



CRAFTS GALLERY

Empowering Pre-Vocational Skills

NEP Task No. 234- Local art and Craft

2024-2025



स्वाध्यायान्ता प्रमदः

State Council of Educational Research and Training

Varun Marg, Defence Colony, Delhi-110024

ISBN: 978-93-6291-412-5

© State Council of Educational Research & Training, Delhi

March 2025

1050 copies

Patron

Sh. Ashok Kumar
Secretary Education of Delhi

Chief Advisor

Ms. Nazuk Kumar, IAS
Director, SCERT, Delhi

Academic Advisor

Dr. Nahar Singh
Joint Director, SCERT, Delhi

Project Nodal officer

Dr. Sanjay Kumar, Assistant Professor, SCERT, Delhi
Dr. Neelam Yadav, Assistant Professor DIET Pitampura
Dr. Sunil Kumar, Assistant Professor, DIET Dilshad Garden

Coordinators

Ms. Tapshri, Assistant Professor, SCERT, Delhi
Mohammed Shahnawaz, BRP, SCERT, Delhi

Illustrator

Mohammed Shahnawaz, BRP, SCERT, Delhi

Contributors

Dr. Neelam Yadav, Assistant Professor, DIET Pitampura,
Dr. Sunil Kumar, Assistant Professor, DIET Dilshad Garden
Ms. Manisha, BRP, DIET Pitampura
Ms. Neena Puri, Lecturer English (DoE, Delhi) Retired
Ms. Deepika Sain, Lecturer English (DoE, Delhi)
Ms. Archana Jain, Artist
Mr. Rahul Khajotia, Pottery Artist
Mr. Fateh Singh, Pottery Artist
Mr. Jagdev Prajapati, Artist
Mr. Sharad Dabra, Artist
Ms. Priya Gaira, Artist
Ms. Ridhima Garg, Artist

Publication Team

Dr. Mukesh Yadav, Secretary, SCERT, Delhi
Mr. Dinesh Kumar Sharma, ASO, SCERT, Delhi
Ms. Fouzia, BRP, SCERT, Delhi

Published by : State Council of Educational Research and Training, Delhi

Printed at : M/s Chandu Press, D-97, Shakarpur, Delhi- 110092.

CONTENTS

FORWARD	v
MACRAMME	1
TEXTURE ART	19
HANDMADE JEWELLERY	38
POTTERY	51
JUTE WORK	71
PAPER MACHE	84
TERRAZZO	98

FORWARD

The crafts of India are diverse, rich in history, culture and religion. The craft of each state in India reflect the influence of different empires. Throughout centuries, crafts have been embedded as a culture and tradition within rural communities. One out of every 200 Indians is an artisan. Hand craft is a production process and a wonderful, indigenous technology, not an outmoded tradition. But unfortunately today in the shadow of globalization and mechanization our crafts are losing their place and importance in national and international market. This in turn resulting in loss of employment for many artists and craft persons. Moreover our rich cultural heritage is also losing its shine. The clarion call for India is to take a serious look at its crafts culture and bring this to the forefront. “More has been done with less in other economies, and with more than 3,000 craft forms (and counting) India looks to be sitting on an untapped goldmine” as stated in the Position Paper on National Focus Group on Heritage Craft. NCF 2005 and NEP 2020 have also emphasized that the craft should be taught as a professional expertise rather than a “hobby” and therefore, should be part of school curriculum. Mahatma Gandhi had also emphasized that handicrafts should be taught “not merely for production work but for developing intellect of the pupils.” And, this idea has to be implemented from the very beginning stage of education in schools. Vocational Craft skills should be imparted through properly structured curriculum including pedagogies which provide real life experiences to students with the help of class room teaching enriched with different techniques like demonstration in real life settings by craft persons themselves and through observational learning which is the process of acquiring knowledge, skills, and attitudes (KSAs) through viewing examples of performance in real life setting. Further, the main objective of these crafts is to encourage interest in the local arts and craft among the school children by designing suitable courses through SCERTs

We all are aware that the National Education Policy 2020 has clearly stated that there should be ‘no hard separation’ between curricular, co-curricular, and extra-curricular or academic and vocational skill/physical education/art, etc. It is felt that mainstreaming all forms of learning and skills will integrate not just the hands-on skilling component but also the theoretical knowledge, attitudes and mindsets, and soft skills that are required for occupations, through a broad-based education that is necessary for students to be able to take on and thrive in a fast changing world.

To keep pace with the objective of ‘no hard separation’, our team has decided to offer students the flexibility of making a vocational choice of a short-duration modules on local crafts , at a stage in their early academic career (either at class VI, VII or VIII). In this way, they will be able to spend relevant time pursuing this choice as per the convenience of the school. This would give them the necessary orientation early on, so that they are able to make a choice at a later stage to pursue Skill courses at Secondary and Senior Secondary levels, or choose a higher vocational degree. This manual ensures that skill-based training is integrated with the pedagogy, resulting in the holistic development of every learner, thereby making them adept at tackling the challenges of the multifarious world. It has been designed in a way that aims to keep the young learners productively engaged, explore their fields of interest and learn regular concepts through an interdisciplinary approach. Crafts helps children to connect to their roots, culture and heritage of Indian handicraftsmanship. The manual aims at enabling the students to amalgamate their creativity with the acquired vocational skills, thereby ensuring wholesome learning and development.

MACRAME

Introduction

Fringe-like plaiting and braiding adorned the costumes of the time and were captured in their stone statuary. Macramé was most popular in the Victorian era. It adorned most homes in items such as tablecloths, bedspreads and curtains. Its roots were in a 16th-century technique of knotting lace.

Macramé's popularity faded, but resurged in the 1970s for making wall hangings, clothing accessories, shorts, bedspreads, tablecloths, draperies, plant hangers and other furnishings. Using mainly square knots and granny knots, this jewelry often features handmade glass beads and natural elements such as bone and shell. Necklaces, anklets and bracelets have become popular forms of macramé jewellery.

Macramé is a type of textile created using knotting techniques, as opposed to weaving or knitting. The knots are square and form full-hitch and double half-hitches. The craft required only inexpensive and accessible materials like cotton twine, hemp,



leather or yarn, with various beads used to enhance the piece.

What is MACRAME?

Macramé is the art of tying knots in patterns to create designer textiles, as opposed to weaving or knitting. It is a versatile form of fiber art which involves a coarse lace or fringe made by knotting threads or cords in a geometrical pattern.

IS IT TRENDING?

The twisted yarn craze is back, but this time with a more modern boho twist. Its heavily textured style has inspired designers, artists, and craftspeople to recreate this woven art, making it better suited to today's homes and bohemian clothing styles.



What's the DIFFERENCE between macramé cord and macramé rope?

Macramé cotton cord is softer than rope and is very gentle on the hands and looks super smooth on projects, with no pulled strings in between, no uneven twists affecting the way a project looks despite perfect knots.

History

Macramé's knot-tying origins can be traced back to 13th-century Arabic decorative weavers who used the knots to secure loose ends of woven textiles, like towels and shawls. The first accounts of macramé are credited to 13th-century Arab weavers who used extra thread to create knotted decorative threads on handmade fabrics. Third-century China is also credited thanks to the *pan chang* knot—a series of loops that weave into infinity symbols to represent longevity. In the Great Age of Sail, or the 1700s to 1830s, sailors became an essential part of the history of the craft when they used the knots to dazzle-up their knives, bottles, and parts of the ship, while their knowledge of different types of knots was used to barter Intel!

Macramé's popularity faded, but resurged in the 1970s for making wall hangings, clothing accessories, small jean shorts, bedspreads, tablecloths, draperies, plant hangers and other furnishings. Macramé jewellery became very popular in America. The 1970s took the craft mainstream and the accessibility of the hobby created tassels, wall hangings, placemats, plant slings, picture frames, hammocks, art and so much more.

Materials used in macramé include cords made of cotton twine, linen, hemp, jute, leather or yarn. Cords are identified by construction, such as a 3-ply cord, made of three lengths of fibre twisted together.

The three most common macrame knots are the square knot, the spiral knot and the half hitch knot. The five most important macrame knots for beginners are the lark's head knot, cow hitch knot, square knot, double half hitch knot, and the wrapping knot.



For larger decorative pieces, such as wall hangings or window coverings, a work of macramé might be started out on a wooden or metal dowel, allowing for a spread of dozens of cords that are easy to manipulate. For smaller projects, push-pin boards are available specifically for macramé, although a simple corkboard works adequately. Many craft stores offer beginners' kits, work boards, beads and materials ranging in price for the casual hobbyist or ambitious crafter.

Learning Outcomes

Students will be able to:

- a. Understand Macrame arts, its history and origin.
- b. Describe process of Macrame art.
- c. Identify functional and decorative Macrame items seen in household.

- d.** Identify the different types of knots.
- e.** Use macrame art for business purposes.
- f.** Improve their observation skills
- g.** Improve their hand-eye coordination skills.
- h.** Enhance brain productivity to make choices and decisions.
- i.** De-stress themselves and concentrate more into studies.
- j.** Achieve feeling of accomplishment after creating an art form.
- k.** Perform sensor motor actions effectively in different context.

Types of Materials



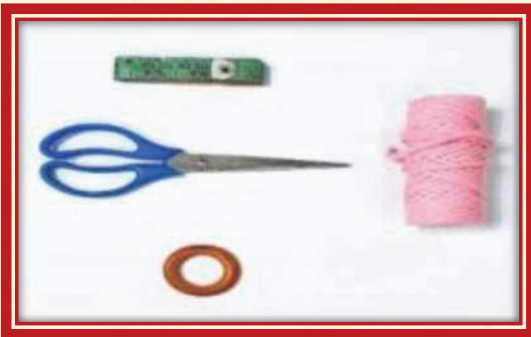
Types of Macramé Knots

1. **Square Knot** consists of two flat knots tied in two different directions. The basic knots will have four ends, which will result in the square knot when brought together.
2. **Vertical Hitch:** These are ideal for making belts as these knots result in densely knotted weaving across the primary thread.
3. **Lark's Head Knots:** In these knots, the knots are made on the primary thread, in the form of loops on the thread.
4. **Capuchin / Barrel Knot:** The barrel knot is ideal to be used for the end of shawls and tassels as it gives it a neat look.
5. **Long Barrel knot:** These are long straight knots designed to give a decorative item a finished look.
6. **Wind Knot:** This is the macramé tassel knot that you will see at the end of decorative wall hangings like in dream catchers.
7. **The Clear Edge Method:** If you do not want tassels at the end of your macramé, you need to have these knots.
8. **The Connecting Knot:** The knot connects two or more threads and creates a fishnet-like effect.
9. **Half Knot Spiral:** The half knot spiral combines half of a square knot and is used to create hammocks and jewellery.

MAKING MACRAME ARTICLES

MULTIPURPOSE HANGING ARTICLE

Materials required:



- Ring
- A pair of Scissors
- Macrame Rope
- Inch tape
- Comb

Types of knots used:

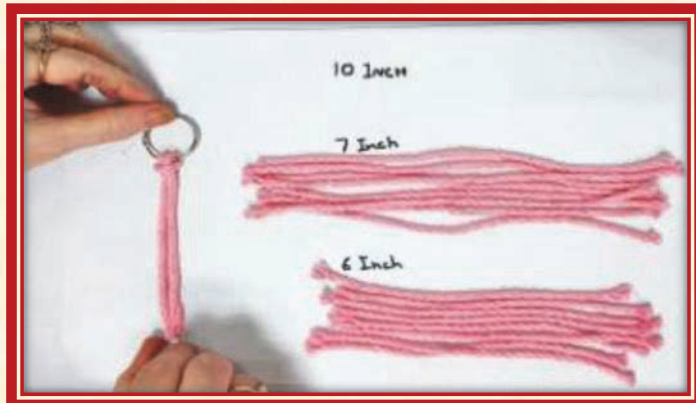
- Lark's head knot
- Square knot

Steps:

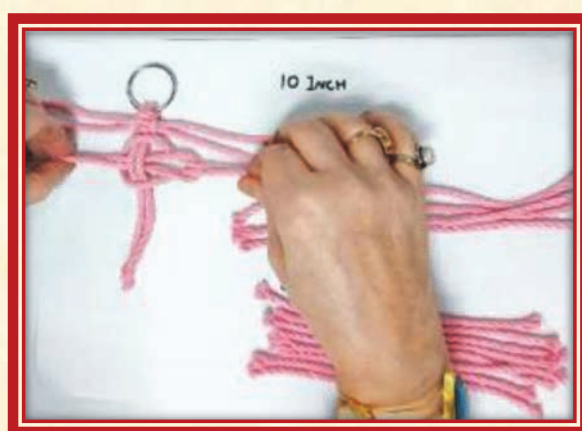
1. Take Macrame rope and cut into 1 piece of 10 inch, 10 pieces of 7 inch and 8 pieces of 6 inch each.



2. We will attach the 10 inch Macramé rope to the ring with the help of Lark's head knot.



3. After one starting knot, we will make 5 knots below it with the help of Square knot from the ten 7 inch pieces of rope.



4. Now we will make 4 Square knots below it with eight 6 inch pieces of rope.



5. Now we will open the ropes on both sides of the knot by hand.



6. We will smoothen the fibres of rope with the help of a comb.



7. Now we will cut the threads in desired shape (generally leaf shape)
With sharp scissors.



8. This article can be used for hanging it on bags, key chains, in cars and as a wall hanging.

MACRAME PLANT HANGER

Material Required:

1. Macrame Rope
2. Wooden Hoop
3. A pair of scissors
4. Measuring Tape



Types of knots:

1. Gathering Wrapping knot
2. Spiral knots/Half square knot
3. Square knot

Steps:

1. Measure out 8 Pieces of 140 inch rope and 2 pieces of 23 inch rope



2. Hook your hoop on to something to keep it in place while you work.



3. Attach your 8 pieces of 140 inch each through the hoop ensuring that all the ends are even.



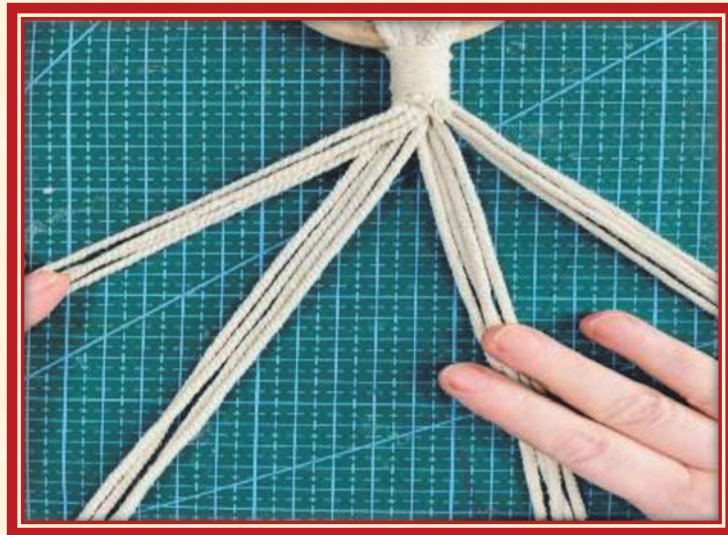
4. Take one 23 inch piece with which we will secure together the rest of the ropes.



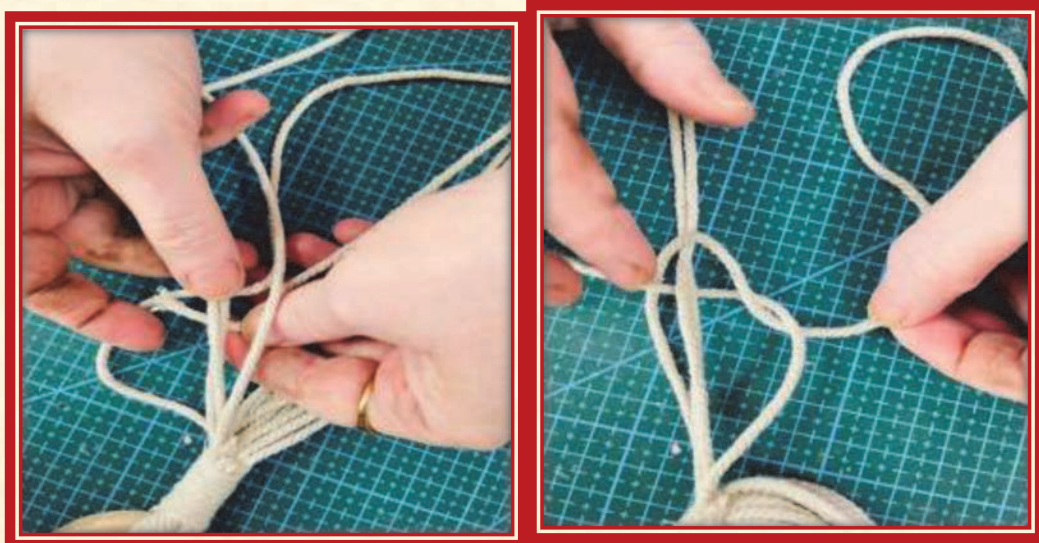
5. Wrap your rope around 5 to 6 times as shown in the figure.



6. Make sure it is nice and tight.
7. Then feed the remaining string through the loop we made.
8. Then pull the top piece tight to secure the gathering wrapping knot.
9. Be careful not to pull too hard, just enough to make the loop go inside the wrapped ropes.
10. Make four sections of four ropes each. Take 4 ropes and put the rest aside.



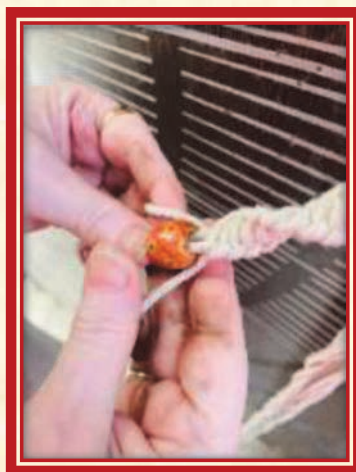
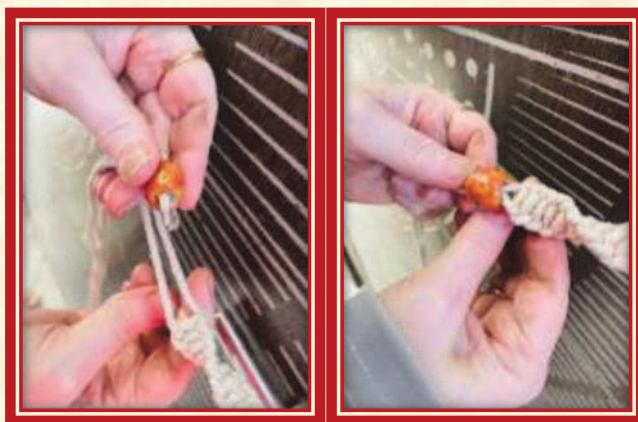
11. Now we're going to make a spiral knot / Half Square knot.



12. Now make 18 more spiral knots.



13. Add 1 Bead.



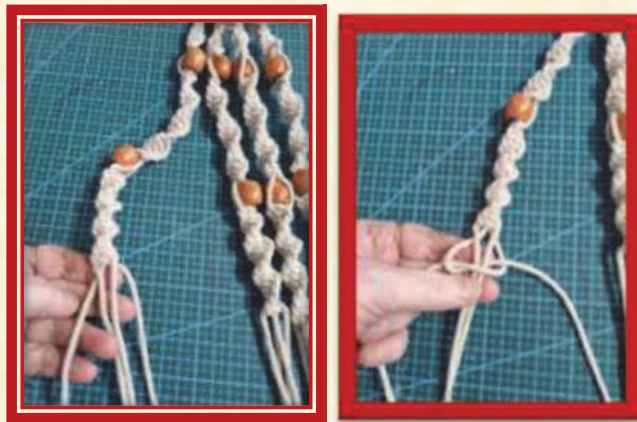
14. Now Make 18 more spiral knots.

15. Add 1 Bead.

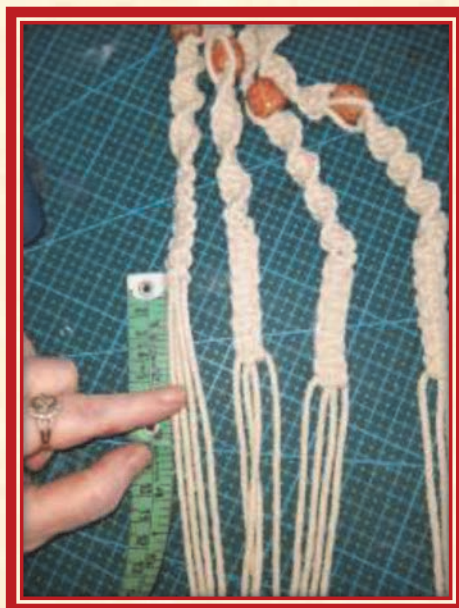
16. Now make 18 more spiral knots.



17. Now make 7 Square Knot.



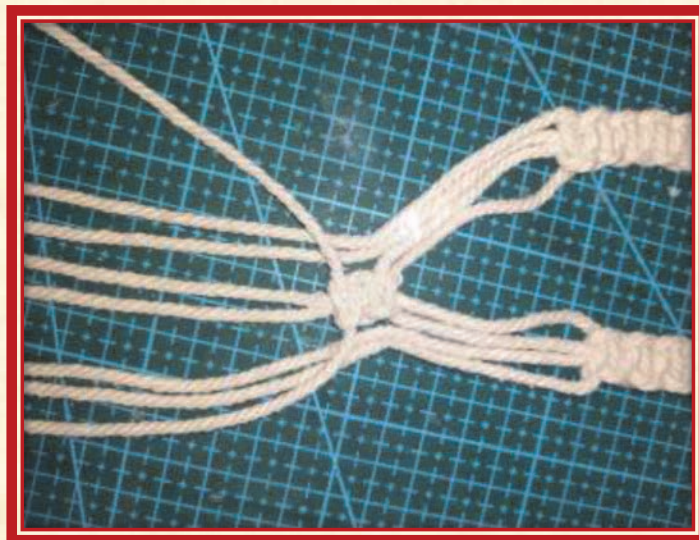
18. Make similar knots in all the four Sections.



19. Make 3 more square knots.
20. Repeat the above steps with the rest of the ropes to have 4 similar sections
21. Now join these 2 sections with another Square knot.
22. Depending on how big your plant pot is, use tape to measure a 2 inch gap for a smaller pot or 3 inch gap for a larger pot.

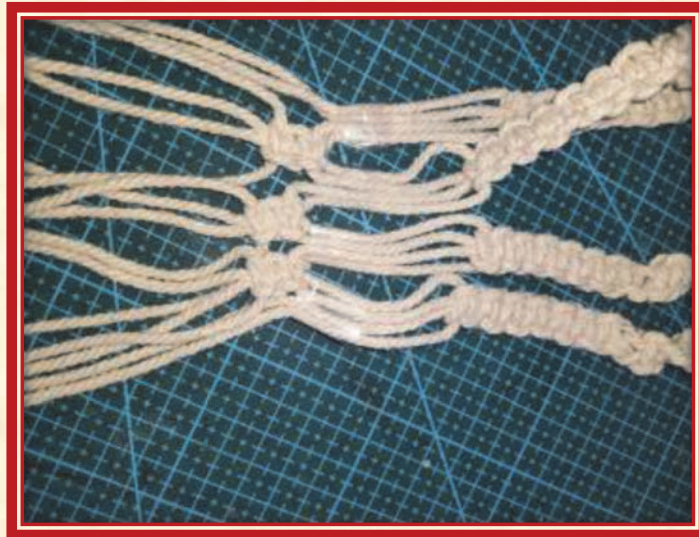


23. Make 2 square knots in the first two sections.



24. Make similar square knots in the 3rd and the 4th section.
25. Ensure all the square knots are at the same level.

26. Join all the 4 sections together by Square knotting the last strands together.

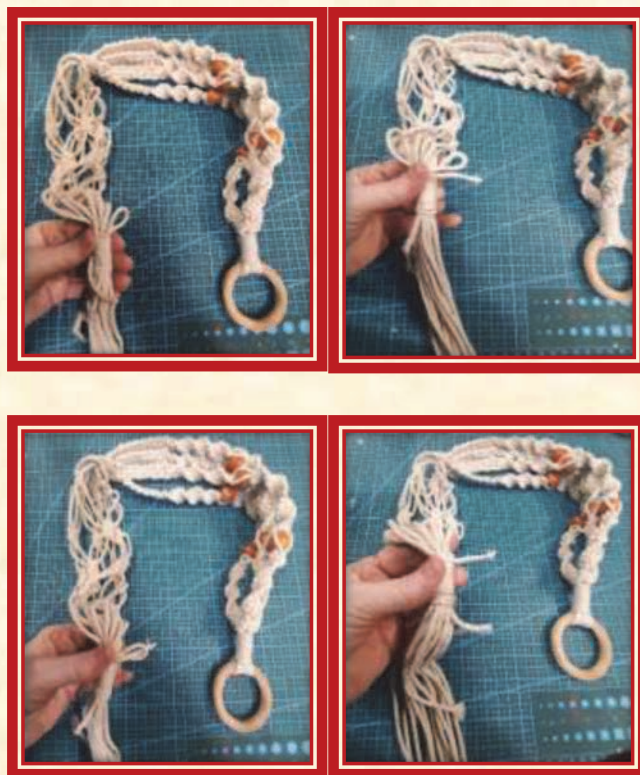


27. Now work on the fourth and final layer of square knots.



28. Take your last piece of 23 inch rope. Make a gathering wrapping knot taking all four sections together like we did in the beginning.

29. We're going to gather it together again like we did at the top.



30. Just one final touch and you did it!!



OTHER ARTICLES OF MACRAME

- Pot holder
- Coasters
- Table Mat
- Pen stand
- Magazine holder

TEXTURE ART

Introduction

Texture is one of the seven elements of art. It is used to describe the way a three dimensional work actually feels when touched. In two-dimensional works, such as painting, it may refer to the visual "feel" of a piece. It is the way in which artists create a visual feel or a perceived surface on their work.

In simple terms, texture is defined as the tactile quality of an object's surface. It appeals to our sense of touch, which can evoke feelings of pleasure, discomfort or familiarity. Artists use this knowledge to elicit emotional responses from people who view their work. The reasons for doing so may differ greatly, but texture is a fundamental element in many pieces of art. Take rocks, for example. A real rock might feel rough or smooth and it definitely feels hard when touched or picked up.



Textures are described by a whole host of adjectives. Rough and smooth are the most commonly used, but they can be further defined too. You might also hear words like coarse, bumpy, rugged, fluffy, lumpy, or pebbly when referring to a rough surface. For smooth surfaces, words like polished, velvety, slick, flat, and even are used.



Texture in Three-Dimensional Art

Three-dimensional artwork relies on texture and you cannot find a piece of sculpture or pottery that does not include it. Fundamentally, the materials used give texture to the piece of art. The materials may be marble, bronze, clay, metal, or wood but they give a different feel each time such a piece of art is touched.



As the artists develop a piece of work, they can add more texture through technique. One might use sand, polish, or buff to make a surface smooth or they might give it a patina, bleach it, gouge it, or otherwise rough it up.

Many times you will see texture used in patterns such as a series of intersecting diagonal lines that give the surface a basket weave look. Rectangles staggered in rows offer the texture of a brick pattern and concentric, irregular ellipses may imitate the texture of wood grain. Three-dimensional artists often use a contrast of texture as well. One element of an artwork may be smooth like glass while another element may be rough and crooked. This contradiction adds to the impact of the work and can help convey its message just as strongly as a piece made of uniform texture.

Texture in Two-Dimensional Art

Artists working in a two-dimensional medium also work with texture which may either be real or implied. Photographers, for instance, almost always work with the reality of texture when they are creating art. Yet, they can enhance or downplay it through the manipulation of light and angle.

In painting, drawing, and printmaking, an artist often implies texture through the use of brushstroke lines as seen in cross-hatching. When working with the impasto painting technique or with a collage, the texture can be very real and dynamic.

Artists can play with texture through a manipulation of their medium and materials. For instance, you can draw a rose on a rough textured paper and it won't have the same softness as of one drawn on a smooth surface. Likewise, some artists apply less gesso to prime canvas because they want that texture to show through the paint when applied to it.

Texture Is Everywhere

As in art, you can see texture everywhere. For instance, to correlate reality to the artwork you see or create, take time out to really notice the textures around you. The smooth leather of your chair, the coarse grains

of the carpet, and the fluffy softness of the clouds in the sky, all invoke feelings.

As an artist or as a person who appreciates art, regular exercise in recognizing texture can do wonders to your experience.



Tactile texture is the actual way a surface feels when it is felt or touched, such as rough, smooth, soft, hard, silky, slimy, sticky, etc. Three dimensional art works such as sculptures and architectural structures are tactile because they can be felt. Examples of natural texture would be wood, sandpaper, canvas, rocks, glass, granite, metal, etc.

Even the brush strokes used in a painting can create a textured surface that can be felt and seen. The building up of paint on the surface of a canvas or board to make actual texture is called impasto. Painters may choose to apply their paints thickly or thinly depending on the overall effect they wish to achieve.



What is Acrylic Paint?

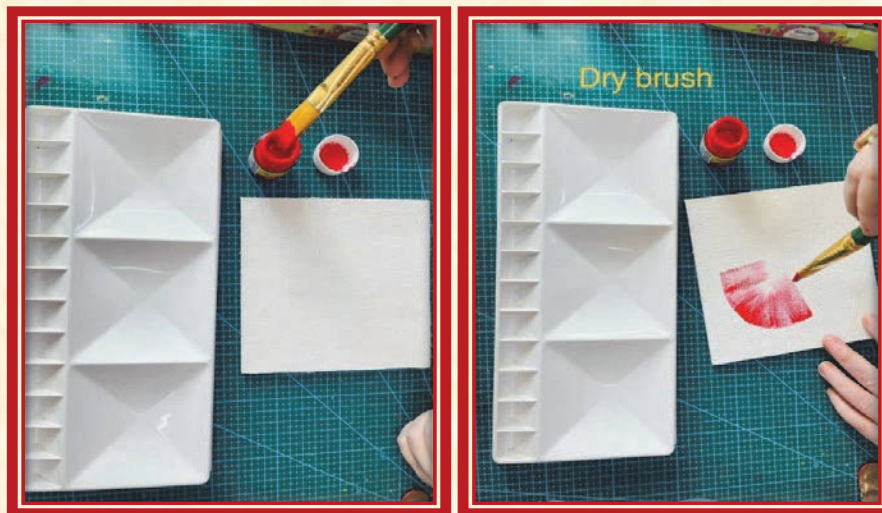
Acrylic Paint is a fast drying water-based paint made of pigment suspended in acrylic polymer emulsion.

Acrylic Painting tips for beginners:

1. Choose proper brushes.
2. **Master your mixing**- Make sure you know and understand the colour wheel.
3. **Learn to layer**- Layering can refer to many different techniques beyond painting.
4. **Have a mister close by**- As the acrylic paints dry quickly, you can keep them moist by using a mister. By simply watering them down a bit with a mister, you'll create a watercolour-esque type of paint, when emulating the washing technique.
5. **Protect with a varnish**- When you are finished with the painting, use the varnish to create a protective film.

Acrylic painting techniques for every level:

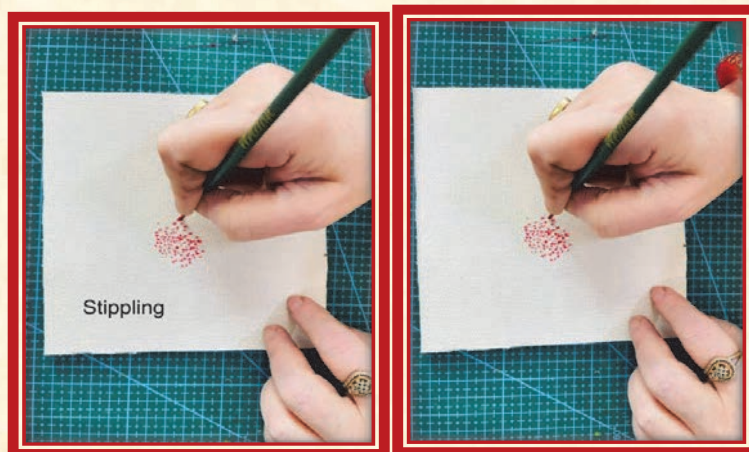
- a. DRY BRUSH:** Use a complete dried brush to create scratch-textured strokes.



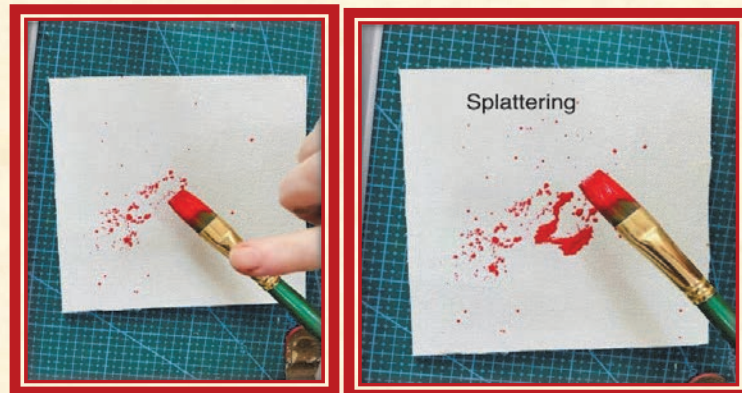
b. WASHING: Dilute your paint with water to create a translucent wash similar to water colour.



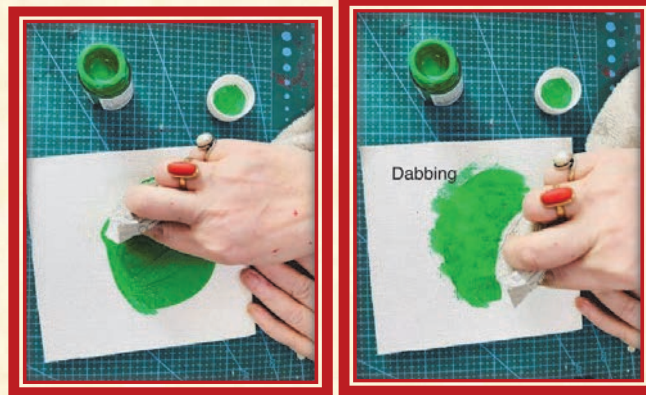
c. STIPPLING: Use your brush to create an assemblage of tiny dots.



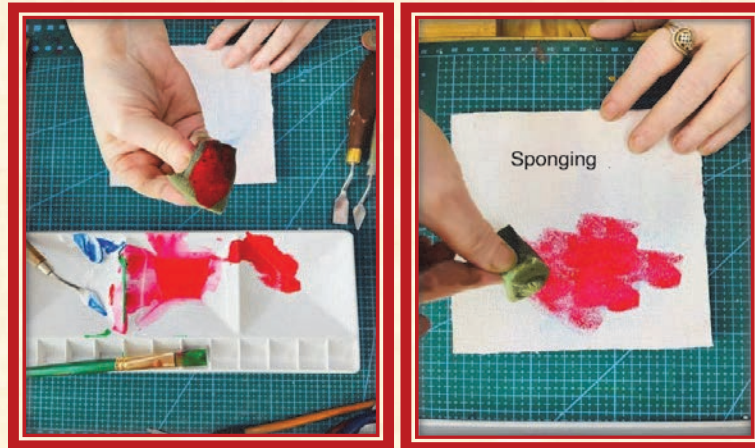
d. SPLATTERING: Flick or splatter a wet brush dipped in pigment onto your canvas.



- e. DABBING:** Use a stiff bristle brush or paper towel to apply paint with light pressure.



- f. SPONGING:** Use a cellulose sponge to apply paint in a dabbing similar to the one described above.



- g. PALETTE KNIFE:** Apply paint to your canvas using palette knife or painter's edge similar to the frosting a cake.



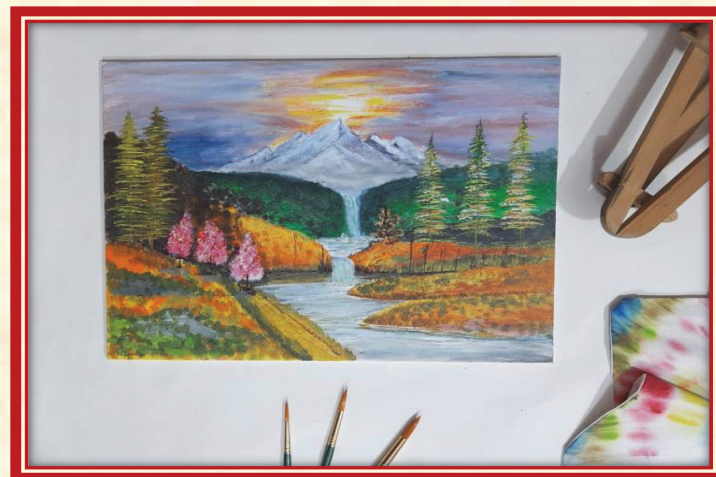
h. DETAILING: Use a small fine brush to add finishing details.



i. GLAZING: Mix a thin translucent glaze with paint to create a rich luminous hue.



Finished Article using the above techniques



Learning Outcomes

+ Students will be able to:

- Understand texture craft, its history and origin.
- Describe the process of texture painting.
- Identify functional and decorative texture items seen in households.
- Implement trial and error skill in the craft.
- Develop fine motor skills and dexterity by manipulating the tools and the mixture.
- Improve hand-eye coordination skills.
- Improve observation skills.
- Learn through play-based learning and learning by doing.
- Use their sense of touch, sight and smell.
- Make decisions and choices.
- Perform sensorimotor actions effectively in different contexts.
- De-stress themselves and concentrate more on studies by involving themselves in the art form.
- Achieve a feeling of accomplishment after creating an art form.
- Connect emotionally with the art form after visualizing and holding the physical form of their art.

Material required



PLASTER OF PARIS (POP)

Fevicol

Water

Bowl

Spoon

Base

General steps to make mixture

1. Take 4 teaspoon of POP in a bowl.



2. Make a mixture of water and fevicol in ratio of 2: 1



3. Add pop in this water-fevicol mixture.



4. Mix it properly to make thick paste.



5. Spread the paste evenly on the texture base.



Various Textures

COMB TEXTURE:

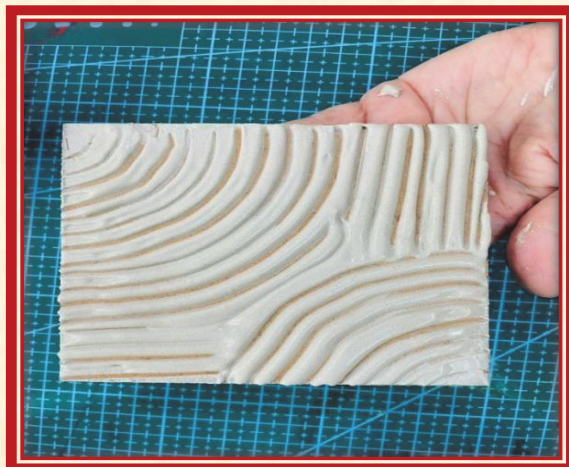
- Spread POP paste of ½ cm thickness on the square base evenly.



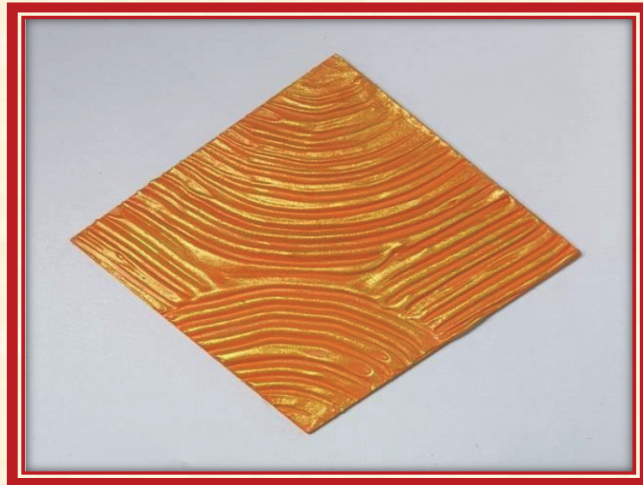
- Take a comb and make zig-zag designs on top of the mixture.



- Leave it for 24 to 36 hrs to dry.



- Paint it with a colour of your choice.



BUBBLE WRAP TEXTURE:

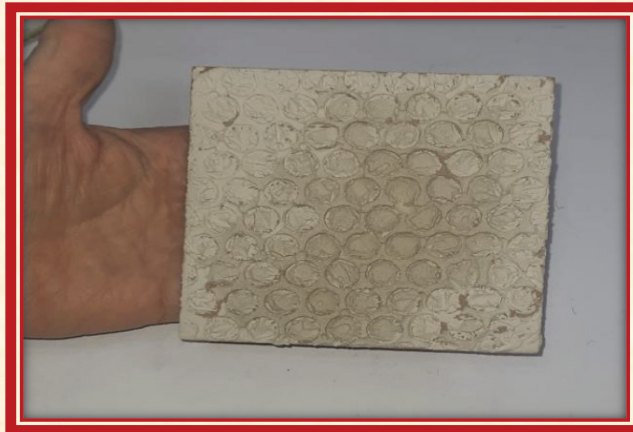
- Take a square base and smoothly spread POP paste of ½ cm thickness.



- Take a piece of bubble wrap and imprint its design on the POP paste.



- Leave it for 24 to 36 hours to dry.



- Paint it with a colour of your choice.



KNIFE TEXTURE:

- Take a square base and smoothly spread POP paste of ½ cm thickness.



- Take a knife and make your design on it horizontally and vertically.



- Leave it for 24 to 36 hours to dry.



- Paint it with any colour of your choice.

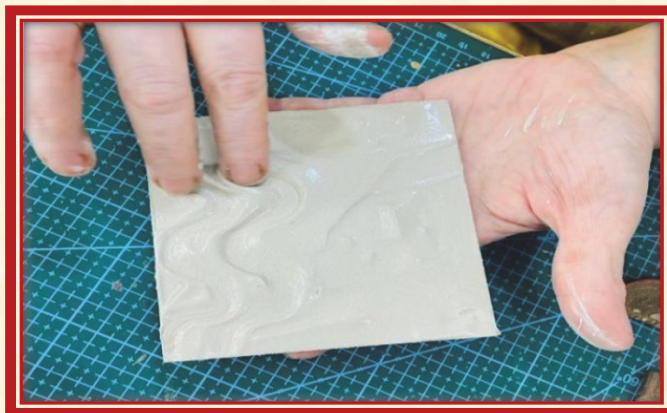


FINGER TEXTURE:

➤ Take a square base and smoothly spread POP paste of ½ cm thickness.



➤ Use your fingers to make waves on the base.



➤ Leave it for 24 to 36 hours to dry.

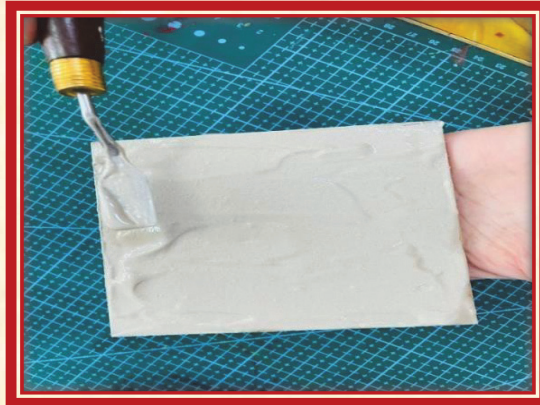


- Paint it with any colour of your choice.

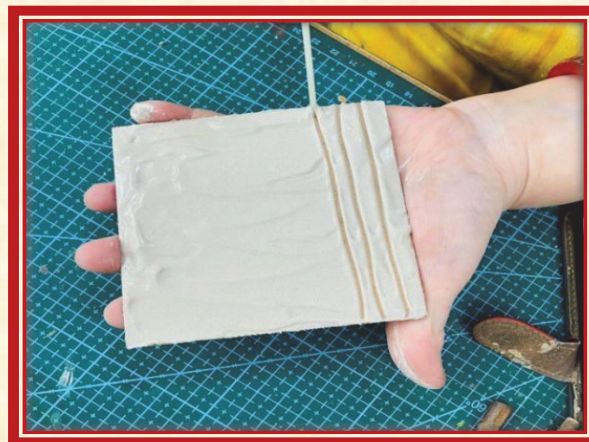


TOOTH PICK TEXTURE:

- Take a square base and smoothly spread POP paste of $\frac{1}{2}$ cm thickness.



- Use a toothpick to make brick like design on the base.



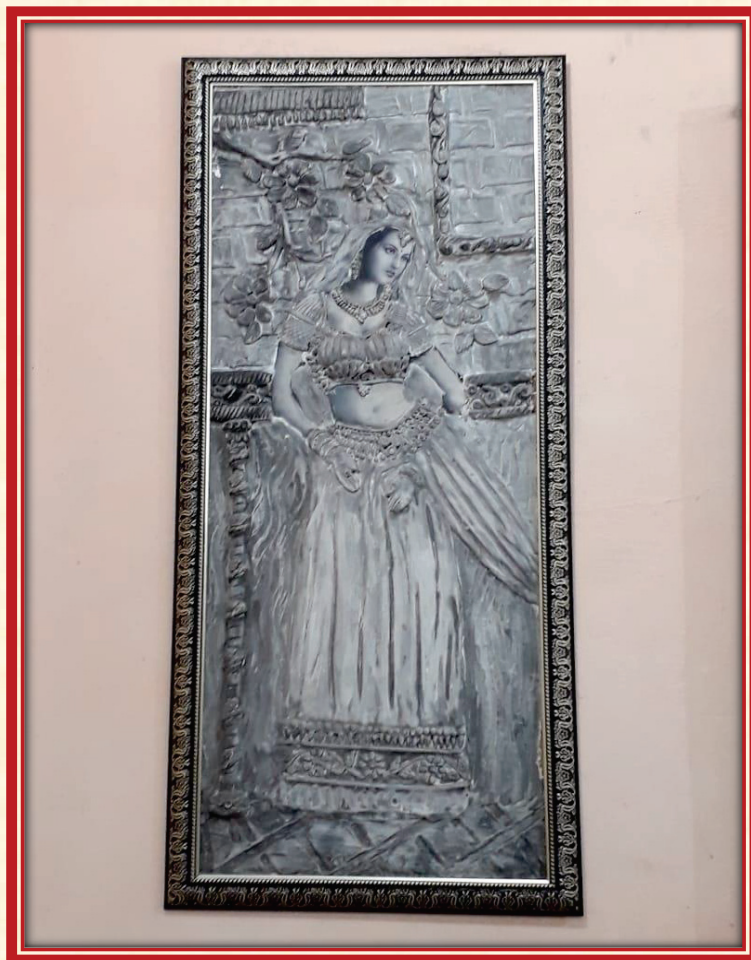
➤ Leave it for 24 to 36 hours to dry.



➤ Paint it with any colour of your choice.



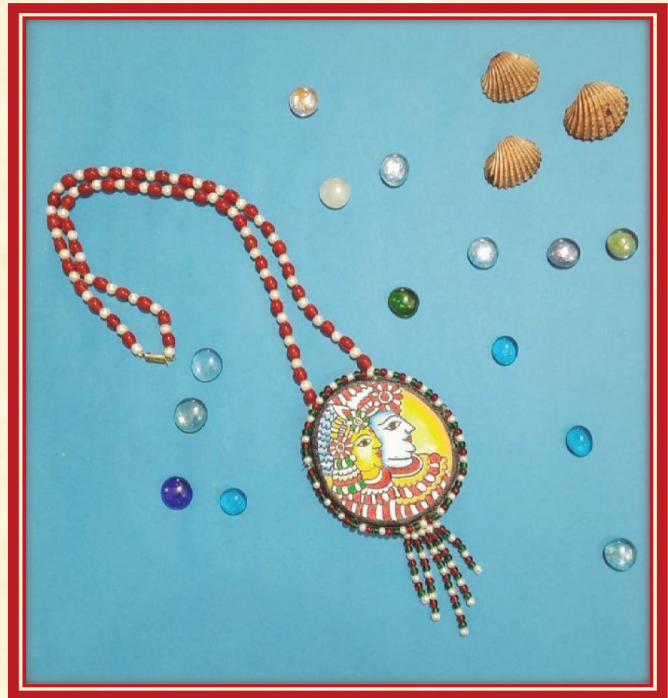
Finished Articles using the techniques described



HANDMADE JEWELLERY

Introduction

The word jewellery originates from the Latin word "Jocale", meaning plaything. Jewellery came into existence centuries ago, however its form kept changing with times. It is worn not only by women but also by men. It was popularised 5000-7000 years ago during the Ramayana and Mahabharata times. The beaded jewellery can be traced back to 1500 BC during the Indus Valley Civilization.



History of Handmade Jewellery

Since the beginning of the journey, the charm of jewellery and the enhancement of beauty in women by adorning it have been inseparable. It is rare to find any woman who has not loved to decorate herself with jewellery.

In India, jewellery not only has traditional and aesthetic value, but is also considered as a source of security in times of financial crisis. The amount of jewellery owned by a woman also signifies her status and adds to her riches. Jewellery has covered its journey since the beginning as an evolving art form. The beauty of Indian jewellery lies in the uniqueness of its design and the efforts in workmanship involved in creating the intricate designs. Indian jewellery has played a pivotal role in highlighting the beauty of various dance forms popular in India like Kuchipudi, Kathak, and Bharatnatyam etc. Classical dancers performing various dance forms get an

exquisite appearance by decorating themselves with sparkling Indian jewellery. There are many different kinds of jewels to adorn various parts of our body. Jewellery pieces highlight the beauty of Indian women right from hair to toe.



The art of creating intricate ornaments, with delicacy and patience, has been a part of the Indian heritage throughout its history. The patronage given by rulers to the art as well as the artists helped in flourishing the beauty of Indian jewellery even more. The traditional jewellery of India has always been quite heavy consisting of voluminous gold and silver pieces. The tradition of adorning oneself with jewellery has gained even more vigour in the modern days. However, with the changing times, contemporary jewellery which is lighter in weight has also gained a lot of popularity among Indian women. Jewellery adorned by Indians has never been limited to any particular stone or material, as Indians love to have variety in it. Ornaments made of various precious and semi-precious stones like emeralds, pearls, diamonds, rubies, sapphires, etc. have been used since ages. The variety of jewellery created in India is not only to suffice the aesthetic sense, but also to fulfill the religious needs. Not only are human beings adorned with jewellery, but it is also especially crafted for Gods and Goddesses and even for ceremonial animals like elephants, cows and horses especially during festivities.

The art of jewellery making has been patronized by the royal class of India since ancient times when the right to own the most magnificent jewellery pieces even led to battles. The availability of wide variety in

Indian jewellery is mainly due to the difference in designs depending on the regional needs which include the varying tastes of people from different cultures and their lifestyles.

Significance of handmade jewellery

The significance of jewellery in the life of women in India is evident from the jewellery gifts they receive from one generation to another. Some ornaments like mangalsutra, bangles, nose ring and toe ring are considered to be integral parts of the makeup of a married Indian woman. Since ancient times, the tradition of gifting jewellery items has continued. The only difference is in the designs of the contemporary jewellery which have been modernized to cater to the needs of the twenty-first century women. Jewellery presented as a gift to Indian women at the time of marriage is called 'stridhan' which refers to the wealth of a woman. Though there is a lot of difference in jewellery designs adorned by women of different states in India, some basic jewellery pieces like maangtika, earrings, nose rings, necklace, mangalsutra and bangles adorned by women across India, especially the married ones, still remain the same. Whether in traditional or contemporary designs, gold has always been the most widely used metal for creating ornaments. In the past few decades, the fashion of gold jewellery ornaments studded with diamonds and other precious stones has gained a lot of popularity. Handmade jewellery is made by an artist without the use of mass manufacturing machines. There is no standard "look" for handmade jewellery. It can range from simple to intricate designs that take hours or days and need skilled techniques to make the finished product. What they all have in common though is that a jewellery artist makes each individual piece using only his hands and simple tools.



Why Choose Handmade Jewellery?

When you choose to purchase a piece of handmade jewellery, you're going to get a unique keepsake each time. There is always a little variation even in each individual piece of the same style, due to the nature of making it by hand. There may be slight imperfections, such as - a cut line which isn't 100% straight. Still we find that there is also much more character to a piece of handmade jewellery. There's a story behind not only the design of the jewellery piece but also the artist. Handmade jewellery artists are also more likely to make pieces using ethically-sourced materials. They are usually a great source for anyone looking for ethical and sustainable jewellery. They tend to choose source companies with a reputation for recycling scrap metal or who can guarantee the conflict-free background of stones. Some jewellers will even go out to mining locations to witness the mining operations themselves. This ensures the origin of the diamonds and gemstones they buy, lined up with their own ethos. They may even dig around for their own stones!

Types of Handmade Jewellery

The different kind of handmade jewellery can be:

1. Wire-wrapped jewellery.
2. Beaded jewellery.
3. Fabricated jewellery.
4. Polymer clay jewellery.
5. Terracotta jewellery.
6. Handmade silver jewellery.
7. Handmade gold jewellery.
8. Handmade metallic jewellery

Learning outcomes

 **Students will be able to:**

- a. Understand the craft of handmade jewellery creation, its history and origin.
- b. Describe process of jewellery making.
- c. Implement trial and error skill in the craft.
- d. Develop fine motor skills and dexterity by manipulating the tools.
- e. Improve their hand-eye coordination skills.
- f. Improve their observation skills.
- g. Learn through play-based learning and learning by doing.
- h. Use their sense of touch, sight and smell.
- i. Make decision and choices on their own.
- j. Perform sensorimotor actions effectively in different contexts.
- k. De-stress themselves and concentrate more in studies by involving themselves in the art form.
- l. Achieve a feeling of accomplishment after creating an art form. Connect emotionally with it after visualizing and holding the physical form of their art shape.

Materials required for handmade jewellery

Jewellery attachments



Fabric



Beads/mirrors/kaudi/etc



Pliers



Glue/Stationery items



Paints/brushes



Steps for Handmade Jewellery (With beads)

1. Take a metal jewellery wire.
2. String the beads in the wire. (beads sequence will be of your own choice)



3. Close the end of the earring with a loop and kaudi.
4. Attach the earring hoop on the other end and your earrings are ready.



Steps for handmade jewellery (with board and cloth)

1. Cut 2 circles of 1-inch diameter from 1mm MDF board.



2. Put the circle on the back side of the cloth and draw the outline of the circle. Cut the cloth $\frac{1}{2}$ cm bigger than the circle.



3. Apply fevicol on the surface of the circle and paste the cloth tightly on it.



4. Cut another circle of cloth from a different design and paste it the same way on the other side of the circle.



5. This way both sides of the cutout are covered with cloth. Decorate it with material of your choice.



6. Pierce the circle with the help of wire and attach the hook of the earring.



7. Our cloth earrings is ready to wear.

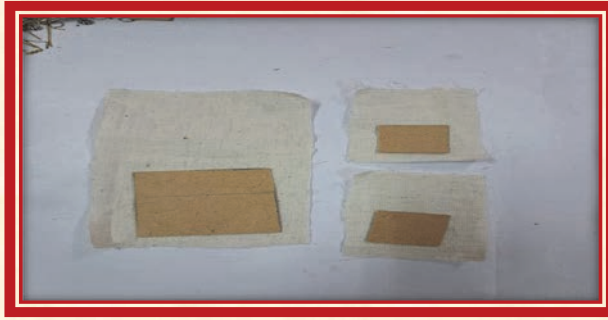


Steps for making handmade jewellery (With paint)

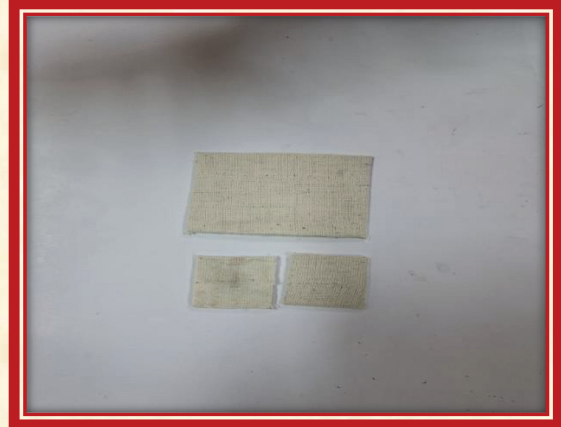
1. Take a small piece of 1mm MDF board and draw 2 squares of 1 inch and 1 big square of 2 inches and cut them.



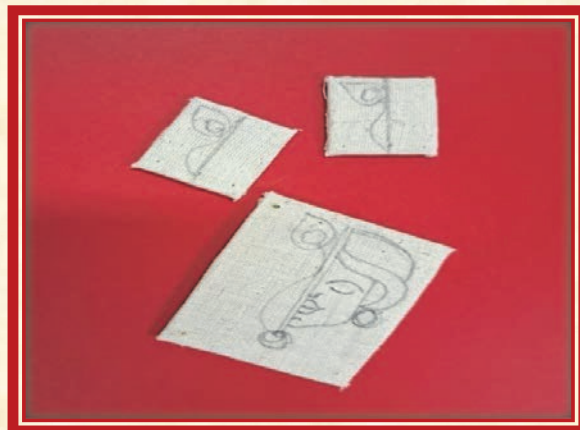
2. Cut the muslin cloth according to the size of the board. (0.5 cm extra on three sides and double on one side as seen in the picture)



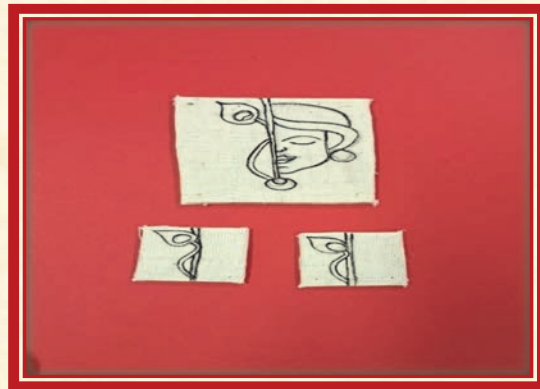
3. Paste the cloth neatly with the help of fevicol.



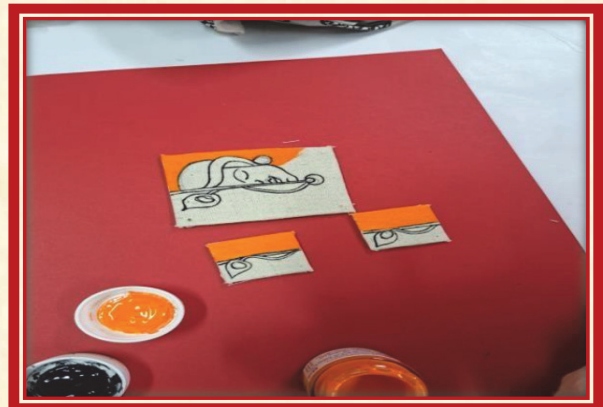
4. After cloth is pasted neatly, draw the design of your choice with pencil.



5. Start colouring the jewellery set by painting the outline of the drawing.



6. Start painting it with the colours of your choice.



7. Paint beautifully all 3 pieces of the set.



8. Pierce the set on all sides as needed for attachments and make it ready to wear.



9. Your pendant set is ready to wear.



POTTERY

Introduction

Pottery is the process of making vessels and other objects from clay, ceramic materials etc. They are usually heated to make them hard and long-lasting. Pottery is made by forming a clay body into objects of a desired shape and heating them to high temperatures (600–1600 °C) in a bonfire, pit or kiln. This induces reactions that lead to permanent changes including increasing the strength and rigidity of the object. A clay body can be decorated before or after heating. Out of all the handicrafts made by mankind, pottery is the oldest.



History of pottery

It is believed that the first potters came from Mesopotamia in the years between 4,000 and 6,000 BC. This was a revolution and not just evolution; as the people of ancient times made items out of clay.

The revolution removed the limitations placed on the long process of using bare hands to mould clay by the ancient people, giving them freedom to explore new forms and new designs.



Pottery has inherent artistic merit, but when the revolution came with the arrival of the potter wheel, the emphasis was drastically changed. Whereas pottery was previously known to serve useful purposes; it is now believed to be serving aesthetic ones.

Initially, archaeologists discovered that the earliest pots were simple without decoration and glaze but that wasn't the case everywhere. Around 6,000 BC, it was found out that some places such as China, Europe and the Middle East had emerged with different design techniques.

Evidence of pottery has also been found in the early settlements of Mehargarh from the Indus Valley Civilization. Today, it is a cultural Art and is still practiced extensively in India. Pottery plays an important role in studying culture and reconstructing the past.

Neolithic age

The first reference of pottery was found in this age. It was hand-made pottery but during the later period foot-wheel was also used.

Chalcolithic age

It is marked by the occurrence of distinct pottery cultures, such as- black and red-ware pottery, black-on-red ware and ochre coloured pottery.

Harappan civilization

Pottery traditions that existed during this time include- Polished Ware pottery with rough surface, Burial Pottery of Harappa, Ochre coloured pottery (OCP), Black-grey burnished ware, Black-on-red ware, Grey ware and painted grey-ware.

Vedic age

Pottery traditions that existed during this time include- Painted Grey ware (PGW), Northern Black Polished ware (NBPW) and Megalithic pottery found in Kerala.

Mauryan period

Now, the use of the pottery wheel became universal. The pottery associated with the Mauryan period consists of many types of ware. But the most highly developed technique was seen in a special type of pottery known as the Northern Black Polished Ware (NBP), which was the hallmark of the preceding and early Mauryan periods.

Gupta period

Pottery remains from this period were found at Ahichchhatra, Rajgarh, Hastinapur and Bashar and are an outstanding proof of the excellence of pottery. The most distinctive class of pottery of this period was the red ware.

Kushan period

The Kushan cultural phase in Bengal and North Indian sites brought a new horizon in ceramic craft. The characteristic of this phase is marked by a unique red polished ware with stamped design along with a large number of dull or sturdy red ware.

Significance of Pottery

Undoubtedly speaking, the art of making pots is mostly seen as satisfying, relaxing and beneficial. The imaginative and creative art of pottery can calm your mind and make you creative.

Few benefits of engaging in pottery:

1. **Eases stress:** Pottery art is a platform that increases our creative skills and reduces stress. While this is a long ongoing process, we are usually restricted to little or no distractions from the outside world. As a result of this, our stress level is reduced and we are more than active in the pottery making game. Involvement in this art form helps students to reduce stress in their daily life.



2. **Increases sociability/openness:** Making pots is an act that awakens physical and mental activity. It is also tagged as the right hobby for people who like to increase their energy. When you engage in group pottery, you can easily make friends with your fellow potters and share ideas that make the final product more attractive. This friendliness creates a sense of relaxation and socialization that will help them in their journey through life.

3. **Enhances focus:** Pottery making lets you escape the fears, apprehensions and problems of life and pushes you to shift your focus on creativity. While making pots, it is often difficult to get distracted, especially when setting your mind to make beautiful pots. If students completely focus on making pots it will build and improve their focus, which can help them relax and expose them to more things.

4. **Creativity:** Creativity is known to be the leading benefit of pottery. Without creativity, it isn't easy to achieve any of the tangible things in life, including pottery making. Creativity in pottery is a test of our students' mental and physical attributes, and this art offers them the platform to reveal their abilities. They can easily make creative pottery and show the world how good they are.

5. **Explore and experiment:** Pottery helps users explore new creative things, allowing them to test and try out innovative ideas. It is perfect for all ages; which means young and old people, especially our students who can engage in the art and explore, test and build their creativity.

6. **Improves body movement:** Pottery helps us to improve our physical exercise levels while making pots. For instance, when we move our wrists, arms, and hands while making pots, we are able to exercise. This physical movement is very helpful in life. It helps us lead very active life.

7. **Eliminates pain naturally:** When we are stressed, we are not very comfortable in our day-to-day activities. Pottery is a hobby that increases self-esteem and reduces any pain we may experience. Stress can be eased away when we engage in making pots. So, instead of taking pain killers, one can easily participate in pottery and naturally eliminate his/her inner pain. Students can use the art form of pottery in reducing

their stress and pain and this will lead to lesser consumption of medicines.

8. **Enhances quality of life:** Expressing yourself can be easily done by engaging in pottery. Pottery is the perfect way to have an inner connection with yourself by increasing your knowledge and making life better. Venturing into new creative arts, learning new skills and developing new creative forms helps our students immensely and they learn to keep up with their productive skills.



9. **Records memories:** Archaeological rooms are known for recuperating old artifacts from age old civilizations. A few of the captured memories or artifacts that have been stored some thousands of years ago are pottery creations. Hence an important benefit of making pottery is that it has the potential to be stored for a very long time. As one can see with other amazing artifacts, pottery is also a magnificent art that is likely not to go out of existence even in thousands of years to come. So, you shouldn't be bothered about losing it whenever you create an amazing or attractive pottery work. Besides from creating memories in your home, the pottery work can be showcased in museums and other art houses. Students can also preserve their memories by making photo frames from pottery.

10. **Increases positivity level:** Pottery enhances positivity by making students optimistic. It also provides a platform for happiness and boosts your self- esteem and confidence level. During the pottery process, positivity level of students is always high because there is nothing they can't achieve by creating beautiful and attractive pottery artworks.



Pottery and Indian Culture

The ancient craft of pottery is a mirror to our civilisation. As a medium through which humans have expressed their skills, creativity and emotions – pottery has been one of the most beautiful forms of expression. There is something magical about a piece of handmade pottery. No matter how many fancy branded pieces of serve-ware and crockery one may possess, there is something really exquisite about owning a piece of hand-crafted pottery.

Indians come from different cultural backgrounds but they are united by their love for clay. Different regions have their own techniques,

designs, colours, textures, styles and finishes.

Pottery is one of the oldest human inventions and perhaps as old as mankind. It evolved and grew with the evolution of farming. Agriculture has a special place in India and defines the country's profound culture and thought. As Indians learned to grow food, they also needed vessels to store food. This gave birth to the art of pottery.

Learning Outcomes



Students will be able to:

- a. Understand pottery craft, its history and origin.
- b. Describe the process of pottery.
- c. Identify functional and decorative pottery items seen in household.
- d. Implement trial and error skills leading to innovation.
- e. Develop fine motor skills and dexterity by manipulating the tools and clay.
- f. Improve their hand and eye coordination skills.
- g. Improve their observation skills.
- h. Learn through play-based learning and learning by doing.
- i. Use their sense of touch, sight and smell.
- j. Make decision and choices.
- k. Perform sensorimotor actions effectively in different contexts.
- l. De-stress themselves and concentrate more into studies by involving themselves into the art form.
- m. Achieve a feeling of accomplishment.
- n. Connect emotionally with the art form after visualizing and holding the physical form of their art shape.

Materials required for Pottery

- i. **Clay:** There are four types of clay.

Black clay- It is found in lakes, ponds, fields, etc. Black clay takes a longer time to absorb water, get wet and dry out.



Yellow clay- It is found in the fields. It absorbs less water and is used for making thin materials.



Brown clay- It is made by mixing 40% black clay and 60% yellow clay. It is used for making large materials. It can be made manually, but it is also found in natural surroundings too.



Red clay- It is found in mountains. It is used to bring smoothness to the articles made of clay.



ii. **Sticks:** Tools for modelling can be metal, wooden or plastic.

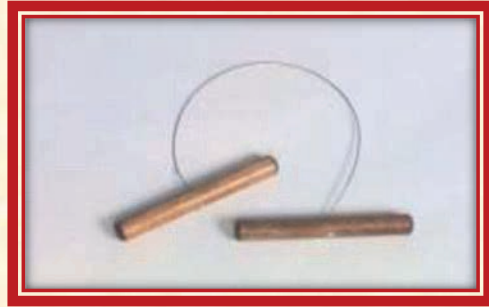


iii. **Potter's Needle:** You can use regular knitting needles made of metal with a fine tip, used to prick the clay.



iv. **Paintbrushes:** They are used for applying glaze to the articles. You don't need any special brushes for ceramics and can even use normal painting brushes.

v. **Cutting wire/Thread:**It is used to cut through the clay, especially a larger block.



vi. **Potter's knife:** A steel scale can substitute it. It is used to make delicate cuts on the clay.

vii. **Modelling tools:**These are used to make adjustments in bowls.

viii. **Rib:**It is used to make the clay smooth and remove imperfections.

ix. **Bowls:**Different sizes of bowls are used to mix water and clay.

x. **Face mask:**This is optional, but useful when applying varnishes or when sanding, especially if you have dust allergy.

xi. **Rolling pin:** You can use one from your kitchen, to level the clay.

xii. **Wooden sticks:** Used to measure the thickness of the clay, they are about 5mm thick.

xiii. **Materials to create textures:** You can use mesh, leaves, fabric, canvas, etc.



xiv. **Colours:** For colouring the pieces, you can use water colours, fabric colours and acrylic colours.



xv. Glazes: They are used for sealing and giving shine to the objects. There are high and low-temperature glazes available. You will have to take the piece to a kiln once it is glazed. While glazing, you can use different types of colours.

Steps for Pottery Making

○ Step one: Clay Preparation

- First the soil is fine-tuned. No nugget should be thicker than 5mm.



- The clay has to be sieved through a big sieve to obtain powder. If there are any pebbles in the soil, remove them first.

- 20 ml of water will be mixed in 100gm of soil. If required, then 10gm of soil can be added.
- Leave it in an airtight container for 3 to 4 hours, if you don't have an airtight container, you can use a plastic airbag and keep it safe.



- Knead well again by hand.
- After sprinkling water, keep it for another 1/2 hour. Now the clay is ready to make pottery.
- You can use wire/thread to cut the dough and obtain small pieces.

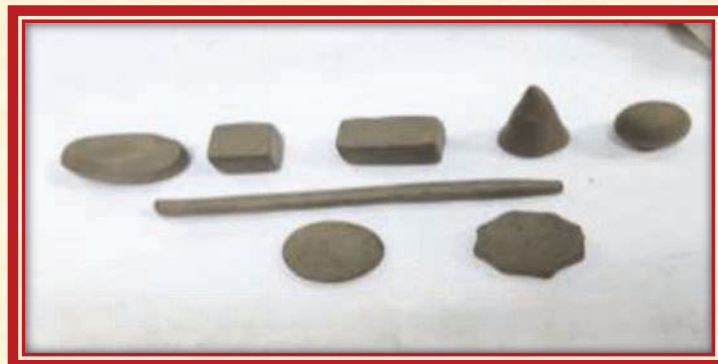


○ Step two: Shape Formation

- To make pottery, we have to practice making some basic shapes.
- Begin with a ball of clay. With the help of palm, take a little clay and make a circular shape.



- Push your thumb into the center. Then pinch up the walls.
- Turn the piece as you pinch. This will help you to keep an even thickness in the walls of the piece.
- Finish the rim of the bowl.
- Gently pat the bottom on a flat surface to create a flat bottom of the piece.
- If cracks appear the shape will be smoothened by sprinkling water.
- Water can be applied to lubricate the joint too.
- With the help of thumb and palm, you should practice making flat, square, cylinder, coil and cone shapes with a flat base.



Note: While forming a shape, if your dough is loose, then you can add little clay in it to make it firm. If the dough is too tight for shape

formation, then you can add little water in the dough to make it suitable.

○ Step three: Material formation

Flower with 7 balls:

- With the help of palm, take a little clay and make a circular shape.



- Make 7 identical balls.
- Place balls in a flower shape – 1 ball in the center and 6 balls around in the circular shape.



- Water should be applied to lubricate the joints.



- The shape has to be smoothened by sprinkling water when a crack appears.



- Press the petals of the flowers from the outward side with a finger.
- Press the center ball with the thumb.
- Decorate the flower with tools and pen caps.

Diya with handle:

- A small cone is made for the base of diya.



- A big cone is made and then pressed from the centre.



- The shape of the bowl is given with the help of your thumb and fingers. It can be smoothed with water.



- Apply water to the surface of the cone base and diya and join them



- To make the handle of the diya, we will attach cylindrical shape to diya by buffing.



- To make the Diya more beautiful, a tail can be made in a flat shape on one side.



- On the other side, make the mouth of a small bird and attach it with the help of water.



○ Step four: Painting and Decorating

- With the help of carving tools or pen cap, we can carve our diya into any desired design and leave it for one day to become dry.



- We can use various items that are easily available like pen cap, pencil, bottle end, fevicol bottle, bottle cap, comb etc. to make designs.
- Afterwards, we will decorate the diya using acrylic colours and leave it for an hour to become dry.



- We will glaze the diya to give it a shining appearance. In this way, our beautiful and attractive diya is ready.



Various other items

- Animal shapes
- Fruit and vegetables shapes
- Utensils
- Jewellery
- Bird shapes
- Flowers
- Wall hanging
- Photo frames



JUTE WORK

Introduction

Jute is a long, soft, shiny bast fiber that can be spun into coarse, strong threads. Jute or the golden fiber is one of the most affordable natural fibers. The fibers are off white to brown in colour, and 1-4 metres (3–13 feet) long. In today's eco-friendly era, Jute fibers are in huge demand for making decorative and useful products such as bags, file folders, wall hangings etc. Jute is extracted from the fiber of a jute tree which is obtained after prolonged soaking in water. The fiber obtained from the jute tree is a 100% natural and biodegradable fiber which makes jute handicrafts eco-friendly and green.

Jute is one of the most affordable natural fibers and second only to cotton in the production and variety of uses. Apart from being eco-friendly,



the jute crafts give a natural and soothing look. There are a lot of jute craft articles which are being used for decoration purposes worldwide. Using jute handicrafts not only help our Environment but also provide employment to a lot of farmers, artisans and traders who are involved in making different types of jute crafts and artifacts.

Jute, also addressed as the "Golden Fiber," is one of the most common raw materials for packaging and for making exquisite craft items. Jute indeed conquers the major arenas of the human world of utilitarian artistry. Eco friendly jute, which is also the cheapest known natural fiber, has offered the global market a chance to bequeath a formal goodbye to plastic generation. Apart from its coarse character and heavy texture, the natural colour increases its unique charm. It does not shrink or fade. It is easily available and durable.



History of jute craft

Jute as a raw material has been explored in the industrial paraphernalia opening doors to a new horizon. The use of jute as a raw material found its existence in the ancient Indian scriptures namely 'Manu Samhita' and 'Mahabharata'. Evidence of the trade of jute cloth in the 16th century still whispers from the pages of history. "Ain-i-akbari" (1590) mentions sackcloth originating from Bengal.



The jute craft which developed in India, centered around Eastern India. Sacks and saris made of jute revealing Bengal were usually used in the Middle Age. India produces maximum jute globally.

Export of jute sacks, as an essential commodity, started in the 18th century. During the 19th and early 20th centuries, jute grew to be an

indispensable industry. The uses included sacking bags, ropes, boot linings, aprons, sandbags, meat wrappers, tapestries, oven-cloths, carpets, tents, horse covers, cattle beddings, electric cables, and even parachutes. This was a significant accomplishment, as jute craft was granted a permanent entry to middle-class domesticity.

Significance of jute craft

The importance of jute craft in students' lives can be gauged from the fact that it has emotional, physical and cognitive learning benefits.

- **Develops fine motor skills:** As most arts and crafts activities involve moving hands and using fingers, jute craft also helps in developing fine motor skills.
- **Increases dexterity:** Jute crafts can increase the agility and dexterity of a student. With practice and improvement of fine motor skills, his manual dexterity, speed and artistic skills will also increase.
- **Improves hand-eye coordination:** Engaging in jute crafts-related activities from a very young age leads to tremendous improvement in hand-eye coordination.
- **Encourages self-expression:** Engaging in a creative pursuit like jute craft gives a student the opportunity to express his/her feelings in a meaningful, tangible and positive way. He/she also derives satisfaction from making something on his own.
- **Boosts self-esteem:** Jute craft-related activities instill a sense of pride and achievement in a child, which help in boosting his self-esteem.
- **Enhances innovation and creative ability:** The opportunity to create whatever a child wants to make, encourages innovation.

And the ability to think and solve problems he/she might face while making something, enhances creativity.

- **Sharpens decision-making skills:** Facing and solving artistic challenges will help a child learn to make effective and correct decisions. This helps to develop a problem-solving attitude, which will also help him in other endeavours of his life.

Jute craft and Indian Culture

Historical documents state that the poor villagers of India used to wear clothes made of jute. The weavers used simple hand-spinning wheels and hand looms, and spun cotton yarns as well. History also suggests that since ancient times Indians, especially Bengalis, used ropes and twines made of white jute for household and other items. Jute is highly functional for carrying grains or other agricultural products.



The jute plant needs plain alluvial soil and standing water. During the monsoon season, the monsoon climate offers a suitable environment for growing jute (warm and wet). Temperatures from 20 to 40°C (68–104°F) and relative humidity of 70%–80% are favourable for successful

cultivation. Jute requires 5–8 cm (2–3 inches) of rainfall weekly and more during the sowing time. Soft water is necessary for jute production. These conditions made this crop very much suitable for Indian culture.

Jute industry still provides a livelihood to more than 250,000 mill workers and more than 4 million families of farmers. It is a golden bond with the Earth. Its use is a statement about ecological awareness as it is a fully biodegradable and eco-friendly fiber. It comes from the earth, it helps the earth and once its purpose is fulfilled, it goes back into the earth.

Learning outcomes

Students will be able to:-

- Be accountable to the own role in whole process.
- Perform all roles with full responsibility.
- Be effective and efficient in art room.
- Properly communicate about feelings and emotions.
- Talk politely with other team members and classmates.
- Submit a daily report of their own performance.
- Adjust in different work situations.
- Give due importance to other's point of view.
- Avoid conflicting situations.
- Improve upon the existing techniques to increase efficiency.

Material required for Jute Work:

○ Jute rope



○ Glue



○ Decorative material



○ Stationery material



○ 4-diameter cardboard circle



○ Any Cardboard box

○ Jute fabric



Steps for Jute craft

■Coasters:

1. Cut a 4-inch diameter circle from hard cardboard or corrugated sheet.



2. We will start pasting rope from the center of the circle in a round shape.



3. Rope should be pasted neatly and closely so that base is not visible.



4. Keep on pasting rope till the whole cardboard is covered.

5. Decorate the coaster with the material of your own choice.



6. Coaster is ready to use.



■ Pen Stand:

1. Take Cardboard box and cut it into size of Pen stand required.
2. Take jute fabric as per the size of the stand and cut it.



3. Make a circle of jute fabric and paste inside the stand with glue.



4. Paste the remaining fabric on the outer surface of the Pen Stand.



5. Cover the outside of the stand with jute rope.



6. Decorate it with material of your choice like lace, beads, half cut pearl etc.



7. Your pen stand is ready to use.



Various other items

- Bracelets
- Bottle cover
- Bowls
- Jute hand-wrapped handles
- Jute Coasters
- Jute Light cover
- Jute covered eggs
- Jute Planters
- Jute bunnies

PAPER MACHE

Introduction

Paper Mache or **Papier Mache**, in French literally means "chewed/mashed/pulped paper". It is a composite material consisting of pieces of paper or pulp/paper sheets sometimes reinforced with textiles. This composite material is bound with an adhesive, such as glue, starch, or wallpaper paste. As Paper Mache is quite light in weight as compared to other sculptural materials, it is used to prepare economical building material and temporary sculptures like tableaux and floats. Paper Mache is used to make decorative and small utility articles like boxes, hangings, jewellery items and decorative pieces. Paper Mache is not only environment friendly but it is economical, lightweight, durable and easy to handle.



HISTORY

IMPERIAL CHINA:

The Chinese during the Han dynasty appeared to be the first to use Paper Mache around 200 AD. They employed the technique to make items such as warrior helmets, mirror cases, snuff boxes, or ceremonial masks.

MIDDLE AND FAR EAST:

In Persia, Paper Mache has been used to manufacture small painted boxes, trays and cases for ages. Laminated paper articles were produced in Japan and China using Paper Mache. In Japan, Paper Mache was used to add decorative elements to armour and shields.

INDIA:

Paper Mache was brought to India in the late 14th century by Mir Sayyed Ali Hamdani, a Persian sufi mystic. The technique was adopted in Kashmir in the 15th century and the state became a major hub for Paper Mache craft. Even today Kashmiri paper mache is very popular. From Kashmir, the craft spread to other parts of India and is currently practiced in many other states like West Bengal, Bihar, Odisha, Madhya Pradesh, Andhra Pradesh, Tamil Nadu, Kerala and Rajasthan. Craftsmen of different states have imprinted their own typical art form on Paper Mache articles like:

- Masks of Lord Jagannath in Odisha
- Colourful masks of deities in Andhra Pradesh
- Madhubani art of Bihar on toys and articles
- Paper Mache is used by Chhau folk dancers of West Bengal in making masks of Gods and Goddesses
- Replicas of Khajuraho sculptures in Madhya Pradesh
- Rajasthan craftsmen make Paper Mache birds and animals
- Kerala craftsmen make Paper Mache items for Kathakali theme.

- In Kashmir, Paper Mache has been used to manufacture small painted boxes, bowls (lined with metals), trays, and cases

Learning Outcomes:

Students will be able to:

- a. Understand Paper Mache craft, its history and origin.
- b. Describe process of Paper Mache.
- c. Identify functional and decorative Paper Mache items seen in household.
- d. Identify the states in India where Paper Mache craft is practiced.
- e. Recognize regional styles and artifacts.
- f. Differentiate between recyclable and non-recyclable material.
- g. Implement trial and error skill in the craft.
- h. Develop fine motor skills and dexterity in manipulating the tools and preparing the dough of Paper Mache.
- i. Improve their hand-eye coordination skills.
- j. Improve their observation skills.
- k. Learn through play-based learning and learning by doing.
- l. Use his/her sense of touch, sight and smell.
- m. Make decision and choices.
- n. Perform sensorimotor actions effectively in different contexts.
- o. De-stress themselves and concentrate more into studies by involving themselves into the art form.
- p. Achieve feeling of accomplishment after creating an art form
- q. Connect emotionally with the art form after visualizing and holding the physical form of their art shape.

SKILLS DEVELOPED: Paper Mache can teach a number of skills to every child.

Large Motor Skills

- Tearing paper
- Stirring glue
- Applying paper to base

Social Skills

Children talk about the progress of the sculpture and take pride in their work through conversations

Emotional Skills

Such projects connect the child with the finished project.

Cooperative Skills

Children share materials and work collectively which increases co-operation.

Language Skills

Books and illustrations about final outcomes promote language acquisition and learning.

Sensory Skills

The texture of the glue is cold, wet, and sticky whereas the dry paper is rough.

Cognitive Skills

Paper Mache is a great way to develop cognitive skills when children work and complete interesting projects.

Advantages of Paper Mache:

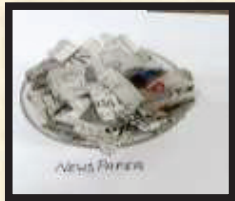
1. It can be used in textiles.
2. It is light-weight.
3. When Paper Mache is dried, it becomes very strong.
4. It is inexpensive and readily available.
5. Even the children become interested in making new products using it.
6. It can be made non-flammable using chemicals.
7. It is eco-friendly and easy to use.

Disadvantages of Paper Mache

1. It takes a longer time to dry.
2. It is difficult to make sculptures as Paper Mache articles sometimes do not conform to the desired shape.
3. The art works made using Paper Mache cannot be permanent as with time, the glue and paper gets destroyed.
4. It is hard to use.

MATERIAL REQUIRED TO MAKE PAPER MACHE DOUGH:

Newspaper /waste paper



Water



Refined oil



Arabic gum



Chalk powder



Colours



METHOD OF MAKING PAPER MACHE DOUGH:

Steps:

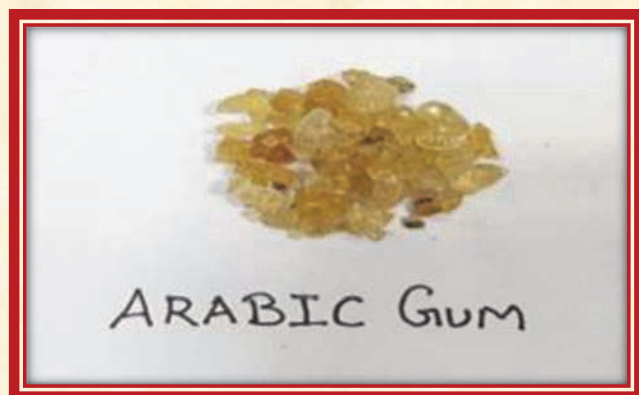
- 1) Take 2 newspapers and cut them into small pieces.



- 2) Soak the newspaper in a sufficient amount of water (paper should be completely dipped in water). Water should be changed in 2 times daily.



- 3) Take 50 grms of Arabic gum, grind it in mixer and soak in 1 small glass of water and leave it for 2 days.



- 4) After the 3rd day, separate newspaper and water, and grind the paper in a mixer. Sieve out extra water.



- 5) Add this paper mixture to soaked Arabic gum and mix properly. Add half teaspoon of refined oil to the mixture.
- 6) Now add chalk powder to the mixture slowly and in regular small amounts. Knead it properly for some time.
- 7) Paper Mache dough is now ready with us. We can use it to make any article of our choice.



Steps to make Paper Mache bowl:

1. Take a steel bowl and apply oil on the back side of the bowl.



2. Now cover the back side of the bowl with tissue paper. It will stick due to the oily surface.



3. Put a 1 cm deep layer of Paper Mache dough on bowl.



4. Keep it aside in the shade for drying for at least 2 to 3 days or till it dries out completely.



5. If the dough is getting cracked or it tears apart, smoothen it by applying a bit more of Paper Mache dough.



6. After the dough dries in the bowl, slightly rotate the bowl with light hands and separate it from the bowl.



7. Apply the first coat of white base colour on both sides of the bowl.
8. Apply 2nd coat of any light-coloured base colour.
9. Draw any art form (preferably Madhubani) on outside of the bowl.



10. Fill the design with colours of your choice and outline with black colour.



11. Finish it by applying varnish when colour dries completely.



Steps to make Paper Mache baby Lion:

- 1) Take a small Paper Mache Dough, the size of a Tennis ball.



- 2) Make a ball of the dough and change it into cylinder form.



- 3) Flatten out the edges in the shape of a cave.



- 4) Give it a shape of cave



- 5) Make another ball of dough (half the size of a tennis ball) and flatten it into the shape of a circle.
- 6) Flatten the ball and serrate the edges with the help of a tool.



- 7) Make the impression of a paw on the edges of each half circle with a tool.
- 8) Make small balls for the eyes, ears and mouth of a Lion with dough and stick it on the face.



- 9) Stick the face of the lion with the help of glue or Fevicol.



- 11) Colour the Lion with base white colour.



- 12) Finish with layer of varnish.



OTHER ARTICLES BY PAPER MACHE:-

- Key holder
- Wall hangings
- Toran
- Jharokha
- Pen stand

TERRAZZO

Introduction

It is a building material capable of forming many unique finishes. Terrazzo is described as a composite material, poured in place or pre-fabricated for precast. It is used for flooring, base, walls, stairs, treads, countertops and other custom products. Terrazzo consists of chips of marble, granite, quartz, glass, shell or other suitable materials. It uses either cement or epoxy matrix as the binder.

The name terrazzo derives from the Latin word 'terra', meaning territory and this composite material gives an artistic feel to any interior. Resin as well as the traditional cement is now being used to produce terrazzo. It is a more expensive option, but has a smoother finish and is also highly resistant to scratches and cracks



History of Terrazzo

Terrazzo has quite an interesting history, with roots all over the globe. We're going to take a quick dip into its history and look at how terrazzo made its way to America.

Terrazzo began more than 500 years ago, in Italy. While marble was the material of choice at that time, Venetian construction workers began mixing scraps with clay to create inexpensive flooring for their own homes and patios. Though it may sound crazy, they discovered that to bring out shine in marble scraps, they could seal the flooring with goat's milk. Now, installation techniques and materials have changed dramatically and we have advanced to a variety of sealants from the popular epoxy to the more rustic monolithic terrazzo.

While it is widely recognized that terrazzo was invented by the Venetians, some archaeologists have found evidence of terrazzo-like floors in ruins in Turkey that date back 8,000 to 10,000 years.

The Terrazzo tiles came to India during the art deco period of Mumbai's history, when Bharat Tiles were installed in Bombay residences, cinemas, offices and landmark public buildings. The Art Deco style was developed following World War I, offering people a glamorous new era. Earlier, colourful tiles in art deco form were popular, but now the use of greys, blacks and whites are in trend.

The Art Deco Floors, used in 1930s – 1960s by Bharat Floorings, were known for detailed and clear lines, geometric shapes. They were implemented on a surface or attached to a structure. They were made of high-quality marble chips and came in a wide variety of background colours that created stunning floors which were widely appreciated by architects and often covered by the press.

Significance of Terrazzo

Terrazzo Art is now emerging in school curriculum and is now gaining its position in the integrated curriculum for students. There are many benefits of this art. Some of them are listed below:

1. Working in the terrazzo art helps learners to develop creativity and problem solving skills.
2. Teaching through this art can present difficult concepts visually, making them easier to understand.
3. Art instruction for terrazzo helps children in the development of motor skills, language skills, social skills, decision-making, risk-taking and inventiveness.
4. Visual arts teach learners about colour, layout, perspective, and balance. These techniques are necessary in visual and digital presentations of academic work.
5. Terrazzo Art experiences boost critical thinking and teach students to take out time to be more careful and thorough in how they observe the world.
6. It provides challenges for learners at all levels.
7. Terrazzo Art education connects students with their own culture as well as with the world.

Learning Outcomes

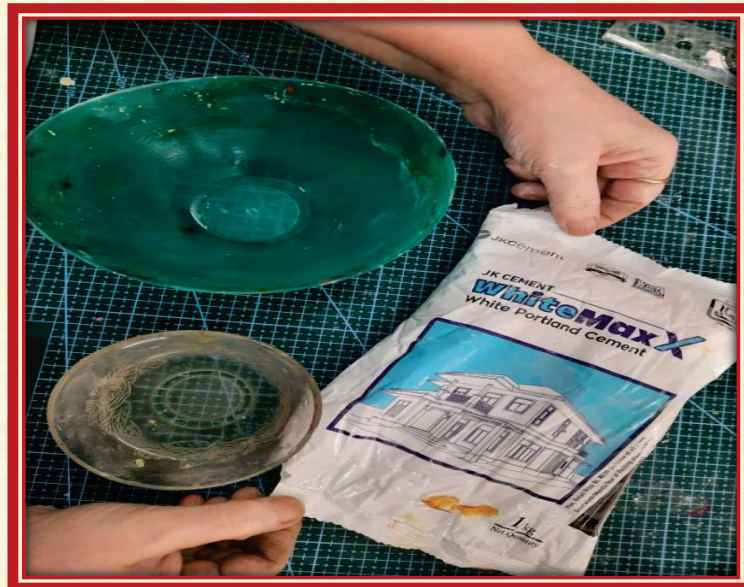
 **Students will be able to:**

1. Understand terrazzo art, its history and origin.
2. Describe what terrazzo is.
3. Identify functional and decorative terrazzo art material seen in the daily life.
4. Implement trial and error skill in the art.
5. Develop fine motor skills.

6. Improve their hand-eye coordination skills.
7. Improve their observation skills.
8. De-stress themselves and concentrate more into studies by involving themselves in the art form.
9. Learn a vocational art form which can later help them in earning their livelihood.

Material required for Terrazzo

- White cement
- Ice-cream sticks
- Acrylic colours
- Pencils, erasers, sharpener, A pair of scissors
- Paper cups
- Bowls
- Plastic sheet
- Rubber gloves
- Cardboard
- Water
- Sandpaper (60 Grit.)
- Moulds
- Fevicol



Steps for Terrazzo making

▪Step one: Paste formation

- Take a bowl and put white cement in it.



- Now, mix water in it slowly, so as to make a thick batter. You can change the consistency of water according to the thickness of the paste required.



- Now, add 2-3 drops of colour in it. More colour can be added to it for the desired shade you require.



- This step can be repeated with different colours.

▪Step two: Chips formation

- Spread a plastic sheet, pour the paste on it and cover it again with a plastic sheet.



- Now, spread the paste evenly with the scale till the thickness if 2-3 mm is achieved.



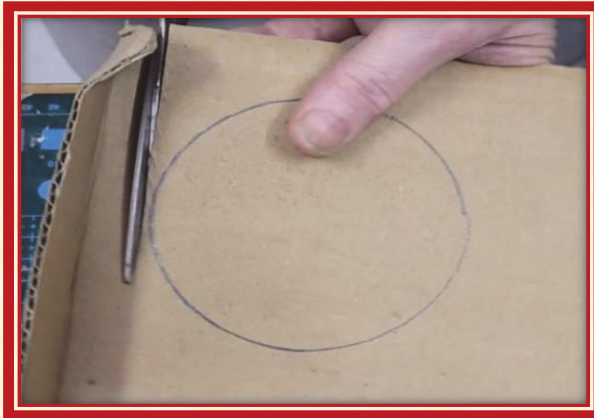
- Let it dry for 24-36 hours.
- After drying, crush the dried paste with your hand. The size of chips formed should be 1-1.5 cm as shown in the picture.



- Similarly we can make chips of different colours.



▪Step three: Shape formation



1.Coaster:

- Take a bowl and mix water and cement in it in a thick consistency.
- Mix the chips of different colours in this paste.



- Now, take a mould of circular shape and apply a mixture of fevicol and water on the inner side of the mould.
- Pour the mixture in it and again pour a batter of cement and water over it to give it a thick and strong base.



- Let it dry for 24-36 hours.
- After that, remove your raw coaster from the mould.
- To finish the coaster, you have to rub the chip side of the coaster with sandpaper till the beautiful terrazzo's (chips) are visible.

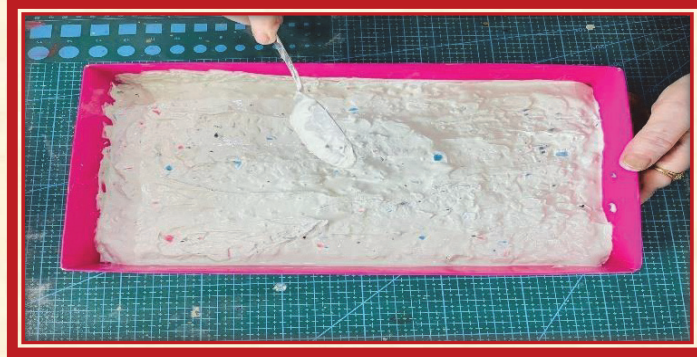


- Apply varnish on the coaster.
- Your beautiful coaster is ready.

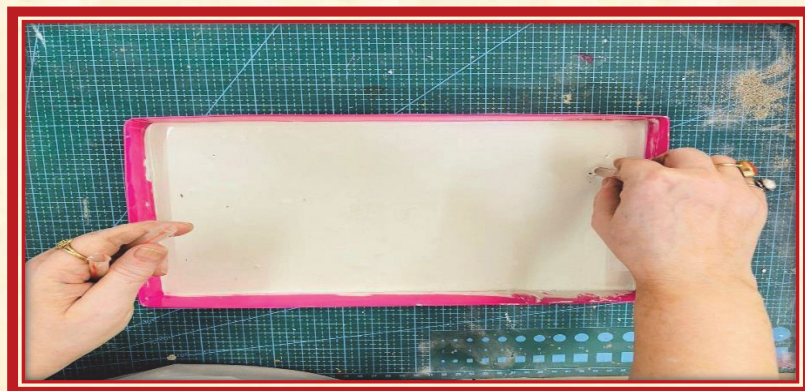


2. Tray:

- Take a bowl and mix water and cement in a thick consistency.
- Mix the chips of different colours in this paste.
- Now, take a mould of big rectangular shape and apply a mixture of fevicol and water in the inner side of the mould.



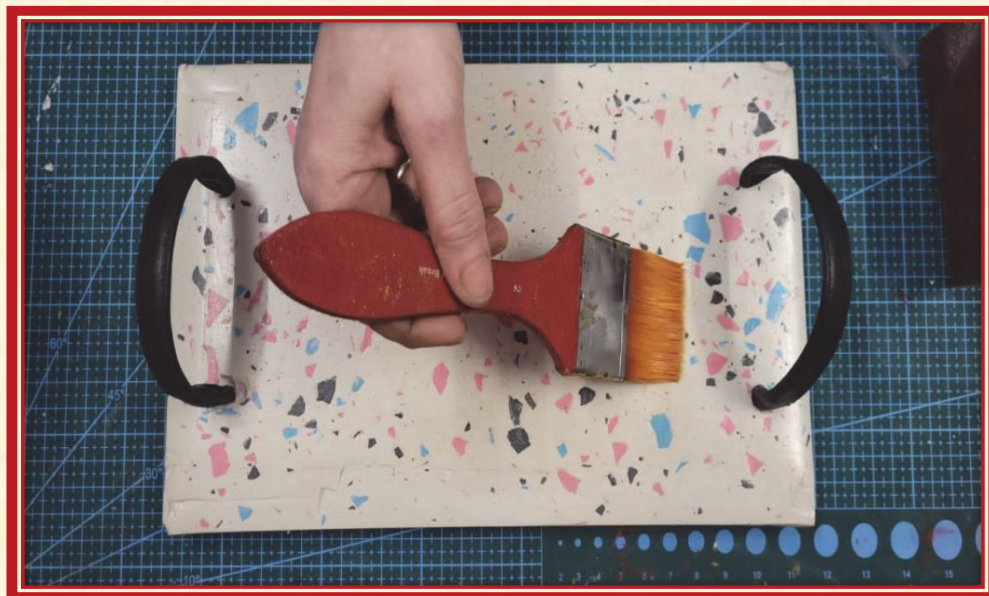
- Pour the mixture in it and again pour a batter of cement and water over it to give it a thick and strong base.



- Let it dry for 24-36 hours.
- After that, remove the tray formed from the mould.
- To finish the tray, you have to rub the chip side of the tray with sandpaper till the beautiful terrazzo's (chips) are visible.



- Apply varnish on the tray.



- Your beautiful tray is ready.



Various other items

1. Flower pots



2. Decorative Items



3. Paper weight

