

PREFACE

This handbook will enable students to explore the creative activities of Paper Mache and Fashion Jewellery as part of their school education. India is home to many handicrafts that can be produced with limited tools, space and materials. Paper Mache and Fashion Jewellery are two of them.

Paper Mache is extremely popular in both traditional and contemporary forms. It is in great demand abroad as well as in India. Paper Mache products are made for both decorative and utilitarian purposes. With its sculptural look and surface decoration techniques, it is an exciting activity for budding craftsmen, sculptors and painters.

Fashion Jewellery is a popular style statement among all genders and ages. Since precious jewellery has high cost and security aspects, the demand for Fashion Jewellery is rising day by day. This handbook gives an overview of the jewellery making process with inexpensive raw materials and tools.

The successful creation of a Paper Mache item or a Fashion Jewellery ornament will be the result of many skills and learnings. It will develop creativity, planning skills, respect for physical labour, concern for the environment by using recycled materials, self-reliance as well as team work, hand skills, sense of colour and design, knowledge of the uses of many tools and materials. Students will learn to respect the hard work and talent of our artisans and take pride in our rich handicrafts tradition. Hopefully, some of the students will take up advance learning of these two crafts and pursue them in the long term. The aim is to inspire them to keep our handicrafts alive, while at the same time take them forward innovatively.

There are different stages in the making of Paper Mache and Fashion Jewellery items. Through this handbook, students will get comprehensive step by step guidance in the making of both through written, photographic and video support material.

- Chairman, Central Board of Secondary Education

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Unit 1

INTRODUCTION TO PAPER MACHE

The objective of this unit is to enable students to appreciate the history and evolution of Paper Mache crafts

This Unit focuses on:

1. History of Paper Mache
2. Paper Mache in different states of India
3. Tools and materials used in making Paper Mache

LEARNING OUTCOMES:

Location	Learning Outcome	Knowledge Evaluation	Performance Evaluation	Teaching and Training Method
Classroom	Understand Paper Mache craft and its origin and history	Describe what is Paper Mache and identify functional and decorative Paper Mache items seen in households	Describe Paper Mache and the characteristics and benefits of Paper Mache products	Interactive Audio Visual Lecture: History of Paper Mache Activity: Draw pictures of five decorative Paper Mache items and five functional Paper Mache items
Classroom	Identify the states in India where Paper Mache is practiced and recognize regional styles and artefacts	List the states in India where Paper Mache is practiced	List some of the popular objects made in each state of India where Paper Mache is practiced	Interactive Audio Visual Lecture: Paper Mache in different parts of India Activity: Visit nearby State Emporia or Crafts Museum or Crafts Bazaar

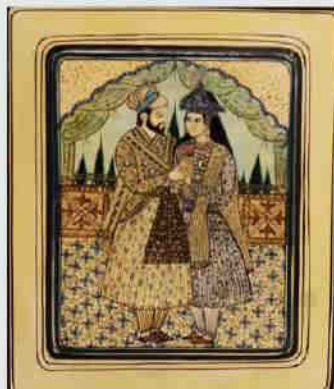
Location	Learning Outcome	Knowledge Evaluation	Performance Evaluation	Teaching and Training Method
				<p>where Paper Mache products from various states of India are sold</p> <p>Draw one Paper Mache object from each state of India where Paper Mache is practiced</p>
Activity Room	<p>Assemble and identify different tools and materials needed in making Paper Mache</p> <p>Differentiate between recyclable and non-recyclable materials</p> <p>Understand the utility of PPE and tools needed for Paper Mache</p>	List the different tools and materials needed in making Paper Mache	<p>Describe the functions of the different tools needed for making Paper Mache</p> <p>Distinguish between recyclable and non-recyclable materials</p> <p>Describe the uses of PPE needed in making Paper Mache</p>	<p>Interactive Lecture: Familiarizing students with the uses of each tool, material and PPE</p> <p>Activity: Start collecting used and waste paper to make paper pulp for Paper Mache</p> <p>Divide the tools and materials into the ones needed to make paper pulp and the ones needed to paint and finish the object</p>

Introduction to Paper Mache

The original French term 'Papier Mache' from which Paper Mache is derived means chewed/mashed/pulped paper, but it also refers to objects constructed from paper pulp, paper strips and paper sheets. Paper Mache is made out of recycled material like waste paper, newspaper, pages from used notebooks etc

Since Paper Mache is lightweight as compared to other sculptural materials, it is used to prepare temporary sculptures like carnival floats and tableaux. But it is in its use to make small items – both decorative and utilitarian that it is most popular like boxes, hangings, jewellery and decorative pieces. Paper Mache is not only environment friendly but it is economical, lightweight, durable and easy to handle.

The Chinese invented Paper Mache in the 8th century during the Han Dynasty. Paper Mache became popular in Persia, Egypt, Europe and other countries. It 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 by King Zain-ul-Abidin and Kashmir became a major hub for producing Paper Mache craft and it continues to be so to this day.



Paper Mache Box

Image credit | 7H Studios

From Kashmir, Paper Mache spread to other parts of India and is practiced in many other states like West Bengal, Bihar, Odisha, Madhya Pradesh, Andhra Pradesh, Tamil Nadu, Kerala and Rajasthan. The craftsmen of these states imprint their own styles and motifs on their products. Paper Mache masks of Lord Jagannath and toys with movable parts are extremely popular in Odisha. Andhra Pradesh produces equally colourful masks of different deities. The womenfolk of Bihar, especially from Madhubani and Darbhanga make excellent toys and craft objects in Paper Mache. The Chhau folk dancers of Purulia District of West Bengal use Paper Mache masks of many mythological Gods and Goddesses. A wide range of Paper Mache products are available in Madhya Pradesh which include birds, animal figures and replicas of Khajuraho sculptures. Jaipur in Rajasthan is prolific in making Paper Mache objects, especially of birds and animals. Madurai in Tamil Nadu is famous for making dolls in Paper Mache for various festivals, especially Christmas. Kozhikode in Kerala is renowned for Paper Mache items based on the Kathakali dance form.

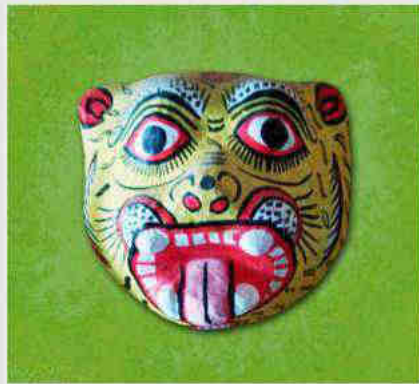


Paper Mache from Bihar

Image credit | 7H Studios



Paper Mache from Kerala



Paper Mache from West Bengal



Paper Mache from Odisha

Paper Mache has not lost its popularity in spite of the emergence of several other modern, cheaper materials like plastic and fibre glass etc. Paper Mache craft requires simple tools and equipment. The base material is procured from waste material which is easily available. Along with recyclable material, viz paper, clay, some non-recycled and non-consumable materials and tools are used. Learners have to identify the difference between these two kinds of materials and take care to handle these properly.

Though most of the materials used for Paper Mache craft are non-toxic in nature but the use of PPE like gloves and apron is preferable.

Basic tools and materials required for Paper Mache crafts



Small Gas or Induction Stove



Recyclable Paper



Plastic Tub with Water



Chalk Powder



Rice Flour



Mortar and Pestle



Apron



Adhesive



Gloves



Lacquer



Compass



Empty Juice Can



Acrylic Colours



Powdered Gold Colour



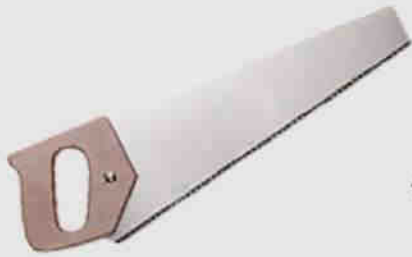
Wooden Block



Egg Tray



Pebble Stone or Pumice Stone



Small Saw



GS Wire



Spatula



Sandpaper
(size 80 or 100 for fine
and 50 for coarse)



Brick Powder



Gel Pens
(Black, Blue, White, Red)



No.0 Brush

Flat Brush
2 Inches



Plastic Ball



Ice Tray



No.1 Brush



No.10 Brush

INTEXT QUESTIONS

1. What is Paper Mache?
2. How did Paper Mache come to India?
3. What are the advantages of using Paper Mache as sculptural material?
4. What kind of Paper Mache crafts are popular in Odisha, West Bengal and Tamil Nadu?
5. Name five recyclable and five non-recyclable materials that are used to make Paper Mache objects
6. List five tools and materials needed to make pulp and five tools and materials needed to smoothen and paint Paper Mache objects

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Paper Mache Rhinoceros

Image credit | 7H Studios

Unit 2

MAKING OF PAPER MACHE CRAFTS WITH THE HELP OF PAPER PULP

The objective of this unit is to enable students to learn how to make and prepare the base material for making Paper Mache

This Unit focuses on:

1. The process of making paper pulp (Sakhta)
2. The process of making rice glue (Atiz)
3. Understanding appropriate measures needed in drying and readying the Sakhta

LEARNING OUTCOMES:

Location	Learning Outcome	Knowledge Evaluation	Performance Evaluation	Teaching and Training Method
Activity Room	Preparation of paper pulp/Sakhta	Enumerate the steps in making pulp/Sakhta	Examination of the consistency and suitability of the pulp when made	Interactive Audio Visual Lecture: Step by step guidance to pulp making
	Preparation of rice glue	Enumerate the steps in making rice glue	Examination of the consistency and suitability of the glue when made	Activity: Practise making pulp till the right consistency is achieved
	Drying tips for the pulp	Enumerate the Do's and Don'ts in preparing pulp/Sakhta		Visualise and list five objects that can be created with pulp/Sakhta



Paper Mache Box

Image credit | 7H Studios

Making of Paper Pulp

The most important material in Paper Mache is paper pulp. Making of paper pulp is known as Sakhtasazi in Kashmir. Kashmir is the pioneer State of India in Paper Mache. Though, there are different ways of making Paper Mache, which can be both professional and amateur, in this handbook we will focus on using paper pulp or Sakhta for creating Paper Mache items.

The simplest process of making pulp is to put recycled paper strips in water and leave them soaked for 1 - 4 days. The soaked and softened paper strips are then pounded to pulp in a stone mortar with the help of a wooden pestle. Then, the pulp is left in the sun to dry partially. After that, the pulp is sifted by hand to remove any impurities or lumps. The pulp is then mixed with a glue made from rice flour which is called Atiz in Kashmir. This makes the pulp into a smooth paste. A mould made of clay or wood or metal (box, ball, cube, cylinder etc) is used as per the shape of the object to be created. The mould is covered with pulp and semi-dried. The covering of pulp is separated from the mould after that and allowed to dry completely. Now the base object is ready to create designs on and get painted after the process of rubbing and smoothening.



Paper Mache Products

Step by step making of Sakhta

1. Tear recyclable paper into small pieces and soak them in a tub overnight



2. Move the soaked paper into a mortar and use a wooden pestle to pound it till it has taken a consistent pulp form

3. Leave the pulp outdoors till it is dry



4. Sift the dry pulp with hands to remove any impurities or lumps

5. Boil water in a vessel. Add rice flour to the boiling water and stir till the mixture is smooth, slightly sticky and without lumps



6. Mix the rice glue with the pulp. Knead the pulp to a consistency which is not too soft or too hard



This pulp will now be used for making the Paper Mache objects — shown in this handbook

INTEXT QUESTIONS

1. What is Sakhta?
2. What are the recycled materials one can use to make Sakhta?
3. How to make rice glue?
4. What precautions to take while making Sakhta and rice glue?

Unit 3

MAKING OF PAPER MACHE CRAFTS WITH INNOVATIVE WAYS

The objective of this unit is to enable students to learn how to innovatively use pulp and moulds to create various craft objects

This Unit focuses on:

1. Preparing a hanging ball with pulp
2. Creating a cylindrical pen holder using pulp
3. Sculpting a 3D turtle using pulp

LEARNING OUTCOMES:

Location	Learning Outcome	Knowledge Evaluation	Performance Evaluation	Teaching and Training Method
Activity Room	Preparing a hanging ball with pulp using a plastic ball as a mould	Describe the stages in the preparation of a hanging ball with pulp	Examination of the shape and smoothness of the ball created using pulp	Interactive Audio Visual Lecture: Step by step guidance on how to use a plastic ball to make the form of a Paper Mache ball Activity: Make two differently shaped objects by using pulp around a plastic ball
Activity Room	Preparing a pen holder with pulp using an empty juice can as a mould	Describe the stages in the preparation of a pen holder with pulp	Examination of the shape and finish of the pen holder created using pulp	Interactive Audio Visual Lecture: Step by step guidance on how to use an empty juice can to make the structure of a pen holder

Location	Learning Outcome	Knowledge Evaluation	Performance Evaluation	Teaching and Training Method
				Activity: Make two different objects using pulp around an empty juice can
Activity Room	Freehand sculpting of a 3D turtle using pulp	Describe the stages in creating a 3D turtle using pulp	Examination of the shape, look and finish of the turtle created using pulp	Interactive Audio Visual Lecture: Detailed guidance on how to make the shape of a turtle by sculpting technique Activity: Sculpt one animal shape and one bird shape using pulp

Paper Mache has a history of over 700 years but over time it has evolved in new ways to adapt to changing times. Traditionally, clay moulds were used but today Plaster of Paris, wooden and metal moulds are used. New contemporary shapes and objects are getting crafted according to market needs and demands. Traditionally, colours were made from natural pigments and minerals but today readymade paints are used. Wood and cardboard have replaced pulp in making many objects where clear, smooth, straight edges are required which is not possible with pulp. Pulp is being used on brass and metal surfaces and painted upon. Different ways of surface finishing are being explored. So, there is ample scope for Paper Mache craft to be explored for devising new techniques, for crafting new objects and for creating new surface designs and textures.

Unit 3.1

MAKING A PAPER MACHE HANGING BALL WITH SAKHTA

In this section, we will learn to make a ball shape using a plastic ball as mould and the Sakhta/pulp that we made previously



1. Use a plastic ball as mould to make a hanging ball



2. Use recyclable paper to wrap the ball and paste the ends with a little rice glue. This will ensure that the pulp will not stick to the ball's surface





3. Wrap the ball with a layer of one centimetre thick pulp/Sakhta covering



4. Allow the ball covered with pulp to partially dry. The surface should remain slightly soft



5. Use the wooden block or spatula to gently pat the ball into an even round shape and to smoothen the surface. Allow to dry fully after this

6. When the ball is fully dry, use a pencil or gel pen to draw a line around the centre of the ball



7. Use a small saw to cut the mould into two equal halves

8. Separate the two halves and remove the plastic ball from inside



9. Pierce a hole in the top centre of one half and add a hook made of GS wire to attach a string later

10. Apply adhesive to the edges of both halves



11. Match the two halves carefully

12. Neatly join the two halves together



13. Allow the Sakhta ball to dry fully

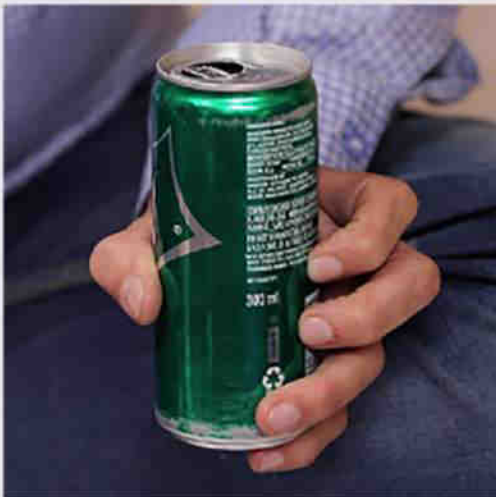
Unit 3.2

MAKING A PAPER MACHE PEN HOLDER WITH SAKHTA

In this section, we will learn to create a pen holder using an empty juice can as a mould and the Sakhta/pulp that we made previously



1. Use an empty juice can as a mould to make a pen holder



2. Use recyclable paper to wrap the can and paste the ends with a little rice glue. This will ensure that the pulp does not stick to the can's surface

3. Wrap the can with a layer of one centimetre thick pulp/Sakhta covering



4. Use the wooden block or spatula to gently smoothen the surface and to perfect the shape of the pen holder

5. Leave the object outdoors till fully dry



6. Slide out the can from inside the pen holder when fully dry

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The pen holder will look like this at this stage



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Unit 3.3

MAKING A PAPER MACHE TURTLE WITH SAKHTA

In this section, we will learn to create a 3D turtle by freehand sculpting technique using the Sakhta/pulp that we made previously



1. Use a reference picture of a turtle and hand-sculpt with the pulp to make a turtle shape



2. Use the wooden block as a base for maintaining the balance and shape of the form

|



3. Refine the form as much as possible with your hands and then leave it to dry fully

|



INTEXT QUESTIONS

1. What are the new materials being used to make moulds nowadays?
2. What is the process to be followed to prevent the pulp from sticking to the mould?
3. What is the method of creating a ball shape from a plastic ball?
4. How is the can to be taken out from the pen holder made from pulp when it has dried?

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Unit 4

FINISHING THE OBJECT

The objective of this unit is to enable students to finish the object made from pulp and paint on it to ready the final product

This Unit focuses on:

1. Activities involved in smoothening and readying the object for surface ornamentation
2. Usage of techniques, tools and materials in painting the object
3. Polishing and use of lacquer to make the final product

LEARNING OUTCOMES:

Location	Learning Outcome	Knowledge Evaluation	Performance Evaluation	Teaching and Training Method
Activity Room	Understanding of pre-painting steps for surface smoothening and surface preparation of the craft object	Identify the combination of tools and materials required for the surface preparation of the craft object	Examination of the craft object to check the smoothness and readiness of it to be painted upon	Interactive Audio Visual Lecture: Step by step guidance for smoothening and readying the craft object for painting Activity: Study and recreate on paper by drawing and colouring one commonly used motif/design found in Paper Mache craft from Bihar, one from Odisha and one from Kashmir
Activity Room	Expertise in the use of brushes and colours to create and	Knowledge of the brush sizes, paints and mixing of paints	Examination of the design, colour combination and finishing	Interactive Audio Visual Lecture: Guidance on the step by step build-up of the

Location	Learning Outcome	Knowledge Evaluation	Performance Evaluation	Teaching and Training Method
	paint designs on the craft object	needed for surface ornamentation of the craft object	of the surface ornamentation done	decoration on the craft object Activity: Create and paint on paper two original designs for decorating Paper Mache items
Activity Room	Coating and finishing processes of the craft object	Use and understanding of lacquer	Examination of the coating solution made and the thoroughness of the lacquering	Interactive Audio Visual Lecture: Focus on the steps involved in coating the craft object at different stages to seal the colours Activity: List other uses of lacquer

Naqqashi or ornamentation process

All Paper Mache products are beautifully ornamented on the surface with bright colours and designs. This part of the craft is called Naqqashi in Kashmir. There are two styles practiced in Kashmir – relief and flat. Designs are done freehand and directly on the objects by experienced painters. Every Paper Mache item is exclusive by virtue of it being individually hand-painted. The painting of the Paper Mache object needs a lot of skill and aesthetic sense. Training and practice is essential to develop the creative and aesthetic sense and finesse of hand needed for the painting

process. The practice of drawing should be done on paper first and later on the product by beginners. Selecting brushes of different sizes is important for the painting process.

Traditional artists prefer to use colours obtained from vegetable, mineral and organic elements. Since readymade colours are available in the market now, artists today use enamel paints, acrylic paints, poster colours, glitter paints and water colours. With respect to brushes, they choose synthetic hair brushes nowadays as animal hair brushes are difficult to find. However, for the delicate and intricate painting, artists in Kashmir still use very thin brushes made of cat hair.

Gold paint is very popular with Kashmiri painters for giving a shiny look to the product. Like all traditional art, Paper Mache designs are mostly repetitive with some set motifs. These motifs vary from state to state in India. In Kashmir, some popular motifs are:

1. Gul-andar-gul (flower within flower)
2. Irani Gulab (dense rose)
3. Gul-i-hazaara (a thousand flowers)
4. Bagal Daar (platter of flowers)
5. Chinar (five pointed leaf of Kashmir)
6. Badam Tarah (almond motif)
7. Jungle Tarah (jungle scene with its animals)



Unit 4.1

FINISHING THE HANGING BALL

In this section, we will learn to smoothen, paint and finish the ball which was left to dry after being created with Sakhta

1. Make a solution of chalk powder and water



2. Coat the whole surface of the ball with the chalk powder solution to smoothen the uneven texture

3. Allow the ball to dry fully. The ball looks white when dry



4. Lightly moisten the surface of the ball with water

5. Smoothen the surface of the ball by rubbing with a smooth pebble stone or pumice stone



6. Use a combination of fine and coarse sandpaper for further smoothening of the surface

7. As per the colours of the surface design planned, add a single base colour to the ball and leave on an egg tray to dry fully. The base colour should be such that the finer motifs stand out against it



8. Keep the design for the ball ready on a tracing paper to begin with. With practice, students will be able to draw directly on the object but to begin with tracing can be done on the ball. If required, students can use the pattern below for painting on the ball. In subsequent projects, students can start creating their own designs.



9. Smoothen the surface again with fine sandpaper

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10. Apply a coat of lacquer to the ball, so that the base colour is sealed

11. Start painting the ball in stages - one colour at one time. Use an ice tray to keep and mix the colours



12. Finish painting the ball with all the colours one by one as per the design planned



13. Add the finer details and outlines with a gel pen or a No.0 brush. Use a contrasting colour, so that the details are visible on top of the solid colours

14. Apply a coat of lacquer once again to seal the colours and to give a glossy look



15. The last stage in the painting process is the application of gold paint which adds further beauty and shine to the object

16. Mix the gold powder with lacquer



17. Fill the blank spaces with designs in gold and allow to dry fully



18. Add a string to the hook and the ball is ready to be used as a beautiful hanging decorative piece



Unit 4.2

FINISHING THE PEN HOLDER

In this section, we will learn to smoothen, paint and finish the pen holder which was left to dry after being made from pulp/Sakhta

1. Take the fully dry Sakhta pen holder and apply a coating of chalk powder diluted with water and allow to dry



2. Moisten the surface of the holder with a little water

3. Smoothen the surface by rubbing with a smooth pebble stone or pumice stone



4. Use a combination of fine and coarse sandpaper for further smoothening of the surface

As mentioned before in this handbook, Paper Mache objects can be painted by two techniques - flat and relief. In this unit, we will learn the relief technique. In this look, chosen portions of the design are made to look a little raised or embossed

5. Use a pencil to draw the design on the surface of the holder



6. Make a thick solution of brick powder and water. Use it to fill areas where the design needs to look raised/embossed. Allow to dry

7. Use the fine sandpaper to remove unevenness in the areas not covered by brick powder



8. Now paint the base colour all over the surface of the holder including the raised portions

9. First of all, paint the desired colours over the raised portions of the design and allow to dry fully



10. Next, add outlines outside the raised designs and then fill other finer details and allow to dry

11. Add a coating of lacquer to seal and protect the colours and give a glossy look



The pen holder is now ready to be used both as a decorative and utility object

Unit 4.3

FINISHING THE TURTLE

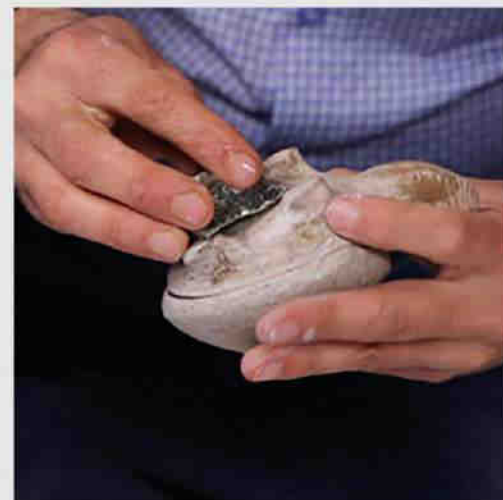
In this section, we will learn to smoothen, paint and finish the turtle which was left to dry after being created with pulp/Sakhta

1. Take the fully dry Sakhta turtle and even out the surface by coating it with chalk powder mixed with water



2. Allow to dry till white in colour

3. Lightly moisten the surface with water



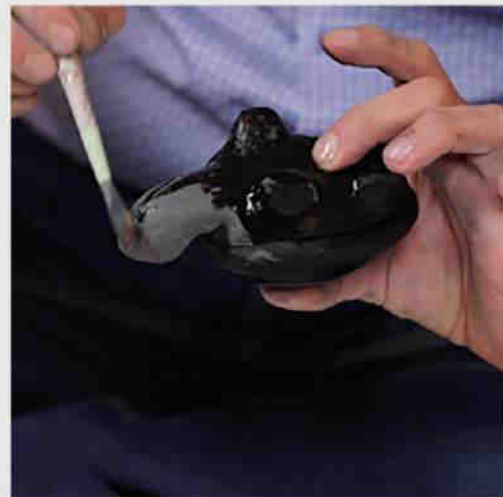
4. Smoothen the surface by rubbing with a smooth pebble stone or pumice stone

5. Use a combination of fine and coarse sandpaper to further smoothen the surface



6. As per the surface decoration planned, apply a base colour to the whole turtle. Allow to dry

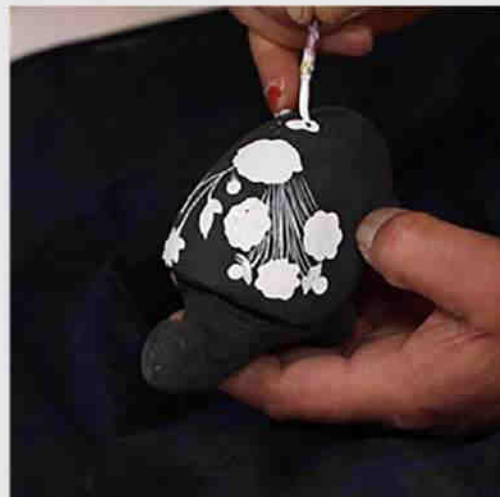
7. Use fine sandpaper to smoothen the surface again



8. Add a coating of lacquer to seal and protect the base colour. Allow to dry

9. Use a pencil to mark the eyes of the turtle

|



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10. Start painting the surface decoration in stages - one colour at a time

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11. Lastly, apply a coating of lacquer to give a glossy look and to protect the surface



This unique creature of nature has been adapted to an equally unique Paper Mache craft object

INTEXT QUESTIONS

1. What are the materials that are needed for rubbing and smoothening the craft item made with pulp?
2. Name five motifs commonly used in Kashmiri Paper Mache items
3. What are the steps to be followed in the painting of a Paper Mache item?
4. What is the use of applying lacquer?

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Unit 5

PREPARATION OF FASHION JEWELLERY COMPONENTS

The objective of this unit is to enable students to understand briefly the historical background and tradition of jewellery in India. After this, they will understand and arrange the tools and raw materials required to create Fashion Jewellery

This Unit focuses on:

1. Background of jewellery tradition in India and various states of India
2. Arrangement of tools and raw materials used for making Fashion Jewellery
3. Deciding the style, combination of materials and design of jewellery pieces

LEARNING OUTCOMES:

Location	Learning Outcome	Knowledge Evaluation	Performance Evaluation	Teaching and Training Method
Classroom	Know the tradition of Fashion Jewellery in India Recognize the difference between Fashion Jewellery and precious jewellery	Elaborate how and why jewellery became popular in India from a historical perspective	Knowledge of jewellery tradition in India and different states of India Describe the difference between Fashion Jewellery and precious jewellery	Interactive Audio Visual Lecture: Tradition of jewellery in India Activity: Identify and list five expensive materials used for making jewellery and five economical materials used for making jewellery
Classroom	Identify and assemble the tools and decorative components required for making Fashion Jewellery	List the tools and raw components required for making Fashion Jewellery	Describe the functions of the different tools needed for making Fashion Jewellery	Interactive Audio Visual Lecture: Identification and function of each tool used in making Fashion Jewellery

Location	Learning Outcome	Knowledge Evaluation	Performance Evaluation	Teaching and Training Method
			List economical components that can be used for making Fashion Jewellery	<p>Identification of various decorative components that can be used to make Fashion Jewellery</p> <p>Activity: Make a scrap book by pasting samples of various economical materials that can be used for making Fashion Jewellery</p>
Classroom	Develop design, colour and combination sense in creating Fashion Jewellery pieces	Awareness of the latest trends in Fashion Jewellery products and designs	Research effort made in understanding the kind of Fashion Jewellery products and designs that are popular and trendy	<p>Interactive Lecture: Familiarizing students with various styles and designs popularly available and liked by buyers</p> <p>Activity: Visit a nearby market and research what kind of Fashion Jewellery is trending</p> <p>Visualise and make preparatory sketches for the creation of an</p>

Location	Learning Outcome	Knowledge Evaluation	Performance Evaluation	Teaching and Training Method
				earring set, a bracelet/charm and a neck ornament

Introduction to Fashion Jewellery

It is the basic nature of human beings to want to improve their appearance and presentation by being fashionable - be it through clothes or ornaments. Whether from evidence found from primitive cultures or from the lifestyles of contemporary society, it is obvious that jewellery is an integral part of the human way of life. On one hand, there are expensive metals, gems and stones and on the other there is affordable jewellery made from a wide range of materials. Call it Fashion Jewellery or Costume Jewellery or Imitation Jewellery, this type of jewellery is hugely popular as a fashion statement among all ages. Glass or plastic beads, imitation pearls, feathers, thread, cowries, seeds, bells, shells, tulsi beads, olive seeds, sandalwood beads, brass, terracotta, aluminium, copper, alloys, resin, stones, rudraksh; the list of materials is extensive and needs only imagination and creativity. Use of jewellery is not limited to women only, men are also fond of jewellery. Fashion Jewellery is affordable, can be bought in larger quantity and variety, does not carry security concerns and gives opportunity to make diverse style statements.

There is a lot of archaeological and literary evidence of the use of Fashion Jewellery in many ancient civilizations of the world including India. Ancient

civilizations like the Indus Valley, Egyptian, Roman etc have left behind evidence of the popularity of jewellery from excavations in the form of The Dancing Girl of Mohenjo-daro or from funerary treasures found in the Pyramids of Egypt or ancient Roman art. Each of these civilizations had their own prevalent styles, materials and motifs.



Ancient Egyptian painting depicting use of jewellery

Image credit | 7H Studios

Jewellery tradition is significant in the tribal communities of the world and India. The Naga tribe of the North East, the Bondos of Odisha, the Jarawas of Andamans, the tribes of Gujarat, Karnataka and Himachal and the nomads of Rajasthan are all known for their indigenous ornaments.

Jewellery has religious and ceremonial associations too. The wedding ring and the Mangalsutra are examples. Most religions in India use beaded strings for prayers. Jewellery is very popular in all parts of our country and every state of India has its own style and identity. Gujarat is famous for its intricate bead work (Moti Bharat), Rajasthan for its Meenakari and Kundan work, Odisha for its Filigree jewellery, West Bengal for its Shaakha (conch shell) jewellery, Andhra Pradesh for its gun metal jewellery, Hyderabad for its pearls and Southern India for its temple jewellery.



Moti Bharat from Gujarat



Filigree jewellery from Odisha



Shaakha bangles from West Bengal



Temple jewellery from Southern India



Kundan jewellery from Rajasthan



Pearl jewellery from Hyderabad



Gun Metal jewellery from Andhra Pradesh

Decorative components that can be used for making Fashion Jewellery

Raw components that can be used for crafting Fashion Jewellery are limitless. Students can use their imagination and creativity to use a wide combination of materials to create their jewellery pieces. The exploration of materials can be an ongoing process for students who want to pursue Fashion Jewellery in the long term.

Listed here are some commonly used Fashion Jewellery raw materials



German Silver Wire



Imitation Pearls



German Silver Sheet



Horn Beads



Stones



Terracotta Beads



Crystal Beads



Brass Beads



Imitation Gems



Seed Beads



Cowrie Shells



Wooden Beads



German Silver Beads



Feathers



Bone Beads



Thread



Coloured Beads



Sandalwood Beads



Olive Seeds



Rudraksh



Tulsi Beads

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Unit 6

MAKE JEWELLERY FROM DECORATIVE JEWELLERY COMPONENTS

The objective of this unit is to enable students to learn the correct usage of tools needed for making Fashion Jewellery and to acquire some basic technical skills by hand-crafting two pieces of Fashion Jewellery from assembled raw materials. Lastly, they will receive tips for the maintenance of jewellery pieces made

This Unit focuses on:

1. Stringing and finishing a necklace with a variety of beads
2. Using German Silver (GS) wire to create a bracelet without welding

LEARNING OUTCOMES:

Location	Learning Outcome	Knowledge Evaluation	Performance Evaluation	Teaching and Training Method
Activity Room	Preparing a necklace by stringing beads of different varieties and finishing the item for use	Enumerate the steps in making a neck ornament with different beads and then readying the item for use	Examination of the design, colour sense and mix and match of beads and the overall finish of the product	Interactive Audio Visual Lecture: Step by step guidance to stringing and readying a neck ornament Activity: Practice making two necklaces with two different combinations of raw components
Activity Room	Creating a bracelet with GS wire without any welding and learning about the maintenance of GS jewellery	Enumerate the steps in making a bracelet with GS wire which requires no welding Describe ways of maintaining GS jewellery	Examination of the finish and proportion of the product Demonstrate ways of maintaining GS jewellery	Interactive Audio Visual Lecture: Step by step guidance for making a bracelet with GS wire without welding Activity: Visualise and draw two bracelet/charm designs

As the use of precious jewellery happens mostly on special occasions, for everyday use and variety the demand for Fashion Jewellery is on the rise. So, learning to put together Fashion Jewellery is a useful skill to acquire. The tools and materials used are not expensive, all one needs is creativity, aesthetic sense and some basic technical skills.

Tools and materials used in the making of Fashion Jewellery shown in the handbook



Hammer



Coal



Fire Tongs



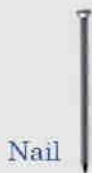
Cutter



Small
Cutter



Nose Pliers



Nail



Nylon thread and No.8 needle



Candle

Tools and materials used in the making of Fashion Jewellery shown in the handbook



GS Wire (Gauge No.22)



GS Wire (Gauge No.16)



GS Wire (Gauge No.10)



File



Wooden Block



Tweezer



Red Glass Beads



Green Glass Beads



German Silver Beads



Resin Beads

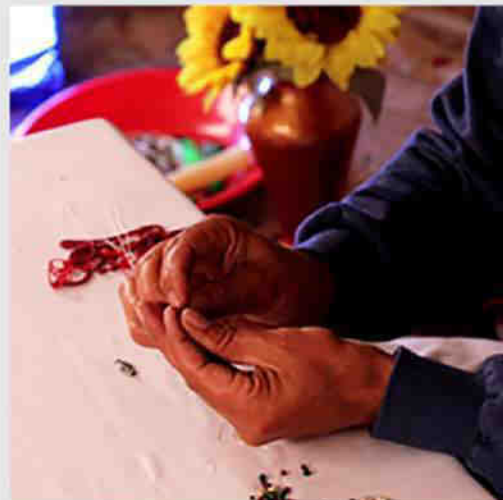
Unit 6.1

MAKING A NECK ORNAMENT BY STRINGING BEADS

In this unit, we will learn to make a neck ornament by stringing together a combination of beads. For the purpose, we will be using some of the tools and materials listed in Unit 6 of the handbook.



1. Plan the look, combination of beads and their sequence in the formation of the necklace



2. As per the length of the necklace desired, cut a measure of nylon thread and put through a needle. Make a knot at one end of the thread, so that the beads do not slip out

3. String the beads on the nylon thread as per the planned sequence of red, green, resin and GS beads till the desired length and look is achieved



5. Take a third length of thread like previous and repeat the process. The necklace will now have three rows of beads but converging at points in between



4. Take a second length of thread like previous, knot one end and again string the beads in the same sequence. On reaching the resin and green beads, pass the needle through them and continue to string the red beads. Use a tweezer to pick the small beads



6. The necklace made up of three rows of beads will now look like this

7. Use Gauge No.16 GS wire to make rings with the help of nose pliers



8. Pass the open ends of the three threads through one ring each on both sides and knot them tightly. Cut off the excess threads

9. Seal the ends of the threads by heating them slightly with a candle and pressing them together between the fingers



10. Make more rings with Gauge No.16 GS wire and extend the length of the necklace for the backside

11. Use Gauge No.16 GS wire and the nose pliers tool to make a hook for the back end of the necklace



The necklace is ready to be used and complimented

INTEXT QUESTIONS

1. Why do human beings use jewellery?
2. How does one know that jewellery was popular in ancient civilizations?
3. What are the pros and cons of Fashion Jewellery?
4. List the characteristic jewellery styles of any five states of India

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Unit 6.2

MAKING A BRACELET WITH GERMAN SILVER (GS) WIRE

In this unit, we will learn to make a bracelet using GS wire that can be worn by both girls and boys. The process will not require welding. For the purpose, we will use some of the tools and materials listed in Unit 6 of the handbook. GS wires are available in the market according to gauge size. Higher gauge size means a thinner, softer wire and lower gauge size means a thicker, harder wire.



1. Prepare the GS wires (Gauge No.s 10, 16, 22) for use by heating them in hot coal till reddish in colour. Same can be done over a gas stove also

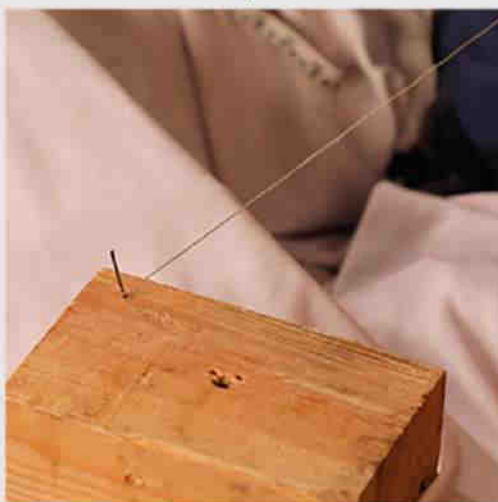


2. Take out the wires and allow to cool. The heating process makes the wires easier to bend

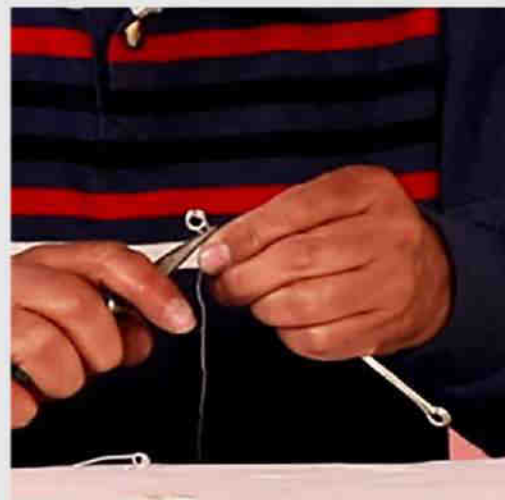
3. Take the Gauge No.22 GS wire, 12 times in length size to the diameter of the wrist. Straighten the wire by gently hammering out the bends on the wooden block



5. Encircle the Gauge No.22 GS wire around the nail, hold it stretched out and start twisting it to give it a spiral look. Keep aside once done



4. Hammer a nail in the wooden block



6. Now take the Gauge No.10 GS wire double in length to the size of the wrist. Straighten by gently hammering on the wooden block. Double it and make circular ends on both sides with the help of the nose pliers

7. Start wrapping the previously twisted Gauge No.22 GS wire around the thicker Gauge No.10 GS wire which is the spine of the bracelet



8. Use a file to smoothen any rough edges while wrapping the twisted wire

9. Once the twisted wire is wrapped tightly around the thicker wire without any gaps, it will look like this



10. Flatten and smoothen the object with a hammer



11. Now gently bend the bracelet into a round shape



The bracelet is ready to be worn and admired

Fashion Jewellery should be stored in closed containers to prevent dust and loss of colour. Beaded jewellery needs simple cleaning with soft cloth. GS jewellery needs some basic maintenance to preserve its shine. Tarnish guard metal polishes available in the market can be used for the purpose. Soap nut (ritha) or tooth powder can also be used to restore the shine.

INTEXT QUESTIONS

1. What planning is required in the making of a piece of Fashion Jewellery?
2. What is the process to fasten a string of beads for wearing?
3. How to choose the gauge of GS wires for jewellery to be made?
4. How to maintain GS jewellery?

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ANSWER KEY

INTEXT ANSWERS UNIT 1

1. Paper Mache is a crafting technique that recycles waste paper to create a variety of decorative and utilitarian objects
2. Paper Mache was brought to India in the late 14th century by Persian Sufi mystic Mir Sayyed Ali Hamdani and was adopted in Kashmir in the 15th century by King Zain-ul-Abidin
3. Paper Mache is lightweight, economical, environment friendly, easy to handle and durable
4. Paper Mache masks of Lord Jagannath are extremely popular in Odisha. The Chhau folk dancers of West Bengal use Paper Mache masks of many mythological Gods and Goddesses. Tamil Nadu is famous for making dolls in Paper Mache for various festivals, especially Christmas
5. Five recyclable materials:
Plastic ball, plastic tub, apron, brushes, gloves

Five non-recyclable materials:
Rice flour, chalk powder, acrylic colours, adhesive, powdered gold paint
6. Five tools and materials needed to make pulp:
Rice flour, plastic tub, mortar and pestle, gas or induction stove, waste paper

Five tools and materials needed to smoothen and paint Paper Mache objects:
Sandpaper, lacquer, acrylic colours, chalk powder, brushes

INTEXT ANSWERS UNIT 2

1. Sakhta is the Kashmiri term for paper pulp which is made from waste paper and is used as the base material for Paper Mache craft

ANSWER KEY

2. Old used paper like notebook pages, magazine pages, diary pages etc.
3. Boil water in a vessel. Add rice flour to the boiling water. Keep stirring the mixture till a slightly thick, smooth and sticky paste is formed. Make sure there are no lumps
4. There should be no impurities or lumps or threads in the pulp after the pounding is over. All impurities need to be detected and removed before mixing the Sakhta with the rice glue. The pulp needs to be dried in the sun before mixing with the rice glue

The rice glue should not have lumps, should not be too tight or too watery and should be sticky

INTEXT ANSWERS UNIT 3

1. Plaster of Paris, wood and metal
2. Wrap the plastic ball with waste paper and seal the ends with rice glue
3. Wrap the ball with a one centimetre layer of pulp and make it as perfectly round in shape as possible. Let the ball shape partially dry in the sun. While still a bit moist, use the wooden block to pat and smoothen the surface. Allow the ball to dry. When fully dry, use a small saw to cut the ball into two halves. Remove the plastic ball from inside. Seal the two halves neatly together with adhesive
4. Gently slide out the can from within the Sakhta pen holder once it is fully dry

ANSWER KEY

INTEXT ANSWERS UNIT 4

1. Sandpaper and pebble stone or pumice stone
2. Irani Gulab (dense rose), Gul-i-hazaara (a thousand flowers), Bagal Daar (platter of flowers), Chinar (five pointed leaf of Kashmir) and Jungle Tarah (jungle scene with animals)
3. First, coat the whole surface with a base colour. Allow to dry. Coat the base colour with lacquer to seal it. Allow to dry. Paint the motifs as per the design planned with one colour at a time. Make the details and outlines with a gel pen of a contrasting colour. Add the other finer details with a very thin brush. Add gold paint in the end for giving a shiny look to the surface decoration
4. Lacquer coating seals and protects the colours of the surface decoration and gives an overall glossy finish to the item

INTEXT ANSWERS UNIT 5

1. Humans use jewellery to enhance their appearance. Jewellery has ceremonial and religious associations too in most societies. Wedding rings, Mangalsutra and prayer beads are examples.
2. Artefacts and art found from ancient civilizations indicate that jewellery was an integral part of human lives since ancient times. The Dancing Girl figurine discovered from Mohenjo-daro is shown wearing jewellery. Ornaments made of gold, silver, copper, ivory and pottery have been found from the Indus Valley Civilization. Ornaments have been discovered in Egyptian tombs. Ancient Greece and Rome also had strong jewellery traditions.
3. Pros - Fashion Jewellery is trendy, economical and comes in a large variety of styles. One can experiment with different looks and match with individual outfits. Fashion Jewellery comes with no security concerns

ANSWER KEY

Cons – Fashion Jewellery is not long-lasting and can become out of fashion quickly with changing trends

4. Gujarat – Moti Bharat (Beadwork)
Rajasthan – Kundan and Meenakari
Odisha – Filigree work
West Bengal – Shaakha work
Southern India – Temple jewellery

INTEXT ANSWERS UNIT 6

1. The following planning is required:
 - a. Organizing the tools required for making the jewellery
 - b. Arranging the materials which will be the core of the jewellery, be it wire or thread or others
 - c. Deciding the design and combination of raw components and planning their arrangement
 - d. Creating the Fashion Jewellery, securing the ends and attaching fasteners for usage
 - e. Tips for maintaining the jewellery
2. Tie both ends of the string of beads. Pass each end through a ring on either side. Secure the ends by heating the string at both ends with a candle and then pressing the ends together. On one side, add a hook to the ring. Now the hook can be passed through the ring on the other side and the necklace can be fastened for use
3. A higher gauge size means a thinner, softer and more malleable GS wire. A lower gauge size means the wire will be harder and thicker. Depending on the raw components to be used, the processes to be followed and the look and feel of the jewellery, the thickness and malleability of the wire is considered while choosing the gauge
4. The shine of GS jewellery can be maintained by using readymade tarnish guard metal polishes, soap nut (ritha) and tooth powder

PROJECT WORK

PAPER MACHE

Make a hanging decorative object by using 3 Paper Mache balls (as taught in this handbook) with different surface decorations

FASHION JEWELLERY

Make a matching set of earrings, bracelet/charm and neck ornament using the same combination of raw components



RESEARCH, TEXT AND DESIGN BY



7H STUDIOS

Declaration:

All the content, visual references, photographs for this e-book "Handicrafts: Paper Mache | Fashion Jewellery" is gathered, produced & created by 7H Studios.

The usage of this content is purely meant for educational purposes only.