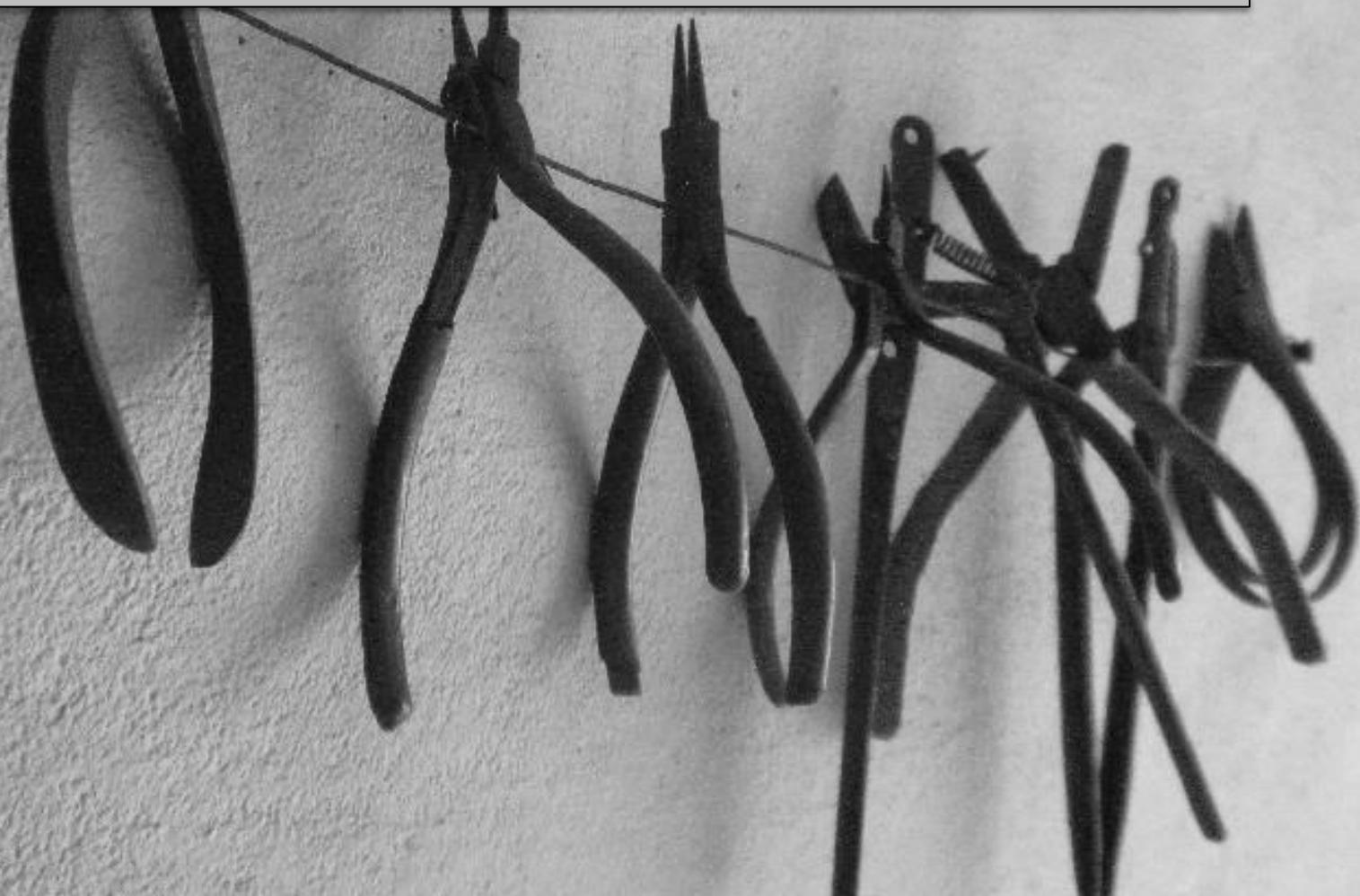




STUDY ON LANGUISHING JEWELRY ART AND ITS RELEVANCE IN MODERN CONTEXT





GAJRA WORK BHUJ (GUJARAT)

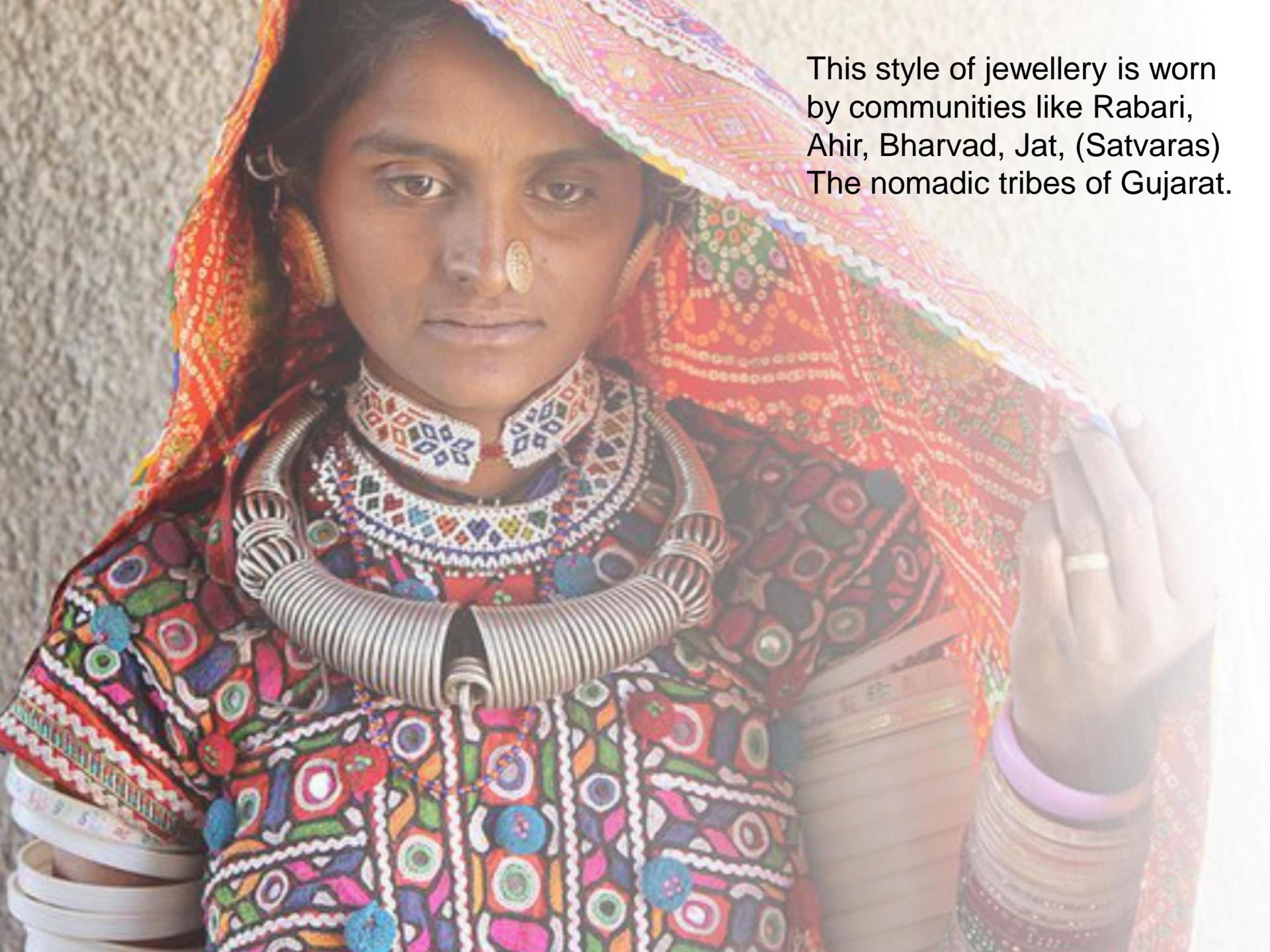
OBJECTIVE

- To create a niche market for silver jewellery from Bhuj .
- To bring the hidden craft of Bhuj to limelight.
- To develop a sustainable model for CRAFT through design and technical interventions for it to re-establish in the current context.
- Observing and understanding challenges and potential of this craft
- It is a critical need of the hour to create an enabling eco system for the craft sector so that its producers are valued and respected for their skills and they become active stakeholders and beneficiaries of the larger wealth creation process.

Origin and History



- The silver market popularly named as **Sarafa Bazaar** is around 200-250 years old and is existent from the time of Maharajas.
- The silver ornaments of Kutch are a **reflection of design purity, where they not only shine for beauty but they shine to make a difference to the bodies that they adorn.**



This style of jewellery is worn by communities like Rabari, Ahir, Bharvad, Jat, (Satvaras) The nomadic tribes of Gujarat.

SIGNIFICANCE

- Jewellery without solder and only twirls , twists and bends
- Unique metal composition
- Investment for tribes
- Weight of a neckpiece varies from 500gms to 2kg
- Self defense



PROCESS



The process starts with drawing wire.



Different shapes are made using the property of metal in this case it is converted into spring.



Bending and twisting the wire to get desired form.



It is said that earlier people used cow horn to develop conical form but now they use wooden blocks.



The piece is made in symmetry and the property makes it flexible and easy to carry.



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Product Range

PERSONAL ADORNMENT

- Pendant sets,
- Necklaces,
- Toe-rings,
- Brooches,
- Hair pins,
- Bangles,
- Anklets
- Earrings

Tools



Pliers & tweezers



Wire wrapping tool



Sumba & charol for giving structure to wire



SWOT ANALYSIS

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- Made in single wire without solder
- Simple technique
- Buy back value jewellery
- Cultural value
- A lot of possibilities to explore with material and technique
- Cannot be casted

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- Not much people for performing the craft
- Labor intensive
- Time taking process
- Low wages
- Known to very few.

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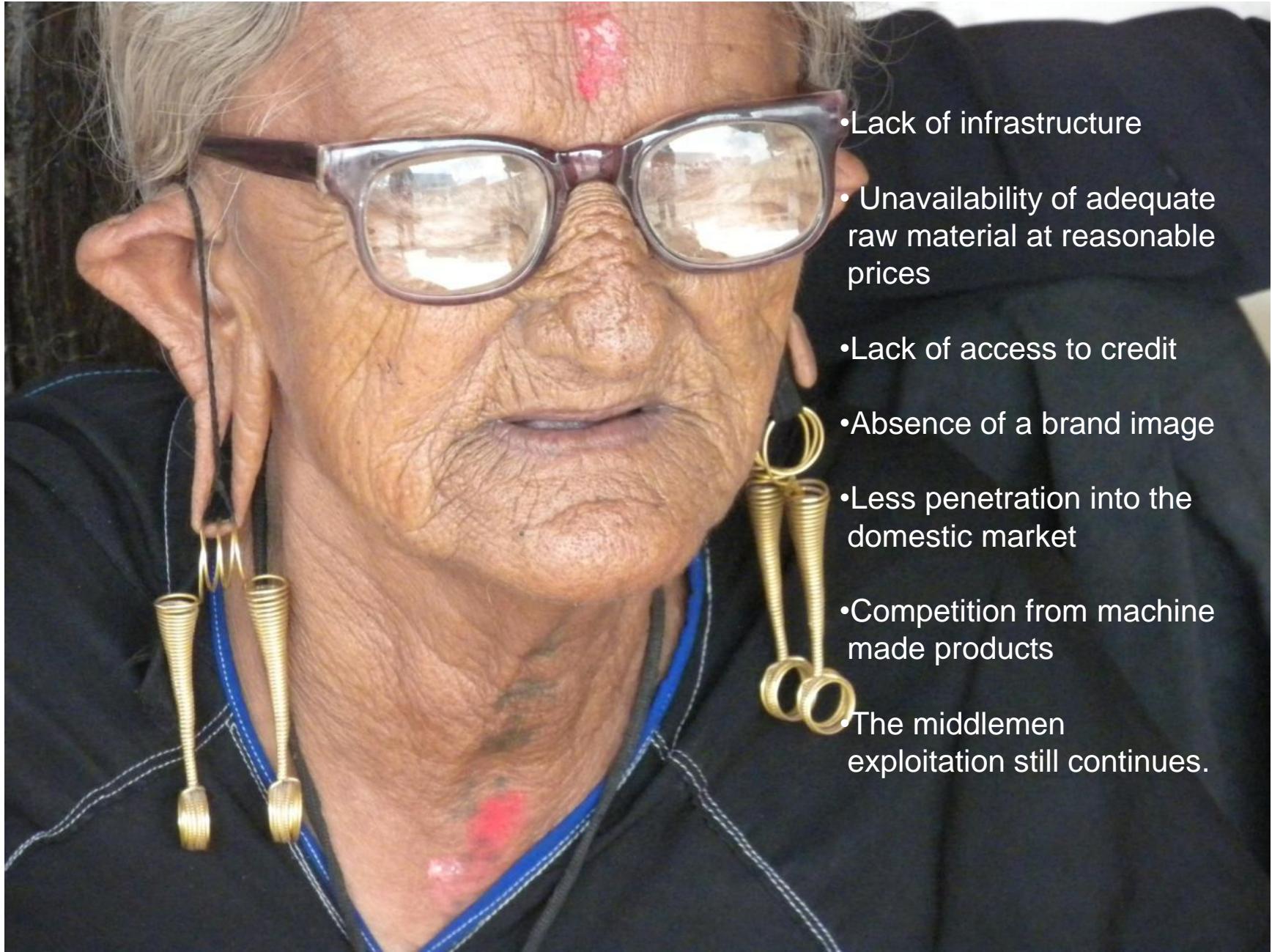
- Statement jewellery suitable for labels
- Lucrative Export possibilities
- Possibilities for product intervention

T

- Imitation is big threat to the handcrafted jewellery
- This is confined to Bhuj only
- Limited artisans



UNDERSTANDING ISSUES



- Lack of infrastructure
- Unavailability of adequate raw material at reasonable prices
- Lack of access to credit
- Absence of a brand image
- Less penetration into the domestic market
- Competition from machine made products
- The middlemen exploitation still continues.

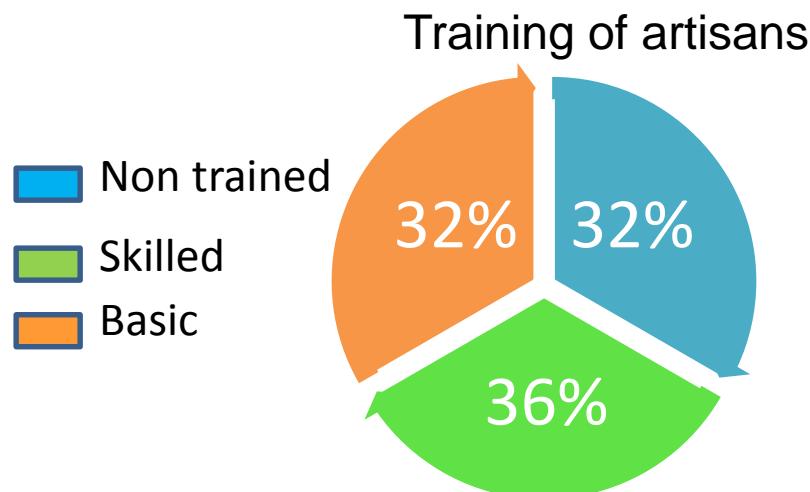
UNDERSTANDING CRAFTSMEN

- Mukesh bhai Pomal who is practicing this heirloom craft since 45 years..
- Demand in the market is high but supply can not be maintained due to lack of manpower
- Society doesn't allow to share the technique
- Aloof from exhibitions and online understanding
- Up for innovation and exploration
- Earthquake has forced people to move to different profession

RESULTS AND DISCUSSIONS

Meaningful work	Supportive management	Positive Work environment	Growth opportunity	Trust in leadership
Autonomy	Clear and transparent goals	Flexible work environment	Training and support on the job	Mission and purpose
Selection to fit	Coaching	Humanistic workplace	Facilitated talent mobility	Continuous investment in people
Small, empowered teams	Investment in development of managers	Culture of recognition	Self-directed, dynamic learning	Transparency and honesty
Time for slack	Agile performance management	Fair, inclusive, diverse work environment	High-impact learning culture	Inspiration

Collaboration and connection



Recommendations for Action

- Collaborations with design institutes
- Role of NGO's can play crucial role
- Organizations such as GJSCI can help reviving the craft
- Awareness generation
- Tourism support
- Rural economy upliftment & social mobilization
- Infinite possibilities for design interventions
- Creating demand in market segment
- Product diversification is unexplored
- Providing employments



According to Judy Frater founder member of kala raksha “A skill can be taught to a person but a tradition cannot be taught”

Lac – Benign Beauty





OBJECTIVE

To identify and know the status of the lac jewellery and craftsmen in all cultural and geographical pockets

To examine and develop the process of commercialization of traditional craft of LAC jewellery.

To develop, if possible with immediate effect, standards/benchmark for quality works in arts/ creativity so that the internationally acceptability can be compared

To develop a sustainable model for LAC CRAFT through design and technical interventions for it to re-establish in the current context.

SIGNIFICANCE



LAC is a natural resin

Lac is considered auspicious in rajasthani culture.

The versatility and beauty of Lac jewelry (Lacquer) has made it popular all over the world

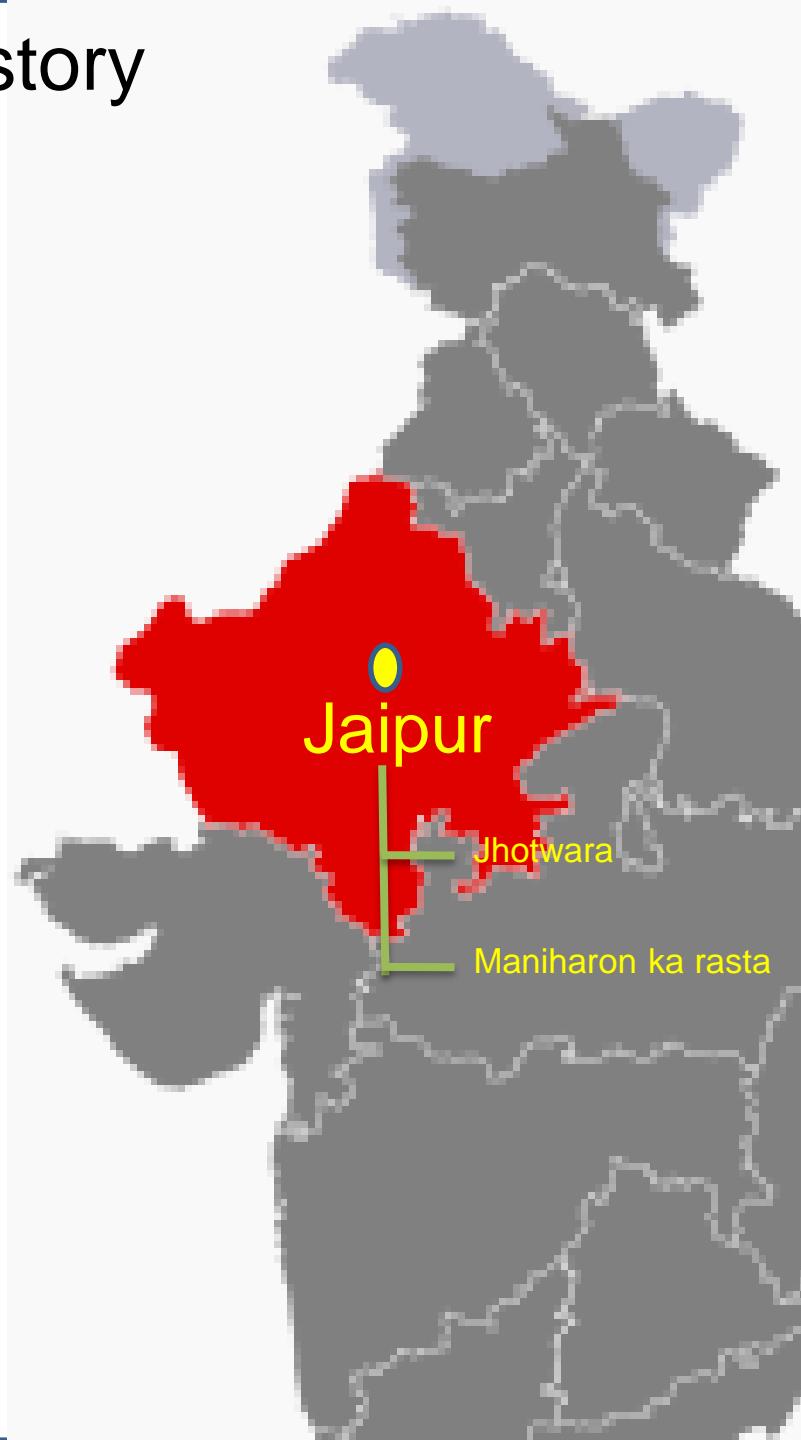
It constantly changes with new trends and styles.

With low capital investments it is abundant and cheap labor hence can compete on price

Thanks to versatile properties of lack resin, it finds innumerable uses and scope of product inventions.

Origin and History

- It is believed that the country of its origin is INDIA.
- The word *lac* is derived from the Sanskrit word *lākshā' (लाक्षा)*, which represents the number 100,000. It was used for both the lac insect (because of their enormous number) and the scarlet resinous secretion it produces.
- Lac as a craft is practiced in many parts of the country which includes Bihar, Rajasthan, Hyderabad, and Uttar Pradesh.
- The craft of making lac bangles is traditionally practiced by the Manihar or Lakhera communities in Rajasthan. Manihars belong to Muslim communities while Lakhera community consists of Hindus.



Process

Preparation of material



The artisan mix chapdi and berja in 1:1 proportion and heat it till it turns into ochre yellow



Lac dough— the basic raw material is rolled before coloring



Color block is made separately which is applied over base mixture as per required

Process of making the product



Preparing the base in semi molten state and then applying color



Base is turned into coils with application of heat



Final piece



Assembling

Product range

The range of lac products go much beyond the bangles or earrings. The products can be classified under following categories:

Personal adornment

- Bangles
- Brooch
- Earrings
- Maang tikka
- Necklace
- Finger rings
- Toe ring (bichhiyaa)

Home accessories and lifestyle products

- Mirror frames
- Key ring
- Ash try
- Jewellery cases
- Pen stand
- Water glass
- Bowls
- Decorative products like animals
- Worship accessories

SWOT Analysis of the Lac handicrafts industry

Strengths

- Abundant and cheap labor hence can compete on price
- Aesthetic and functional qualities
- Scope for product diversification
- Easy acceptance by youth
- Increasing emphasis on product development by various government schemes.

Weaknesses

- Inferior quality
- Lack of modern infrastructure
- Capacity to handle limited orders and supply only in selected markets
- Untimely delivery schedule
- Unawareness of new trends and changing demand of consumer.

Opportunities

- Innovations Production techniques
- Easy accessibility because of Internet. Use of e-commerce in direct marketing.
- Increase in disposable income of consumer from developed countries.
- Design and product diversification.

Threats

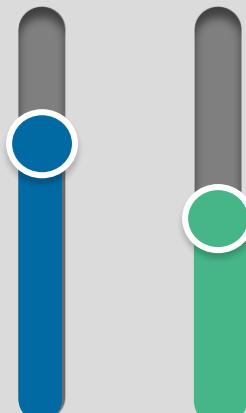
- Increase in price of raw material
- Artisans have better secondary options of income.
- Substitutes like plastic and acrylic
- Gen next not interested

DISCUSSIONS AND RESULTS

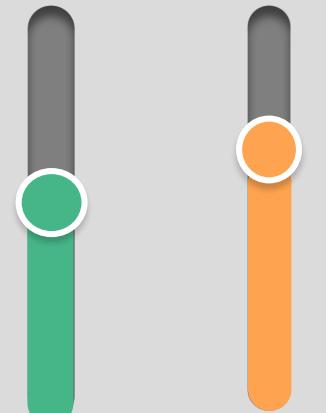
UNDERSTANDING CLIENT THROUGH INTERACTIONS AND QUESTIONNAIRE :

The age group of interviewed clientele varied from 25-55

Gender interacted with focused client group



Professional commitment of women clientele



- The shift of preferences towards minimalism of professional women.

- New product range would be appreciated

- Upgraded designs according to fashion trend are preferred by young generation

Feedback of artisans after interaction

Approximate number of families and their income



- 2500-5000
- 5000-7500
- 7500-10000
- 10000 & above
- Nil

Product and Price

Product	Number of pieces	Market price / unit(Rs)
Bangle Set	100 set/month	200-300
Bala Set	50 set/month	300-500
Jewellery set	Nil	200-1000
Lifestyle accessories	Nil	200-1000

ISSUES AND CONCERNS

Problems Faced by Artisans

- Long sitting before the Bhatti which adversely affect their health.
- Even after so many facilities provided by the Govt., they are the least benefitted due to one or the other reason.
- By now no technological development and research activities have been initiated either on Govt. or Private level.
- The remuneration paid to artisan by the manufacturers is very low, which is why they are shifting to other profession
- Being illiterate these people do not have marketing skills
- Most of the manufacturers have no vision of export market.
- These people are still making age old patterns and designs while in the consumer oriented culture of today people want fashionable and new looks.
- Being poor, they cannot afford innovation and risk.
- Since there is lack of intervention there is no direction for development in products
- Introduction of substitute material like cold lac and competition with plastic and acrylic jewellery is affecting their business badly

Artisans with different approach



Mr. Avaz Mohammad
National awardee

The person with experience of 35 yrs and still counting. He has been awarded as the best innovative karigar for lac products. He is also associated it the NGO's and also arrange workshops for development of scheduled class women to make them capable to earn. Mr. mohammad has travelled world showcasing his craft. His daughter GULRUKH SULTANA is STATE AND UNESCO awardee.



Mehrun Nisha

Mehrun Nisha has been working on lac for more than 15 years now. She participates in various exhibitions and develop new range in jewellery which is her USP. She has her workshop in Jhotwara (a wholesale market of lac bangles), Jaipur. She also holds the certificate from various government associations promoting crafts. With her efforts to promote lac jewelery, various designers have collaborated with her.



Arifa Bano

A 38 yr old Arifa on maniharon ka rasta,which is lined with lac bangle shops. She ; along with her husband, runs a unit where she experiments and explore new dimensions of lac. She also has been interviewed by various reporters and their unit is major attraction for foreigners. They also do workshops and export there work.

Understanding and scope of intervention

- The creation of a legal framework and professional status for lac crafts sector can pave the way for a new generation of makers
- The continuous training and consulting program for craftsmen, in the following areas: Technology, Design, Management and Marketing.
- Creative tourism can encourage cross-cultural understanding and provide business opportunities for craft designer-makers and artists
- Maximize the commercial potential that can be derived from sourcing local produce and the economic benefit to the local economy.
- This vicious circle needs to be converted into a virtuous spiral through some form or forms of pump-priming; to stimulate demand for local produce or products, whilst supporting growth in supply
- Design interventions
- Craft innovation and the fusion of craft with digital and technology is creating new economic opportunities
- Introduction to multi designer stores like Nimai, Pernia,



THANK YOU

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