Chapter 2
Review of Literature

2.1 Introduction

In this chapter we will discuss about Thewa, its history and origin, the kind of motifs used and the narrative each design tells. We will also discuss the intricate process of making of a thewa jewellery and the kind of tools used. Later in the chapter, we will try to understand why Thewa has come to be known as a languishing craft and what are the challenges it is facing.

2.2 India and Gold

Dhanteras, the first day of Diwali, is a day for celebrating wealth. Devotees light the first lamps of the festival of lights to welcome Lakshmi, the goddess of prosperity, into their houses to bless them with fortune for the year ahead. Usually falling between mid-October and mid-November, Diwali is one of the most important dates in the Indian calendar, and as they celebrate, Indians buy gold. Today, India is one of the largest markets for gold jewellery, which has a complex and central role in the country’s cultures. 75 percent of gold demand in India has taken the form of jewellery. More than two-thirds of that demand comes from the country’s rural population, where a deep affinity for gold goes hand in hand with practical considerations of the portability and security of jewellery as an investment. India’s appetite for gold defies market conditions: despite a 400 per cent rise in the rupee gold price over the last decade, gold demand from Indian consumers continues to grow.
In India gold is considered auspicious and celebration and gold go hand in hand. Across the country, regional festivals are celebrated with gold: in the south, Akshaya Tritiya, Pongal, Onam and Ugadi; in the east, Durga Puja; in the west, GudiPavda; in the north, Baisakhi and KarvaChauth. Apart from the investment value gold also enjoys a spiritual, religious and traditional value which truly justifies its dominating presence during important ceremonies and occasions.

**Figure 2.2.1 - Attitudes to gold jewellery in India**

**Figure 2.2.2 - Exchanging, selling, or redesigning gold jewellery in India.**
The above conducted study by the World Gold Council suggests the psyche of Indian consumer in relation to Gold consumption. It clearly shows India’s fondness and aptitude when it comes to self consumption or gifting gold and valuing it as an investment.

The survey also shows the Indian consumer’s fondness for 22k gold jewellery which enjoys an
unmatched liking as compared to any other fashion accessory or product. Also the age factor which shows the early age of consumer’s interaction with gold, which almost touches about 60% of Indian women, which still stands the highest in the world, as per the world gold council report.

About almost 70% of Indians purchase gold as a mark of investment and consider it as an asset for the current and future financial security. A slight above 20% of the population considered gold as also a design variant.

2.3 Gem and Jewellery Sector in India

"The gems and jewellery sector is one of the most important sectors of Indian economy and has also been one of the fastest-growing sectors in the past few years. The sector is highly export-oriented, labour-intensive and a major contributor to employment, GDP and foreign exchange earnings. The domestic Gems and Jewellery industry had a market size of INR 251,000 Cr in 2013, with a potential to grow to INR 500,000 – 530,000 Cr by 2018. Considering its immense potential and contributions, the Indian Government has also declared the sector as a thrust area for export promotion.” Says Dr. A. Didar Singh, Secretary General FICCI. He also adds, “However, in the past few months due to the increasing Current Account Deficit (CAD) and curbs put on importing Gold, the industry has been severely affected. These restrictions are inadvertently leading to a state of panic amongst the jewellery manufacturing sector”.

Mr. Mehul Choksi, Chairman, FICCI Gems and Jewellery committee adds “The Gems & Jewellery sector has been playing a very important role in the Indian
economy and has been contributing to 6% to 7% of the country’s GDP, apart from large scale employment generations and foreign exchange earnings. However, I am pleasantly surprised by the fact that the value created by Gems & Jewellery sector estimated at about INR 1, 00,000 crores is as high as the apparel sector and much higher than many other sectors in India”.

2.4 Market Analysis

Up gradation Scheme, a special subcomponent for Documentation, preservation and revival of rare and languishing craft was introduced. The objective of the scheme is to preserve the craft, which have cultural and economic importance. In the 11th plan period, a study on definition of languishing crafts, survey & identification of 30 languishing crafts in the country was conducted by NIFT, New Delhi. Also, languishing crafts were given special preference in exhibitions and urban haats organized throughout the country. The 25th SurajKund Mela gave special prominence to languishing arts and crafts. Despite all these efforts, it is observed that these crafts are at the verge of extinction.

There is an urgent need to address the issue and safeguard the interest of the artisans practicing these crafts. Special initiatives and ample support needs to be provided to flourish the craft in a traditional way. One way of tackling the craft skills shortage is to train more apprentices, and encourage young crafts people to take courses at colleges.

GJEPC associates with ‘Abhushan’, a World Craft Council Workshop for Revival of Dying Crafts in Jewellery. ‘India’ is synonymous to exotic arts and handicrafts
traditions. Timeless pieces of art have held the eye captive with its fascinating
colours and designs. Today these bear a reflection of the glorious Indian traditions.
For centuries Indian handicrafts have been distinguished for their great aesthetic and
functional value. Each state of India has its own tradition and legacy of handicrafts.
West Bengal, Karnataka, Orissa, Rajasthan, Uttar Pradesh, Gujarat, Maharashtra and
all the other states of India are famous for more than one of their characteristic
handicrafts. From pottery, metal craft, woodcraft, stone works, gems and jewellery,
textiles, leatherwork to mesmerizing paintings, hand crafted games, traditional toys
and dolls, carpets and floorings and awe inspiring sculptures and statues - India has
perfected almost all the arts and handicrafts known to humanity.
One can feel the vibrancy of Indian ethnicity come alive in the myriad home
products available, which are carefully crafted by the artisans. The numerous choices
in materials available in each category of products add wings to flights of
imagination. There are no limits to what can be achieved with the variety in hand.
Various crafts that have been perfected over centuries are kept alive in the skilful
hands of the craftsmen.
Keeping this in mind, The Gem and Jewellery Export Promotion Council, an apex
body of the Industry sponsored by the Ministry of Commerce and Industry,
Government of India is proud to be associated with the World Crafts Council’s
Abhushan “Crafts Exchange Program Workshop” during the International Jewellery
Summit titled Abhushan: Design Dialogues in Jewellery.
The Indian G&J industry presently is experiencing a boom. Today, India is not only a
huge & thriving market but also acts like a facilitator of global trade. Regarding the
Council’s role in the World Craft’s Council’s- Craft Exchange Workshop, GJEPC is looking at three primary objectives:

- Expanding avenues for export & import industry
- Development of artisan skills
- Stimulate Research & Development

The shift of focus to crafty, artistic jewellery is apparent in recent times. While traditional jewellery still holds on to its demand, the need of the hour is to develop that exquisite design which caters to contemporary tastes while keeping the traditional sensibilities intact. The growing awareness among the industry to acknowledge our artisans is the first step. This workshop, will work towards addressing the various challenges & obstacles one faces to produce an end result and streamline efforts across the various nations.

Craftsmanship’s like Filigree, Patwa, Interlace Jewellery, Bidri are forgotten but not obsolete. The Council, joins WCC’s effort to revive these art forms. In short, we can say that every country has rich ancestral craftsmanship roots, which usually caters as an excellent window on its fertile and great civilisation. If you want to discover the beauty of true jewellery craftsmanship, WCC has created this platform for the eager.

Giving you an exciting opportunity to know more about the untapped beauty & creativity trapped in these ancient art forms.

GJEPC endeavours to popularise these art forms of jewellery not only in India but across the Globe as they are unique to India’s tradition and culture and can act as the USP of Indian Jewellery in the Global Market. India has been catering to the world’s demand, taste and preference, it’s time to widen horizons and evolve with most
inimitable and distinctive makes that are yet unknown to the world. Such designs, crafts and makes are India’s patent and irreplaceable.

The effort is not only to develop the overall trade but also to flourish the crafts in Jewellery making and help them revive and sustain in the long run.

The Council is proud to be associated in this conference and wishing all the best for the entire team behind this event.

In a departure from its routine activities, The Gem & Jewellery Export Promotion Council organised a Crafts Exchange Workshop in Delhi recently in association with the World Crafts Council.

The World Crafts Council, an international, non-profit organisation committed to reviving crafts all over the world, and providing a supporting environment for craftsperson, this year held its annual summit in New Delhi. The Gem & Jewellery Export Promotion Council partnered with the body to hold the GJEPC-WCC Crafts Exchange Workshop during the international jewellery summit titled, “Abhushan – Design Dialogues in Jewellery”.

India has a rich tradition of crafts across the nation, with each area having its own speciality. However, the rapid development of society within India as well as changing consumer tastes across the world have proved a challenge to the historic and ancient crafts which remain rooted in the past. According to the organisers, “The need was therefore to re-establish the contextual relevance of the jewellery crafting techniques and infuse new energy into them. It was equally pertinent to explore the possibility of the non-precious craft jewellery to cross over into the precious jewellery segment, thereby enabling it to move up the value chain.” Thus the concept and aim of the workshop was to equip the skilled craftsmen with insights which
would help them make their creations more relevant to the modern marketplace, while at the same time showcasing Indian crafts and artisan talent and skill to the rest of the world. “The objective of such an initiative was to commence a collaborative process of innovative product development, such that it benefits both the craft jewellery and the precious jewellery segments,” say the organisers.

For the workshop, four types of crafts were chosen as a focus which broadly represented different regions of the country: Bidri from Karnataka/Hyderabad; Filigree from Orissa; Patwa (silk yarn) from Jaipur; and interlaced/woven bamboo jewellery from the North East. The attempt was to bring these crafts onto a common platform with precious jewellery.

Materials used in the workshop included recycled material – seed- paper/thread – natural fibre – beads and copper/silver wires.

India is expected to continue to report two-digit growth in jewellery sales and increasing presence of branded jewellery in coming few years.

The jewellery category remains fragmented and largely dominated by local and regional players, a report by London-based market research Company Euro monitor International shows.

Sales trends: Total jewellery sales in India have increased significantly in value terms over the past few years thanks to surging gold and silver prices. However, volume growth differs drastically from value growth, especially in the sector of fine jewellery. In 2012, fine jewellery grew by 19% in value terms to reach US$28.7 billion, or Rs 1,683 billion, whereas volume sales increased by only 0.5%.

“Jewellery sales are mostly seasonal and dependent on festivals in India.”
Meanwhile, fashion jewellery grew by 16% in volume terms and 25% in value terms to reach US$1.1 billion, or Rs 65.7 billion, in 2012. The increase in gold and silver prices made fashion jewellery a good choice for Indian consumers. Unit prices of fine jewellery rose by 18% in 2012 whereas the average fashion jewellery price increased by only 08%. In the coming years prices of fashion jewellery may fall as demand increases and more players enter this segment. Even giant fine jewellery retailers are stocking up fashion jewellery to keep the trend and to retain their regular customers.

Gold remains the most common precious metal used in fine jewellery in India, which accounted for 82% of total fine jewellery sales in 2012. Indian consumers prefer gold to other metals as gold gives higher returns on investment and represents a status symbol when worn during special occasions.

In fine jewellery, the most popular product types were neckwear and wrist-wear in 2012, holding value shares of 42% and 38% respectively. However, the commonly used product types are actually earrings and wrist-wear, but unit prices of neckwear are high enough to make this the most important fine jewellery segment in value terms.

In fashion jewellery, the most common product types are also neckwear and wrist-wear, taking account of 45% and 37% of total fashion jewellery value in 2012. Focusing solely on fashion jewellery, retailers report that earrings and bangles are the larger segments as these items are purchased frequently by college girls. However, same as that in fine jewellery, neckwear dominates due to its high price.

Jewellery sales are mostly seasonal and dependent on festivals in India. The recent trend of festivals such as Akshaya Trittiya, at which a purchase of gold is seen as an
important tradition, has led to key jewellery specialist retailers focusing on such events and capturing demand. Furthermore, marriages are an important stimulus of fine jewellery sales as gifting from parents to daughters is common on this occasion. Fine jewellery sales are made mainly through jewellery specialist retailers while fashion jewellery is sold through various Internet retailers and by street vendors. The Indian luxury market is still niche and is estimated to have grown at 20% CAGR through 2011. However, luxury jewellery is not a new concept in India and forms the largest segment of the luxury market. The key challenges faced by luxury jewellery makers are finding the right real estate, dealing with high rental costs, an import duty of up to 30% and loss from counterfeit pieces made by local jewellers. Initially, luxury stores were confined to luxury hotel galleries and international airports. However due to a growing clientele, opening luxury malls has become a viable option. According to a report by Euro monitor International, India has become the world’s third largest men’s luxury jewellery market with a market size of 194.4 million USD in 2011 and estimated to grow at nearly 36% in 2012.* Even though the men’s market is small as compared to the composite jewellery market, this growing segment provides an untapped opportunity.

2.5 Understanding Luxury

Dictionary defines luxury as a state of great comfort or elegance, especially when involving great expense or an inessential, desirable item which is expensive or difficult to obtain or a pleasure obtained only rarely. In his 1992 book Histoire du Luxe en France, Jean Castarède mentions a 30,000-year-old ivory figurine known as
the ‘Venus of Brassenpouy’. He notes that she has braided hair. ‘As bizarre as it might seem, one of the first concerns of man (or woman) was not clothing or protection, but seduction.’ Ornamentation predates clothes and weaponry, he argues. Castarède also points out that early man shared another of our basic urges, which is to dream. Dreams and longings provoke not only self-expression through art, but also the impulse ‘to single oneself out through ornamentation, make a mark through monuments, seduce others by acquiring or giving rare objects, and finally to better enjoy life by improving one’s food and surroundings. Voilà le luxe.’ In other words, man has aspired to better things since he first glimpsed the stars. The primitive impulses behind our desire for luxury also nudge us towards a clearer definition of this slippery word. As Castarède suggests, luxury is often associated with the realm of the senses: voluptuous images, tastes, odours and sensations. Indeed, sensuality is a key component of many luxury brands. Christopher J Berry offers further clues in his book The Idea of Luxury (1994). He writes that luxury is often, erroneously, perceived as all that is superfluous. But ‘if it takes six screws to secure a shelf then more than that number are redundant… [and] a seventh screw is not a “refined” luxury good.’ Instead, Berry submits the idea that a luxury is a refinement on something that already exists. It is not superfluous, but it is substitutable. In other words, any second-hand jalopy will get you from A to B, but driving a Bentley provides an additional sensual pleasure. Berry remarks that luxuries generally have a wide appeal, even though they remain out of reach of the majority. Antiquarian books and rare stamps may be extremely precious to niche groups of collectors, but despite their value they are not considered luxuries. All of us, however, can imagine enjoying a weekend at a five-star hotel. For Berry, luxury falls into distinct
categories: food and drink, clothing and accessories, shelter and leisure. These are areas where the basics are available to most of us, but where luxurious substitutes are available to a few.

Concluding all that, Luxury is something that is extreme in its quality and exclusive in its identity, something that cannot be easily recreated, and something that stand out amidst all its accessible and affordable counterparts.

2.5.1 Social context & Luxury

It is said that it is the duty of luxury to offer experiences and a space for enjoyment instead of the consumerist approach of products sold for utility. High fashion and haute cuisine have not just sustained, but thrived due to the existence of talented makers and designers on one hand and such ardent admirers of the same on the other – both co-existing in a beautiful dance of appreciation for the art that they revolve around. Appreciation is an intrinsic part of the luxury experience – it sets the appreciator apart from the rest, while also celebrating the extravagance of the object itself.

A luxury brand with a strong presence possesses the capacity to convert casual customers into eager enthusiasts and regular consumers into ardent followers. Cash cannot buy everything – a good product is required to be a masterpiece in multiple aspects. Take a Pauillac Chateau Mouton Rothschild for example. It shines with more than its value: it is a unique experience in itself, weaving not only a beautiful narrative, but also delivering a story with an insight of its social stature, its influential status, and the cultural privilege it stands for. That is the reason why history and culture make for the greatest descriptive factor in the creation of luxury products. It also acts as the main motivator behind economically not so well-off
customers vying for such expensive products. It expands the understanding of establishing uniqueness and resenting similarity.

In today’s times of ‘neo-luxury’, where the essence of luxury is basically channeled by various conventional and non-conventional media, and the product in itself is more or less unremarkable, this social intercession has little function: it is largely not required. As these articles in themselves have stopped being opulent but rather mass-prestige in actuality, so costume and embellishments have progressed toward becoming backings for the extension of luxury goods. Thus high fashion apparel has turned into a virile ground for portraying distinction. It is easily available to all, makers and designers alike. Every corporate whiz-kid wants to don Boss or Armani – wearing it as a flag of their victory in the new world. This is the reason this distinction requires a definitive measurement of being just beyond the reach of its pursuers. It marks a more noteworthy achievement.

The consumption rate of luxury goods is defined by two individual factors, namely cultural capital and income – which is why some social factors compel to acknowledge luxury. Louis Vuitton’s success in Japan is because of various causes; however one of them is little-known. In Japan, ‘LV’ had the undeniable authenticity of being a provider of affluent good in the perception of the first class. The monogram canvas made in 1892 contained little geometric signs that had no significance for the layman in the West. In actuality, they are emblem signs, connected to Japanese heraldry; in 1892 Europe was in the grasp of a Japanizing influence, whose style impacted the plan of the canvas. This was instantly decoded by the Japanese eye as an indication of natural esteem. The Relais and Châteaux chain conveys the word ‘Châteaux’ in its name, specifically inspiring old, memorable
structures. Although this represents only 20 per cent of its brand offering, it imparts a distinct recall value to the brand and thus solidifies its presence in the pages of history.

2.5.2 History & Luxury

History offers profundity to a brand, and immortality to its products. It doesn't mean detainment in its history, but instead stands for legacy and progression. There can be no luxury brand without roots, without a history to give the label a non-commercial angle: it constitutes an astonishing serendipity through the narratives that it empowers, by creating the uniqueness, of non-similarity, while being the origin of a valid ancestry to which every new product owns.

Isn't just the history, yet the narratives that can be made around it, the origin of the brand's social glamour? Phrase like 'Established 1884' does not make you luxury: it imparts age to the brand name. One should in any case flag some extra constituents about the products and individuals. Madame Cliquot may have remained a melancholy dowager upon her better half's demise: differing from the traditions of the day, she took charge of the reins of the organization and continued with the conveyance of champagnes to the Tsar's court. Thus a saga of epic proportions was born.

The case of Cartier is a noteworthy one. In 2007, Cartier commended its 160th commemoration. At Cartier, each gem, each watch recounts a story, and conveys a bit of history like the first Panthère gem dating from 1949: beyond any doubt in Paris, the wild feline had been in trend since the 1930s. Sarah Bernhardt invited visitors to her home while holding a panther on a rope. It turned into a line, and 25 designers work ceaselessly to restore it or Tank, a standout amongst the most popular
Cartier watches, is 90 years of age: it was a tribute to the Allied tanks in the First World War.

The European brands, always having kept history in focus, draw a great self-assurance from it, an incredible uniqueness and a faction of acquired qualities that speak when converted into items that religiously keep these qualities in high regard. Along these lines, what captivates rich Chinese looking to contribute their fortunes are the seven ages of brokers of the House of Rothschild, despite the fact that it does not publicize in own their nation.

On the other hand, there is a marked discrepancy between the presence of a select few Chinese luxury brands today, and the fact that there are multiple Chinese fashion brands. The Cultural Revolution eradicated the roots, and this cutting off of possibilities made the advancement of an economy with double digit development despite public healthcare hurdles and enhancement through work possible. In such a case, from the maker's perspective, what might a Chinese luxury brand resemble? It would need to be situated in a class of its own, be distinguished, and should sprout from a timeless or ageless place, and along these lines discover its underlying foundations, its history. The Chinese have an extraordinary history; however till date they have not uncovered it, nor gladly proclaimed it as their own, not for the petty end goal to reproduce the past, but rather to claim ownership of an antiquated, respectable custom, which would obviously be epitomized today in contemporary works and objects.

When China has revived trust in itself and its way of life, it is most likely that incredible Chinese luxury brands will show up, recreating the connection with the past; Shanghai Tang is demonstrating the way, by means of bi-cultural management
(Joanne Ooi was born in Singapore, but lived her entire childhood in Cincinnati, and the organization was procured in 1998 by the Richemont group) and not just entirely Chinese, but rather how saddening to discover in Shanghai itself just the Western luxury and mass-distinction brands: Boss, Burberry, Prada, Armani, etc. The new Chinese might not know Mozart or Beethoven, however they surely know Vuitton and Prada.

In the absence of history, one must create it. This is a unique point that cutting edge American and Italian brands do, since history turns the association with the product and the customer the other way round: it is anything but an instance of promptness; instead it is of ancestry, of legacy. Going to any Ralph Lauren store, you are struck by all the highly contrasting photographs illustrating the American lifestyle of the 1950s. Ralph Lifschitz was himself quite young back then. In addition, this way of life, these characters, these autos, these homes, these hobbies (polo) are themselves profoundly classicized: an unadulterated transmission of the isolated bubble universe of the WASP (white Anglo-Saxon Protestant), far removed from that of Ralph Lifschitz, however from which he acquired the storyline woven together to build a brand and establish his own name.

At the beginning of its new life, Tod's, producers of designer footwear, additionally played with publicizing summoning of stars, for example, Cary Grant, Audrey Hepburn and David Niven, as though they could have worn its shoes. The brand additionally circulated a rumour to propose that these novel shoes, these wedge-heeled fancy slippers, were those of F1 racers, maybe Juan Manuel Fangio. This is truly unimaginable; however the start of a fantasy based history was made.
It is customary to review that having their place in a foreign soil, Americans preclude the incentive from securing two things: history and place of origin. They are forced to deny them; it is a mandatory requirement. How could American business people make profitable brands when they are very recent and the nation has no long history? By debasing the value of history and designing stories in its place - this is the ability of Hollywood, maker of legendary chronicles, creator of pictures that give the planet reason to dream. Similarly, new wine-delivering nations put the emphasis on the grape variety to debase the origin point of the wine as a mark of its value; since this would put them at a focused hindrance (only France would have had an imposing presence in terms of the most celebrated vineyards).

It then becomes a challenge to be able to make a luxury brand of eminence especially if you are a recent brand, and in this manner without the historical backdrop of an established one, for example, Mellerio dits Meller, the goldsmith whose house dates back to 1613, or Krug, which is 160 years of age, or the Chanel house conceived toward the start of the twentieth century (N5 was launched in 1921)? There is one certainty though – the most powerful brands have, in addition to other things, a patrimonial verifiable component: a genuine, bona fide history, which gives them knowledge of the past, profundity and consistency both inside and according to customers.

At this stage we ought to anyway recognize three kinds of history, all levers of the nonexistent: True history that is authentic enough so as to garner contemporary paraphernalia and pique widespread interest in a structured manner. Second, reappropriation of true facts and components altered to fit for a recent brand. And third, birth of modern legends hinting at a noble origin, conveying through their
presence, an essence of old world charm, associating the brand to it and building constructively up on it.

2.5.3 Craftsmanship & Luxury

Luxury and craftsmanship keep up a consistent and private relationship. Above all else, luxury for extremely rich people implies having the capacity to purchase the exceptionally rarest and to have it for reasons of personal delight. The systematic ascension of value in craftsmanship right now shows that the world is becoming more extravagant, and that this development carries with it a weight of interest for one of a kind, refined, lovely, immortal, and celebrated workmanship.

What might be Absolut Vodka without the picture of the bottle made by Andy Warhol, the Pope of Pop Art, in 1985, at the Swedish brand's beginning? Chanel produces a vagrant display on contemporary craftsmanship in seven world capitals. For this reason, the luxury brand has asked the elegant female designer Zaha Hadid to make a unique, vagrant structure, 'Portable Art', an advanced container where contemporary art will be shown in connection to the brand and its knitted sack in all the world's capitals. This obviously features the auxiliary nearness that extravagance brands have dependably had with craftsmanship, specifically contemporary workmanship, since they too are vying to be incorporated into the delightful, and the immortal, the sources of the patterns that will constitute the beauty of tomorrow.

Today, following the pioneer Cartier and his Foundation pour l'Art Contemporain, all the significant extravagance groups are currently promising a wide range of expressions, through their establishments (the Gucci Foundation in Venice, the Louis Vuitton Foundation in Paris...). What are the drivers, inspirations and workings of this intimate connection?
Billionaires themselves want to engrave their existence in history. Consequently the establishments and the support sprout up: sovereigns and lords have constantly energized craftsmen through sumptuous requests. The extravagance of their support authenticated their capacity and made it feasible for the work, once finished, to be seen by all, particularly when it identified with sketches or the design of structures, regularly religious, hymns to the significance of God, or regal or open structures. A significant number of the craftsmen of the Renaissance had motivation to be appreciative to these supporters: notwithstanding cash, they were bringing them acclaim. These days the benefactor likewise goes about as a sanctifying operator on the work and the craftsman: the supporter is the 'guard'. With them, the entryways are opened to the gentry of their rank; keeping in mind the end goal to abstain from emerging, they will take after the supporter's decision.

The preference of luxury in extremely rich people for craftsmanship is established on personality: it propagates the possibility that the capacity of extravagance is the aesthetical representation of society, the surpassing of the material by the otherworldly, height through magnificence and workmanship. To put it plainly, the gathering of material riches should support and offer height through the intangibles — here human expressions — to all. What's more, the folklore of extravagance must be kept up: it requires sanctuaries. We are talking here of the established legend: that of the craftsmanship, the famous figure in the fanciful of luxury fabrication. The more extravagant brands are based on houses whose development is accomplished through industrialization and long arrangement, the more this luxury industry will love the novel, true piece. It transmits this legend building reverence to the media by means of workmanship.
The development of the luxury market through its democratization, and in this way acceptance of the rationale of the arrangement, makes the upkeep of the fantasy of artisanal, manual, coded creation, and the deferential of custom, more important than at any time in recent memory. The reference to the unadulterated craftsman, and the budgetary help, are a method of being incorporated into this blessed hierarchy, while never truly talking about the truth of the craftsman.

Historically, craftsmanship was basically religious: the great of this world arranged attempts to decorate and fabricate holy structures, to the praise of God. Craftsmanship went with the religious customs: there was no religious artifact that was not in itself a masterpiece, a statement of the very pinnacle of refinement that expressions of the human experience and sciences of the time would permit. Of this reference, a consecrated measurement to workmanship remains, through the elevation of spirits with which it was related.

Be that as it may, if craftsmanship in its advanced germination has turned out to be irreverent, it remains an indication of culture, of the ability to welcome the intangibles, and not exclusively to have them through the impact of gathered riches. Luxury brands wish to generate this vertical differentiation. Additionally, while creation in arrangement has offered ascend to the luxury segment, craftsmanship is the market of the single work: the playful equation amongst luxury and craftsmanship likewise manages this folklore.

Craftsmanship additionally makes it conceivable to support the particular connection amongst luxury and time, which separates it from fashion. Luxury sustains the fantasy that it is immortal: similarly as design - as required by the monetary framework - sorts out of date quality on a monstrous and yearly scale with the
assistance of ladies' magazines, so luxury goes for agelessness. A Ferrari picks up value after some time; a portion of the Maranello workshop in Italy is devoted to keeping up the 38,000 Ferraris of varied age sold around the world. Workmanship, by its pith, goes for time everlasting: the work will survive the maker and, after some time, his age. This is the means by which luxury endeavors to markedly set itself apart from consumerist merchandise.

2.5.4 Time & Luxury

Time is most importantly exemplified in the fixings: you require time to achieve the development of the best woods, the best fixings, or an opportunity to go and look for them wherever they might be on the planet. Luxury epitomizes time: this is a basic origin point of its perceived esteem. As its publicizing attentively expresses, 'A Hermes watch always has time', despite the fact that usually planned for the individuals who live fast paced lives.

Luxury takes as much time as necessary; it has time. This is the thing that recognizes extravagance from the productivity rationale of industry, where effectiveness is the model of good administration. For them, 'time is cash' implies: work rapidly and quick. For luxury, it implies the opposite: set aside the opportunity to offer the plain best as indicated by the brand's own conception – fed and developed over a period of time.

In an exceptionally late commercial, Hennessy, the world's extravagance cognac, highlighted a citation from Richard Hennessy himself (1724-1800): 'We should give time a chance to enter what the present can't'. Time – to enable nature to direct its supernatural occurrence – regardless of whether engineered renditions would be perceivable to the customer, but rather would, all things considered, decrease the
object's capacity to generate interest. The time, naturally, of the assembling procedure, meticulous and supernatural, similar to that of the development of an awesome cognac or whisky in barrels made of a wood that is itself uncommon. The time is exemplified in the quantity of years required to qualify as an uncommon craftsman (skill): the great alcohols are not a correct science, but rather the product of assemblages, for example, those did by the creators of a scent. There is likewise the time epitomized in the brand, as a concentration of transmitted, acquired, regarded and adored qualities. As noted above, ongoing brands make a history for themselves, genuine or false, which makes it conceivable to fuse valuable time into the items and their importance.

Time is praised in luxury: and subsequently marks historical centers, the psalm to the originators whose spirit, and statutes, are regarded, the vagrant worldwide exhibitions to review past brilliant qualities, the methodical republication of old models, and the strongly stable sales of the more established models like Chanel No 5, the time that accumulates builds up character, folklore, and hence value, on the off chance that it can be blended with advancement, with what resounds with the present clientele.

The time of the luxury brand is encapsulated in renewed makers. It is significant that Gian Franco Ferre and, later, Karl Lagerfeld, when they remark on their Chanel accumulations, make a stride back and appear to be, as per their statements, just to rediscover what Coco Chanel would have done in 1920 or 1930. Truth be told, when they put their names to their own accumulations, or on different brands (Karl Lagerfeld accumulations for Fendi or H&M), these two makers outline something altogether unique in relation to what they improve the situation in Chanel: albeit
nervy, even provocative, their accumulations remain Chanel; they have grasped a hold on the spirit, the plan and the illustration of it. In addition, when Karl Lagerfeld acknowledged the aesthetic directorship of the Chanel mark, he invested a long energy submerging himself in the house's files, with his celebrated sketchbook, so as to understand legitimately the semiotic punctuation of Chanel, keeping in mind the end goal to talk its dialect.

Eventually, we must also take note of that time is a fraction of the deal as well, and the buying process. The two-year sit tight for a Ferrari falls under this title. The time that the sales representative will go through with the customer does likewise. The time spent getting to the object: the progressive shells that must be opened, keeping in mind the end goal to approach the product itself. These progressive wrappings are themselves settings and screens: they anticipate the well-known brand name, the capable craftsman, even as they intercept the procedure of disclosure, and will be discarded promptly a short time later - there is no luxury without squander.

The last measurement of time is that of the time of utilization itself: the considerable gourmet specialists are craftsmen existing apart from everything else. This is the reason the food of incredible, featured gourmet specialists is a custom that requires time: the visitors must take their time as well, between each course. This force of time spent together to which liquor might be welcomed additionally clarifies why certain mixed beverages qualify as extravagance articles and others are excluded. White rum is positively connected to snapshots of satisfaction, yet they are excessively foul, a lot in the promptness of the euphoric impact.
The search for a measurement of immortality in extravagance additionally concerns the items themselves. At the launch of the main collection by Christian Lacroix, an impatient Bernard Arnault asked the maker where his 'ageless' components were. It turns into all the more important to actualize this stylish feature when the luxury brand is obliged to be enlisted inside a 'convention'. Once the word 'tradition' has been utilized, there is a hazard that it will bring out embalment, detainment inside the past. This is the situation if the brand does not offer the essential bursts and separations that portray luxury. It winds up self-reiteration and never again shapes associations with the present world.

With a specific aim to close our discourse of this aspect, it is one of the more significant oddities of luxury that it must keep up both agelessness and trendiness at the same time: obviously the two methodologies go together, adjusting for the shortcomings of an excessive amount of immortality (fatigue) and an excess of ephemerality (triviality, the fashion that drops out of trend): consequently the significance of restricted lines, unique versions, all by systematic and creative assignment.

2.5.5 Exclusivity in Luxury

In reality where, as we know it, the terms of luxury are imitated by the mass-advertising brands, it is imperative to reproduce and resignify the distinction of class from the norm. Luxury is what might as well be called the columns of gold stripes on military sleeves: they show the wearer's rank, and in this way the distinctions that are expected from them, for their ability and achievement, and with the eminence of rank luxury presents to select administrations: an escort, access to clubs held for the higher positions, the respect in broad daylight places where we are glad to see them.
there. In the world, watches and autos are the male stripes, of which everybody knows the cost and the significance. Ladies' purses demonstrate the social, expert and pay level of the proprietor. Luxury functions as a fence: it communicates and reproduces progressive contrast. In addition to the way that it can't be administered by the promoting of interest — which dependably offers progressively — it should in this manner be hard to get to, socially. This is the way that luxury brands are clubs in themselves. This ought to be taken in the exacting sense: they compose their customers into specific clubs. This luxury is the adversary of balance.

The luxury item is select in two different ways: 'I am the main individual to claim one', and 'This is exceptional to the other'. It transforms the proprietor into somebody extraordinary. The brand must do everything conceivable to seem select, regardless of whether exclusivity never shows up as a factor in reviews with respect to what is most engaging about extravagance. Not very many individuals will in certainty concede that they purchase something since it is selective. In the interviewees' reactions, it should right off the bat be exceptionally lovely, of high caliber, with a magical component, from a lofty brand, and so on.

For Veblen, the Norwegian financial expert, luxury is what is socially most alluring, since it places you at the summit of the chain of command. This is one of the drivers of what are known as Veblen merchandise: those for which the demand increases as the cost increases. What is costly today will as a result be significantly more costly tomorrow. This is the reason tycoons like craftsmanship: the possession of a work of art prohibits all others. The same is valid for privileged villa locales at St Tropez or Gstaad. To be there or not to be there; just the select few can be. Subsequently the rising costs in craftsmanship and fine furniture, which will be perpetual; there are in
certainty an ever increasing number of rich individuals on the planet, going into the cycle of monetary competition.

Similarly as with rarity, the luxury market could only develop by winding up less exclusive. In the event that a product is distant, we cannot want it, with the exception of the ultra-affluent. As Gabriel Tarde noted as right on time as 1890, while boundaries exist, making exclusivity official, the utilization or way of life of others can't be wanted. It is just by making it available — through cost and through the lifting of any lawful limitations on its obtaining, for example, the sumptuary laws — that the component of the craving for that controlled by the other can be made under way.

The trouble for the rising luxury brand is to know when to open up, to be less select, with a specific end goal to end up gainful. Keeping in mind the end goal to open up, it is important to have just made a detachment that is a wellspring of want. From his first lunch with Bernard Arnault, Christian Lacroix revealed to him that he needed to chip away at a reasonable prêt-a-doorman. That year, the time of the principal high fashion gathering by the young wonder under his own particular name (he had previously intended for Jean Patou), Elle, the ladies' magazine, asked him how individuals could dress in the Lacroix style on a tight spending plan. Arnault proclaimed that he had lost face when he ran over the article. For him, it was unmistakably too early. What might have been worthy to dispatch a 'maker' of traditional form, was not so for a young luxury brand that required first to wind up sanctified in that capacity.

A few points ought to be clarified. Selectiveness isn't the head factor in valuation; however, its absence is a factor in downgrading: it calls back to the selling of regular
items. Then again, everything relies upon the review test: the elites esteem restrictiveness, the majority don't. The extravagance showcase has developed, by enabling the general population everywhere to approach some extravagance items. Presently nearly everybody in Western nations or in Japan can manage the cost of a iota of extravagance, joined to their loving, regardless of whether in their inside beautification, in their everyday attire or among the panoply of excellence creams.

The requirement for restrictiveness and open respect clarifies why luxury today progressively settles inside the administration division. Thus, all around the globe, we are seeing the restoration of top of the line air travel, which had vanished for a period due to frantic rivalry between the carriers on business class, to transform it into the asylum of peace and quietness so important to the significant universal chief. The case of the aircraft obviously shows the worldview we saw in the primary part, to be specific that the requirement for extravagance is widened by democracy, the alleged common society. There has never been such fluctuation between the costs of various seats inside a solitary plane as there is today. As a matter of fact this is because of the need to give a couple of seats at low costs to hold customers pulled in by the 'minimal effort' carriers, for example, Ryanair and EasyJet.

At the other extraordinary end, the offer is likewise ending up more advanced, either by the formation of 'exchanging up' divisions from economy class, for example, the Economy Premium class presented by Virgin Airways for those paying the full passage, or at the best end of business class, for example, Iberia's Business Plus or British Airways' Club World, lastly the 'Must' of solace, the new first classes. Luxury is the watchword of the high class, comfort that of business class, and for the clever there is economy class. The enhancement of the top of the line lodge, similar
to any extravagance attire, is depended to renowned creators, for example, Terence Conran for British Airways. Revealingly, the contrast amongst first and business class is seen less in the items: some business classes likewise now offer proper beds.

The Senior Executive Vice-President of Singapore Airlines, thought to be the world's best carrier, Mr Bey Soo Khiang, gives a concise synopsis of the way to first class: 'First class must offer outright restrictiveness, a brilliant isolation... the five star traveler must appreciate the advantage of being absolutely separate from the other voyager streams. To pay for first class resembles a passage ticket to a selective club.' Everything, in this manner, must be done to fortify the sentiment of contrast — let us call it predominance — from different travelers, specifically those in business class. This starts with a customized move in a marked limousine from your office in the downtown area to the air terminal, a piece of the terminal solely reserved for such travelers. Thai Airways and British Airways additionally offer access to an exclusive spa. One organization likewise has the traveler headed to the foot of the plane's loading up ventures in a Mercedes: this treatment, once saved for presidents, is available to the individuals who expect and value these distinctions, which compensate their unprecedented achievement.

Swan yachts set their proprietors up in a private club. At first, the Black Centurion card from American Express was just offered by welcome. These days you need to demonstrate that you are deserving of the club: spending at any rate $250,000 every year and paying a passageway club of $5,000 for the main year, and $2,500 from there on – this is the manner by which you turn into 'America's most elite charge card'. This designation is an immediate praise to the triumphs and accomplishments of its holder: a centurion of the present day.
The sentiment of selectiveness is additionally fortified by private places and clubs: regardless of whether the customary Polo in Paris, where you should be supported and the holding up time is around five years, or the eateries and clubs of Dashanzi, a north-eastern neighborhood of Beijing, surrendered production lines transformed into craftsmen's lofts in addition to extraordinarily popular, particular premises and ultra-private clubs blending innovation with references to the past, where the now well-off youthful Chinese business visionaries and effective specialists blend. It is tied in with ending up amongst your associates, far removed from the others, in order to flag this distance.

There is also the remarkable way the auto mark Lexus has utilized this run of the mill attribute of luxury. At Flushing Meadows, the New York home of the US Open tennis competition, the brand has obviously reserved two auto parks for the exclusive utilization of Lexus drivers. There is also a valet service and accompaniment into the stadium itself.

2.5.6 Convention as Modern Tool

History and convention just have an incentive through pertinence today, and communication assumes an essential part in this balance. As the advanced upper-range brand brags of an innovative jump forward, and pursues 'best product' rosettes, so the luxury brand gloats of its genealogy, and spots itself with regards to a custom. Promoting for the watch brand De Witt places a basic expression underneath the photograph of its watch confront: 'De Witt, the maker of the 21st century'. The trademark of Patek Philippe publicizing is, 'Start your own particular convention': this demonstrates a father and son duo, both extremely modern. Blancpain depicts itself as 'a custom of advancement, since 1735'. The word 'tradition' does not mean
risky petrification; it implies regard for the qualities and conduct that have helped it through time. This is likewise why there is no extravagance without a dosage of physical work.

Chivas Brothers made the luxury whisky brand Royal Salute: its first item, the RS 21, was the tribute to the new Queen Elizabeth II, out of appreciation for her crowning liturgy in June 1953. The name 'Imperial Salute' comes from this time. With respect to the age of the whisky, 21 years, it is connected to the 21 guns discharged by the Royal Navy on that day. The quality of Royal Salute is that it knew how to make a scaffold between that now-far off occasion and youthful, effective business persons around the globe, especially in Asia: the brand for them is the indication of incomparable regard, both for the Queen and for themselves. It is a brand of intensity. Every one of its interchange exercises ceaselessly fortify this feature: for instance by making gatherings for Chinese CEOs where they could meet the previous British Prime Minister John Major, who had come to Shanghai to do an elite meeting on the condition of the world. The luxury brand is additionally along these lines personally connected to the Chinese Businessman of the Year Awards, which recognize the heroes of this new world.

2.5.7 Luxury is crafted by hand

The publicizing for the Aston Martin DBS expresses that it is 'carefully assembled in England'. Be that as it may, the zenith of extravagance isn't to be totally handcrafted. Who today would wish for an auto worked by hand? It is the indication of artisanship. Extravagance isn't craftsman transport; it is in favor of workmanship. India has the best extravagance craftsman. This is the heritage of the maharajahs; those immeasurably well off sovereigns who kept up companies of gold-fingered
craftsman for their requests and buys. The Indian government asks why India, regardless of its craftsman, has not risen in the worldwide extravagance advertise. The appropriate response is that is has not yet achieved the post-craftsman organize (organization of generation and conveyance, democratization of items). It has not delivered genuine specialists fit for rearranging the association with the ultra-rich customers of its nation and somewhere else, and of making a perceived innovative offer, as well as an air through the marvelousness of its acclaimed, media-accommodating customers. The extravagance transformation, its authentic development as a market, originates from the way that the agent turns into the prescriber. Indian craftsman have remained laborers, as a matter of fact profoundly qualified, however who have not possessed the capacity to accomplish power over their customers, as did the couturiers who ended up well known and made their own particular court in France in the nineteenth century, similar to craftsmen.

This being stated, each extravagance question ought to have some part, even little yet fantastic, that is carefully assembled. This is the measurement that influences it to emerge from the arrangement, from the world without shocks of the processing plant. As Patek Philippe's content for its advanced outline watch, Nautilus, says: '265 separately hand-completed segments'. The nonexistent photo of the craftsman, which isn't a long way from the craftsman, is likewise one of the epitomes of the idea of custom, even in the creations of our opportunity.

Like the grille of a Rolls-Royce, a significant part of the fitting-out of a Swan or Wally watercraft is finished by hand. This must stay genuine even at a bigger scale: at Nina Ricci, the content of each container of L'Air du Temps aroma was finished by hand. The plaque on each container of Royal Salute 50 whisky is hand-engraved
by a goldsmith. This workmanship is the indication of a faction: that of scrupulousness. It includes a solid impression of irregularity and value.

2.5.8 Form & Luxury: An essential contrast

Regardless of whether the luxury brand needs to be relevant and utilizes fashion as a source of this fundamental quality, let us recollect here that these are two totally unique methodologies. The business person must pick between the two, since their plans of action are awfully not quite the same as each other. Veblen had officially underlined that form had no importance when social structure was unquestionable: fashion calls for social contest. Luxury and fashion are the two instruments of individual separation, however these days only luxury identifies with an idle social chain of importance, and extravagance is exclusively in charge of repeated hierarchy: form has spread as an apparatus of closeness all through society. In this manner, there is an excess of accessible fashion; there are sufficient designs for everybody to separate themselves and to incorporate themselves into their gathering, their clan, even at low costs.

2.5.9 Genuine vs Virtual Uniqueness

Uniqueness is a focal point in the definition of luxury. Since riches, in the cutting edge world, represent the quality and accomplishment of outstanding individuals, what could be more apt than to offer them uncommon merchandise and services, at par with their methods and their distinction? The most outrageous form of this is the single piece for the ultra-rich. They never again know how to spend their cash: the term 'outside the range' was coined to assign those single pieces that they will long for — submarines, planes, high fashion garments — if not paintings by the greatest artists. All luxury talks about uniqueness: uncommonness of individual components,
craftsmen, processes, and the most definitive feature, the brand and the qualities it holds in high regard.

The 'extravagance showcase', notwithstanding, is conceived from the relinquishment of irregularity. The worldwide deals achievement of supposed luxury brands authenticates the way that irregularity is no more a part of the meaning of luxury for the major players that make up this market: LVMH, PPR, Richemont, Pernod-Ricard, and so forth.

There are two noteworthy explanations behind this, the first being that there are increasingly large numbers of rich individuals, and also exceptionally rich individuals. Accordingly the interest for Ferraris has never been higher: to the American, South American and European markets would now including those of Russia and China, where the freed entrepreneurial class and the entertainment biz have added to the numbers of extremely rich people. Ferrari could, for this purpose, double its manufacturing, kept up today in an objective (in terms of industrial limitations) and additionally a subjective rarity (limiting for the definition of luxury).

Their challenge now lies in being able to react to the goldmine that Asia stands for, while keeping up their trademark uniqueness.

In Asian nations, the significance of social incorporation is with the end goal that everybody is prepared to pay high costs to purchase ‘instant class'. Japan was the first to exhibit that it was conceivable to offer at a high cost and in high numbers simultaneously. This is the reason all the Western luxury brands have raced to introduce themselves in Asian shopping centers and retail chains, where the crowds file past the windows to learn of a worldwide way of life, and to purchase an indication of it, a product to show that they too have a place in this universe that
gives rank. The way that Japanese 'office women' all carry a similar Louis Vuitton bag does not stress them; despite what might be expected. In Japan luxury is a ‘collective luxury’: an excessive amount of rarity would in this case decimate the brand's value.

The plan of action of real industrialist luxury groups is to offer mass utilization items that are marked by a luxury brand yet are not themselves extravagant, trusting that this structure will survive, and that the radiance of extravagance will be consistently recovered through correspondence and outstanding merchandize. It is important to keep up a high brand status to help this utilization of the brand capital at an extensive scale.

Specific treatment is reserved for the monetary, the showbiz or social elites: uncommon products, in all features of their sluggish conception process, communicating all the insights of the luxury brand. This world class consumption is mediatized by advertising, and filters down to the mass: since the brand is made holy by the media projections of the stars, its articles are alluring, and the moderately evaluated adaptations are runaway victories, particularly on the off chance that one such chic star has been seen wearing one out of a photograph purposely discharged in the female press. The world has turned out to be fixated by VIPs, and by needing to resemble them: what do these living demigods purchase, drink or wear? To borrow the popular expression: 'what is ordinary for extraordinary individuals tends to become what is extraordinary for ordinary individuals'. In this way a real market is conceived: the luxury brand never again confines itself to offering little sums at high costs, but in huge sums at lower costs. Altogether to better comprehend the
concept of luxury, it is in this way important to take the thought of uniqueness to a more profound level, going past the traditional idea of a modest number.

As a general rule, there is more than one factor of uniqueness. Objective, physical uniqueness is vital at a specific phase of building a successful luxury brand, but not in all the stages — a remarkable turnaround to the convention. Otherwise, there are no deals and no benefits: adornments are the least uncommon form of the offering, yet that does not imply that they do not convey extensive net contributions, since these articles possess almost no objective uniqueness and are thus comparatively easy to manufacture. What will build their cost is a uniqueness that we may depict as virtual, with which they should be imparted. Bernard Fornas, the CEO of Cartier International, on being enquired about his functions answered that: 'I need to deal with the allure of this house, it is important to keep up the proportion of accessibility to uniqueness'. For availability, Cartier propagated the idea of the 'Must' in 1973. We ought to consequently recognize two noteworthy sorts of non-similarity: from one viewpoint the physical irregularity, the best-known type, that of constituents or design, and then again a virtual irregularity or impression of irregularity, which is implied, made and kept up by the correspondence itself. The first is that of genuine luxury.

Bernard Catry, recognizes five sorts of irregularity, from the physical to the virtual, and connects these levels to their ability for opening the conduits of volume, yet additionally to the kinds of administrative know-how basic for the purported 'extravagant' organization.

First, the uncommonness of the constituents by definition restrains the business volume. Here the purchaser is the key individual, through their capacity to anchor
supplies of the rarest selects. Dormeuil, the pro in extravagant draperies, uncovers uncommon and extraordinary materials, tended to by both the cream of the fitting professionals and the industry experts.

In 2008 it was the Royal Qiviuk, where it was needed to pay €1,840 per meter of fabric to wear a suit made of this texture: it originated from the inner hide of the musk ox, a creature living in the most distant north of Canada. Its short, delicate strands are gathered by hand by the Inuits. They are blended with Super 200s wool and cashmere.

Beauty care products are partial to rarities rising up out of research, which assume the part of innovative rarities. A brand, for example, La Prairie is known for its 'Caviar Luxe' cream, offering it at €328 per 50 ml. In 2007 this brand additionally propelled a serum with unadulterated 24 carat gold, officially utilized as a part of medicine as a calming serum, estimated at €514 per 30 ml.

Second, specialized irregularity: it creates an impression of uniqueness through a definitive interest for flawlessness. In Newsweek of December 2007, the promoting catch line for the Rolex Oyster Perpetual model, is ‘Pure Rolex': it discusses its select foundry, which makes new and elite compounds of supreme virtue. Similarly Richard Mille gloats of its innovative speculative chemistry on its site: 'metallic composites, earthenware production, carbon nanofibers, silicon: a watch like this does not contain any standard parts'.

The Black Centurion installment card, from American Express, likewise plays with this strand: it is produced using anodized titanium. In a similar manner all the new upper-go vodkas presented in the USA since 1998 have propelled an interest after immaculateness, each including another refining for considerably more
straightforwardness and cleansing, similar to a supernatural mission for a purging vessel. Dark Goose, an extravagance vodka made in France and sold at a higher cost than all the others ($37 per liter), is refined four times, achieving a sort of filtered substance, washed down everything being equal, which makes for a sort of semi irregularity at the fanciful level. It brags of being the ‘World's best tasting vodka', a title got from an Institute in Chicago. Every little thing about it in this way says unique, however reality licenses volume: it has the most grounded development in its portion and offers 4 million cases for each year. Saying that it takes 10 years to prepare a craftsman who is fit for taking a shot at the instrumentation of a Cartier watch summons uniqueness, however does not give away the quantity of craftsman.

Third, the uncommonness of the creation itself. This is simply the rationale constraint of interest, of restricted arrangement, reported on the sly to the first class for pre-orders and to wind the spring of want through the exclusiveness of the individuals who will receive the item before every other person, in this intra-class competition to flag pre-eminence. Ferrari limits its generation, subsequently the waiting list expands.

Fourth, the uncommonness of distribution likewise generates an impression of uniqueness. Lacoste is viewed as an luxury brand in China, in light of the fact that the brand, which has just as of late opened there, is only present in the best retail establishments, and in a couple of own-brand boutiques in Beijing and Shanghai. The reverse is valid in Japan, where the brand, which has for quite some time been in the hands of a local licensee, was distributed in neighborhoods and shops that hardly summon luxury. Montagut speaks to the extraordinary in the uncommonness of distribution: this brand of sweaters with Fils Lumiere made its notoriety in China by
purchasing colossal promoting publications — which were exceptionally shabby at the time — when it couldn't be sold in China, and its dispersion was thus non-existent. By materializing acknowledgment without dissemination, Montagut made the fantasy of what individuals could not purchase.

And at last the fifth, enlightening irregularity gains by the irregularity not of the articles, but rather of the well-known individuals who wear them, or who continually visit an inn, spa or eatery. The consistent feed of scoops, false bits of gossip, false insider facts, and so forth is additionally done for expanding the virtual irregularity through the scattering of things that we ought not to have thought about. Exclusivities dispersed through the press have a similar impact. Instructive irregularity is additionally worked using the word uncommon itself in naming an item, and the names of items themselves (Lancorne's Rare cream).

‘Gossip has it that lone 10 Brazilians have an Amex Black Centurion card’: this kind of talk likewise builds the apparent uniqueness. It is consequently important to know how to disperse uniqueness without irregularity. Uniqueness is often times overseen, or even reenacted.

After the Gulf emergency of 1991, Champagne entered an emergency: with falling utilization, came expanding inventories. Subsequently, all through LVMH the request of the day was to push the volumes. In luxury, costs should always move upwards, which is conflicting with a volume methodology. On the off chance that Moet raised its costs 10 per cent, its volumes would instantly fall by 10 per cent to 20 per cent - Moet isn't a luxury brand. Dom Perignon, a luxury brand, likewise under strain from the rationale of stock lessening, chose to put all the real records on assignment. At the point when these records were being prepared, amid the yearly
renegotiations, to the grumble of business drops and misrepresented costs, Dom Perignon wrong-footed them by disclosing it to them that regardless there would not be enough for everyone: each wholesaler was accordingly offered a volume lower than the year's deals, and advised to think themselves fortunate, notwithstanding a 20 per cent ascent in costs, conditions and limitations. Dom Perignon in this manner prevailed with regards to accomplishing the precise ascent in costs, without loss of volume.

2.5.10 Construct of a Luxury Brand

2.5.10.1 Craftsmanship

It is the art/skill of breathing life into objects, the intimate link between the human soul and the inanimate. It is the dexterity of hands, a skill achieved after years of dedication and practice. Great Craftsmanship is characterized by the epitome of human insights, instincts and predictions that even most precise machines and computers of now can’t compete with. It is the result of an approach that involves passion, wisdom and intelligence versus productivity, compliance and qualification. A good craftsmanship becomes the value. generating differentiation factor for a brand.

Salvatore Ferragamo is one such brand which reflects on the values that have allowed them to keep their roots (of Florence’s arts and crafts traditions) intact, even throughout the difficult transition to industrial production. According to them, belief in sharing and developing skills in craftsmanship is not only about manual know-how but a mental process in which quality and continual research into materials and
technology go side by side. Enormous work has been done at Ferragamo to serialize made-to-measure footwear, to the extent of producing more than 80 fittings per model. Most of the manufacturing stages are done by machine, but the machine is always guided by man’s experienced hand.

2.5.10.2 History / Story

A sense of eternity stemming from a brand’s ability to remain constantly relevant by perpetually embodying its own past and future. Storytelling is one of the very important aspects of luxury. A luxury brand always has a history/heritage associated

Figure 2.5.1 - Construct of a luxury brand.
with it. It has a personality, values and beliefs. A Luxury brand just doesn’t sell products rather it sells hopes, dreams and an aspirational lifestyle that is attached to the product. This is why, at times, how the product has come to existence, the story and background of its producer and who all consume the product becomes even more important than the product itself. A Luxury brand needs to feel alive in order to be aspirational. It needs to have a unique presence in terms of the way it presents itself or communicate with its consumers. Unlike other brands, luxury brand is the one that sets the standard of quality rather than industry setting the standard. A luxury brand needs to be constantly relevant among different generations. It strikes a perfect balance between the heritage of past and opportunities of future. It is Classic and trendy at the same time.

The notion of time is exemplified in the Patek Philippe Museum(Geneva). The building selected to house the collection has a long history dedicated to all things horological - having housed gem cutters and jewelers such as Ponti Gennari and Piaget, and specialists in watch case and bracelets. It is a legacy of not just a name, but to an entire history of watchmaking. It is preservation of time past for today and for generations to come. The museum not only house the entire Patek Philippe collection from 1839, it also tells the story of over four centuries of watchmaking - thus displaying passion that celebrates the brand and transcends the brand.

Burberry is powerful example of a company that has understood the value of storytelling. “Art of the Trench” is a website put up by Burberry in celebration of and dedication to one of their most famous assets and achievements - their quintessential trench coat.
The origins of a brand contribute a great deal to history and storytelling. ‘Made-in’ by Prada offers a great perspective on this argument. Prada’s collection launched in 2010 was sourced from the best in artisanal techniques around the world, from tartan in Scotland to embroidery in India. The labels in the garments read ‘Prada, Milano, made in Scotland’, reinforcing the quality of the brand’s origin, while celebrating the local heritage of each specialist craft.

2.5.10.3 Focus

Focus for a luxury brand can be defined as the art of knowing, doing or pursuing much of a little and not, a little of much.

Luxury brands are always associated with extreme standards of quality and craftsmanship in their products. In order to achieve such high level of quality, years of dedication, understanding and passion is required. Unlike other brands that usually think of expanding their business via getting into different product lines, launching different brand extensions, a luxury brand seeks to deliver excellence within a product / service, going deeper into every aspect of it. This limitation of scope is done deliberately by luxury brands so that they can focus on constantly refining and pioneering new techniques, materials etc within a product category, thus maintaining past and building future at the same time.

Rolls Royce has consistently remained concentrated on the creation of romantically evocative cars with a characteristic design DNA, resisting the temptation to move into other sports within the automotive market or to otherwise leverage the brand’s heritage and celebrity.
Luxury brands are always associated with extreme standards of quality and craftsmanship in their products. In order to achieve such high level of quality, years of dedication, understanding and passion is required. Unlike other brands that usually think of expanding their business via getting into different product lines, launching different brand extensions, a luxury brand seeks to deliver excellence within a product / service, going deeper into every aspect of it. This limitation of scope is done deliberately by luxury brands so that they can focus on constantly refining and pioneering new techniques, materials etc within a product category, thus maintaining past and building future at the same time.

Rolls Royce has consistently remained concentrated on the creation of romantically evocative cars with a characteristic design DNA, resisting the temptation to move into other sports within the automotive market or to otherwise leverage the brand’s heritage and celebrity.

2.6 Consumption Behaviour in Domestic Market

Gold is a symbol of prosperity and appeals to both younger and older generations across social strata within the country. It has a unique position in the minds of Indians and is considered a source of social security for a large section of the society. Indians also attach a high emotional value to gold. It is often considered a social requirement for ceremonies and weddings and bestows a sense of pride and social status to its owners.
The demand assessment for gems and jewellery in India needs to distinguish the investment and consumption demand due to the significant importance of gold as an investment asset.

### 2.6.1 Consumption Demand

The consumption demand accounts for around 55% of the total market demand. This demand is led by the need for gold and non-gold jewellery that caters to specific wear occasions and is essentially similar to that of a luxury product. The jewellery for consumption demand typically requires high value addition and intricate design-led innovations. In terms of occasions for wearing jewellery, the consumption demand caters.

**Figure 2.6.1 - Jewellery consumption patterns across different regions of India.**

The demand assessment for gems and jewellery in India needs to distinguish the investment and consumption demand due to the significant importance of gold as an investment asset.

### 2.6.1 Consumption Demand

The consumption demand accounts for around 55% of the total market demand. This demand is led by the need for gold and non-gold jewellery that caters to specific wear occasions and is essentially similar to that of a luxury product. The jewellery for consumption demand typically requires high value addition and intricate design-led innovations. In terms of occasions for wearing jewellery, the consumption demand caters.
Jewellery has a special significance in Indian culture. Backed by intricate Karigari and designs developed over the ages, it has been an integral part of Indian lifestyle and culture for centuries. Today, India has a large domestic jewellery market. It is also the largest consumer of gold jewellery in the world with 29 percent share of the total global demand for gold as jewellery. Apart from being a large jewellery market; India also has a robust jewellery manufacturing industry.

Figure 2.6.1.1 Various jewellery types prevalent in India.
2.6.2 Forms of Jewellery Consumption in India

2.6.2.1 Waist Adornment

Kardhani- It is the major ornament worn on waist. It covers from all sides. There are small bells attached to it. It is also known as kandora or Mekhala. The other ornament is Kankati.

2.6.2.2 Legs Adornment

All the ornaments worn on legs are made up of silver. They are Paijeb, Payal, Kade, chale, Naveri, Bichuae that are worn on legs.

- Paijeb- It is chain of silver in which small bells are tied.
- Payal- It is similar to paijeb. It is solid ring shaped wire. When it is worn it makes melodious sound.
- Kada&Langar- They are hollow from inside. Langar is worn beneath kada which is made by joining thick wires of silver together.
- AwlaNevta- It is worn with kada. It is made up of solid silver. Nevta is also worn with kada.
- Jhanzar&Noopur- The bells are there in them which make sound when worn.
- Anguda&Bichuae- The anguda is worn on thumbs of toes while bichuae is worn on fingers of toes.
- Pungpan- It is similar to haathphool. The rings of toes are joined with payal through hooks. It is worn on marriage ceremonies.

The other ornaments are todhe, tinke, lache which adorn the legs of Rajasthani women. It is not surprising that royal ladies of Rajasthan were so bedecked from
head to toe in jewels so much so that it sometimes was a mystery as how they carry the weight of all jewellery worn.

2.6.2.3 Neck Adornment

- Muktamala- It is mostly worn by rich class. It is nath of pearls and also known as Surmargi in which there is a bead of gold.
- Manikmala- It is made of red, pink jewel which looks attractive.
- Tabeez- The shape is square, rounded and triangular. It is worn for protection against evil spirits.

2.6.2.4 Wrist Adornment - The ornaments covers the wrists from all sides are made of gold. These are hollow from inside and from a silken thread they are tied to wrist.

- Ghookro- It is sharp edged ornament.
- Gajre- These are twisted ornament which are in shape of flower-leaf and made of gold.
- Bajuband- It is worn on arms and also known as Bahuband.
- Kada- It is springular. It is also known as tada.
- Haathphool- It is in the shape of paan. It is joined with bangles of hand on one side and joined with chains of rings on other side. It is made of simple metal and jewelled.

2.6.2.5 Forehead Adornment
• Shishphool- It is ornament which worn on hairs. The intricate work is done artistically on this ornament.

• Summang- It is the cluster puff pearls which are worn in the middle of hair parting.

• Tika- It is in shape of medal whose lower part is made of pearls. It is tied with summang and hangs down the forehead. It is worn mostly by Oswal, Porwal and Agarwal class.

• Rakdri- It is rounded and heavy ornament.

2.6.2.6 Ear Adornment

• Karnphool- It is in shape of flower in which pearls hangs downwards.

• Jhale- It is ornament which sticks to ear and fixed in memandh which is single jewellery. The other popular ear ornaments are Bade, Tops, balliyaan, Jhoomake, Jhoote and earrings.

Lac Bangles are quite admired which is common man’s gold. Rajasthan has rich deposits of precious and semi-precious stones such as emerald, garnet, agate, topaz and lapis lazuli. Each gem is believed to have inherent powers and some of them are even worn as rings and other jewellery as lucky charms.

2.6.2.7 Traditional Adornments of Rajasthani Men

Sher-Nakh-Jantr- Silver amulets are curved like a tiger’s claw. The amulets depict many folklore heroes. They are featured geometrical shapes and these shapes represent different identities.
• Square, rectangles and pentagons are representative of a house, six sided amulets are known as Patri and symbolizes temple. The circular amulets are called as mandalas are believed to ward off spirits.

• Gajjalu- They are casted brass ankle bells that are sewn on to a strip of leather and worn by male dancers when they perform.

• Tazim- It is crafted in gold or silver and is hereditary chain anklet that shows the sign of recognition. It used to be worn on right ankle either as necklace or bracelets.

• Baleora- It is gold necklace that consists of seven chains that are further adorned with seven clasp units which are set with gemstones.

• Hansli – A Neck Collar Jewellery for Rajasthani Male

2.6.3 Value proposition for jewellers

While there are multiple types of retailers, they differ from each other in terms of their value proposition to the consumer. The key purchase criteria for a jewellery consumer are trust, range, price, design, quality, brand image, location, and services. Players focus on a few of these to differentiate themselves as explained below:

• Designer jewellers: Have very high focus on design and cater to high-end market, with differentiation on design and brand image

• Top-end family jewellers: Have high focus on services and design

• Leading family jewellers: Primarily focus on heritage-based trust and services, but also provide a good range and are price competitive
• International brands: Have a small presence in India; target trendy customers by playing on brand name and design

• Regional jewellers: Often form chains in a particular region, focusing on trust and services and providing personalized services for customers

• National chains: Have a pan-India presence and differentiate on trust and brand image

• Local and independent jewellers: Focus on price and target low-end customers, with little focus on brand image or design

2.7 Understanding Indian Luxury Market

India’s wealth continues to brew in its cities, though it has slowly permeated to tier 2 &3 towns. According to the kotak wealth report corroborated by industry leaders, just about 55% to the total luxury market revenue is generated from major metro cities like Mumbai, Delhi, Chennai, Kolkata. The balance 45% comes from smaller and new townships and luxury consumption in these centres is growing steadily. The other key Indian cities which contribute to the rising luxury and premium goods consumptions are Bengaluru, Ahmedabad, Pune, Nagpur, Hyderabad and Ludhiana which account for 16% of total luxury sales. Its interesting to know that cities like Jaipur, Surat, Kanpur, Indore, Vadodara contribute almost 7% to the revenue of the luxury brands in India, remaining region generate approx. 22% of the total luxury segment sales. That means luxury seems to have found a new address in India with emerging cities and small towns contributing to nearly half of countries HNH.
International luxury brands are on their toes to cater to this new segment of customers who belong to tier 2&3 cities. Though much is said about the erstwhile Indian royalty and the availability of old money majority of India is at the nouveau money stage, where consumers are ambitiously passionate to own LOGOs and badges to announce their status through cars, watches, mobiles, pens, jewellery and more.

According to Sanjay Kapoor, founder and managing director, Genesis Lux. Consumers for them can be broadly classified as the “older lot” and the “aspiration”. Both categories enjoy the experience of luxury acquisition. They spend just one dollar in India for every 10 dollars they spend overseas”.

In the global imagination, there is a persistent, albeit cliché image of India, of maharajas, places and associated grandeur of a regal life amidst a shocking contrast of extreme poverty. Much has changed in the real India, despite the consistency in how India is still perceived by the world and its brands. Today India tops the list of future markets, though it’s still far from the priority list of luxury brands. Understandably so, as it has been a slow ride for luxury brands who set up shops in India during the last decade. It is now amply clear that to grow consumers outside the metros- to the hungry and ready to consume tier 2&3 India.

The real impact of economic liberalisation initiatives of 1991 was felt somewhere in the early to middle first decade of the 21st century, that changed the Indian economy from a licences driven slow moving, oligarchy favouring anathema to a vibrant consumer focus market place. The great Indian real estate- boom coincided with this tectonic shift in the markets and as earnings and the potential of earnings of the middle class Indians increased, it changed the urban landscape, bringing in a deluge
of high end presidential and commercial properties. Within no time, cities that were littered with sahkari-bhandar type markets came up with swanky malls blackening the burgeoning Indian spending class. The growth has been super-sonic and Indian consumer market has leap forged from many phases observed in development economies. However while global brands have made a bee-line for urban India(mainly top 6 metros) the growth of foreign brands in India mainly in the luxury segment can be termed as erratic at best.

Categories like automobile (BMW, AUDI, MERCEDES) consumer electronics (BOSE, SONY, SAMSUNG, APPLE), WATCHES (LVMH, ROLEX, OMEGA) and high fashion (LV) have reaped dividends of the early move into Indian markets. Meanwhile other segments like WINES and SPRITS, home and kitchen, luxury table ware, ultra luxury jewellery and decorative (L ladro) are yet to see the promised growth.

The Indian economy and its rapid rise in global consumer markets ranking has thrown up its own unique set of challenges that confound the brands and consumers alike. While globally, the Indian market is the 5th largest consumer market; its share in luxury segment is no-where in the top 50 for most categories. Projections made for the luxury market almost always fall short of expectations in most sector markets.

Kotak wealth management’s annual wealth survey says there will be 3.48 lac Indian families with assets of over Rs. 25 crores by 2020. Despite that the Indian is still far from being the first choice of global luxury giants and still is considered a tough – sell in spite of the recognised and proven potential of India being the next china for demand for luxury.
In such a scenario, where will the growth come from? Our tier 2&3 cities destination next for global luxury brands? The CII IMRB luxury report, attempts to answer a few pertinent questions about this important piece of luxury growth in India.

Over the last decade, the luxury brands have focused their energies on engaging with high net worth consumers in top 6 to 8 cities in India only. However sales trend, consumer profiles, and other demographics across categories, shows that tier 2&3 consumer is catching up with the metro consumers in terms of luxury appetite and doesn’t enjoy in being left behind. Almost 35% of the sales for luxury brands are coming from Indians in tier 2&3 cities like Aurangabad, Ludhiana, Cochi and even Bellari. E-commerce is giving the further spurt to the luxury buyers in smaller towns by bridging the last mile gap.

SOME FACTORS SUPPORTING THE RISE OF NON-METRO LUXURY CONSUMERS:

• Many tier2&3 city consumers are first time users/adopters of luxury, therefore less demanding then their urban counterparts and prove to be more loyal and easy to convert.

• Influencer/ reference led sales percentage among these cities/consumers is almost double that of urban centres/metro consumers.

• Growth rate of luxury product/service consumption in this category is outpacing metros for the past 3 years.

• In spite of low engagement and outreach by luxury brands, conversion ratio of walk ins at most luxury/hybrid of tier 2&3 cities consumers consumer exceed metro residence.
The tier 2&3 luxury consumer needs to be on the radar of luxury brands, as the sheer number of smaller towns and their growing wealth indicates a large and growing market yet to be adequately tapped. The consumer is giving indications of dissatisfaction with being treated as an afterthought, therefore luxury brands need to understand the tier 2&3 consumer better and identify the best way to tap the high potential that resides in these markets.

It is amply clear that the aspirations and desires of the non metro consumer in India mirrors those of his urban counterparts. There is a democracy of desire of status and of the need to stand out and make a conspicuous difference. across regions in India, there is a strong wave of hedonism, the cultural context may vary but there is an eagerness to acquire more and acquire it quickly, a readiness to spent, and the rationalisation of the spending mind set is almost uniform across cities.

In non metros as in urban India, there has been a rise in social stock of people who have come to wealth in the last decade and who are aspiration to cultivate good taste and class. This group of non metro rich of Indians are the new consuming class who can be see frequenting malls and night clubs eager to acquire new brands who are booking exotic vacations and buying new cars and phones. The new rich professional Indians are the low hanging fruit for luxury brands.

It’s interesting to note that there is a palpable shift happening in how non metro women are happily indulging, encouraged by the exposure to international fashion and fascinated by the easy availability of hither to inaccessible luxury products, they seek high fashion and style and are ready to pay for it. However this mad lust for brands and status symbol is nothing peculiar to India as it is a standard progression for emerging markets globally.
Though there are brands that have learnt it the hard way and are trying to get under the skin of the Indian consumer by signing up with Indian designers and hiring relationship managers who speak local languages and tweak offerings for Indian festivities and occasions.

The big fat Indian wedding market is not just a metaphor but a very hard business reality- brands that have capitalised on this unique opportunities have reaped rewards in the obsessed Indian market. Similarly brands who have figured how to be inclusive without seeming patronizing have earned the loyalty of customers who wish to learn and upgrade themselves in the society. This includes focusing on educating and informing first time consumers who are new to luxury and speaking in local dialects using their cultural symbols and respecting their value system, to make customers feel engaged, comfortable and connected.

All this requires a firm belief in the growing opportunities that the dynamic Indian market presents. As recently witnessed in China, luxury brands need to walk a tightrope between inclusive v/s being exclusive. Over communication and a reach that is too accessible may quickly over saturate the market. The key is to find the right balance and the right experiential initiatives to India’s new consumers.

It is fairly evident that luxury brands need to try much harder to make their introduction to this ready to spend but very smart consumer group in non metro India who is sizing up his social circle on the basis of the bigger car, better phone, exclusive jewellery and a more expensive holiday. This is not the typical brand loyal committed for lifetime of a seasoned consumer in small town India. It is a consumer who is getting spoilt by choice as his repertoire expands.
Recall for western luxury jewellery brands is insignificant. It can be assumed that most families and individuals in tier 2&3 get their jewellery customised from their trusted local family jeweller. Awareness about jewellery brands if any is through word of mouth and personal recommendation plays a major role in creating awareness and desire to purchase. Jewellery brands have a tough job with the non-metro customers who need a large leap in awareness and education before she starts patronising these brands. As also the super-premium brands need to understand the cultural context of the Indian jewellery market where, jewels are acquired as assets, rather than for decorative purposes. Additionally a bulk of jewellery bought in an Indian women’s life time is during her wedding, the frequency of purchase and occasions of use demand ethnically inspired or fusion jewellery rather than minimalism of western design.

Amongst small towns affluent men and women, only 5% own jewellery/solitaire purchases to the tune of Rs. 3000000 for a single unit. Majority of these owners are women expectedly.

2.7 The Kundan Meena Jewellery (competition and Inspiration)

Exclusively created for emperors and nobles, painstakingly crafted under royal patronage, jealously guarded, fiercely coveted, the kundan meena jewellery truly presents the exotic and breathtakingly beautiful aspect of India, and more so the city of Jaipur that was once an independent royal estate. Jaipur is the crucible where this exquisite craft has been nurtured, and where the generations of craftsmen are yet keeping alive this legacy.
Why Jaipur:

Legend has it that it was Raja Man Singh’s, Akbar’s commander-in-chief, who brought the first five enamellers from Lahore to Amber in 1560 to set up the enamelling centre. This technique evolved to have a distinct red meenakari characteristic that has come to be identified as jaipur’s style. The Rajput king shared with Akbar the great fondness for enamel jewellery, diamonds, pearls and other precious gems. In 1727, Maharaja Sawai Jai Singh II founded the city of Jaipur and made it his new capital. He is credited to have invited the Surana Jewellers from Delhi to Jaipur in 1735, to bring his expertise and promote the intricate art of handcrafted gold, enamel, kundan, diamond and precious stone jewellery. Kundan and meenakari craftsmen had royal patronage and support, which helped in keeping alive the traditions and infused it with indigenous perfections. The technique involves fusing glass to the metal surface by heat.

By the 14th century enamelling was found to be prevalent in the Byzantine Empire. In the Islamic regions of Egypt, Iran, turkey, Syria and Spain, as well as the ottomans, the craft received royal patronage and began to acquire religious overtones. The credit for developing the craft of enamelling goes to Mughals. Under the royal patronage of Mughal rulers, particularly during the Akbar’s reign, enamelling in India acquired new dimensions.

Embellished with nature inspired motifs, (flora and fauna) and calligraphy. The regions of Lahore and Multan were the key centres before enamelling earned its indigenous sensibilities.

Subsequently it spread to Delhi, Alwar, Jaipur and Varanasi.
The close alliances of the rajputs with the mughals eventually lead to jaipur becoming the key centre of enamelling. Over time Jaipur evolved its own distinct Champlainé’ enamelling style identified by its deep red color.

Kundan, which in Hindi means “pure gold”, involves use of ribbons of pure gold to prepare a rim to secure gemstones of different shapes and sizes. Pure gold is used for its ability to get fused in cold state without use of heat, by simply using pressure. A well crafted kundan setting is so snug that it does not allow air and moisture to seep inside the piece, thus protecting the brilliance and color of the gemstone in its pristine state.

The pairing of kundan with meenakari mix for alluring jewellery studded with gold crested gems of different colors and shape on one side. Two different kind of craftsmanship are required for both the techniques. After the enamelling is rendered on one side, it is taken over for setting of the kundan on the other. This is possible only because pure gold used in kundan lends itself easily to cold fusing, and it does not requires heat or soldering.

The craftsmen: the tradition is more than 450 years old. In earlier times, it was the sole preserve of the royals and nobles. So enchanted were the Mughal rulers with the mesmerising beauty of the jewellery, that they restricted their use to only the elite ruling class or their courtiers.

The art of kundan meenakari was a family tradition amongst the jewellery craftsmen. The craft was passed on to the male members of the family by personal training and oral traditions. Young trainees started as early as 8-9 years of age and had to train for a decade and a half before attaining mastery. Expertise would be individually
developed in a single aspect of the entire process, goldsmithing, stone setting, meenakari, kundan, engraving.

Changing times have impacted these traditions. The nature of patronage has changed with the modern times. Demand has increased with growing range of consumers. Exposure has changed the design sensibilities. New apprentices have to devote time for a formal education and prefer other lucrative job options, oral training traditions are endangered and training periods are shorter with growing demand for more workers, thus impacting the quality.

The century’s old tradition of kundan and meenakari has been kept alive by the barriers of this legacy, and even other jewellery houses. Besides Jaipur, Bikaner too has emerged as a key centre of kundan meena.

Before returning back to their roots in jaipur, Suranas hereby being able to also create jewellery with western designs for a new consumer in the current times. As expected of a true luxury brand the Surana Jewellers of Jaipur connect with their elite clientele personally in their very gracious and elegant showroom in Jaipur, twice a year; they travel to the major metros, to showcase from five star venues, where their select clientele is invited via personal mails, hand delivered.

### 2.8 Kazumi Muroze (Inspiration)

For many Living National Treasures, their dedication to their art from is a family business. This is no less true of Kazumi Muroze, whose father was an Urushi artist and whose workspace was his playground as a child. It was in the early 1960s, during Japan’s period of highest economic growth that Muroze decided upon his
vocation - a brave decision in an era that shunned the very notion of tradition, embracing instead a future of bullet trains, expressways and technology. In 1970 he entered Tokyo University of the Arts, graduating with a specialist in Urushi art. Having held his first solo exhibition in Tokyo, he went on to exhibit at a number of world-leading events, including the 22nd Japanese Traditional Arts exhibition, 100 Selections of Contemporary Japanese Craft in Paris, and, most recently, Celebrating Fifty Years of Japanese Traditional Arts and Crafts, at the British Museum, London. Murose has played a pioneering role in the championship of Urushi art, particularly through his restoration work at the Tokyo National Museum and the establishment of the Institute of Urushi Research and Restoration. In 2008 he was presented with the Purple Ribbon Medal and designated a Living National Treasure.

The warmth of the wooden house is abundant as we enter Kazumi Morose’s workshop, treading softly on floorboards accustomed to the footfall of soft sunlight. There is an immediate sense of serenity to this place, as if it were imbued with the unique mystique of Urushi art itself. The silence is broken only by the faint hum of Urushi polishing, being carried out in the room below by his apprentices. Workshop and home are inextricably linked for Murose, the two wooden structures living and breathing side by side in a quiet corner of the Mejiro district in Tokyo.

In Japan the title of Living National Treasure is awarded in recognition and support of the culture of excellence. Murose is one of 114 such Treasures, exemplars of everything from the art of Urushi and ceramics to Koto playing and performance arts such as kabuki and kyogen.

An important part of the role of Living National Treasures is to ensure the preservation of their art form. It is indeed telling that they are otherwise known as
‘Holders of Important Intangible Cultural Heritage’. It is about much more than preserving the memory of these skills. As gatekeepers of intellectual property these exemplary individuals are tasked with the guardianship of their art, which involves the transfer of knowledge to generations to come.

Murose speaks with a quiet passion about the special material that forms such an integral part of his life. ‘Urushi is a truly amazing material. Known as Japanese lacquer, it is a natural material obtained from the sap of trees. If a tree is cut, it oozes out just like human blood, and then hardens due to the water and humidity in the air. It covers the wound like a scab, and protects its own body. Before it hardens, it is gathered together and made into Urushi. Where ordinary lacquer dries and hardens, Urushi starts to polymerise when it is given water and humidity. Once it has polymerised and solidified, it cannot dissolve a second time. No solvent - sulphuric acid, nitric acid, not even aqua regalis - can cause it to melt. If you something covered in Urushi into aqua regalis, it will be totally unaffected.’ His astonishment at why the world doesn’t take greater advantage of this formidable material is evident – not least because it represents the ultimate in sustainability. ‘And because it is organic matter, if it is exposed to ultraviolet rays it goes back to being soil. There is no natural material as ecological as Urushi. I am totally in love with Urushi as a material, and it is something that can express the pride and beauty of Japanese people and culture.’

Murose goes on to articulate the importance of the second element of learning -‘from arts and works’. ‘Thankfully, there are types of urushi art today that have been around for more than 1300 years. Urushi, as an art form, actually dates back to the Jomon Period (145th century BC to 10th century BC);Japanese people first engaged
with urushi some 9,000 years ago. There are many still in existence because urushi does not deteriorate. Basically, these things remain true to the cutting-edge techniques that enabled their creation. It’s an art of the Heian Period (794-1192), things that have drawn to the fullest extent on the cutting-edge art of that Period remain today in the form of national treasures and cultural assets. There are works remaining from the Momoyama Period (1573-1603) that are imbued with the cutting-edge techniques and sensibilities from that era. Through learning from creations of the past, one is able to learn things from a long time ago that far, far exceed what one can learn from a teacher’. You need to be highly sensitive to learn from nature. ‘Learn from people. Learn from things (arts and works). Learn from nature. These elements are the ways of learning that I was taught. When we put these into practice, we grow’.

Murose makes an interesting distinction between the active nature of ‘tradition’ and the passivity of inheritance. In Japanese, the words are strikingly similar. The fact that they couldn’t be more different needs to be understood. So, inheritance is often mistaken for tradition. I think that it is a mistake to translate inheritance as tradition. “Not changing and being passed on” is inheritance, while tradition continually takes on a different shape. That is why the word “tradition” means the creation of new things.

An interesting debate ensues on the correlation between form and function, between beauty and the culture of excellence and indeed luxury. ‘This is the history of the Japanese people, pursuing both function and beauty. In Japanese, the word “beauty”, despite only being one kanji [Chinese character] can also be interpreted as luxury. When I talk about these definitions, they are about a sense of depth. Superficial
prettiness is not beauty. Beauty is the set of values from deep within’. Beauty, for Murose, is a profound emotional driver. ‘In the absence of beauty, however expressive you may be, you won’t be able to really move people.

‘The level of sensitivity and subtlety towards beauty in the Japanese culture is manifest in so many things. For instance, Japan has names for 700 to 800 varieties of colour. In the same way, I believe that it is necessary to be discriminating towards not just techniques, but also towards beauty. Urushi gives a different sheen to lacquer, a different texture, a different nature; and within this, I believe, lies the beauty of Urushi.

Clearly, the world has been listening. He tells us the story of how he was approached recently by the telecommunications specialist Vertu to collaborate on the creation of a set of four mobile phones. Christened the ‘Kissho Collection’, these unique phones were created using Urushi with the special technique of Makie, incorporation particles of gold or silver into the Urushi. True to Murose’s emphasis on the importance of ‘learning from nature’, each

### 2.9 Research Gap

Through a though research market sensitivity was analysed and studied, the market trends and what defines a luxury commodity were observed and understood. It was further observed what a luxury market and consumer aspire for. Various other luxurious brands were studied and their market positioning and branding formats were summarized. It was identified that no earlier interventions were made to identify and analyse the scope of the Thewa craft.
It was inevitable to ignore the direct competition to thewa jewelry in order to position itself at par with kundan meena as a global brand presence with a huge acceptance and high perceived value. Factors supporting its success were trailed and the possibilities of new adaptation for thewa were analysed. It was studied that kundan meena no longer belong to the initial few families who were invited in the princely state of rajasthan to establish practice and promote kundan meena as Rajasthan brand. Albeit it spread to various small and big jewelry units that gave it their own identity, consumer segment, acceptance, availability in their own right. Although the initial traditional essence of kundan meena with its intricate work and unblemished attire got diluted through the course of time still it prevails as a successful grandeur. There are still traditional families who still follow the same format of manufacturing kundan meena and cater to the same royal and pristine client arcade who are loyal to this craft through generations.

The new client that is quickly and widely emerging with the mushrooming of new emerging cities with fresh facade of opportunities (2&3tier) was observed and addressed. This clientele is young and ready to adapt to the new trends and luxury brands, and readily spend for their freshly acquired social and financial acceptance. This includes commodities like garments, jewelry, watches, cars etc. we also interacted with this young client focused group and understand their concern related to this craft and its heritage, it was overwhelming to learn about the fact that this client was not only aware but also educated related to the brands they poses they are educated and value their money and believe not only just acquiring but also believe in investments.
Initially craftsmen of cluster of thewa craft were interviewed. It was further tried to learn and understand the actual reasons of this languishing craft. It was really intriguing to see their traditional values, customs, heritage and national and international accomplishments and acknowledgments. After having lengthy discussions together, they summarized and empathized with their agreement for sharing their craft and their tradition for a consensual growth and prosperity for the future of their families and sustenance of this craft. With the new millennium they understand that they can no longer continue to survive in their old traditional methods.

The need to adapt to new techniques, methodologies and interventions to make this craft apt for a sustainable model were also understood. With the emergence of its imitation formats it is impossible to stick to the centuries old methods and designs and traditions, the adaptability and acceptance of the new millennia with the fresh format is inevitable.