

# **Craft and Man: Pottery in O-Bo, Sagaing Township**

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## **Abstract**

In relation to making objects craft is the job needing skill and experience. A combination of skill, speed and patience are needed in most of the crafts. Pottery, one of the crafts of man has been the earliest craft in the history of human. Although pots are fragile, man basically uses pots for storing foods, fetching water and so on. Craft cannot exist without society and cannot be transmitted from generation to generation.

This research illustrates the combination of local knowledge in craft and people for earning. Study site is O- Bo at Sagaing Township. O- Bo means the place for making pots. The aims of this study are to understand the lifestyle of people who depend on pottery and to mention their values on pottery. The objectives are to describe their pottery making, to study their economic activities based on pottery, and to point out the connection between craft and man. Ethnographic method was used in this research and field work is conducted from 16.8.2009 to 20.3.2010.

The study of pottery in O-Bo quarter shows that it needs a great input of physical strength, intellectual power and capital investment and the structure of labor consists of many orders of segments, where professionals execute their work. Although pottery is seasonal, the choice of pottery as the professional occupation may be due to the followings: the ancestral tradition experienced and in touch since childhood, acquired expertise by helping in pottery in childhood, a home industry for the married women and the possibility of doing other businesses in other times as the pottery is seasonal.

Key words; pottery, craft and transmission

## Introduction

Craft is the job or activity needing skill and experience especially in relation to making objects. Most crafts require a combination of skill, speed and patience. Pottery is one of the crafts of man. Pottery has been the earliest craft in the history of human. People in the terrain area had begun to make use of pots, which could be easily and cheaply produced. Although pots are fragile, these can be made in use in many useful ways. Man basically made pots for storing foods, fetching water and so on. One of the scholar stated that in the Oaxacan Valley in Mexico the people practiced *pot irrigation*, in which farmers planted their crops near small, shallow wells and used pots to carry water to their fields. Therefore, it can be seen that pottery is the means humans use to solve the problem of survival.

In Myanmar, pots or pottery were used not only to store or cook food but also as burial urns to bury gold and jewelry. The remains of some old pots used during Pyu<sup>1</sup> civilizations were discovered, giving evidences that pots had been used since then. The designs of the painting on the potsherd pointed out the civilization of the ancient people. There were some reasons for using pot in the past. Firstly there must have been an improved means of production giving some surplus to store. Because of the surplus abundant there created a desire to accumulate it. Secondly, men must have abandoned their places in the mountains where bamboo tubes were most suitable for water carrying in there. But when they migrated and settled in villages of the plains they could afford the luxury of fragile pots. Thirdly, the appearance of pots showing good workmanship suggested specialization. Lastly these potters were living in river lifebelts where clay was easily procurable.

Nowadays pots are used for storage of foods such as fermented fish sauce or *nganpyaryay*, cooking oil and water. Besides, pots are utilized for boiling water, offering water at shrines or pagodas, for water pot stands, for dipping Eugenia springs in water at

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<sup>1</sup> 5<sup>th</sup> Century

Thingyan<sup>2</sup>, for pouring water at Kason<sup>3</sup> Bodhi Tree and other festive occasions at monasteries and shrines. Even though plastic, steel, aluminum wares are available, hand-made pottery is still very much preferred by Myanmar and still in use in the cultural traditions.

This research illustrates the combination of local knowledge in craft and people for earning. Study site is O- Bo at Sagaing Township. O- Bo means the place for making pots. The aims of this study are to understand the lifestyle of people who depend on pottery and to mention their values on pottery. The objectives are to describe their pottery making, to study their economic activities based on pottery, and to point out the connection between craft and man. Ethnographic method was used in this research and field work is conducted from 16.8.2009 to 20.3.2010.

In this paper, firstly methods and materials are illustrated. Secondly, the historical connection between O-Bo village and pottery is explained. Then, the structure of economy on pottery describes the factors of production and distribution and their values on pottery. It will show that the pottery is whether their tradition or not and their creation on pottery. After that the process of enculturation in pottery, and how pottery provides the family and community are pointed out. In conclusion, it will discuss about findings.

## **Methods and Materials**

In this research, ethnographic method is used with participant observation and various interviewing to ensure the integrity of the data. First of all literature review is conducted and basing on the literature knowledge field work is done from 16.8.2009 to 20.3.2010.

In order to grasp the native point of view of lifestyle, this research employs three kinds of data collection: interview, participant observation and documents. In doing field work participant observation is conducted at pottery making, daily routine, merit making, wedding, and funeral rite and so on. By doing participant observation key informants are

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<sup>2</sup> Water Festival

<sup>3</sup> One of Myanmar months

chosen according to their knowledge. Then, key informant interviews and natural group discussions are performed with deep rapport. The essentials in selection of informants of this research are natives and migrants who have an ability to provide a model for researcher to imitate.

To know the history of village, pottery making, political organization, traditions, customs and other social associations are asked from the elderly people. By interviewing with the pottery makers, pottery making, their feeling and daily routine are recorded. Here, the researcher also participates in those performances herself. To understand the nature of young and children, natural group discussions at well, playground and their work sites are conducted.

Besides in depth interviews are also essential to gain the techniques of pottery making and rejected pot repairing. From the beginning to the end of the research, the field work is learning process from the people rather than studying people. To have to well-documented, using tape recorder, taking photos are done with the permission of the people.

Data collection and data analysis occur simultaneously during the time spent in the field. It lets the researcher cycle back and forth between thinking about existing data and generating new strategies for collecting ever finer data. Data is collected, through its efficient sorting, coding and filing.

## **Background of study area**

O-Bo village is situated in Ywahtaung quarter, Sagaing Division. In Sagaing Division, as the term 'village' is traditionally known as 'yat' meaning 'region'. So, O-Bo village is called O-Bo yat. O-Bo, one of six sub quarters of Ywahtaung, is on the motorway of Mandalay-Monwya-Shwebo. It stands one mile from north of Sagaing and is a region that exists along the motor-track. It is between NL 21 51' and 22 13' and EL 95 36' and 96 13'. O-Bo village is 228 feet above sea level.

There are Parami quarters on the east, Tegyi village on the west, Panbetan quarter on the south and Shwethama quarter on the north. As O-Bo village is in the arid part of

Middle Myanmar, it is hot and parched. Annual temperature is 37.7 centigrade and annual rainfall is 33.82".

It is 1160 acres or 2.593 square miles wide. Arable land is 360 acres and groundnut, Soya-bean and other peas are grown. Crops are grown through irrigation and inundation. Settlement area is 1300 acres wide and in O-Bo village there are 270 housings, population is 1960 and 370 families. Housing space is 60\_60 ft, 60\_40 ft and 40\_40 ft wide. There are 20 families whose work is farming and 360 acres. Groundnuts, 304-beans and other crops are grown through irrigation and inundation. Barren soil in O-Bo is only 9 acres.

O-Bo is divided into east, west, south and middle parts. On the east of O-Bo, there are Shwebontha pagoda and Aungmingala monastery. On the west, there are Ywa-U monastery and Sutaungpyi monastery and in middle part Laymyetnha pagoda stands O-Bo faces north and at the entrance of the village there stand dhamina-hall and Ywadowyin Grandma Shrine. In O-Bo, there are three pottery kilns, a common well and two water pumps. In the compound of Ywa-U Monastery there are one pot kiln, one common well and two water pumps and each one near Shwebontha and Laymyetnha pagodas. There is a stream on the west of the village and in rainy season the stream overflows habitants of western part.

## **Communication**

As O-Bo village stands on Mandalay-Monywa-Shwebo through fare, one can access via car. One can go by bicycle, trishaw, motorbike and bus from Sagaing to O-Bo. It takes about 25 minutes far a bicycle or trishaw and 10 minutes for a motorbike or bus. From Thayetbin jetty, one can go by boat. It takes about 10 minutes for a motor-bike from Thayetbin jetty to O-Bo. From Ywahtaung station one can go to O-Bo village by train and it takes about 10 minutes.

Pots made from O-Bo village can be sent Sagaing by trishaw, pony-cart and bus. To Mandalay, we can send by bus and motor-boats. We can convey pots to Myinmy, Ywathitgyi, towns and villages in Sagaing by Dyna cars. Pots are carried to Myinmu by motor-boats. It costs about 20,000 kyat for a dyna car to rent and prices differ according to distance proper.

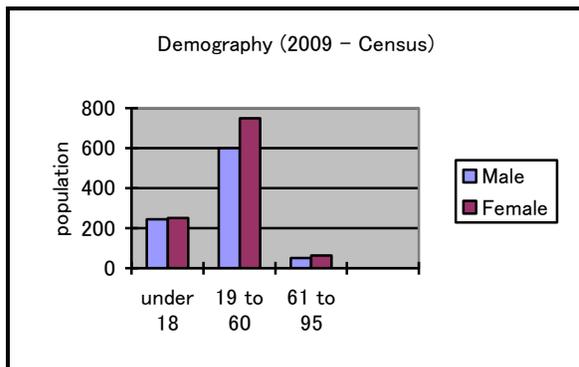
## Population

In O-Bo village, there are 1960 people, 270 housings and 370 families. There are 1065 women and 895 men. So females are more than males. The population of O-Bo village is 1960 and Ywahtaung quarter has 6200 population. The percentage of O-Bo is 32% of Ywahtaung. As there are 60685 populations in the whole area of Sagaing, it is 0.72%. Those Living in O-Bo are Buddhist and there are no other religions.

Table (1) 2009 – O-Bo Population

Village	Housing	Families	under 18		19 to 60		61 to 95	
			Male	Female	Male	Female	Male	Female
O-Bo	270	370	245	250	600	750	50	65
Total = 1960			495		1350		115	

Figure (1) 2009- Census



## Patterns of Housing

The housing estate is 60\_60 or 60\_40 or 60\_40 ft wide. Housing patterns are one-storey house on stilts, two-storey house, wooden house and brick house. One-storey house on stilts is regionally called Tahlainglut-house i.e., squatting –free house. Wood, Bamboo, and brick are used for building house. Corrugated iron and matted bamboo are

used for roofs. The compound is fenced with thorny branches, wood, matted, bamboo and brick.

Houses are built facing the road. One-third of plot is used for dwelling. The rest part is intended for making pots, kneading mud and sun baking. As housing patterns are two storey houses, there are rooms on the upper storey. In these rooms, damsels and aunt spinsters sleep. Before holy place, parents and sons sleep. If there are no separate rooms, in front of the holy place, sisters and nephews rest together and spend the night. On the ground floor, there are rooms in which couples and grand parents well. In summer, in a space reserved for making or drying pots, bedsteads are removed and men spend the night. In the living room, pieces of furniture, drinking pots and television sets are furnished. Kitchen is built separately beside the house. In some houses kitchen is put up behind the house with a shed attached. There is a lavatory ten feet away from house and it is a flush toilet. In washing, some houses have wells and water pumps. Water is stored in tank by pumping with dynamo. Not every house on O-Bo village has wells or water pumps. So, those who possess no wells take bath at relatives' or public wells.

In making pots, potters make at isolated plot. If there is extended family, being no space, pots are made under the ground floor of the house. For kneading soil it is done on some parts of the road in front of the house. In farmers' houses, a small ranch for cattle is built. Some ranches are two-storey houses on whose upper storey fodder is stored and at whose ground floor cattle are kept. Chickens are raised without coop. At night chickens perch and sit in trees or on roofs of houses Pigs are domesticated in pig-sties. Pigs are fed with leftovers from other houses. Potters rarely raise domestic animals but dog

Figure (1) one storey house



Figure (2) two storey house



## **The historical connection between O-Bo village and pottery**

In AD 1758, during Konbaung era, King Alaungpaya raided and defeated Manipur, so, he brought Kathe crafts men such as goldsmiths, silversmiths, and weavers to Shwebo. Thenm Kathe craftsmen and potters were allowed to settle along the banks of the Ayeyarwady River. Then, village were established Ywahtaung village for silversmiths, Shwethama village for gold-floral carvers, Nansu village for gold-chain makers, Aungthaya village for weavers, Pabetan village for black smiths and O-Bo village for potters. Ruling his country, King Alaungpaya stratified all classes, such as royal lineages, officials, and subjects respectively. Among subjects, there were potters. A certain village in which potters live is called O-Bo village and later it is known as O-Bo village. Then, the six villages mentioned above combined to be Ywahtaung villages group at present.

On 3<sup>rd</sup> October, 1972, village groups in Sagaing were made to be extended quarters, Ywahtaung villages group was also extended. So, Ywahtaung village group was named as Ywahtaung quarter and among six villages it was changed as sub-quarters of Ywahtaung. Such change made O-Bo village to be O-Bo quarter.

There are other evidences to prove the establishment of O-Bo village since the reign of king Alaungpaya. Concerning the date of O-Bo village I interviewed an old man aged 90, he said;

“Although I do not know the exact date of the village, it has existed since my father’s life time. Now I’m 90 years old and plus my father’s age, I hope the village has been for over 150 years. It is known that certain five villagers performed as potters in a dance party of royal ceremony. Now, their great grandsons and grandsons have still lived there”.

Relating the line of pottery in O-Bo quarter, an old man of 80 years of age said;

“In this village, since the life-time of my father, we have done pottery. Long ago, both men and women did pots. But

now, as the earth is scarce, and pot making business alone could not afford to sustain their living, men do other work. It changes so. But, as you have seen, women have made pots traditionally”.

Moreover, since 1909 offering alms food for monks during lent has done annually. So, it is about one hundred years long. And religious edifices in the monastery of O-Bo village were restored in 1915; such restoration takes about one hundred years. Then, a certain villager said that inhabitants in O-Bo village make pots traditionally, that pure earthen pots are made but not glazed pots, that drinking pots from O-Bo quarter are well enough and popular among pot markets, that O-Bo pots differ from those of other centers and that such difference results from material, persons and soil.

### **The Economic Structure of Pottery**

It has been described in the history of O-Bo quarter that pottery has been an old traditional profession, long existed there since the olden days. The present chapter would examine the economic structure of pottery in the ward. Most men of the quarter are found engaged in the professions of farming, traders and brokers, gold smithy, carpentry, drivers and trading. Among the woman, the married ones are found engaged in the pottery, while those of the young ladies in the weaving industry. According to the 2009 survey, the professional occupations of O-Bo quarter are mentioned in the following table.

Table (2) The Professional Occupation of O-Bo quarter-2009

<b>Particulars</b>	<b>number of persons</b>
potters	212
pot sellers	35
pot brokers	10
goldsmiths	50
weavers	60
farmers	20
carpenters	20
drivers and conductors	10
other business (shopkeepers, traders, brokers, pensioners and government servants)	135
dependents	220

This table shows that most of the residents in O-Bo quarter engage in the pottery, followed by the weaving and goldsmith. Workers in the weaving and goldsmith are either salary earners or daily wagers, who went to their workplace on the daily basis. Pot sellers rank the fourth place in the order of the occupation, which are followed by farmers, carpenters, pot brokers, drivers and other businessmen. .

### **Factors of Production and Distribution in Pottery**

In the production and distribution of pottery, major factors are: (1) potters (2) pot making place and the kiln (3) materials in the pottery (4) pottery technology (5) capital investment and (6) trader-brokers and consumers.

#### **(1) Potters**

It is found that married women only do engage in the pottery as their profession in O-Bo quarter. There are two kinds of potters: owner potters and daily wagger potters. Owner potters naturally have to invest both the capital and their labor itself, whereas

daily wagers are to use their labor only. In the industry, daily wagers are to carry out such works of treading earth, pot molding, decorating, baking and taking out the pot from the kiln. The following table shows the potters of O-Bo quarter by their workmanship or labor.

**Table (3) Workers of pottery by number and sex**

Owner potter or pot maker (female)	Treading earth (female)	Pot molding (female)	Decorator (female)	Kiln worker (female)	Pot seller	Traders and brokers	Drivers (male)
150	15	10	7	80	35	10	10

This table shows the dominant position of female in the pottery of O-Bo quarter, signifying the primacy of female in the pot making industry.

## **(2) Pot making ground and the kiln or pot baking ground**

Potters usually place their pot making round at a convenient place in their house yard. Owners of spacious house precinct could do their pot at the place specially reserved for the pottery. But the owners of narrow house precinct sometimes have to carry out pottery under the stilt house. Village elders usually designated a separate place to be used as pot baking ground. There are three places of pot baking ground in O-Bo quarter. Local peoples call the pot baking ground as O-Bo (kiln). One kiln or O-Bo has a measurement of 60×60 foot. At O-Bo quarter, only one person can carry out pot baking in a day. To carry out pot baking, the owners have to get permission for a date to do the pot baking by making payment to the village fund. Concerning with the pot baking, a seventy five years old village senior said that:

“In the youth days of us, everyone carry out pot baking in their house precincts. But in about 1990, village elders have designated places for pot baking, well away from the

dwelling houses, due to the fire hazard and health concern. As they asked to do pots baking there, potters now have to bake their pots at the three pot baking grounds. Fees for the pot baking are to donate to the village fund”.

Pot baking grounds or kilns of O-Bo quarter are found located at places, well away from the residential buildings. Potters have done pot baking systematically. Besides, they use pot baking fund in the reparation of the village.

### **(3) Materials used in the pottery**

Major materials required in the pot making are potter’s wheel, “Paler” and “let Khu”. **The potter’s wheel** is a disc of two and a quarter feet diameter and revolves at ground level. At along the half of the disc, the wheel has two protruding projections, which are used in turning the wheel by hands. On the surface of the wheel, there is a small circular plaque of clay, having 10 inches diameter and 1¼ inches thickness, called “Ti-karat”. On this circular earthen base rests a wooden platform of 15 inches length, 12 inches width and 1 inch thickness. As it is a rectangle on a circle, the four edges must be supported by four small wooden pieces, called “Dauk”. The pot is raised on this platform.

**Paler** is a wooden piece of hardwood, made in the form of long isosceles triangle. The word “Paler” is --- origin and means the instrument used in pot making. There are four kinds of Paler: 1. Tamawlon Paler of thick and thin; 2. Hpin-pok Paler; 3. Pyi Paler; and 4. Pan Paler. A paler can be viewed into two portions, the top or the head part and the handle part.

**Let Hku** is the one, made of in the form of semi-circular earthen block. There are two kinds of Let Hku, Khet Let Hku and Lon Let Hku. Khet Let Hku is used with Pym Paler and Pan Paler in making the wall of the pot to be equal in thickness. Lon Let Hku is used with Tamawlon in spreading out the thick wall of pot. Each Let Hku is valued from 25 kyat to 50 kyat, depending on the quality. Let Hku should be made one month before the pot making. The top of Let Hku should be made in the form of slightly curved than other surface of it, which would render the pot neat and tidiness and make the pot good one. If the tips of Let Hku wear away, it was discarded and the new one is used. Let Hku is important in making of good pots.

Pot making requires two kinds of earth or clay: red earth or red clay and black earth or black clay. Wood to be used in pot baking is bought from the Tagaung ward of Sagaing. Some bought it from the people of timber producers near Shwekyetyet of Amarapura. Woods are carried either by cart or motorcar. Straw also used in pot baking is bought from the brokers of O-Bo quarter. Straw brokers have to go even to Shwebo and Wetlet, to get enough amount of straw.

**Figure (3) Materials used in the Pottery**



<b>A</b>	-	<b>Let Hku</b>
<b>B</b>	-	<b>Tamawlon Paler</b>
<b>C</b>	-	<b>Pan Paler</b>
<b>D</b>	-	<b>Water</b>
<b>E</b>	-	<b>Sand</b>
<b>F</b>	-	<b>Pyi Paler</b>

#### **(4) The art of pottery**

The work structures in the art of pottery are: 1. Collecting clay, 2. Earth or clay preparation, 3. Earth treading, 4. Pot molding 5. Pot rounding, 6. Pot shaping, 7. Stamping and decorating, 8. Pot air drying, 9. Pot baking and 10. Taking out pots from the kiln.

Of these steps, owner potters themselves carry out such works of clay collecting, clay preparation, pot rounding, pot shaping, stamping and decorating and pot air is drying. Work structure of the pottery shows that it is divided according to the skills of the peoples engaged in the art.

#### **Collecting clay**

Buying of the earth to be used in the making of pot is locally called clay collecting. There are two kinds of clay: red clay and black clay. Red clay is bought from the place known as Parami, in the east of O-Bo quarter and from such villages of Hkodaung and

Chaungbawk, lying on Sagaing-Mingun motorway. Before 2000 A.D, black clay is got from the le land plots, located in the east of O-Bo ward. After 2000 A.D, as these lands became under the construction of new road, black clay digging could not be carried out. Thus, potters have to buy black clay from the peoples of Siti village, about one mile in the north of O-Bo quarter. Potters themselves do buying the clay and sometimes their husband and children bought it on their behalves in their holidays. These earths are conveyed to the ward by trawler or cart.

### **Clay preparation**

The family members pound these clays to disintegrate them by mace. Children of course use hammers in pounding clay. After pounding, it is prepared the red clay to sun dry and the black clay to moist it. Then, they mix them according to its proportion of 2:1. The mixture is called as an earth pile means the proportionate mixture of red and black clay. A pile of earth is made up of 8 baskets of red clay and 4 baskets of black clay. Measurement of earth is made by basket, which usually weighed about 15 vises.

The pounded black clay is put into the water filled bowl, called Indon or the pot, and left it for about one night. In the next morning, the stickiness of black clay is thought to dissipate in the water. After sun dry, the dried red clay is put in the form of circular shape on the ground. Then, wood sticks are placed on the dried red clay, over which a bamboo sieve is placed to sift stones and shells of snails, which are usually included in the black clay. Then, water soaked black clay is poured onto the sieve by scooping with a cup. At that moment, thick liquid of black clay fall down through the openings of sieve, but over which are left such trash of stones and snail shells. This mixing of red and black clay is called clay preparation.

Thus, while the mother churns the clay, children help their mother by pouring down black clay onto the sieve. Only the skilled could do churning the clay. The rest of other people make the water ready to wash the sieve or the hands.

**Figure (4) Mixing Red and Black Clay**



**Figure (5) Clay Preparation**



## **Earth kneading**

In the next morning, the dough earth can be kneaded. In treading the earth or the clay, family members themselves first knead the dough and only then hire the skilled kneaders. Earth kneading needs some skill, if not, the clay can stick to the gunny sack. The kneaders knead the clay to transform it into sticky dough. In doing so, the kneader knead the pile of clay to spread. While kneading, she turns over the speeded clay by the side of her feet. When completed, it is called the first round of kneading. Usually 8 rounds of kneading are needed to make the clay into sticky dough, at which time the color of clay also changes into brown. In doing clay kneading, traders usually wear worn-out clothes. Clay kneading or earth treading is a very tiresome work, which usually sweats heavily.

When asked the earth kneader, she replied:

“We knead only 8 rounds, as we knead not at a single house but many. Eight rounds of treading are enough to make fairly good pots. We take a ten minutes rest after each kneading. No one can knead continually. It took about one hour to read at a house. A kneader can knead about 10 heap of clay, which takes the whole day from 5.00 am to 7.00

p.m. As kneading fees for a heap of clay is about 500 kyat, we earn about 5000 kyat per day".

It is found that earth or clay kneading is the most jaded work in the whole of pot making. In this work, many families are found included.

### **Figure (6) Earth kneading**



### **Pot molding**

After kneading, the dough clay is turned into balls, each of which must be large enough to make a pot. Of the balls, if it is for large pot, the clay ball weighs about 5 vises and for the small pot, about 3 vises. A heap of clay can produce about 50 balls for large pots and for small pots about 70 balls. Ball making time is a happy moment, it is learnt, as in this time, ball makers can tease each other by throwing clay or painting with the clay. A hired molder can earn about 500 kyat per heap of clay. A molder has to finish 2 pots per minute. If the turner of potter's wheel is quick, molding a heap of clay can take about 30 minutes, if not, it could take up to 1 hour and 45 minutes. Daily income of a molder can be about 5000 kyat. The wife of village authority said that,

“There are only 10 peoples, who can mould good and fine pots. All of them are daily wagers. Of course, some can do molding and making, and accordingly they do it themselves. If the owner wants the rim of his pots in wavy

form, he must tell the molder it in advance, how many big or small pots should be”.

A molder can do about 10 heaps of clay per day. While molding, the owner should air-dry already molded pots, placing them slightly far apart from each other. As the molding is done with the wet hands, by frequently watering both hands, just molded pots are wet and needs to air dry, which should be done in the shade of some shelter. The art of molding needs skill and intelligence. Molders are found happen to be mostly women.

**Figure (7) Potter Wheel**



**Figure (8) Pot Molding**



### **Pot rounding**

In the process of pot making, pots that undergo from the step of pot rounding to the step of air drying, shall not be placed under the sun's ray, if not, cracks appear in the pot. Instruments used in pot rounding are Tamawlon Paler, water, sand and Let Hku. Pot rounding begins with the placing of sand covered Let Hku in the pot, over which the wall of the molded pot is beaten by Tamawlon Paler. The strike by Tamawlon Paler should be right over the top of Let Hku. In rounding, Tamawlon Paler is used by wetting it with some water. It is to prevent the pot from drying. However, it sometimes can become watery, in that the move of Let Hku in the pot can damage the pot, which at that time is sticky owing to over watery. To avoid such damage, the surface of Let Hku should be covered with sand, which would soak up the water, maintaining the proper condition of

the pot wall. The beating of the pot wall by Tamawlon Paler without and placing of Let Hku within the pot is called pot rounding.

Only women do this work of pot rounding who in the industry are known as “pot beater” (O-khat Thu). By the words of pot beaters, it is learnt that, pot beaters are needed to wear long sleeved jacket, in order not to hurt the wrists, which, in the process of pot rounding, are to put in the pot. Some, instead of wearing long sleeved jacket, wraps their wrists with cloths. Usually, rounding a pot takes about 15 minutes. But an apprentice can take about 25 minutes to do it.

Rounded pots are to be air dried for about 3 hours. While in the process of pot rounding, the pot gradually grows in size about two times than the size of molded pot. While the pot beater is rounding the pot, the other person does the work of air drying of the rounded pot. In doing so, it is necessary to bring up the pot slowly and gently, if not, the pot can become dented. If so, the pot beater has to mend it.

**Figure (9) Pot Rounding**



### **Pot shaping**

After air drying of rounded pot, these pots can undergo the process of pot shaping, in which Hpin Pok Paler, thin Tamawlon Paler and Let Hku are used. This process is called “O-swa” in Myanmar, which in fact is the work of loosening the stickiness of the clay, got in the process of pot rounding. Thin Tamawlon Paler is used in the beating of pot wall at the place below the rim and at the side of the pot. Hpin Pok Paler is used in the beating of the bottom of the pot. In all beating, Let Khu must used in the interior of

the pot. Sometimes, the beating of the side of pot wall with thin Tamawlon Paler is called “Letyin Sitchin” in Myanmar. Pots got after this process is called “O-swa”. One “O-swa” can take about 20 minutes. While a pot undergoes the pot shaping, other pots are needed to cover with water soaked gunny sacks or cloths, in order to prevent them from drying. Children are very useful in this process, which do the work of taking out the pot from the house and taking in O-swa into the house to do air drying. This is also the transferring process of the art of pottery from mother to children. While mother is working this process, she keeps her children see the process and listen to her explanations of what, how and why on every steps. Then she usually asks them to do the work on a pot. Thus it can be seen that pottery is a medium that connects mothers with their daughters. It also is a binding force among the family members.

**Figure (10) After Pot Rounding**



**Stamping and decorating**

After pot shaping or O-swa, shaped pots are to be air dried again and then undergo polishing of the pot by Pym Paler. In this process, Pym Palar and Let Hku are used. After pot shaping, the lower part of pot is beaten by the Pym Paler without and Hkat Let Hku within the pot. This is simply known as pot beating, which in fact is stamping some designs. After pot shaping, some peoples left the lower part of the pot plain.

In decorating the pot, some potters use pencils, old ball pens, combs and needles, by which drew the flowers, designs and floral patterns. Before drawing flower patterns, it is needed to polish the pot by stone polisher. Some people draw the flower pattern themselves, but others not, in which floral designer is hired. A floral designer can earn about 50 kyat per pot.

Boring holes in the vase, needs to cut off clay by a pair of scissor. By using Pan Paler, designs can be stamped on the outer wall of the pot. Designs can be vary in their pattern, such as wavy pattern, zigzag pattern, square pattern, floral pattern and so on. Thus one can understand that Pan Paler in fact is a stamp with various designs. In decorating the pot with floral design, the designer or decorator places the pot in slanting position, in order to be ease in drawing the pattern. In the case of decorating the vase, it is needed to place the vase upside down. While decorating, most decorators usually hum or sing a song. It takes 5 minutes to decorate a Vase.

**Figure (11) Stamping Pot**



**Figure (12) Drawing Floral Design**



### **Pot air drying**

After stamping and decorating, pots are to be left for about 3 hours in the shade. It is to make the wet pot somewhat moist. Pots got after this process are known as air dried pot or O-zing. The process of pot air drying is the last stage in the pot making. . Before pot baking, pots must be thoroughly dried in the sun. Most potters sell their pots at the state of air dried pot, not undergoing pot baking. It is because; pot baking requires some

more investments in hiring workers, firewood and straw. Besides, pots can be destroyed, if rain comes down while baking. If it happens, these pots are irreparable and it means a lost to the potter. Most potters are unbearable to such lost. Another thing is to recover their invested money as much as possible. Air dried pot can be sold at the price of 100 kyat per pot.

**Figure (13) Sun Drying of Air Dried Pot**



### **Pot baking**

In O-Bo quarter, there are 3 places, designated to carry out pot baking, which by the term of local people, is called O-Bo or the kiln, covering about 60×60 foot measurement. As much as about 8 helper workers are needed to hire at the rate of 700 kyat per head per day. First, firewood is carried to the pot baking ground. Then there must form the shape of the furnace. It is simply placing firewood in the form of square or circular, on the pot baking ground. After that, pots are to place on this firewood. First of all, 3 big pots are to place on the wood. Then various sizes of pots are to place around the three big pots in their descending order of sizes. In doing so, there may be 3 tiers of pots placed one over another. Should there be open spaces between the pots, such small size pots of vases, snack making Pam (Mon-o) and steam-pot etcetera are placed between them. To place pots on the firewood, it is necessary to carry pots to the pot baking ground. This work is done by hired helper workers, who earn 2 kyat per pot for their service.

A worker can carry almost 8 pots at one time, 4 on their head in position of piling on top of one after another and 2 each in the two hands. In summer vacation, student children do this work as much as they can, for their pocket money. Then, firewood is

placed around the pots, up to two tier of it. Firewoods are necessary to place in upright position. Special care should be taken that teakwood must not be there in the firewood. If teakwood is there included and should firewood be dried not thoroughly, pots can become black in color, for which these pots are hard to sell and cannot get good price. After firewood are placed, paddy sheaf are to cover the whole pile of pots and woods. In a pot baking, there can be from 500 to 1000 pots. A baking of 500 pots needs about 300 paddy sheaf and if it is 1000 pots, as much as 700 paddy sheaf are necessary to cover the pots.

. If not, as the heat of the fire is not equal, pots can become unequally baked, some well done and some not. While one helper worker is placing straw over the pots, another worker should dilute the black clay, which, after the placing of straw, is used to sprinkle the straw. Sprinkling the straw with black clay solution is called coating black clay or in Myanmar “Thayuttaik”. Black clay coating is done, not to deform the straw covering, in case of a gust of wind. The top part of the pile of pots and woods is left uncoated, but it is needed to coat with black clay solution when the winds blow. Leaving the top part uncoated is to let in air into the pile. When all the steps mentioned above have been done, it can ignite the pile.

Before baking, the pot owner usually offers the Sun God with the pickled tea. The pickled tea should be prepared simply pouring edible oil and salt. After offering of Sun God, ignition begins at paddy sheaf, and it is done around the pile. When the smoke comes out endlessly, potters regard it the end of pot baking. As there are only 3 pot baking grounds, potters are needed to report it by giving their name in advance for pot baking. They are to wait their turn and cannot supersede other persons. In the pot season, the number of pot baked at a time should be at least 1000 pots. The best time to begin pot baking is at about 11.00 am. Pots cannot be taken out as soon as pot baking ended. Instead, it is needed to leave it the whole night. And in the next morning, at about 7 or 8 am, pots can be taken out. It is interesting to note that student children are found involved in the work of pot baking that renders them the chance to earn money for their school fees. For them, this is easy money maker.

**Figure (14) Pot carrying for pot baking**



**Figure (15) Placing Firewood**



### **Taking out pots**

Pots are taken out at about 11.00 am, but if someone is waiting in line, pots are taken out at 7.00 am. Potters usually categorize their pots into 3 classes at the pot baking ground: first, second and third grades. First class pot is the one which sounds “dong...dong...dong” when strikes it. The second class is the one which happens to sound crack voice, due to unequal burning of fire. The third class is the one that has hole, or crack or ooze out water. Pot buyers need to hire workers to carry their pots. Sometime they carry pots directly by car. In the pot season, one potter house can make about 50 pots.

**Figure (16) Kiln-burnt-down, in Myanmar “Hpo-sar-kya”**



## (5) Capital Investment

Capital investment also is important in the pottery. By the survey of 2009, investments made in the pot industry are as follow:

**Table (4) investment on materials**

<b>Particulars</b>	<b>Cost of investment money</b>
a cart load of red or black clay	3000 kyat
a trawler load of red clay	8000 kyat
a cart load of firewood	15000 kyat
straw/a paddy sheaf	50 kyat
one Let Hku	25 kyat
production cost of a Paler	500 kyat
fees for per use of pot baking ground	500 kyat

**Table (5) Investment on fees for workers**

<b>Particulars</b>	<b>Investment money</b>
earth treading and turning potter's wheel	500 kyat
pot moulding for a heap of clay	500 kyat
decorating fees per pot	50 kyat
helper worker at pot baking ground	700 kyat
pot carrying per pot	2 kyat
taking out per pot	2 kyat

In the pot industry, potters are needed to have given advanced money to daily wagers, for their livelihood before the arrival of pot season. This money can be deducted on their earning in the pot season. Potter Ma Nyein Nyein said that it is to give advanced money to each daily wager from 15000 kyat to 20000 kyat. In the pot season, as the labor is scarce, it is necessary to treat them with tea and snacks at respective time. This phrase signified that there is a difficulty of labor scarcity in the pot industry.

In the pot trade, there are 3 kinds of dealers: 1. seller of the air dried pot (O-zing); 2. Baker potter, who buys air dried pots and bake them and 3. Pot brokers and dealers.

Most potters sell their pots at the stage of air dried pot. Some do not make pot, but buys the air dried pot and bake it, and trade them. Some buys the baked pot and trade them.

Pot bakers and brokers got more profit than the pot makers. In this village, some do not make pot, but prosper by the profession of broker. It is difficult to calculate how much the pot baker earned. But pot baker can meet heavy lost, if the rains come down while pot baking, due to cracking or breaking of pots. He scoops much profit, should the good quality pots be got. Some peoples buy rejected pots and repaired them and then sold it. In reparation, they mix brick powder with cement. They apply this mixture at the places of hole and water ooze out, on the surface of the pots. Then these patched pots are applied with congee. Rejected pot repairer and dealer said that

“Of course, this kind of repairing and selling pot makes money. But after repairing it, one cannot take meals by hands but by spoon”.

So saying, they show their hands, with the palms opened. The following table shows the profit per pot.

Table (6) Profit per pot

Particular	in kyat
air dried pot seller	20
good quality pot	100
miscellaneous pots including rejected ones	150 (—)
good quality pot dealer	300
Patched pot	400

Figure (17) Repairing rejected pots



(b) Brokers, dealers and consumers

In buying pots, pot bakers and brokers have to make advanced payment to the potter. They usually asked the potter to make advanced payment to his workers at various stages. Potters sell their pots either in advanced payment or in cash or on credit. Pots are sold both in retail and in wholesale. In retailing, pots are sold at home or at the shop in Sagaing Myoma bazaar. In wholesaling, pots are exported to various parts of the country.

O-Bo pots are exported to such towns of Sagaing, Mandalay, Amarapura, Myinmu, Myittha, Ywathinkgyi, Pyin-oo-lwin and Myitkyina. Pots are shipped to Sagaing by pedi-cabs, horse carts and line buses, to Mandalay by Dyna buses and by motor boats along the Ayeyarwaddy to Chawseik jetty, to Pyin-oo-lwin by Dyan buses and to Myitkyina, by railroad after transshipping pots to Ywahtaung railway station by motorcar.

Consumers sometimes themselves come to O-Bo and buy pots. Some traders buy pots through the brokers. In pot buying, buyers have to pay for carrying charges, transportation cost and freight charges. A Dina can ship about 500 pots at the charges of 20000 kyat. If the buyer is urgent, two or three potters in collaboration sell their pots. Transportation cost varies depending on the distance.

Almost the whole of Sagaing town uses O-Bo pots. When asked consumers, they replied,

“O-Bo pots usually keep water very cool. Even after long use, these pots always keep moist, never becoming dry. As the potters themselves sell their pots, pot prices are cheaper than others”.

O-Bo quarter produces a variety of pots such as water pot, vase, big bottom pot (Hpyin-bye-o), wide opening pot (Hna-khan-lan-o), big pot (O-dok), steam pot, and fire extinguishing pot (Mi-O).

Potters from O-Bo usually give their pots as gifts to their friends. For this purpose, they kept pots produced in the month of January (Pya-tho). In giving pots as gifts, they gave pots by saying; how much cool O-Bo pots are, that they themselves made them, that the workmanship of pots are good, that these pots are superior in quality than others, that they kept them with special care for gift presentation, all these in taking pride in their profession of the pottery.

Figure (18) pot carrying



Figure (19) pot selling



## **Transmission in pottery**

Actually, pottery is made depending on season and it can be made only during dry season. In other words, pottery is seasonal products and the people who make pottery can also be considered as part-time specialists. Teaching of pottery to new generation, can be seen a kind of informal education and training that help and maintain the pottery and pottery community for their sustenance and survival.

### Pottery in the adulthood

Women in O-Bo have to look after their child while in working. Grandma and grandpa plus the relatives also tend the child. Except the time of breast feeding to their baby, women do pottery in other time. While mother is working on the pot, baby in other time. While mother is working on the pot, baby crawler or the toddler or the walking child usually plays at the side of mother, by parting or striking the pot. At such time, mother usually teases uttering like that,

“Want to make pot? When come of age, do you do the potter? Do you the educated person?”

In holidays, children play so many ways. Boys play pitching game, football, rolling marbles and so on. Girls on their part play with toy pots, toys, pebbles, skipping and selling pot, the last one after seeing mothers work of pottery. Some mother made pot making materials, for the play of their children. Sometimes, the warm out materials used in the pot making are given to children to play.

When children go to school or work and should their route be passed nearby the residence of pot brokers, mother sometimes ask children to say these words.

“Daughter, if you go nearby aunty -----house, you say to her that mother have made about----- pots. If you want, it is ready”.

At other times, mother asks children to call earth trader or pot molder. On the part of pot buyer as she cannot go to every house, she asks her son or daughter to go to potters house to ask how many pots have been made. At the age of nine, children begin fetching water for household use, in which girls carry water with pots on their head and boys with

slung buckets. In going for water fetching, children tease and joke each other. In water fetching, as various ages of persons fetch water and all the man and children need at the water source, the place is where someone or every one can recognize or can be recognized each other as the resident of the locality.

In holidays, girls at the age of 13 years old, help mother in many ways such as sweeping in and out of the house helping in mother in the kitchen, folding the clothes, washing own's clothes, helping mother at her pottery work and so on. Girls learn the art of pottery by helping mother at the pottery. Boys on their part help parents by doing the work of feeding the cattle, and acting as watchman while other peoples are doing the nursery uprooting and paddy transplantation. Also in holidays, children carry the pots in order to get pocket money, which is spent for snacks. Potters in O-Bo make drying water pot, vases and especially water festival flower pots, during the period from March to before the arrival of water festival, mid- April. In making water festival flower pots, children help by turning potter's wheel. Children on their point said,

"When water festival flower pots are made, we are very happy. In doing these pots, we help in molding. If help, we got pocket money. Mother gives about 50 kyat for half ---- hour help. With this money, we take snacks"

O-Bo children know all the steps of pottery and pot selling pattern, as they are in touch with pottery since the children. They can fetch water with the pot on their head, without controlling it with hands, as they can carry many pots on their head at one stroke. It is because, they can balance their head stable, as they are acclimatized to it since their childhood, in which they carried pot for the sake of pocket money.

Children became come of age while playing at the side of their pot making mother. They mimic mother at her pottery and became used to it by means of playing with the old materials of pottery, playing sell with toy pots and so on. Beside, the prompt for the children to take part in the pottery are conveying of motors words to the earth traders, pot molders and pot broken, water fetching by pot, pot carrying for pocket money in holidays and so on.

Figure (20) taking part in pot molding



Figure (21) Fetching Water



Figure (22) pot carrying



### Pottery in the adulthood

In O-Bo, the age of puberty for the lad is 16 and for the lass about 15. Not to be strayed, these adolescent girls are not only to learn the pottery but also the weaving and adolescent boys are to learn the gold smith. But some potters teach their children the pottery only to be of help to them, for as to the children, pottery is somewhat tiresome and untidy. Therefore, adolescent girls do weaving only, for the household income, before their marriage. Students also are to help their parents in their holidays.

The maiden of about 13 and 14 years old are taught pottery in their holidays systematically. Earth traders ask their daughter tread the earth themselves practically. In teaching earth treading, mothers become more tiresome, as the apprentice is not skilled in earth trading that cause's clay stick to the gunny sack. When the pot becomes destroyed, mother explains why and how the pot is destroyed. In learning pot molding, it mother doesn't know it, it is necessary to go to the skilled pot molder. First, the girl has to practice turning the potter's wheel. After that, pot molding is learned, starting how the

hands are to be in what positions. Mother also taught pot shaping, pot rounding, pot beating and pot up-taking step by step. Potter Ma Than Than Aye said,

"At the beginning of learning clay treading, you need to bear jadedness. At the step of pot rounding, it is to ask first beat the pot with Paler. At such time, if the Letkhu and Paler do not coincide, the pot wall is demoted. It is to teach them to strike the Paler and Letkhu at coincidence without and within the pot. At the beginning, they become tiresome and I myself also become jaded in telling how to do it. Sometimes, there are many damages. But when repaired, got the good ones again. In this way, they became known how to do pottery."

In teaching to the children, being jaded, children sometimes broken off the rim of the pot, in order not to go on teach the pottery by their mother. At such times, though mother does not go on teach the pottery to such uninterested children, mother goes on tell them, what are the types and patterns of local pots and the difference between the local pots and pots of other region. In the teaching of drawing flower pattern or design, it is to tell how the hand positions should be in handling the needle and how to draw. To be able to do pot carrying, children are asked to fetch water with the pot on their head, telling to keep the head in balanced and stable position. To the children, water fetching by pot is a pleasure to them. When the children accustomed to this, they are to practice with two pots on the head, then go on three and finally to four pots. With regard to pot baking, such facts of soil texture, rules to be followed, weather and climate, method of pot baking are taught. Besides, the procurement of raw materials for pot making, marketing and distribution of pot and social relation are also taught.

Potters usually accept sons and daughters of other peoples to handover their art, free of charge. But if the apprentice presents some gifts in Kind or in cash in gratitude, they accept it. If someone from other region comes and studies the art of pottery, potters gladly teach them systematically. On many occasions, if the potters heard the success of their apprentice in pottery. They are greatly joyful for about it. To such people, the teaching is mainly done in the off-pot-making season, because if it is done in the pot making season, so many pots become damage.

In the field survey, the author has found 17-years-old-lasses making pots. When asked to them you can make pot, they reply laughingly,

"Why not, we have seemed mother at her work since childhood. At 15, we learned it systematically. Right now, we can do it well."

On this point, parents also add,

"Children in this village know even it not skill, how to make pot. They are born, at such not with the pot".

The above mentioned facts exhibit that how the elders of O-Bo bequeath the out of pottery to new generations, how the art has been herded over and how the new generations have been acquiring it.

### **Succession in Pottery**

Parents give professional occupation to their children since their adolescence and adulthood for their sustenance and survival. Daughter in their maiden life are taught weaving for their clothing and pottery is taught in holidays. Some girls in O-Bo have the skill in pot making since 15 years of age. Sons are taught about gold smithy and silversmith, along with other arts. Farmers handed over their art to their sons.

When sons and daughter married, they are given reasonable amount of properties and money at the same time. Some parents, though they can give dwelling house to their children, first teach the pottery to their daughter or daughter -in-law, before letting them established a separate home. At the beginning of establishing a new home with a new economy, parents and relatives in order to get their sons and daughter new customers, negotiate to other peoples, by saying,

"Do try my daughter/daughter-in-law/niece's pot".

If the customer responds that pots are a little oozing, they defend their daughter by saying,

"As she is a beginner, some damage can be there"

Then parents preach the potters

"My daughter, ----- sees thoroughly when bought a pot. ---  
-----make a lot of understanding. At the start of pot making, you need to be patient to the words of customers".

When there should be difficulties at the start of pot making and building a separate home, parents lend their aids and assistances. When parents can not do pottery, should the children be prospered, sons and daughters shoulder the border or trouble of their parents.

### **Pottery: Providing Family and Village Community**

According to the enquiry conducted in the field survey of 2009, income of a potter during the pot making season of 6 months, is roughly 450 000 kyat, which means a potter earns an income of about 37500 kyat per month. A weaver gross income for the year is about 360000 kyat and it means 30000 kyat per month. A gold smith earns a gross income of 540000 kyat. When compared, the gold smith got the highest monthly income, followed by the potter and the weaver. Gold smith is the domain of male and that of pottery and weaving those of female. Therefore, in comparison, pottery is much complementing to the income of women and their family than the weaving. Besides one advantage of pottery is that, as the pot making season last only 6 months, pottery can engage in other business activities, such as, selling something comer and trade in other regions. Pottery in other words, means the income generating profession to the women, which can be done, while looking after the family at home. In O-Bo, there are administration organization, religious organization and association and social organization and association.

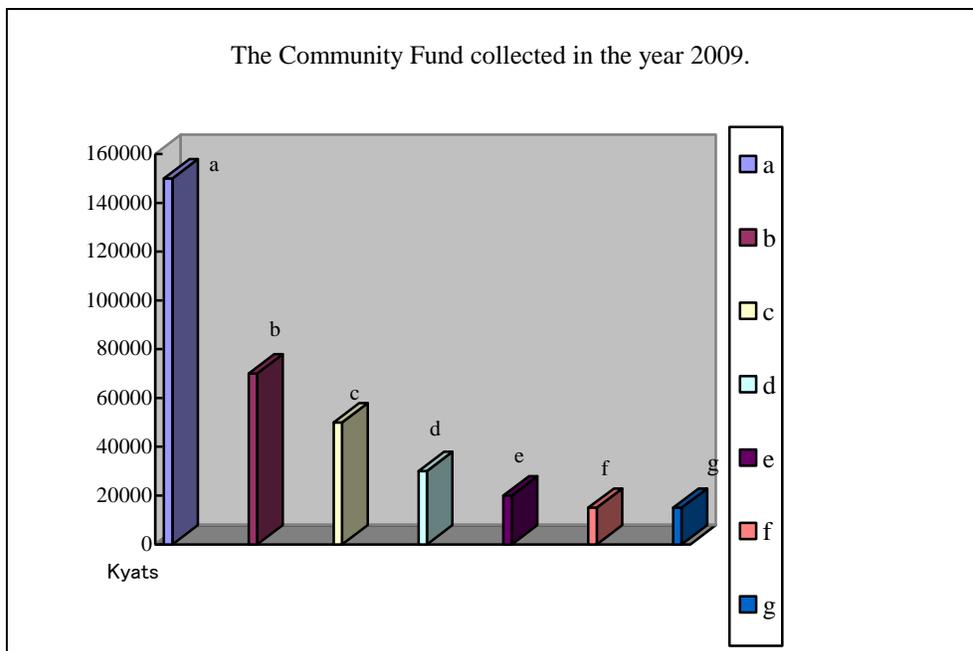
The community fund collect donations for the development plan of the village, fees for pot baking, customary fees for the occasion of marriage, and donation to the Dhammasa, all the which are to deposit at the treasurer with respective accounts. It there is an occasion of sorrow, compassionate donation and grant are accepted and trustees give these collections to the respective person as communal aid. Village elders and trustees use the community fund for the reparation of roads in the village, in buying community properties and in reparation of communal buildings. The Community Fund consists of 5 members, all of whom are over 50 years of age.

The following table shows how many kinds and how much funds are collects in O-Bo.

**Table (7) The Community Fund collected in the year 2009.**

Fees for pot baking (a)	150000 kyat
the lass and lad fund (b)	70000 kyat
customary fees for occasion of marriage (c)	50000 kyat
alms offerings during Buddhist lent (d)	80000 kyat
rental fees for community properties (e)	15000 kyat
surplus of donation to pagoda and "Kantian" (f)	20000 kyat
surplus of collection from "Nat" festival (g)	15000 kyat
Total	350000 kyat

Figure (44) community fund



The total fund of O-Bo in a year is about 350000 kyat, to which the largest part of it is contributed by the pottery, followed by the lass and lad fund and customary fees for occasion of marriage. Therefore, it is to understand that pottery is the mainstay in the economy of O-Bo and it is the major contributor to the community fund of the village.

## Discussion and Conclusion

As O-Bo quarter stand in a region of aridness and less rain, such state is apt to pots. Since the regions of Myanmar kings, pot making business has been carried out traditionally. Houses are built after reserving some plot for pot making. The prevailing occupations of O-Bo quarter are agriculture, trading and brokerages, gold smithy, carpentry and pottery. Of these, married women do the pottery and the rest are domains of men. Potters of O-Bo quarter do the pottery as the traditional occupation since their ancestry. To married women, pottery can be done without leaving home, which renders them the chance to look after home and children spontaneously. Pottery in fact is a cottage industry, in which husbands and children alike can help their wives or mothers. Seniors can also do their part by looking after the house or boys and girls, or by doing cooking, while their daughters or grand daughters do the pottery. Therefore, it can be seen the division of labor by sex and age in the pottery.

In forming the pot, pot molder and the turner of potter's wheel should be in harmony in their work and only then they could do fine pots. In other words, skill matters in the pottery and the product reflects it, by which it is valued. The skill of pot carriers also is remarkable, who carry 8 pots at one stroke. Therefore, skill plays a key role in the pot industry.

Pottery needs human physical strength and at the suffering of physical strain and stress, it is to accomplish the art of pottery. To accomplish any kind of pottery is uneasy task. Many difficulties lay in the process of pot making such as capital shortages, material shortages, and labor scarcity. Although pottery is very stressful physically, especially at the arms, various sounds, appeared at each strike of beating on the surface of the pot seem to be a sweet melody to the ears of the potter. Teasing and joking at each other at the time of clay block making, whistling of decorators at the time of drawing floral design and patterns, teasing each other, singing and chit-chatting of pot carriers and helper workers are all the means of pleasure to them, while engaging in pottery. Thus to the potters, pottery is not only their professional occupation but also a mean of pleasure and recreation.

Among the women of pottery, there are owner potters and daily wager potters. Owner potters know all the works and steps of pottery notwithstanding, they have to allocate such works of earth treading, pot molding, drawing floral design and carrying

pots to other women of daily wagers. Therefore allocation of labor is found in the pottery. In that, owner potter got the needed labor by means of purchasing the labor of daily wager potters, who in return got their needed money. This is what we can find the interdependent social relationship in the pottery.

In O-Bo quarter, the pot industry is maintained by the balanced reciprocity among the members of the industry, without which the industry could not survive at all. The advanced payment of pot baker-dealer and pot broker to the potter, the potter to daily wagers, the potter's patient waiting to the pot baker-dealers and pot brokers, who could not pay the due money to the former, and daily wagers patience to collect their fees for clay treading only after treading of 10 heaps of clay are all the signs of interdependency in the pot industry. Besides, the loan of pots to the potter, who at the moment of pot selling does not have enough number of pots and the loan of red and black clay to the potter who, is unaffordable to buy them at the beginning of pot making also are act of reciprocity. By these interdependency and balanced reciprocity, potters are keeping their households and community, generation by generation.

Pottery in O-Bo has long been existed since time immemorial. The progenitors bequeath the art to their progeny till the present. It shows the esteem of potters to their tradition. It can also be understood by the taking pride of O-Bo potters in their pot, who usually give the pot as gift to their friends, eulogizing that their pots are of good quality, that the pot keeps the water cool which quenches the jaded person, that even the old pot maintained its water cooling property and so on. O-Bo potter's eulogy on their pot reflects the esteem to their art of pottery.

The potter has seen and witnessed the pottery since the childhood. Children have experienced and in touch with the pot and pottery, as they play at the side of their mother, while at her pottery work. Children have helped their mother in minor works since the age of about 7 or 8. They become accustomed to the pottery, as potter mother makes toy pot making materials for their children, gives old pot making materials to the children to play with it, and children play by pot selling style after mimicking mother's pot making and pot selling. Children come to understand the value of money, as they got pocket money in funny pot carrying in their childhood. Nevertheless, parents want their children at their youthful time only to be of help to the pottery and make them learned the art of

weaving for the neat and tidy living and other knowledge. At the time of married life, mother make the children engaged in the pottery on commercial scale. In teaching pottery, she teaches not only to her daughters but also to daughter-in-law and others, free of charge. In this way, the potter bequeaths the traditional-cum-commercial out of pottery to her children. This transfer of knowledge makes the children know the out of pottery and related culture to it. To married women, pottery can complement to the income of family more than the weaving. Pot making season lasts only 6 months and in the rest, potter can do other businesses. For these reasons, pottery is not only an income generating industry but also of important profession in keeping the family. Besides, pottery is the industry that makes various associations of O-Bo alive and enliven by contributing major portion of the community fund.

The study of pottery in O-Bo quarter shows that it needs a great input of physical strength, intellectual power and capital investment. The structure of labor consists many orders of segments, where professionals execute their work. To the potters and daily wagers, pottery is a professional occupation by which they can earn for their living. This is not only for the adult people, but also for the children, who can get their pocket money, in taking part in the industry.

By all these accounts, the choice of pottery as the professional occupation may be due to the followings: the ancestral tradition experienced and in touch since childhood, acquired expertise by helping in pottery in childhood, a home industry for the married women and the possibility of doing other businesses in other times as the pottery is seasonal.

# ရွာထောင်ရပ်ကွက် ၏ စီမံခန့်ခွဲရေး၊ လူမှုရေး၊ စီးပွားရေးအခြေပြပုံ

