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CENSUS OF INDIA 1961

VOLUME XV

UTTAR PRADESH

PART VII A

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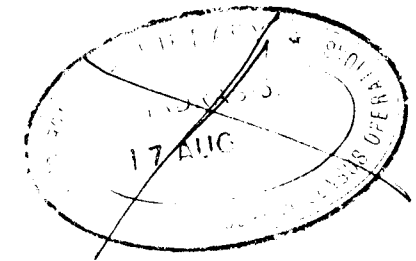
General Editor
P. P. BHATNAGAR
*of the Indian Administrative Service
Superintendent of Census Operations, Uttar Pradesh*

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POTTERY INDUSTRY
IN
UTTAR PRADESH
with special reference to
KHURJA AND CHUNAR

BY
R. C. SHARMA
*of the Uttar Pradesh Civil Service
Deputy Superintendent of Census Operations*

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NO. 3

With best compliments of

P. P. BHATNAGAR,

*Superintendent of Census Operations,
Uttar Pradesh.*

POTTERY INDUSTRIES

IN

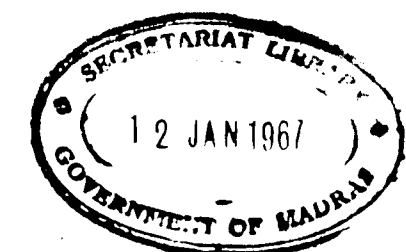
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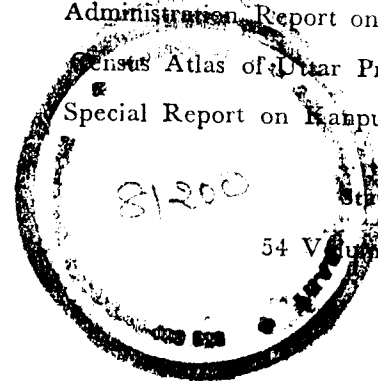
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I—B	Report on Vital Statistics
I—C (i-vi)	Subsidiary Tables (in 6 books)
II—A	General Population Tables
II—B (i-vii)	General Economic Tables (in 7 books)
II—C (i-vi)	Cultural and Migration Tables (in 6 books)
III—A	Household Economic Tables
III—B	Household Economic Tables (concluded)
IV—A	Report on Housing and Establishments and Housing and Establishment Tables (E-Series Tables-except E-III)
IV—B	Housing and Establishment Tables (E-III)
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FOREWORD

One of the first steps to be taken in the First Five Year Plan was the establishment of six Boards for the promotion of handicrafts, village and small industries : (1) The Khadi and Village Industries Board ; (2) The All-India Handicrafts Board ; (3) The All-India Handloom Board ; (4) The Central Silk Board ; (5) The Coir Board ; and (6) The Small Industries Board.

The rapid expansion of the activities of these Boards which concentrated not only on production and techniques, but also on organisation, extension, credit, marketing, and export, consolidated and enlarged the position that the household industries sector had so long enjoyed in the nation's economic life. It was this fact that forced itself upon the preparations for the 1961 Census and demanded that household industry should be separately investigated for a proper accounting of the nation's manpower, resources and its specific contribution to the national income. The 1961 Census therefore asked a special series of questions on household industry, input of family and hired labour, and the periods over which household industry is conducted. It was felt, however, that an enumeration of the total number of establishments and their industrial classification would be incomplete without a proper description of what they produce and how they produce. It was important to make an assessment of the limits of rigidity within which traditional skill operates. This could be obtained by studying the caste, occupational, social and economic stratifications, the limitations of credit and marketing facilities, the dominance of custom over contract, the persistence of traditional tools and design forms, the physical limitations of transport, communication and mobility, the inability to adopt new lines or adapt to changing circumstances. It was important also to make an assessment of the limits of flexibility that traditional skill is capable of, because the transformation of traditional skills to modern skills is easier said than done and a thorough study may well reveal that it is perhaps cheaper from the social point of view to develop industrial skills from scratch than to try to graft traditional skill on alien soil. A rather tragic case of failure to make what would on the face of it seem a minor adjustment cast its heavy shadow on the nation when it was discovered that goldsmiths used to working on 22-carat gold all their lives felt sadly helpless when asked to work on 14-carat, so narrow and unadaptable were the limits of their skill and proficiency and so rudimentary the tools and equipment with which they and their forefathers had worked. This fiscal accident revealed that tools are even more important than skills.

An early opportunity was therefore taken in February 1960 to suggest to State Census Superintendents, that the Census provided a unique opportunity for conducting and documenting a survey of this kind. As such a survey was quite outside the usual terms of reference of Census work it was thought prudent cautiously to feel one's way with the thin end of the wedge of what would, it was hoped, prove to be an exciting pursuit. It was therefore considered the wiser course

to wait until the State Census Offices felt so interested that they would no longer take the inquiry as an imposition but rather want to do it on their own and ask for the necessary staff and equipment. This office, too, in its turn, could make use of the interval to organise and elaborate the design of inquiry in order to feed the appetite that work in progress would serve to whet. Because it was a labour of love, sought to be unobtrusively thrust on one's colleagues and because the inquiry itself was so vast that normally it would demand in any country as big a set-up, if separately established, as the Census organisation itself

P R E F A C E

At the 1961 Census a detailed study of household industries and industrial establishments was undertaken. Special questions on household industry and working establishments were introduced in the Household Schedule and the Houselist with a view to obtaining a sort of frame for all kinds of industries in the country. This information was further supplemented by the detailed survey of a few handicrafts. For Uttar Pradesh the following handicrafts were selected :—

- (i) Cotton Textiles
- (ii) Silk Textiles
- (iii) Pottery
- (iv) Woollen Carpets and Blankets
- (v) Leather Footwear
- (vi) Basketry
- (vii) Brass and Copperware

2. This survey was conducted in two parts. One was a General Survey carried out in every village, and the other was a Special Survey undertaken at the following selected places noted for these handicrafts :—

- (i) Cotton Textiles at Maunath Bhanjan, District Azamgarh
- (ii) Silk Textiles at Mubarakpur, District Azamgarh
- (iii) Pottery at Khurja, District Bulandshahr, and Chunar, District Mirzapur
- (iv) Woollen Carpets at Shahjahanpur and Woollen Blankets at Muzaffarnagar
- (v) Leather Footwear at Kanpur
- (vi) Basketry at Allahabad
- (vii) Brass and Copperware at Varanasi

3. The General Survey was conducted by the Planning staff, viz., Block Development Officers, Assistant Development Officers (Industries), Assistant Development Officers (Panchayats), Panchayat Inspectors, Village Level Workers and Panchayat Secretaries to

whom training was imparted by the regional Deputy Superintendents. A draft Village Schedule for collecting the desired information had been circulated by the Registrar General, India in February, 1960. Its printed copies in Hindi together with instructions were supplied to districts by the middle of 1961. Regional Deputy Superintendents remained in close touch with the work and undertook the scrutiny of filled-up Schedules. The information contained in the Schedules was processed and analysed in the Social Studies Unit at Lucknow for being utilised in the writing of monographs.

4. Investigators were appointed for the Special Survey. The Village Schedule was adopted with necessary modifications. It was decided to fill up one Schedule for every establishment except where it was impracticable on account of the large number of establishments. In such cases it was thought sufficient to conduct the Survey on Stratified Random Sampling basis, covering 150-250 randomly selected units. Samples were drawn from the Houselist after correcting it through an actual count in *mohallas*.

5. This volume has

ACKNOWLEDGMENT

This monograph is based mainly on the material and data collected at the spot. In addition, the following publications were consulted :—

- (i) *A Monograph on the Pottery and Glass Industries of the North-Western Provinces and Oudh*, 1895 by H. R. C. Dobbs ;
- (ii) *A Monograph on Pottery and Glass Manufacture in the Punjab*, 1899 by C. J. Halifax;
- (iii) *The Industrial Arts of India*, 1884 by G. C. M. Birdwood ;
- (iv) *Notes on the Industries of the United Provinces*, 1890 by A. C. Chatterjee ;
- (v) *District Gazetteer of Bulandshahr*, 1903 by H. R. Nevill ;
- (vi) *Introduction to Silicate Industries*, by H. N. Bose ;
- (vii) *Modern Pottery Manufacture* by H. N. Bose ;
- (viii) *Making Pottery Figures*, 1961 by Marjorie Drawbell ; and
- (ix) *A Review of Khurja Pottery Industry*, 1962 by Pottery Development Officer, Khurja.

My indebtedness to the above works is gratefully acknowledged.

I am beholden to those engaged in the pottery industry, for their spontaneous co-operation in supplying the information utilised in bringing out this monograph.

I am grateful to Shri C. L. Sharma investigator who collected the data at Khurja and Chunar and also rendered valuable assistance in drafting out the report, to Sarvashri Lal Krishan Tabulation Officer and Lakhan Singh Statistical Assistant for their valuable suggestions, to Shri Ramesh Chandra Sharma for some of the photographs, to Shri Hari Mohan Singh for typing out the monograph and to Sarvashri G. T. Keswani Statistical Assistant and Jagdish Prakash proof-reader for their good work at the printing stage.

I have to thank Mrs. Ruth Reeves, Honorary Adviser (Handicrafts and Social Studies) in the office of Registrar General, India for the photographs supplied by her and Dr. B. K. Roy Burman, Officer on Special Duty (Handicrafts and Social Studies) for his valuable suggestions in drafting the monograph.

Lastly, I express my deep gratitude to Shri P.P. Bhatnagar, Superintendent of Census Operations, for his valuable guidance and constant encouragement without which this assignment could not have been completed.

R. C. SHARMA

SECTION I

POTTERY INDUSTRY

IN

UTTAR PRADESH

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Map of Uttar Pradesh showing number of workers engaged in pottery industry in rural areas

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CHAPTER II

WORKERS ENGAGED IN THE CRAFT

Filled-in Schedules in respect of the pottery and earthenware handicraft were received from all the 54 districts. The following table shows districtwise the number of villages surveyed, the number of households and workers engaged in the craft :—

District	Number of villages surveyed	Number of households	Number of workers			Number of households working in		
			Persons	Males	Females	Co-operation	Own houses	Employers' workshops
1. Uttarkashi	4	9	13	10	3	..	9	..
2. Chamoli	1	1	4	2	2	..	1	..
3. Pithoragarh	2	5	9	9	..	..	5	..
4. Tehri Garhwal	4	11	42	23	19	..	11	..
5. Garhwal	1	1	2	1	1	..	1	..
6. Almora	8	85	227	118	109	..	85	..
7. Naini Tal	6	16	55	34	21	..	16	..
8. Bijnor	85	437	1,269	713	556	..	437	..
9. Moradabad	267	1,224	3,156	2,022	1,134			

POTTERY INDUSTRY IN UTTAR PRADESH

The following statement based on Table B-IV Part C of 1961 Census indicates the number of workers engaged in various branches of pottery in the State on March 1, 1961 :—

Name of District	Workers engaged in Manufacture of				Total
	Bricks and Tiles (Code No. 340)	Earthenware and Earthen Pottery (Code No. 350)	Earthen Images, Busts and Statues (Code No. 355)	Earthen Toys and Artwares except those covered by Code No. 355 (Code No. 356)	
1. Uttarkashi	..	13	..	..	13
2. Chamoli	..	8	..	..	8
3. Pithoragarh	..	9	..	..	9
4. Tehri Garhwal	..	81	..	..	81
5. Garhwal	..	11	..	..	11
6. Almora	1	221	2	..	224
7. Naini Tal	1,523	205	4	..	1,732
8. Bijnor	463	3,584	8	2	4,057
9. Moradabad	1,073	2,614	57	22	3,766
10. Budaun	408	1,342	..	1	1,751
11. Rampur	661	702	..	17	1,380
12. Bareilly	2,545	1,230	2	14	3,791
13. Pilibhit	1,043	801			

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- Birdwood, G. C. M. : *The Industrial Arts of India*, 1884.
- Chatterjee, A. C. : *Notes on the Industries of the United Provinces*, 1890.

SECTION II

POTTERY INDUSTRY

AT

KHURJA

District Bulandshahr

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Map showing Khurja and its surroundings

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1. Unloading the glaze from a ball-mill
2. Casting a tea-pot by pouring body slip into a mould
3. Joining the spout of a tea-pot
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5. Preparing *kundies* with a jigger jolley
6. Removing the footed bowls from the moulds after drying them in the sun
7. Finishing the handle of a tea-pot with a knife
8. Painting tea-pots with a brush

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9. Craftsmen dipping the ware into glaze slip kept in a bucket
10. Keeping the glazed tea-pot aside
11. Loading the wares in saggars
12. White porcelain vase with an all-over decoration of black and white glass beads embedded on the surface
13. Mould-cast light blue vase decorated in red, gold and green horizontal stripes
14. Large porcelain vase with typical Persian style design
15. Porcelain vase featuring Persian style of painting
16. White porcelain vase decorated in red, gold, and blue stripes and a hunting scene

between pages 38-39

17. Large traditional blue pottery vase
18. Crockery wares
19. Flower vases of various designs
20. Kit-kats and insulators
21. Scientific wares
22. View of Government Pottery Centre, Khurja

DIAGRAMS

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1. Number of pottery units at Khurja, 1946-60
2. Value of pottery products at Khurja, 1946-60

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completely vitrified he stops firing and the kiln is allowed to cool slowly. The wares are then taken out of the kiln.

Plate no. 17 shows a traditional blue pottery flower vase, with a height of 11 inches. The vase is reminiscent of the 14th century Persian design and colour influences. It is made of red clay and white engobe and the painting has been done with cobalt and chromium colours. This vase was

made from local clay on a potter's wheel. When dry, the complete vase was dipped in a solution of white clay. The quality of this white clay was such that its coefficient of thermal extension was the same as that of the local clay. This process is known as 'engobing'. After being engobed it was painted with copper and cobalt stains. It was then fired at a low temperature and glazed with a fritted transparent glaze, containing mostly cullet and borax after which it was again fired at 950° C.

Plate No. 17



Large traditional blue pottery vase : height 11 inches.

—Photo by Mrs. Ruth Reeves

POTTERY INDUSTRY AT KHURJA

After glazing, the pieces are again fired in the kiln of the Centre at a temperature of about 1,000°C.

These products are generally supplied to the following customers :—

- (1) U. P. Handicrafts Emporium, New Delhi
- (2) All India Cottage Industries Emporium, New Delhi

(3) M/s S. N. Kapoor & Sons, 40 Hanuman Road, New Delhi

(4) Sri P. P. Anand, Organiser, Khadi Ashram, Pinjore (Ambala).

The demand is limited but even then the producer was optimistic about the future of this type of pottery.

APPENDIX II

LIST OF POTTERY UNITS SURVEYED

Name of Unit or Proprietor	Number of Workers	Name of Unit or Proprietor	Number of Workers
(1) <i>Mohalla Khesgian</i>		(1) <i>Mohalla Khesgian</i>	
1. M/s Abdul Aziz Tohit Ahmed	5	30. Sri Mohit Ahmed	5
2. Sri Abdul Rahim II	6	31. M/s Mohammed Rafi Mohammed Tahir	6
3. Sri Abdul Rashid Ansari	4	32. Radhey Pottery Works	3
4. M/s Abdul Rauf and Abdul Rab	9	33. Ramjani Pottery Works	3
5. M/s Abdul Rehman & Sons	6	34. Sri Ramji Lal	4
6. Sri Abdul Waheed	3	35. Sri Rashid Ahmed	5
7. Agarwal Pottery	5	36. Sri Shakeel Ahmed	4
8. Sri Alimuddin	3		

POTTERY INDUSTRY AT KHURJA

Name of Unit or Proprietor	Number of Workers	Name of Unit or Proprietor	Number of Workers
56.. Gopal Pottery		71 Sri Haji Mohammed Hanif	8
57. H.M. Mathur	4	72. Sri Mohammed Fazal	9
58. Jai Pottery Works	5	(6) On Grand Trunk Road	
59. Sri M. P. Singh Yadav	4	73. Central Pottery	12
60. P. K. Industries	5	74. Standard Pottery	14
61. Sri Ramesh Chandra Saxena	3	75. Sri Sumer Chand	14
62. Ravi Pottery	6	76. Sri Yashpal Gupta	7
63. Sri Shiv Kumar	5	(7) Sweepers' Colony	
64. Silico Porcelain	3	77. Sri Ram Gopal	6
65. Sri S. K. Paraulia	4	(8) Mohalla Sarai Nasrulla Khan	
66. Vinod Pottery	6	78. Modern Electric Works	6
67. Vitrex Porcelain	3	(9) Mohalla Sheikh Sahiban	
(5) Near Government Pottery Development Centre		79. Sri Ali Hasan Khan	6
68. Asian Pottery	11	(10) Mohalla Punjabiyan	
69. Sri Gurcharan Singh	4	80. Burmex Porcelain	12
70. Hamid Pottery	9	(11) Mohalla Naya Ganj	
		81. Sri Kanti Prasad Sharma	5

TABLES

Table I—Distribution of Artisan Communities

Name of Craft	Number of Establishments surveyed	Number of Persons employed in Production		
---------------	-----------------------------------	--	--	--

Table IV—Designs

Names of Main Articles	Source of Design			Design		Colour used	
	Traditional	Self-designed	Other Sources	Name of Design	Number of Units engaged in its Manufacture	Name of Colour	Number of Units engaged in its Manufacture
1. Tea-pot	Traditional	One type designed	Imitation of foreign designs	Georgian, Sunshine, I. C., Elephant, Imperial	17 5 Number of units manu- 6 facturing tea- 1 pots is 17.	Blue, black, brown, green, and ceramic, colours are used except in Sunshine design	
2. Tea-set	"	—	"	Georgian Sunshine	7 1	"	
3. Baby-set	"	—	Imitation of the market design	I. C.	6	"	
4. Guria set	"	—	"	Sunshine	1	—	Only 11 units prepare colours themselves; other potters purchase colours from Government Pottery Development Centre, Khurja.
5. Insulator	"	—	"	Shackle Stain	10 5 Number of units manufac- turing insula- tors is 10	—	
6. Kit-kat	"	—	"	H.C.(Japanese) M.E.M. (Eng-lish)	12 11 Total units 16	—	
7. Kundi	"	—	"	Common design	15	Brown colour	
8. Pestle mortar	"	—	"	Wedgewood	4	—	
9. Flower vase	"	—	"	Various types of designs	4	Black, blue, green, brown, etc.	

N.

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SECTION III

POTTERY INDUSTRY

AT

CHUNAR

District Mirzapur

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Map showing Chunar and its surroundings

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2. Some white pottery products
3. The new building of Government Pottery Development Centre
4. Jaw Crusher
5. Quartz being loaded in a ball mill
6. Casting a white pottery image and joining its various parts

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7. A potter shaping a *kundi* on a jigger jolley
8. Raising the clay on a potter's wheel
9. Removing *kundi* from a mould of plaster of Paris (white pottery)
10. An image being finished with a sand paper (white pottery)
11. Painting the white pottery products
12. Glazing a lion image (white pottery)
13. Colouring by the spray machine
14. Loading a down-draught kiln
15. Firing a kiln

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16. Red clay products
17. The skilled *karigar* shaping a flower vase on a potter's wheel (red clay pottery)
18. A *karigar* pressing the plastic clay in a mould (red clay pottery)
19. Joining together the two parts of red clay flower vases
20. Potter's family engaged in glazing flower vases (red clay pottery)

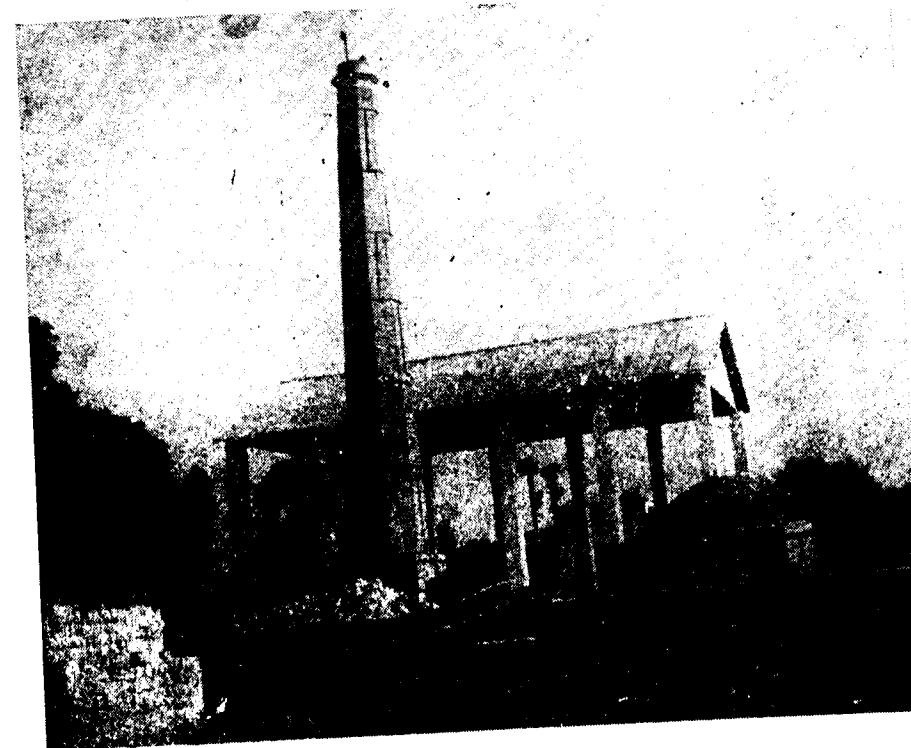
Plate No. 2



SOME POTTERY PRODUCTS OF WHITE CLAY

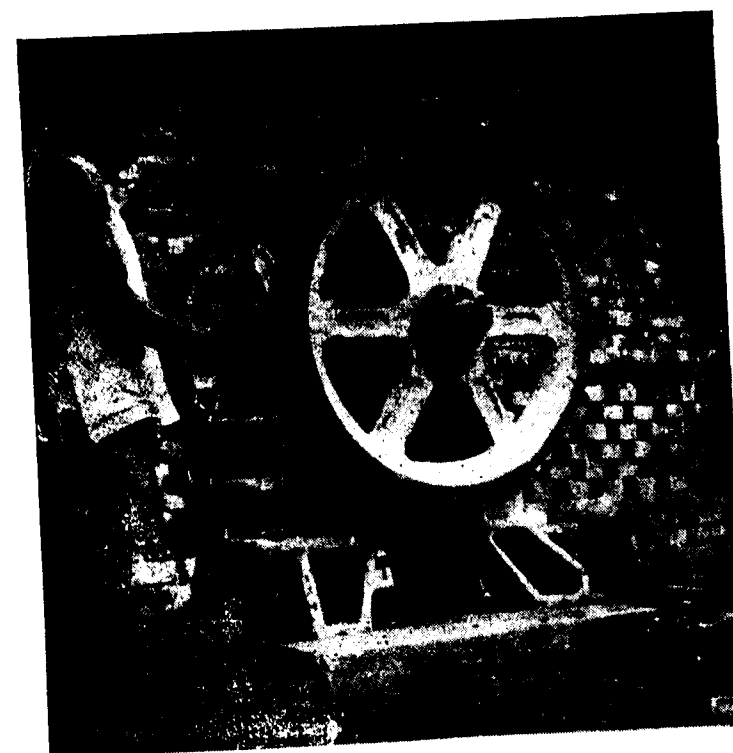
All these products except *kunli* sets have been manufactured by the casting method. After drying and finishing, they have been painted. A transparent white glaze has been coated after painting. Then they have been fired in a down-draught kiln. The paintings shine again after firing.

Plate No. 3



A view of the new site of Government Pottery Development Centre at Chunar

Plate No. 4



Jaw crusher at the Centre—the machine crushes stones into 1—2 inch pieces. Generally quartz and felspar blocks are reduced to pieces by this machine.

