

CRAFT REPORT

In the partial fulfilment of the requirements for the
award of

BSC APPAREL AND FASHION DESIGN

2021 -2024

Submitted by

GAYATHRI UNNIKRISHNAN

SB21FT018

Under the guidance of

JESHY VARGHESE



DEPARTMENT OF FASHION DESIGNING

WOMEN'S STUDY CENTRE

ST. TERESA'S COLLEGE (AUTONOMOUS)

ERNAKULAM, KOCHI 682011

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Bruthy Mohan
16/4/24 MS. BRUTHY MOHAN
Signature of the examiner

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16/04/2024
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ACKNOWLEDGEMENT

I express my special thanks to the Almighty God for helping me in the successful completion of this Craft Project. I would like to express my deepest appreciation to Rev. Dr. Sr. Vinitha, CSST Provincial Superior and Manager, Rev. Sr. Emeline CSST, Director the St. Teresa's College, Ernakulam, Dr. Alphonsa Vijaya Joseph Principal, St. Teresa's College, Ernakulam.

A special gratitude to Dr. Lekha Sreenivas, Centre Coordinator, Associate professor Department Fashion Designing who gave full support and encouragement to undergo this project.

I am extremely thankful to Ms. Nair Supriya Damodaran Assistant professor. Head of the Department Fashion Designing for the support and kind assistance.

I am extremely thankful to my, project guide Ms. Jeshy Varghese, Ms. Bessy Roy, Assistant professor Department Fashion Designing for her guidance, encouragement which helps me a lot during the period of my project.

I also thank all other teachers of the Fashion Designing Department for their kind assistance.

I would like to thank the artisan, Mr. T J Jossy for giving me guidance and opportunity in doing the project work.

A debt of gratitude is also owed to my parents who was constantly helping and encouraging in many ways to finish this internship successfully.

TABLE OF CONTENTS

SL NO	CONTENTS	REMARKS
1.	Introduction	
1.1	Handicrafts of North India	
1.2	Handicrafts of South India	
1.3	Handicrafts of Kerala	
1.4	History of Indian Carpentry	
1.5	Carpentry in Ancient India	
2.	Objectives	
3.	Project description	
3.1	Selection of craft	
3.2	Selection of area	
3.3	Artisan profile	
3.4	Design intervention	
	Specification sheet	
3.5	Process of making the final product	
3.6	Other works done by the artisan	
4.	Difficulties faced by artisan	
5.	Suggestions for improving the problems faced	
6.	Conclusion	

1. INTRODUCTION

Handicrafts, often referred to as handmade crafts or artisanal creations, represent a rich and diverse array of artistic expressions rooted in tradition, culture, and craftsmanship. These unique and often intricate objects are crafted by skilled artisans using traditional techniques and materials, passed down through generations. Handicrafts encompass a wide range of products, including textiles, pottery, jewellery, woodwork, metalwork, and more, each reflecting the cultural heritage and artistic sensibilities of their creators. Throughout history, handicrafts have played a significant role in human culture, serving as both functional items and works of art. They embody the creativity, ingenuity, and craftsmanship of artisans who dedicate themselves to preserving traditional techniques while also innovating and adapting to contemporary trends.

In addition to their cultural significance, handicrafts hold economic importance, particularly in communities where artisanal production serves as a primary source of income and livelihood. They contribute to local economies, empower artisans, and support sustainable development by promoting traditional skills and preserving cultural heritage. Furthermore, handicrafts often carry stories and symbols that reflect the identity, values, and beliefs of the communities from which they originate. As such, they serve as tangible reminders of shared histories and cultural diversity, fostering appreciation, understanding, and connection among people across the globe.

In today's world, amidst the prevalence of mass-produced goods, there is a growing appreciation for the authenticity, quality, and craftsmanship embodied in handmade handicrafts. They are cherished not only for their aesthetic appeal but also for the stories they tell, the traditions they preserve, and the connections they foster between artisans and consumers.

Overall, handicrafts represent a timeless and enduring form of artistic expression, embodying the creativity, skill, and cultural heritage of artisans from diverse backgrounds and tradition.

1.1 HANDICRAFTS OF NORTH INDIA

North India boasts a rich tradition of handicrafts that showcase exquisite craftsmanship and cultural heritage. Here's a detailed overview of some prominent handicrafts from the region:

1. **Pashmina Shawls:** Originating from Kashmir, Pashmina shawls are renowned for their softness, warmth, and intricate designs. Made from the fine wool of Pashmina goats, these shawls are hand-woven and often adorned with traditional Kashmiri embroidery like Sozni and Tilla.
2. **Chikankari Embroidery:** Hailing from Lucknow in Uttar Pradesh, Chikankari is a delicate form of embroidery characterized by its fine thread work on fabrics like muslin, chiffon, and silk. Typically done with white thread on pastel-coloured fabrics, Chikankari embellishes garments, including sarees, kurtas, and dupattas.
3. **Blue Pottery:** Jaipur, Rajasthan, is famous for its vibrant Blue Pottery, characterized by its distinctive blue and turquoise hues. Crafted from quartz powder, powdered glass, multani mitti (Fuller's earth), and gum, Blue Pottery items include decorative plates, tiles, vases, and various home decor pieces.
4. **Phulkari Embroidery:** Hailing from Punjab, Phulkari is a traditional embroidery technique known for its vibrant colours and floral motifs. Typically done on fabrics like cotton and silk, Phulkari embellishes shawls, dupattas, and garments, showcasing the skilled craftsmanship of artisans.
5. **Wood Carving:** Uttarakhand and Himachal Pradesh are renowned for their intricate wood carving traditions. Artisans carve wooden artifacts, furniture, and decorative items using techniques passed down through generations. Designs often feature intricate patterns, mythological motifs, and depictions of local flora and fauna.
6. **Metal Crafts:** Moradabad in Uttar Pradesh is famous for its metal crafts, particularly brassware and copperware. Artisans create stunning utensils, decor items, and sculptures using traditional techniques like casting, engraving, and embossing, reflecting the region's cultural richness.
8. **Terracotta:** Various regions across North India, including Uttar Pradesh and Haryana, are known for their terracotta crafts. Artisans mold clay into various forms, including pots, figurines, and sculptures, often depicting local deities, animals, and cultural motifs.

Figure 1



Figure 2



Figure 3



1.2 HANDICRAFTS OF SOUTH INDIA

ANDHRA PRADESH: Andhra Pradesh is famous for having an enormous collection of handicrafts. Some of its most prominent handicrafts are Banjara Needle Crafts, Budithi Brassware, Durgi Stone Craft, Veena Manufacturing, Bidri Craft, Dokra Metal Crafts, Nirmal Arts, Bronze Castings, Kondapalli Toys, Lacquer Ware. The most significant sample is the “400-year-old craft tradition,” the Kondapalli Toys, “made of wood in Kondapalli of Krishna district of Andhra Pradesh made from softwood known as Tella Poniki, which are found aplenty in the nearby Kondapalli hill”. Kalamkari Art is the other colourful craft famous for 3000 years of history throughout India with “23 arduous steps of dyeing” onto “cotton or silk fabric”.

KARNATAKA: Its handicraft industry is famous for its worldwide luxurious items, such as Terracotta Pottery, Banjara Handicrafts, Ilkal sarees, Kinnhal Wood Carving, Sandalwood Carving, Channarayana Lacquerware, Navalgund Dhurrie, Kasuti Embroidery, Gokak Toys, Rosewood Carving, Bidriware, Silk Sarees, Metalware, and Chittara Drawings. The other famous handicraft is Mysore paintings, “patronised by Mysore rulers,” which transitioned from traditional materials like vegetable and mineral colours to modern materials like watercolours, posters, and paper with lush golds. Both shape the state of Karnataka to display its power of luxury, culture, and pride in the handicraft industry to show itself the future.

TAMILNADU: Its handicraft industry produces products like “Tanjore glass paintings, Kolu dolls, grass mats, Muthangi, metalware, Toda embroidery, applique, and stone carving. More famously, women still produce Toda Embroider to create a “traditional shawl of Puthkuli worn by both men and women” with “alternate of red and black stripes” that has motifs of animals and geometry. The other is Tanjore Painting, not to confuse with Mysore Painting; glass beds and pieces, gold foils, and rich, vivid colours are usually glossed over the Tanjore Paintings.

KERALA: Kerala has some the unusual, tropical handicraft industry like Ivory Handicrafts, Coir and Cane Products, Lacquer Wire, Wooden Handicrafts, Coconut shell Handicrafts, Screw Pine Products, Banana Fibre Handicrafts, and Kathakali Papier-mache Masks. The most famous is the Kathakali Mask, known for its dancing tradition, with greenish facial features decorated with gold and beards. The other product to showcase daily life from birth to death in Kerala is the Coir Product which is to see the coconut crucial to their lives. Kerala’s indigenous handicraft industry is unique for having different handicrafts, unlike other Southern Indian states, for utilizing different materials and method.

Figure 1



Figure 2



Figure 3



1.3 HANDICRAFTS OF KERALA

The God's own country Kerala is also renowned for its rich tradition in handicrafts which is part of its cultural legacy. Its unique arts and crafts are irresistible for any shopaholic. These crafts reflect the extraordinary skills of its master craftsmen. The artisans of Kerala trace their lineage to Vishwakarma - the architect of the gods. The crafts include the bell metal cast sculptures and pottery items, products in wood and coir and murals.

Ivory Handicrafts: Ivory is an extremely fragile material, white and hard, and elephant tusks in particular are used for all of the crafting. Kerala is known around the world for its ivory crafts. Ivory is primarily used to make items like billiards balls, fake teeth, and other items. The legendary figurines display the best kind of ivory carving.

Coir and Cane Products: Coir beds, painted and embellished mats and floor furniture, and other vibrant items are only a few of the gorgeous and well-known coir products made in Kerala. Kollam and Calicut, two cities in Kerala, are well known for producing and buying coir and cane goods. Their products are environmentally friendly and made of coir, which is extracted from the coconut's protective husk.

Lacquer Wire: One of the intriguing handicrafts of Kerala is lacquer wire. Wood and metal have been combined to create lacquer wire. Products made of wood are lacquered by artisans, who subsequently embellish them with priceless metals. Ernakulam produced a wide range of lacquered wire goods.

Wooden Handicrafts: Keralan craftsmen's abilities to create wooden handicrafts were inspired by the temples of Hindu mythology, which are exquisitely embellished with amazing woodwork crafts. Table lamps, toys, and paperweights are a few of Kerala's inventive decorative wooden creations. Additionally, Keralan sandalwood products are well-known. Some of them include toys, ashtrays, candlesticks, decorative boxes, and Kathakali dance positions.

Coconut Shell Handicrafts: Kerala's most common naturally occurring product is coconut. The artists create lovely bowls, vases, teapots, and toys out of coconut shells. Hookahs are made with a mixture of coconut shell and brass bindings. Other items include smaller coconut shell items and brass-encased lamp stands.

Screw Pine Products: Pine weaving is one of Kerala's traditional crafts. Screw pine leaves are used to weave three different mat kinds together. The famous Keralan goods made from pine leaves include straw hats, household linen, and carry bags.

Banana Fiber Handicrafts: Starting in Kerala, the popularity of banana crafts is growing gradually. The banana plant's trunk can produce a fine natural fiber when processed. The banana plant is used to make a variety of products, including bags, wall hangings, and mats in various sizes and shapes. Even the Pattu saree is made from this material.

Kathakali Papier-mache Masks: One of Kerala's most ancient dance forms is called kathakali. It combines dance, theater, ritual, and music. The participants displayed Keralan culture by donning a variety of Kathakali masks, ornate headpieces, and long black hair. Because they are all made of paper and glue, Kathakali masks are all environmentally friendly.

Figure 1



Figure 2



Figure 3



Figure 4



1.4. HISTORY OF INDIAN CARPENTRY

Indian carpentry has deep historical roots that date back thousands of years. From the intricate carvings of ancient temples to the beautifully crafted furniture of the Mughal era, India has a long-standing tradition of woodworking. Wood has always been a valuable resource in India, with various regions offering diverse types of timber such as teak, rosewood, and sheesham. These materials were used to create stunning architectural marvels, furniture, and art objects. Carpentry styles in India is closely tied to culture and tradition that reflect talents and taste of the local people. Each region has its unique style and techniques, such as the the filigree work of Gujarat, or the exquisite inlays and carvings work of Kashmir. Indian carpenters often draw inspiration from mythology, nature, and daily life, resulting in intricate and meaningful designs.

The export of Indian carpentry to Europe can be traced back to the colonial era when European powers established trading posts and began to import Indian goods, including furniture and decorative woodwork. Portuguese explorer Vasco da Gama's voyage in 1498 opened up the sea route to India, setting the stage for European colonization. Soon after, other European powers like the Dutch, English, French, and Danish followed suit, establishing trading posts and fortifications along the Indian coastline. One of the primary motives for European colonization in India was economic. The lure of spices, textiles, precious metals, and the work of talented craftsmen prompted these powers to establish a presence in the subcontinent. India was renowned for its wealth and prosperity, making it an attractive destination for European traders. However, it wasn't until the 18th and 19th centuries that Indian carpentry gained widespread recognition in Europe.

Indian carpentry is still a highly valued craft, even today. The intense effort and skill required to create such intricate pieces by hand imbues them is a value that cannot be found in mechanically mass-produced furniture. These pieces reflect the spirit and passion that has been passed down through generation after generation of Indian artisan, a proud testament to their endurance and creativity.

1.5 CARPENTRY IN ANCIENT INDIA

Carpenters, along with blacksmiths, goldsmiths, brass smiths, and masons, have formed the core of India's artisanal groups since ancient times. Today, carpentry is an occupation that India's Skill Mission aims to dignify so that young people learn the trade in various Industrial Technical Institutes (ITIs) as their career choice. A product of modernity, colonialisms and standardisation, this tension characterises the incomplete transition of carpentry from a mere trade to a modern profession.

The trade of carpentry transformed significantly in the last 200 years, especially as a result of its interaction with the British colonial state and colonial infrastructural projects in India. Print culture, educational institutes and a wider demand for carpentry skills transformed the trade as knowledge and as a practice. Unlike the handloom weaving industry, which saw a contraction and decline in the 19th century due to factory-produced clothes and colonial economic policies, the trade of carpentry saw expansion in this period. Carpenters were in huge demand from the late 17th century as various regional states and the East India Company sought to secure forts during the political tussles that followed the slow disintegration of the Mughal Empire.

The building of Fort William in Calcutta—a gigantic infrastructural project requiring labour of more than 10,000 workers at its peak—required a large number of carpenters and other artisans. The Company used its newly acquired political power after defeating the Bengal Nawab in the Battle of Plassey (1757) to make the employment of artisans outside the Company illegal and punishable. To avoid any delays on the fort, it sent parties into interiors to recruit artisans forcefully.

While labour was being subordinated to the colonial economy for building army barracks, colonial buildings, roads, railways, bridges, and canals, wood became a topic of scientific study and experiments for Royal Military Engineers from England. England's vast colonies from America and Canada to India and Africa offered varieties of woods on which colonial civil engineers wrote papers since the early nineteenth century. Some of these experiments on timber resistance capabilities and their suitability for bridges and housing were published in *The Elementary Principles of Carpentry* (1830) by Thomas Tredgold. More specifically, in India the Thomason Engineering College in Roorkee, the first engineering college of India (the present day IIT Roorkee), published the *Roorkee Treatise on Carpentry*, which was taught to civil engineering students at the college and to various artisans of Industrial and Technical schools. The latter were trained to work for infrastructural projects of the colonial state.

Artisans at industrial and technical schools were taught not only the quality of woods and their scientific properties, but also the operation of lathes for woodturning and fret-sawing machines for wood-cutting. Lucknow Industrial School was one such place where carpenters were trained for the local locomotive and carriage railway workshop. The emphasis on machines, textbook reading, and classroom learning along with workshop training, meant that carpentry as a trade was no longer the same. A hierarchy was created between carpenters who used ordinary hand tools and usually worked as individuals in villages or in small urban workshops, and carpenters who worked with machinery, especially in large and colonial, state-run factories.

In the post-1857 period, carpentry became one of the most prominent industrial skills coerced in Indian prisons, as the British Indian state sought to use the labour of convicts to fulfil its high demand for wood products. Outside of prison walls, skilled carpenters were in demand in the rapidly expanding railway workshops of the subcontinent, in regional public works departments, and in private industry. Urban centres like Lucknow required carpenters who worked for the railway workshops and carpenters who worked in bazaars, leading to an intense competition for skilled workers and high wages.

Figure 1



(depiction of a north Indian carpenter (najjār in Persian) from Scottish-Indian military adventurer James Skinner's *Kitāb-i tashrīḥ al-aqvām*, 1825. Source: U.S. Library of Congress

William Hoey, a License Tax Officer in 1879-80, writing about Lucknow carpenters (barahis in Hindi and najjārs in Persian) remarked on the variation between wages of a high skilled building carpenter (6-8 annas a day; 16 annas = 1 Rs.) and an ordinary carpenter (3-4 annas a day). A typical master-carpenter owning a workshop hired several journeymen and apprentices. In 1906, S.H. Fremantle, a labour inquiry officer, commented that the Lucknow railway workshop could not find skilled carpenters locally and imported 400 carpenters from Punjab at an average wage of 14 annas per day (8 annas for local carpenters). Conversely, the aligned trade of wood carving faced a major decline. Facing the loss of state patronage, as well as new English trained Indian elites' preference for a colonial style of inornate furniture, wood-carvers struggled to sustain their trade. The British commissioned wood carvers only when they had to show the glory and the extent of their empire in local and international art exhibitions.

By the 1870s, carpentry was increasingly targeted by industrial reformists, who organised formal technical education programs that were meant to modernise Indian trades. Theoretically, these programs sought to make Indian products more competitive against imported goods, though they were also often designed to ensure that regional artisans met the needs of the state. Carpentry was taught in regional arts and industrial schools ranging from prominent, large-scale institutions like the Mayo School of Arts in Lahore to small-scale, charitable industrial schools and orphanages. It often formed the backbone of the industrial training programs of these smaller schools, which sustained themselves in part by selling furniture, decorative wood products, and other materials produced in their training workshops. Nonetheless, most carpenters continued to train in apprenticeships, often learning from a local master carpenter in his workshop.

Figure 1



Figure 2



2. OBJECTIVES

The main objectives of the craft are as follows:

1. To learn the history of the craft.
2. To learn the techniques and making process of carpentry.
3. To develop more unique and innovative ideas.
4. To learn and understand the tools and necessary equipments used in carpentry.
5. To help the artisan through design intervention.

3. PROJECT DESCRIPTION

LAMP

The project work was done at Edapally rd, Palarivattom. The methodology of project is discussed under the following heads.

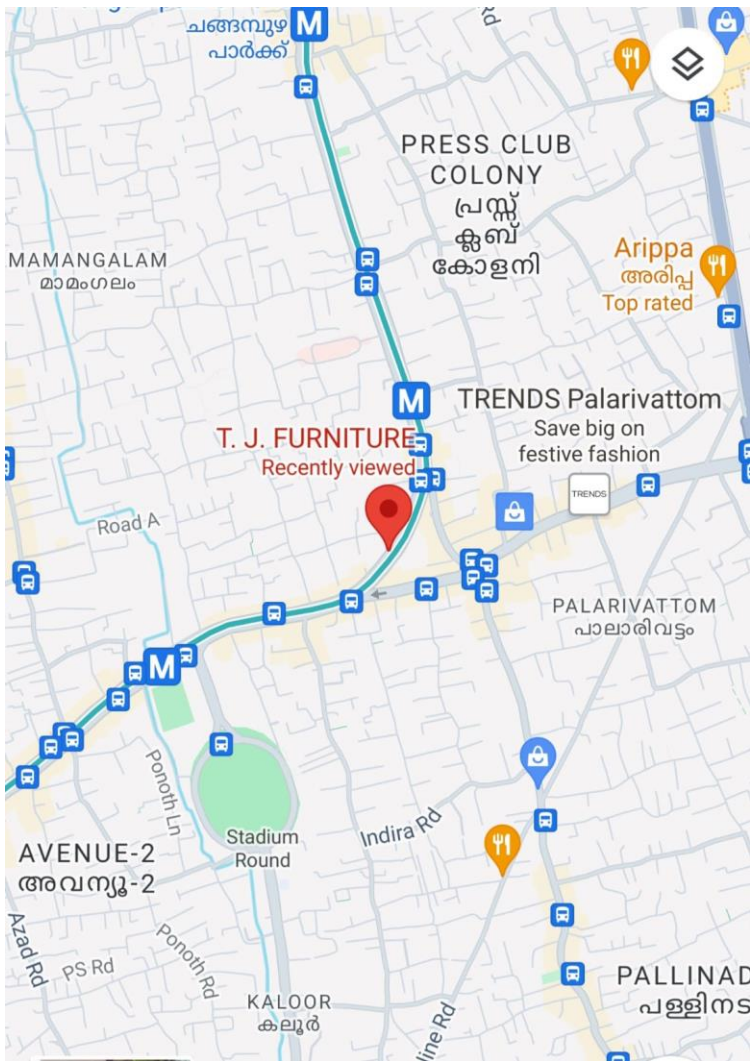
1. SELECTION OF CRAFT
2. SELECTION OF AREA
3. ARTISAN PROFILE
4. PROCESS OF MAKING SAMPLE PRODUCT
5. PROCESS OF MAKING FINAL PRODUCT

3.1 SELECTION OF CRAFT

Carpentry was chosen as the handicraft project. The selection of carpentry as a craft involves a careful consideration of material, technique etc. Carpentry offers a unique blend of functionality and artistic expression, making it a popular choice among artisans. Its versatile nature allows for a wide range of creative possibilities, from traditional forms to contemporary designs. Artisans may choose carpentry for its elasticity, durability, and ability to withstand high temperatures and fire. Additionally, the rich history and cultural significance of carpentry across different civilizations make it a compelling craft to explore and preserve.

3.2 SELECTION OF AREA

The location selected for the project work was TJ Furniture's, Edapally rd, Palarivattom.



3.3 ARTISAN PROFILE



NAME: T J Jossy

YEARS OF EXPERIENCE: 45

MONTHLY INCOME: 24000

SOURCE OF RAW MATERIALS: Timber mill

WORKS OR PRODUCTS: furniture, customized works

3.4 DESIGN INTERVENTION

Design intervention refers to the process of using design thinking and practices to address specific challenges or problems in various contexts. It involves identifying opportunities for improvement, proposing innovative solutions, and implementing changes to achieve desired outcomes as part of design.

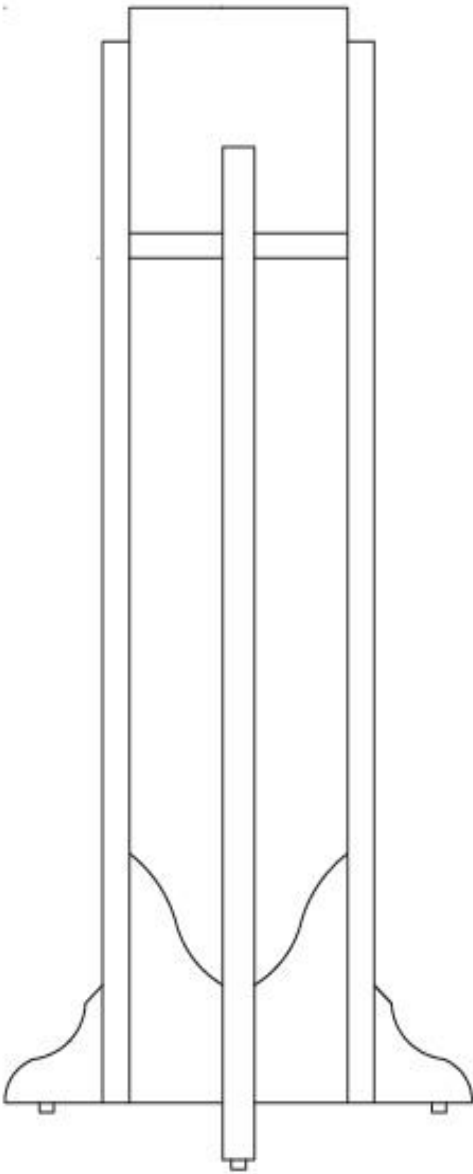
Intervention in wood craft, 4 products were designs and submitted for approval. Working for my product even helped the artisan think about different possibilities available in wood craft area. From that one product design was selected, the specification sheet for the 3 products is given below:

SPECIFICATION SHEET-1(FINAL PRODUCT)

DESIGNER :GAYATHRI UNNIKRISHNAN

DATE: 10.03.2024

DESCRIPTION: LAMP

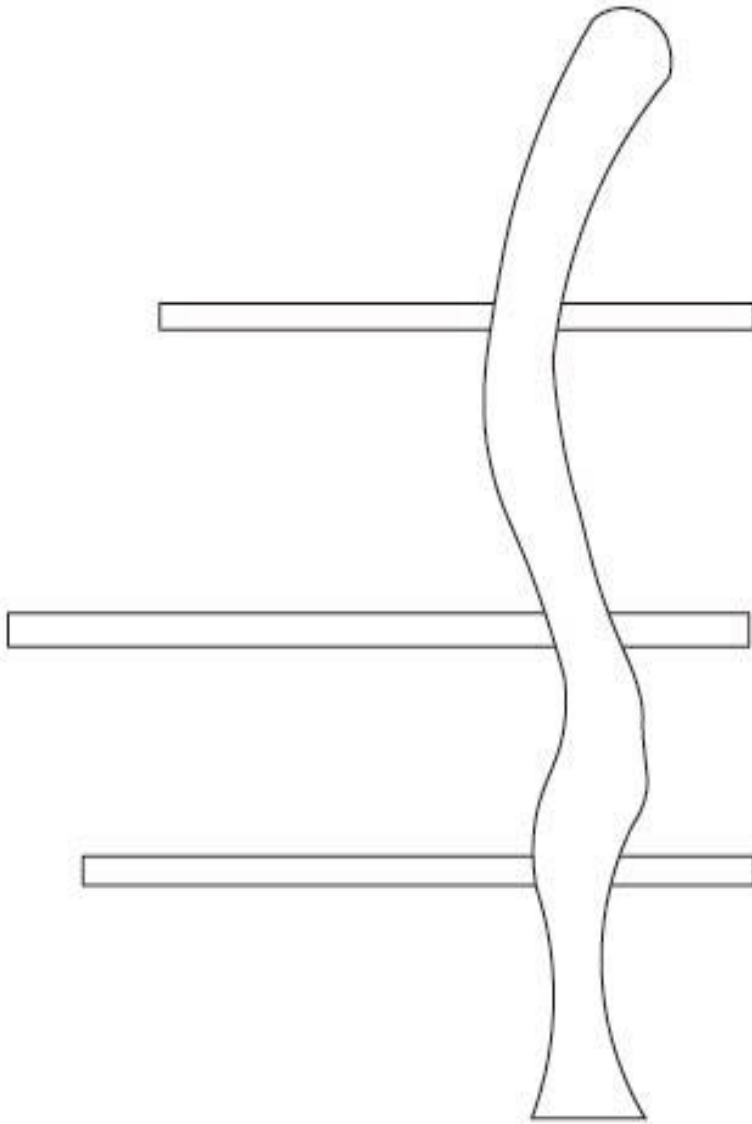


SPECIFICATION SHEET-2

DESIGNER: GAYATHRI UNNIKRISHNAN

DATE: 10.03.2024

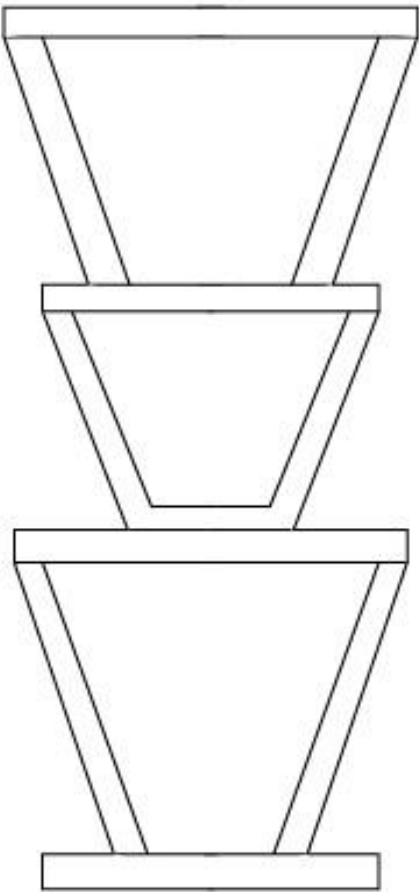
DESCRIPTION: WOODEN RACK



SPECIFICATION SHEET-3

DESIGNER: GAYATHRI UNNIKRISHNAN DATE: 10.03.2024

DESCRIPTION: WOODEN RACK



3.5 PROCESS OF MAKING THE FINAL PRODUCT

The purpose of making:

1. **Functional Use:** Many wooden products serve practical purposes, such as furniture (tables, chairs, beds), kitchen utensils (cutting boards, spoons), storage solutions (shelves, cabinets), and structural elements (beams, flooring).
 2. **Aesthetic Appeal:** Wood is often prized for its natural beauty and warmth, making it a popular choice for decorative items such as sculptures, picture frames, and home décor accents.
 3. **Environmental Sustainability:** Wooden products are often favored for their eco-friendly characteristics, as wood is renewable, biodegradable, and has a lower carbon footprint compared to many other materials.
 4. **Cultural Significance:** In many cultures, wood holds symbolic and traditional significance, and wooden products may be used in ceremonies, rituals, or cultural practices.
 5. **Craftsmanship and Artistry:** Wooden products can showcase the skill and artistry of craftsmen and artisans, whether through intricate carvings, fine woodworking techniques, or unique designs.
- Overall, wooden products serve a diverse range of purposes, combining functionality, beauty, sustainability, and cultural significance.

Ultimately, A wooden lamp serves the dual purpose of providing illumination and adding aesthetic warmth to a space. It combines the functionality of lighting with the natural beauty and texture of wood, enhancing the ambiance and style of any room.

Tools used:

Figure 1

Figure 2

Figure 3



Other tools used:

Figure 1



STEP-1 MATERIAL SELECTION

Choosing the type of wood and other materials needed for the lamp, such as a lampshade, electrical components, and finishing materials.

STEP-2 PREPARATION

Cutting and shaping the wooden components of the lamp using woodworking tools such as saws, drills, and sanders.

STEP-3 ASSEMBLY

Assembling the wooden parts of the lamp, including the base, stem, and any decorative elements, using glue, screws, or other fasteners.

STEP-4 ELECTRICAL WORK

Installing the lamp socket, wiring, and switch according to safety standards and electrical code.

STEP-5 FINISHING

Sanding the wooden surfaces to smooth out any imperfections and apply a finish, such as stain or varnish, to protect and enhance the wood's appearance.

STEP-6 FINAL ASSEMBLY

Attaching the lampshade to the lamp base and ensure all components are securely connected.

STEP-7 TESTING

Testing the lamp to ensure it functions properly and safely, including checking the electrical connections and stability of the lamp.

STEP-8 FINAL TOUCHES

Making any final adjustments or additions to the lamp, such as adding decorative accents or adjusting the lighting angle.

STEP-9 QUALITY CHECKS

Inspecting the finished lamp for any defects or issues and make any necessary corrections.

STEP-10 FINAL PRODUCT

By following these detailed steps and utilizing appropriate tools at each stage, created a Wooden lamp that showcases craftsmanship and attention to detail.

Worked patiently and meticulously throughout the process to achieve the desired result.

Figure 1

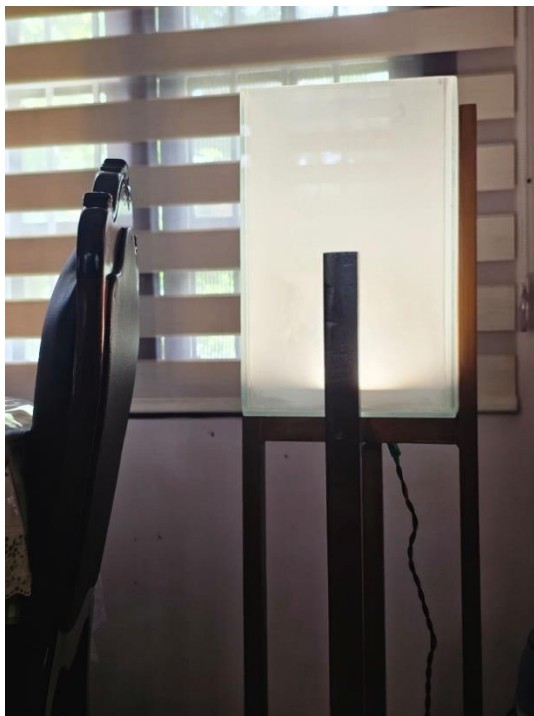


Figure 2



3.6 OTHER WORKS DONE BY THE ARTISAN

Figure 1



Figure 2



Figure 3



Figure 4



4. DIFFICULTIES FACED BY ARTISANS

Artisans often face several difficulties in their craft, including:

1. **Market Access:** Difficulty in accessing markets and reaching customers, especially for artisans in remote areas or with limited resources for marketing.
2. **Financial Constraints:** Limited access to capital, loans, or financial resources to invest in materials, equipment, and business expansion.
3. **Skills Development:** Challenges in acquiring or improving skills, particularly for traditional crafts that may require specialized training or apprenticeships.
4. **Competition:** Competition from mass-produced, cheaper alternatives, which can undermine the market for handmade artisanal products.
5. **Technological Barriers:** Limited access to or knowledge of technology tools and platforms for marketing, selling, and managing their businesses.
6. **Fair Compensation:** Difficulty in receiving fair compensation for their work, often due to low bargaining power, exploitation, or lack of awareness of the value of their craftsmanship.
7. **Supply Chain Issues:** Challenges in sourcing quality materials, transportation logistics, and navigating complex supply chains, especially for artisans in rural or underdeveloped regions.
8. **Cultural Preservation:** Pressure to adapt or modernize traditional craft practices to meet contemporary market demands, risking the loss of cultural heritage and authenticity.
9. **Regulatory Compliance:** Compliance with regulations, licensing requirements, and standards can be complex and costly for small-scale artisan businesses.
10. **Sustainability:** Balancing the need to generate income with sustainable practices, such as sourcing environmentally friendly materials and minimizing waste, can be challenging for artisans.

5. SUGGESTIONS FOR IMPROVING THE PROBLEMS FACED

Here are some suggestions for improving the difficulties faced by artisans:

1. **Market Access:** Facilitate access to markets through online platforms, artisan fairs, and collaborations with retailers.
2. **Financial Support:** Provide microloans, grants, or crowdfunding opportunities tailored to artisans to help them invest in their businesses.
3. **Skills Training:** Offer training programs, workshops, and mentorship opportunities to enhance artisans' skills and business acumen.
4. **Promotion of Artisanal Goods:** Increase awareness and appreciation for artisanal products through marketing campaigns, cultural events, and educational initiatives.
5. **Fair Trade Practices:** Encourage fair trade practices and ethical sourcing to ensure artisans receive fair compensation for their work.
6. **Technology Adoption:** Provide training and support for artisans to utilize technology tools for marketing, sales, and business management.
7. **Access to Resources:** Improve access to quality materials, tools, and infrastructure for artisans, particularly those in remote or underserved areas.
8. **Policy Support:** Advocate for policies that support artisanal industries, such as tax incentives, simplified regulations, and protection of intellectual property rights.
9. **Collaborative Networks:** Foster collaboration and networking among artisans, organizations, and stakeholders to share resources, knowledge, and opportunities.
10. **Sustainable Practices:** Promote environmentally sustainable practices and support artisans in adopting eco-friendly materials and production methods.

6. CONCLUSION

Our project aims to empower artisans by supporting them to grow their businesses through innovative designs. By fostering creativity and encouraging experimentation, we seek to revitalize traditional crafts while also adapting them to contemporary markets. Through collaboration, skills training, and access to markets, artisans can expand their reach and increase their income while preserving cultural heritage and fostering sustainable practices. By investing in the artisan sector, we not only support individual artisans but also contribute to economic development, job creation, and the promotion of diverse cultural expressions. Together, we can build a brighter future where artisans thrive, innovation flourishes, and traditional craftsmanship continues to inspire generations to come.