



Sindhudurg

Craft Culture Documentation

Third Year Bachelor of Design 2024-25



MVPS's Sharadchandraji Pawar College of Architecture, Nashik

PREFACE

This book is a collaborative exploration of traditional crafts and their profound connection to culture, community, and identity. It represents the fieldwork and first-hand experiences gathered by a group of third-year B. Design students, dedicated to documenting the intricate relationship between craftsmanship and cultural heritage of Sindhudurg.

In an era where rapid modernization and technological advancements often overshadow traditional skills and cultural practices, this documentation serves as a timely reminder of the value embedded in the hands of artisans. Each craft and traditional activity detailed within these pages tells not only a story of technique, but also of the people, places, and cultural practices that sustain it. By sharing the stories of artisans, their environments, the materials they work with, and the tools they create, we aim to deepen understanding and appreciation for the enduring relevance of traditional crafts in shaping cultural identities.

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Ganjifa Cards

Ganjifa Art is an ancient and intricate form of Indian art associated with the creation of Ganjifa playing cards. This traditional craft blends skillful painting with cultural storytelling, offering a unique window into India's rich historical and artistic heritage. Ganjifa designs are characterized by floral and mythological motifs hand-painted in vivid colours on various types of wooden objects. This art form had almost disappeared by the early 20th century but was saved from extinction.

History:

Ganjifa cards trace back to its origin in Persia. It was brought down to India by the Mughals in the 16th Century. It is said 'Ganj' is a Persian term meaning 'treasure, treasury or hoard' while others suggest it is from the Persian word 'ganjifeh' meaning 'playing cards'. During the 18th and 19th centuries, various schools of this craft were started in Sawantwadi. The revival journey began when H.H Rajesaheb Shivramraje Bhonsle visited the Victoria and Albert Museum in London, he noticed a label reading Sawantwadi Cards. He and his wife, themselves learnt the art from the 80 years old artist Pundalik Chitari who at that time would make 2 sets of Ganjifa for a year. They started Sawantwadi Lacquerwares to revive and promote the art of Ganjifa and Lacquerware. Their objective was to teach this art to the younger generation so that it could be carried forward.



Tortoise Shell



Ivory



Brass Disc



Canvas

In olden days, Ganjifa cards were made using tortoise shell, ivory and brass disc which were decorated further with precious stones and metals.



Scissors



Compass



Poster colours



Cotton Cloth



Paper

Ergonomic study

Head and Neck:

The head is tilted forward, indicating prolonged downward focus. This position could lead to neck strain if maintained for extended periods.

Shoulders and Arms:

Shoulders appear slightly raised, possibly tense. The arm closest to us is resting on the table, offering partial support, but prolonged holding of tools like a brush could cause fatigue.

Back:

The back is bent forward without visible back support, which may lead to back strain over time. An upright posture or back support could reduce discomfort.

Hands and Fingers:

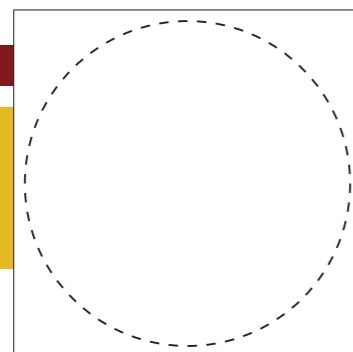
The individual is holding a small brush, requiring precise, repetitive fine motor movements, which might result in strain on the fingers and wrists over long periods. Repetitive motion could potentially lead to conditions like carpal tunnel syndrome if not managed well.

Legs and Seating:

The person is sitting on a chair with no visible cushioning, and their posture indicates a forward lean. If the feet are not flat on the ground, it could cause discomfort in the lower body over time.

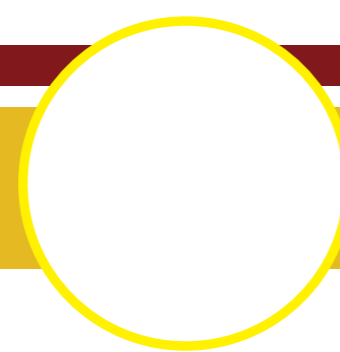
Process:

Cutting

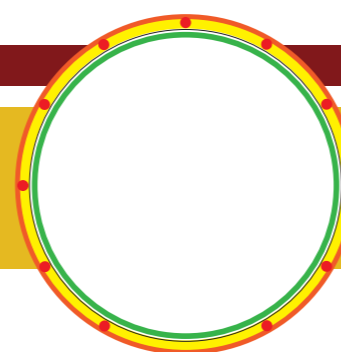


After marking is done the shape for the cards is cut with a scissors

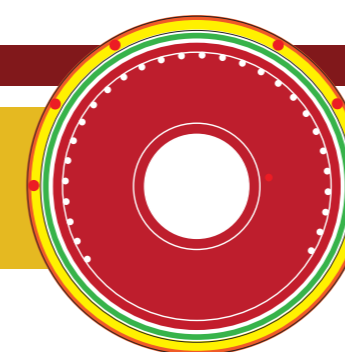
Bordering



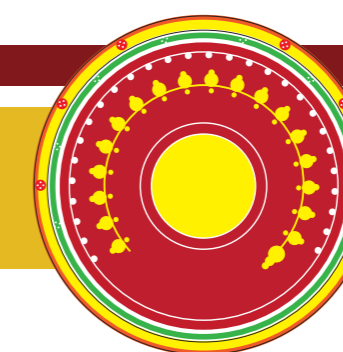
The border are done using paint brush attached to the compass. After drying motifs are painted on the border.



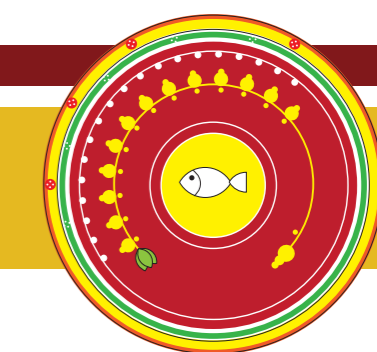
Specific base color on the card according to the matsya which is belongs.



Details are painted according to the sequence of the card and hence every design is different from other



Finalizing with last touchup



Final

Wada Architecture

The Naikwada Temple in Sawantwadi, Maharashtra, is a significant spiritual site dedicated to Goddess Mahadevi, revered as the village deity. This modest yet charming temple is known for its simplicity and serene ambiance, attracting devotees and visitors seeking peace and blessings. The temple's structure reflects traditional Konkani architectural elements, with a calm courtyard and intricately carved wooden pillars that evoke a sense of timelessness. The highlight of the temple is its annual Jatra (festival), where rituals and vibrant celebrations bring the community together. During the festivities, the temple becomes a hub of activity, featuring devotional music, processions, and the distribution of prasad.

