decorative terracotta panels of temples in Murshidabad, Bishnupur, and Midnapore, you will realise how much a fistful of clay means to the Bengali's artistic psyche.

BACKGROUND:

Potters art in India is as ancient as the country itself. According to archaeological evidence, it was prevalent even during the Indus Valley Civilization. The exact time period when it came to Bengal is unknown, but what helped it grow and develop here was the fertile alluvial soil of the Ganges. Today, West Bengal is one of the largest producers of terracotta pottery in the country. The art form is spread all over this state, but Panchmura pottery has its own unique appeal, beauty and popularity. The patronage for Clay Dolls by Maharaja Krishnachandra of Krishnagar in the late 18th Century has been a major factor for real-life stylized, clay Dolls originating from the State. For clay model items, Krishnagar is the place. At Harappa and Mohenjo-Daro, pottery excavated shows that the craft was well advanced. Indian ceramics can be traced to the Harappan age.



There is evidence of pottery making, handmade as well as wheel-thrown, from all over India. The art of shaping and baking clay articles as pottery, earthenware and porcelain has evolved and endured through centuries to the modern times.

The finest pottery in India is of the unglazed variety, and this is practically produced all over India in a variety of forms. Kangra and Andreta in Himachal Pradesh, Pokhran in Rajasthan, Meerut and Harpur in Uttar Pradesh, Kanpur in Maharastra, Kutch in Gujarat, Jahjjar in Haryana, Birbhum in Bengal and Manipur are famous for their special styles in pottery. Each region has its own specialty. Very fine paper-thin pottery is produced in Kachchh, Kanpur and Alwar, the Alwar variety being called kagzi. There are three different styles in unglazed pottery. One is the paper- thin, biscuit coloured pottery with incised patterns. Then there is the scrafito technique in which the pot is polished, painted with red and white slips into intricate patterns while the outline is incised. Then there is the highly polished pottery which is given strong, deeply incised, stylised patterns of arabesques. The rest of the area is covered with rows of black dots and the contrast in colour and texture gives the incised area greater prominence. Kangra is noted for black pottery, which resembles the Harappan pottery style. Pokhran has stylised forms with incised decorative patterns. Kanpur makes thin pottery with incised designs. Meerut and Jhajjar make slim-necked water containers called surahis. These are half-turned and half- moulded and has a variety of patterns and designs. Kachchh is famous for pots, terracotta horses and elephants. The pots are made for different occasions like marriages, death, etc. Nizamabad in Uttar Pradesh is noted for black pottery with silver patterns worked in it. This is similar to the Bidar work of Andhra where oxidised gunmetal is inlaid with silver wire. Glazed pottery came into use with the advent of the Arab influence in India. This pottery is confined to certain production centres. Glazed pottery with white background and blue and green patterns is developed in Delhi, Amritsar (Punjab), Jaipur (Rajasthan), Khurja, Chunar and Rampur (in Uttar Pradesh), and Karigari in Tamil Nadu.

OBJECTIVES:

The main objectives of the present study are-

- To know the problems of potters related to production, marketing, and labour.
- To Understanding the process and features of pottery industry.



METHODOLOGY:

The research is mainly focus on pottery and family life: a sociological *evaluation*. Methodology was followed for this article, comprising literature review, and analysis of secondary data. In order to achieve the research aim and objectives, the article mainly based on secondary data are drawn classified from the Publications of books, monthly journals, article, magazines, and internet.

What are the products available:

Terracotta Wind Chimes	Terracotta Rural Figures & Sculptures
Terracotta Wall Hanging	Terracotta Asthetic Designer Jewelry
Terracotta Framed Photo Artwork Tiles	Terracotta Table Tops
Terracotta Wall Murals	Terracotta Tea Sets
Terracotta Incense Diffuzer	Terracotta Coffee Mugs
Terracotta Garden Hanging & Lantern	Terracotta Name Plates
Terracotta LampStand & CandleHolders	Terracotta Home Décor Items
Terracotta Artistic Murals & Tiles	Terracotta Serveware & Containers

Manufacturing Process

The pottery making process at these sites can be divided into six stages:

- 1) Clay procurement/ acquisition 2) Clay preparation 3) Pot making
- 4) Drying and surface finishing 5) Firing 6) Post firing finishing or designing.

It was observed that the current manufacturing process is similar to the one mentioned by the previous scholars The most important raw material for pottery is clay.” Terracotta is the hard, partially burnt clay without any moisture, used for pottery. Panchmura artisans have always taken care that even when operating under losses, no compromise should be made on the mati or clay. They use the finest quality of clay available on the banks of the Ganges near Kolkata, commonly known as gangamati (clay from the Ganges). It is quite interesting that the artists even take care of the age of the mati. “The older the alluvial clay, the better the quality.” Once the mati (clay) is received, the actual work begins. It is a long process, taking up days, and at times even months, to



complete. Even today, the age old potter's wheel or chak is used for construction. Initially few selective articles were made. These consisted of various types of pots and other usable products. With innovation and experimentation, the artists began the production of other shapes which were decorative in nature. This was the stage of moving away from satisfying basic requirement to being an art for the market. It no more remained restricted to the village. Complicated designs were introduced, and the infamous 'Bankura Horse' created. The characteristic feature of this is that the entire product, say the horse, is not made together, unlike the pots that were simpler to make. It consists of various pieces which are constructed individually, on the wheel, and then joined together to give the final shape. They are then scraped and made even to give the smooth finish. Smaller and intricate parts are handmade and joined to the main body. This therefore marked the beginning of an art form that required great skill and expertise. The research is mainly focus on pottery and family life: a sociological *evaluation*. Methodology was followed for this article, comprising literature review, and analysis of secondary data. In order to achieve the research aim and objectives, the article mainly based on secondary data are drawn classified from the Publications of books, monthly journals, article, magazines, and internet.

The tedious procedure does not get over here. After the basic products are made, they have to be dried. But not under direct sun, as it may lead to minute fractures and result in easily breakable forms. They are left in an open space for days for the moisture to completely evaporate. When this is done, the final baking takes place. The furnace or bhati used for baking has to be carefully constructed. Authentically, the bhati is made by digging the ground in a circular shape (nowadays electric furnaces are becoming popular though that saves labor as well as cost and can be used repeatedly unlike the handmade furnace that can be used only once). Then it is lined with bricks and filled with coal (by well to do artisans), cow dung cake or wood and bhusa, that is cattle feed, (by poorer artisans). The art pieces are then carefully placed in the furnace, against one another. It is then lit and the opening of the bhati sealed. Depending on the products and the artists' choice of colour and strength, the heating takes place. Usually under normal circumstances, this is an overnight procedure, taking about 8-10 hours. Then the furnace is opened, the baked products taken out carefully and left to cool for 4-5 hours. The art forms have by now got their color that we see in the market, the true orange colour of terracotta. And it is ready for sale.

Status of potters:

In Bengal handicraft items are sold at prices above reasonable in showrooms. However, it is a sad fact though that these art forms are in a miserable dying condition as in most parts of India. A considerable lot has been said about this by Ministries, Development Blocks, and NGO's but significant little done for their survival



and glorification. It was under such dire circumstances that the kumbhakaras (potters) of Panchmura, together with enterprising individuals, realized that they have to be the masters of their destiny if they wanted to prevent the extinction of the centuries old Bengal terracotta art. And thus the struggle for existence began and Terracotta and Clay handicrafts came to the surface and gradually reaching a National and International Platform.

Types of Potters:

Potters from the selected sites produce only the earthenware type of pottery. They fire their products only once and do not apply any kind of glaze on pottery. This single fired pottery is also known as Terracotta, which means fired earth or clay. Maheshwar and Mandleshwar potters produce only red colored pottery. According to them black colored pottery is made only by lower caste kumhars therefore they themselves do not produce black colored pottery. They import black pottery from Dhamnood especially big matakas during summer season for sale at Maheshwar. Whereas Bedhi and Kasrawad potters produce both red and black type of pottery. Authors have grouped the pottery types of all sites into five categories according to their usage which is as follows; 1.Cooking 2.Liquid storage 3.Granary storage 4.Ceremonial 5.Miscellaneous.

Domestic use of pottery:

Potters from selected sites use certain products for themselves on daily purpose. Certain types of pottery is seen more likely to be made for household production. A few of the potter's families from Maheshwar and Bedhi make some pottery forms for themselves which they do not make for sale such as hearth, matakas, diyas, pan. However, a clear distinction is seen between pottery exchange and pottery manufacturing for own use.

The potter village economy:

A typical potter purchases around three tonnes of soil or a tractor full of earth for Rs 1000. This lasts for around a month and is moulded into around 400-500 matkis on an average. A matki is typically ready in half an hour on the potter's wheel after which it is dried under the sun for a day. The initial hue is usually a smooth greyish black seemingly delectable to the eyes in the scorching summer months. Thereafter, red soil is mixed with water to obtain shades of red, russet or auburn – the colour that typically distinguishes unglazed pottery all across the world. No synthetics or paints are used at this stage. The next step is to meticulously stack the freshly made works into the traditional kiln in which clay works are bisque-fired into the flames for around two- three hours. The longer the duration of firing the richer the colour transmutes into. Typical black pottery, huge globular handi used for cooking lentils and rice is obtained from firing the unglazed works for longer durations. Women from the



household usually engage in this part of the process. Once this is done, well defined objects of a reddish brown shade emanate from the kiln that are now durable, robust, colour fast and ready to be retailed.

The potters religiously follow market economics and make products which have a mass appeal and are rather commonplace i.e. utilities and necessities used in daily chores. Product diversification is relatively scanty, as there is very little demand for artefacts from this area. The art means instant business here, and follows an activity calendar of sorts. Potters ready their traditional earthen works by Tuesday – the day of the week when the entire village fires these products into kilns so as to sell their merchandise in the Mandi/Haat/Bazaars of the neighbourhood that is held every Wednesdays. This is an interesting aspect of the regional interdependence on resources and occupations among rural communities for livelihoods. The bulk purchase rates are nominal. Rs 25 for a Matki which otherwise sells for Rs 40-50; Rs 20 for a flower pot and so on. The economy runs on its peak during summer, ironically the time when potters are usually less labour efficient owing to extreme temperatures. An average Pachdhar potter works for around 5-6 hours over and above his subsistence agrarian preoccupations.

Pottery in India Unrecognized and Under-remunerated:

Those vivid eyes gazing and cautious hands moving relentlessly in synchronization on the wheel as a mass of clay gets transformed to a pot and one who sees it happen sings praise for the mesmerizing skills, these people who are known to be potters, possess. Pottery being an age old prominent handicraft in India, its roots here can be traced back to the earliest times of civilization. It has sustained for eons and is a massive employment creator in both rural and urban areas. Man should be known for its work, the virtue and ability one puts in its work but this proclamation doesn't always hold in some scenarios. In a developing country like ours which has shown unprecedented growth in almost all major sectors we are still struggling to bridge the gap between the rich and the poor and everyone doesn't seem to share the piece of cake. One such left out community in India is that of potters. Pottery is an art of making different objects by carefully molding clay.

The sheer hard work they put and the skills through which they design those very pots are magnificent. But their fate seems to be sailing in choppy waters as most of the industries are shut and most of the craftsmen are either unemployed or paid too little. It feels perplexing to see their plight today as they used to be a major revenue generator in the country and as the modernization of the nation began they started losing their sheen. As the modern ways of plastic made crafts forayed into our household people living in urban areas started relying on them and the traditional handicrafts lost their luster. People don't recognize the haphazard of these artificial



products all they care is about affluence. Government has tried to revive the industry by offering incentives for the handicrafts industries to avert their death and also by conducting fairs and seminars where they can showcase their skilled labour but the scenario doesn't seem to have improved. It's appalling to see that they don't get the same recognition, respect and remuneration as one should get after putting so much effort into their work.

Problems of Marketing Mechanism:

A good market for the products of pottery industry is important to promote the well-being of the artisans or small entrepreneurs. But marketing in this field has certain limitations. Firstly, due to the absence of any co-operative marketing organisations or government agency in sufficiently large numbers in most of the unit, selling of the finished products through middlemen has been a dominant feature. Secondly, the demand for the various products of these industries is largely seasonal and limited to the locality as majority of their products are substandard and do not conform to the required specifications. Thirdly, the competition from the mills as well as inter unit competition is keen. Thus, in the absence of any rational marketing organisation, the workers of various household industries are forced to sell the products to the local traders or middlemen who manage to get away with the major part of the profit.

How to enter the international marketing:

International marketing is a call global marketing its means country to country or companies to company doing trading with forging exchange currencies. Presently world is globalization each and every goods materials and services are transfer or import or export country to country with a free trade zone some countries only restriction and on the import and export like china, Iran most EU countries for their companies shift to Asia or transfer the materials and method of production to the Asian's countries and prepared the finish goods and get back to EU for the marketing Ex cloths ,cars iron fancy items and petroleum from the middle east for this EU given a free trade zone and tax free for the imports for the EU countries. There are so many benefits available in the international marketing can get best quality finish and materials for the cheap price good bargaining power for buyer and seller. International money transfer from the demotic economic level will grow. same side risk is high in the international marketing and also local manufacture will be effected local goods price will be gone down or can't sell it to the buyer due to the reason so many jobs will be lost people will effect in the economic cruise. Marketing mix they first think they do is market research about the country they going to market their products and get the feedback the find out the main supplier or to build their own head office in that Country.



POLICIES FOR DEVELOPMENT:

The following policies are recommended for the development and making the pottery industry economically viable.

1. Distribution of raw materials
2. Product diversification
3. Modernisation of production technology
4. Marketing support
5. Skill formation and training
6. Finance mobilisation
7. Extension of employment opportunities during slack seasons
8. Formation of cooperative societies

FUTURE PROSPECTS OF GROWTH AND DEVELOPMENT

1. Awareness among the youth
2. Export to newer market
3. Establishment of attractive show rooms
4. Better inventory management
5. Stronger presence in E-commerce
6. Retail visibility
7. Government initiatives
8. Eco-friendly alternative

SUMMARY AND CONCLUSION:

Pottery is ecologically suitable due to its biodegradable nature, production on the larger basis is not encouraged in rural parts of India. As all over India most of traditional potters are diverting from their traditional occupation system, due to urbanization and decreased use of local pottery, besides increase in the use and production of various metal and fiber products at cheap rates. Pottery in Indian cities has developed in recent years because of new scientific researches. Though new modern ceramic factories, units, studios have emerged in large scales all over the country, it is seen that in rural parts still traditional pottery practitioners have not fully adopted new techniques. Instead they are shifting from their traditional business to more lucrative jobs.



Appropriate development policy using experiments and new technologies for pottery production can help to preserve and conserve the biodiversity and to improve economic conditions of traditional potters at these archaeological sites, as their craft is a cultural heritage. This can lead to evolution and overall development of the potters and their craft.

Potters use several networks to ensure the stability of their lives. To successfully collect funds for building a house, they join the local system, to manage long-term household-related expenses. In terms of the number of members and the duration, which means market places potters can change and create their pottery-making through their social relationships. Potters develop social relationships with their customers when customers evaluate the potters' unique techniques positively. When these technological variations are connected with practices of potters' long-term household-related expenses, differences in their economic and social practices appear. Potters' social and cultural practices dictate that they are supposed to not only take part in pottery-making to sustain their households but also, when they get married, to move with their husbands to different villages and away from the village where they were born. On the other hand, potters' husbands bring their wives to their home village, and they depend on the potters' income to make a living. However, in terms of potters' knowledge of pottery-making and their techniques, potters can change and create their pottery-making through their social relationships.

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