

Participant Handbook

Sector
Gem and Jewellery

Sub-Sector
Jewellery Retailing

Occupation
Selling

Reference ID: **G&J/Q6802, Version 3.0**
NSQF Level 3



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**Jewellery Retail
Sales Associate**

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Shri Narendra Modi
Prime Minister of India

“ Skilling is building a better India.
If we have to move India towards
development then Skill Development
should be our mission. ”



**COMPLIANCE TO
QUALIFICATION PACK – NATIONAL OCCUPATIONAL
STANDARDS**

is hereby issued by the

GEM & JEWELLERY SECTOR SKILL COUCIL

for

SKILLING CONTENT : PARTICIPANT HANDBOOK

Complying to National Occupational Standards of
Job Role / Qualification Pack: **'Jewellery Retail Sales Associate'**

QP No. **'G&J/Q6802 NSQF Level 3'**

Date of Issuance: Nov 17th,2022

Valid up to*: Nov 17th,2025

*Valid up to the next review date of the Qualification Pack or the
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Sincerely,



Adil Kotwal
Chairman, GJSCI

About this book

This Participant Handbook is designed to enable training for the specific Qualification Pack(QP). Each National Occupational Standard(NOS) is covered across Unit/s.

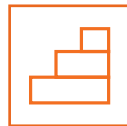
Key Learning Objectives for the specific NOS mark the beginning of the Unit/s for that NOS. The symbols used in this book are described below.

- This book is a detailed description for Jewellery Retail Sales Associate at basic level of selling.
- This book will make a Jewellery Retail Sales Associate familiar with the procedures at the retail counter.
- Detailed product knowledge in the book will help a Jewellery Retail Sales Associate to get better understanding of the product they are selling.
- Participants will get to know important aspects of maintaining valuable stock at counter.
- This book will also teach the Jewellery Retail Sales Associate the importance of coordination with other departments and how to keep the work area clean and safe.

Symbols Used



Key Learning
Outcomes



Steps



Tips



Notes



Unit
Objectives

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It is recommended that all the trainings include the appropriate Employability Skills Module.

Content for the same is available here:
<https://www.skillindiadigital.gov.in/content/list>





1. Introduction

Unit 1.1 - History of Indian Jewellery

Unit 1.2 - Overview of Jewellery Industry in India

Unit 1.3 - Role and Responsibilities of Jewellery Retail Sales Associate (JRSA)



Key Learning Outcomes



At the end of this module, you will be able to:

1. Know and understand the basics of Indian jewellery history and symbolism.
2. Know and understand the basics of jewellery value chain from mining to consumption.
3. Know and understand the different retail formats.
4. Know about consumption of gold in India and reasons for changes in consumption pattern.
5. Understand costing of jewellery, the price of gold and gold jewellery.
6. Know and understand gross and net weight of jewellery.
7. Know and understand Hallmarking.
8. Know and understand the methods of Assaying.
9. Understand roles and responsibilities of Jewellery Retail Sales Associate (JRSA).

Unit 1.1: History of Indian Jewellery

Unit Objectives

At the end of this unit, you will be able to:

1. Understand the evolution of jewellery in India.
2. Describe how symbolism is used in Indian Traditional Jewellery.

1.1.1 History of Jewellery in India

India, unlike any other country, can fairly boast of a lifelong tradition of jewellery design. From the times of Ramayana and Mahabharata, Indians are known for their love of jewellery. India has a rich heritage in design and craftsmanship that is found even today.

Gold was and is considered a sacred metal - a physical expression of the Goddess Lakshmi, hence revered, respected and worshipped. Gold is representative of the Sun, which is in turn the source of life. Pure gold does not oxidise or corrode with time, which is why ancient Indians associated gold with immortality.

The Indus Valley Civilization was one of the early historic societies to manufacturing jewellery which included sophisticated earrings, necklaces, and bangles. Although in ancient India most of the jewellery was worn by women, men too wore a lot of jewellery.

As is the case today, even in the past, jewellery wearing was associated with social status. But jewellery adornment in the past also had rules such as - only royal people and their family along side a few others who were granted permission, could wear gold ornaments on their feet. This would customarily be considered defying the appreciation of the sacred metals as Gold was considered as Lakshmi.

Although the majority of the population wore jewellery, Maharajas and those related to royalty were popularly associated jewellery.

1.1.2 Symbolism in Indian Jewellery

Traditional Indian jewellery shows perfection and mature understanding of the processes involving jewellery creation such as - designing, goldsmithing/silversmithing, engraving, enameling, metal polishing, lapidary, and stone setting - all distinctly individual occupations involving long training and specialisation.

The Mughal era was the most noteworthy period in relation to Indian jewellery. While Mughal jewellery largely represents the face of Indian jewellery, the Dravidian and East Indian jewellery making techniques are also very sophisticated and brilliant in their rendition.

A traditional Indian ornament is not just decorative. Each piece of jewellery is made with a purpose and meaning. Symbols used in traditional Indian jewellery convey a message from the wearer to the viewer.

This symbolism of traditional Indian jewellery comes from general concepts, concerns, aspirations and fears shared by the people of India.

The earliest jewellery functioned as amulets. It was meant to protect the wearer from evil influences and to enhance fertility, protect from diseases. This is the reason why we would see ancient Indian statues or cave paintings showing different parts of the body adorned with jewellery.

Unit 1.2: Overview of Jewellery Industry in India

Unit Objectives

At the end of this unit, you will be able to:

1. Understand the Indian approach towards precious metal/jewellery.
2. Understand the entire jewellery value chain.
3. Identify different formats of jewellery retail sales in India
4. Understand how the jewellery consumption/demand is driven in India
5. Describe traditional forces and emerging trends in the jewellery consumption pattern in India.
6. Understand calculation of gold price in the international market and Indian market.
7. Understand the logic behind labour charges charged for each jewellery piece.
8. Know the components to be considered in gold pricing.
9. Get familiar with tax structure on jewellery sales
10. Clarify concept of gross weight and net weight.
11. Explain the components of an invoice during jewellery purchase.
12. Understand the meaning and importance of hallmarking.
13. Describe the meaning of assaying and various available methods of assaying.

1.2.1 Indian Mindset Towards Jewellery

Typical reasons for gold consumption in India are:

- It is an asset and an investment.
- It offers mental security as a fall back option.
- It is linked to social status.
- It is passed on from generation to generation; jewellery is passed on from mother to daughter.
- Streedhan - Gold or jewellery that is gifted to the bride is called “Streedhan” and this is exclusively her property in her new house.
- Liquidity - In case of unfortunate events like the death of husband or drought situations due to poor harvest, gold would provide some protection to the family.
- Harvest buying.
- Self-adornment.
- Celebrations - birthdays, anniversaries, festivals (Akshaya Trithaya, Dhanteras, Dussehra etc.).

1.2.2 Jewellery Value Chain

Gold is a natural mineral. It is not made in factories. A mine is a deposit in the crust of the earth from where minerals are dug out by highly sophisticated processes.

Gold Panning

Gold panning is the manual technique of sorting gold and is more or less obsolete.

Wide, shallow pans are usually filled with gravel and sand which may also contain gold. To sort the gold, water is added to the pans which are then shaken. The gold gets sorted from the gravel and other materials.

As gold is denser than rock, it swiftly settles to the bottom of the pan. The deposit is generally collected from stream beds, as well as at a curve in the stream, or from the base rock bed of the stream, where the density of gold causes it to detach out of the water flow.

This sort of gold originating in streams or dry streams is called placer deposit. Gold panning is the simplest gold searching technique, however, it is not commercially



Fig 1.2.2.1 Gold Panning

Gold panning is often promoted as a tourist attraction for former goldfields.

Mining

There are two types of mines, Open Pit and Underground, each developed to fit with the circumstances where the ore is found.

The process of mining can be divided into 6 phases:

- Finding the ore body.
- Creating access to the ore body.
- Removing the ore by mining or breaking the ore body.
- Transferring the broken material from the mining face to the plants for treatment.
- Processing.
- Refining.

Types of Mining – Open Pit

Open pit mining is a type of surface mining and is suitable for large tonnage near surface deposits. Blasthole drill holes are filled with explosive and blasted, preparing the rock to be moved. After blasting, the broken rock is marked by the geologists as being either ore or waste. The residual waste rock is then generally recycled in land-fill or landscaping projects.

Open pits have become the preferred mining technique in recent years.



Fig 1.2.2.2 Open Pit Mining

1.2.2 Jewellery Value Chain

Underground Mining / Shaft Mining

In Underground mining/Shaft Mining, holes are drilled into the ore body, filled with explosive and blasted. The blasted 'stopes' or 'faces' are cleaned before the ore is released ready for transportation out of the mine.



Fig 1.2.2.3 Underground Mining / Shaft Mining

Processing

- The most common means of recovering gold from low grade ore is the cyanidation process.
- Cyanidation involves the leaching of ore in a strictly controlled alkaline cyanide leach solution, after which the gold is then re-dissolved and subsequently smelted into ore bars that are shipped to the refineries.

Refining

The doré bars are further refined to become as close to pure gold as possible, in the form of gold bullion bars. They are then given 'good delivery status', the international standard for quality, providing assurance that they contain the quantity and purity of gold that has been stamped on them.



Fig 1.2.2.4 Refining

1.2.3 Indian Gold Supply Chain

Majority of the gold in India is imported. Other methods include recycled gold in the market. By recycled gold we mean, consumers selling their old gold back to jewellers, pawn brokers, finance companies etc. This is then refined and recycled back into investment or retail business.

- There are 400,000 jewellery retail outlets in India.

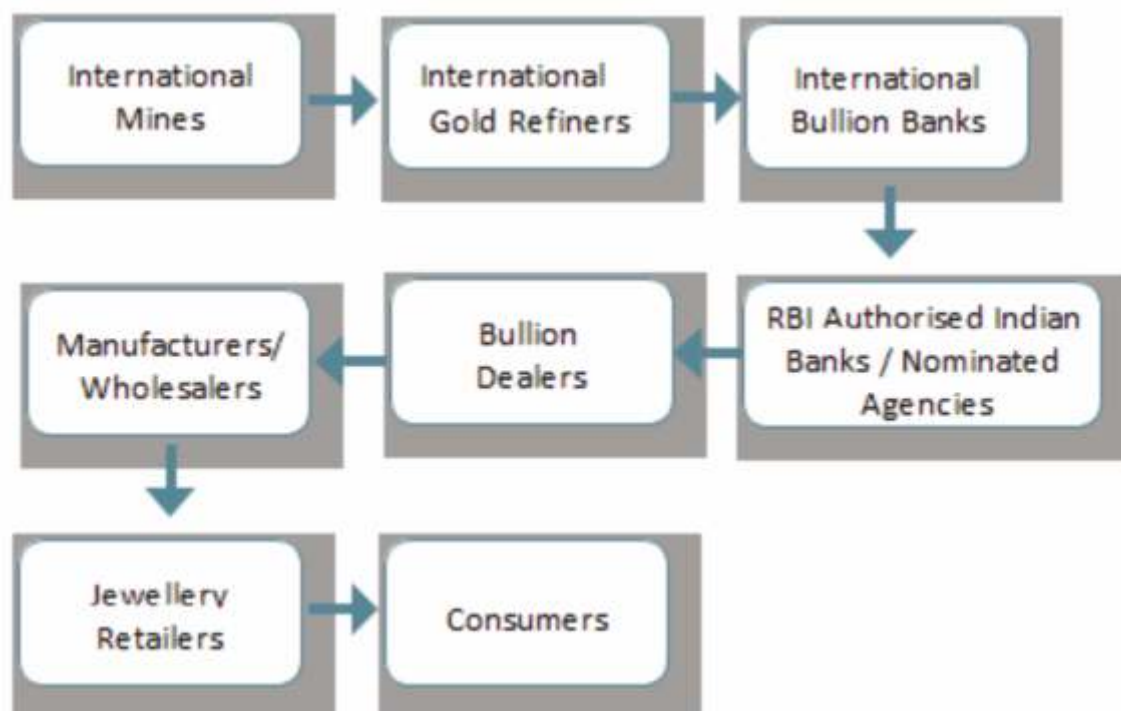


Fig 1.2.3.1

1.2.4 Retail Store Format

Single Store

- These stores are owned by individuals.
- The individual owns and operates only a single store and has no branches anywhere.
- The owners play a key role in managing the day-to-day operations of running the stores.
- They are also called “Family Jewellers”. They have been operating for a few generations and have a clientele base who regularly purchase from them. These customers go to these particular shops as their parents or grandparents have been their loyal customers and a trust has been built with the store through generations.
- Most of the jewellery stores in India (90% +) fall in this category.



Fig 1.2.4.1 Single Store

1.2.4 Retail Store Format

Chain Store

- These are multiple stores operating at multiple locations under the same name and follow the exact same sales format.
- They may be owned by an individual or a Group.
- The multiple stores could be either in a specific city, state, region or all over India.
- Examples: Tanishq, GRT, P C Jeweller, TBZ, Kalyan, Joy Alukas etc.
- They could be owned and operated by the management or could also be franchisee operated. In franchisee operated stores the owner of the brand allows the owner of a store to sell merchandise (jewellery) under his brand name. The owner of the brand is called the franchiser and the store selling under that name is called the franchisee.



Fig 1.2.4.2 Chain Stores

Leased Department

In this format, a section of a departmental store is taken on rent by a jewellery brand such as Pantaloons, Shoppers Stop etc. For example, a Gili counter at Shopper's Stop.

Multi-brand

In this format a lot of jewellery brands are sold under one brand name or by one store. Sometimes other luxury products such as watches are also sold under one brand name or by one store.

Non-Store Based Retail

- Home jeweller: A substantial amount of jewellery is retailed by designers to friends and relatives by Jewellery designers. They retail these products from their own homes.
- Direct Marketing: It is a form of retailing where the customer is first shown a product or service through direct mail, magazines etc. If they like the jewellery on offer they could it order by mail, phone or through the internet.
- Tele Shopping: This is a popular form of selling jewellery internationally. Customers see the products and are informed of the product benefits through a television advertisement and order the product by calling up the company and placing the order.
- Vending Machines: These are card operated machines. You use your credit card to order the product displayed in the machine. Once your payment is completed you get instant delivery. A few companies have installed these machines to sell gold coins.
- Internet: It involves marketing of jewellery through the Internet. Customers buy products online. E.g.: www.caratlane.com. This is a new medium that is becoming popular. Many traditional and chain stores have also started selling their jewellery online.

1.2.5 Annual Consumption of Gold

Jewellery consumption in India has traditionally been driven by strong cultural liking for gold. It is the preferred form of wearable jewellery. Gold jewellery is an integral part of weddings in India. The wedding related demand accounts for big portion of overall jewellery demand, especially in South India.

70% of the total consumption is from rural and semi-urban markets. Rural areas have a high purchase pattern around harvest seasons. Banking infrastructure in the rural areas is yet evolving. Hence, jewellery is more widely used for savings. In the time of need, these savings in the form of jewellery are converted into cash, which is the main reason for higher gold recycling in rural areas as compared to cities.

Gold has also served as a means of savings especially for the rural sector. This is because of the lack of any major alternative investment options.

Jewellery consumption or demand in India is also depicted by seasons. The consumption is highest during the festive and wedding seasons.

The seasonal demand and widening market has resulted in an increase in expenditure on advertising and other brand building activities by retailers.

South India remains to be the largest market for gold followed by West and North India. Urban consumer demand accounts for only 30% of the total demand.

In rural areas, there is more re-cycling of jewellery due to buy backs for cash, as jewellery is more widely used for savings and as “money”.

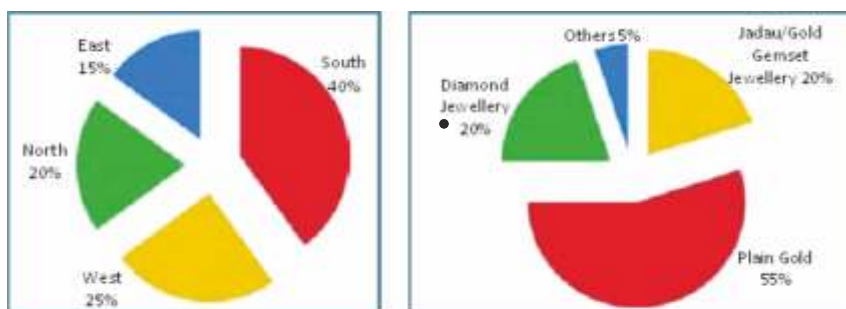


Fig 1.2.5.1 Annual Consumption of Gold in India

1.2.6 Social Reasons for Change in Consumption Pattern

Traditional Forces

- Viewed as an investment
- Marriage and festive occasions
- Dependence on family jeweller
- Tradition, ethnic and chunky designs
- Sold on gold price + making charges
- Local designs sold regionally

Emergent Trends

- Adornment
- Wear ability and gifting throughout the year
- Growing interest in brands that signify quality and trust
- Fashionable, lightweight innovative designs
- Per piece pricing
- National and international designs available

1.2.7 Price of Gold and Gold Jewellery

Historically in India, jewellery is seen as an investment product and an asset and hence total transparency is provided to the consumer.

Jewellery is one of the few products where a detailed break-up of the costs are provided to the consumer. When you buy a wristwatch you pay the tag price as specified by the company/brand. You are not given a breakup of the weight of steel or the price of the steel or the price of the strap etc.

Internationally, jewellery is sold at a tag price with no details provided of the cost of the individual elements. The price is typically 2- 3 times of the price of gold and diamonds/gemstones used in the jewellery. The price therefore goes up by 100 – 200%.

Cost of making jewellery is often called making charges. Though it is called making charges, other words are also often used in Indian markets viz. value addition charges, polishing charges, wastage, loss etc. But what is important is that the total charges due to be paid for purchase of jewellery varies from a low 5% to a high 30% depending upon the kind of effort that has gone into making of the product.

Calculating the Price of Gold

Almost all the gold that is consumed in India is imported into the country. The internationally quoted prices for 24 kt gold (99.5% purity) are most often quoted in US\$ per Troy Ounce 1 troy ounce (oz. t.) = 31.105 gms.

In India, the prices are most often quoted for 10 Gms. This is also, locally called as **Tola**.

Calculate the price of gold from US\$ in troy ounces to Rupees in grams:

Let's say the international price of gold today is \$ 1,400 / oz. t. and the exchange rate is \$1= Rs.67

So the price of 1 oz. t. in Rupees is = $1400 \times 67 = \text{Rs. } 93,800$ / oz. t which means per gram price is Rs.3015.6/gm. so current price = Rs. 30,156 / 10 gms.

The additional charges on gold bullion are as mentioned below:

Import duty = 10%

Approximate % of their charges (freight, bank handling, insurance, delivery charges etc.) = 2% VAT (in most Indian states) = 1%.

After all these charges are added, we can calculate an approximate bullion price in India by adding 13% to Rs. 30,156 at Rs. 34,076/10 gms for 24 kt or 99.5% purity.

This will be the price that is often quoted in the newspapers.

Plain gold jewellery in India is made from 22kt.

Following is the calculation for calculating the price of 22kt i.e. 91.6% purity:

$22\text{kt} = 22/24 = 0.916$ or 91.6%

Hence 22kt price = $\text{Rs. } 34076 \times 0.916 / 995 = \text{Rs. } 31213$

3 to 5% is added to this price as alloying and other charges. Hence the price quoted by the retailers is between the range of Rs.32, 150 – Rs. 32, 776 for 10 Gms of 22kt.

Pricing of Diamond and Gemstone in Jewellery

The price of the diamonds and precious gemstones are charged separately. Diamonds and gemstones are measured in carats and price per carat is typically quoted to the customers for regular sized stones. In case of single, unusually large pieces, a per piece price is quoted.

1.2.8 Labour Cost and Wastage in Jewellery Making

A lot of effort goes into creating the design, manufacturing the product, expenses towards the cost of the inventory, rental costs for the store, other operational costs like electricity, the staff costs, the packaging costs and costs of advertising and promotion. These costs are added to the retail price in two ways:

1. Labour Charges/ Making Charges: This is either set as a lump sum amount for a specific jewellery product or as labour/making charge of Rs. X per gram.
2. Wastage/ Loss: In South India, the practice is to charge value addition as “wastage” / “loss” or a combination of “wastage” / “loss” + making charges. The “wastage” / “loss” is considered as a percentage of the gross weight of the jewellery.

For e.g. If a bangle weighs 13 gms. and the loss/wastage decided by the jeweller is 8%, then the consumer pays for 1.04 gms (8% of 13 gms.) as wastage/loss.

3. In some instances, a customer is charged the value addition as a combination of wastage + loss.

In most parts of the country only the labour charges /making charges are added to the price of gold along with the price for diamonds and gemstones.

1.2.9 Taxes on Jewellery

The local taxes like Sales Tax and VAT (Value Added Tax) is added to the overall bill and collected from the customer to be paid by the jeweller to the State Government. The VAT currently charged on jewellery in most states in India is 1%.

Recently the Government has also mandated that a 1% of the billed amount be collected from the consumers as Tax Collected at Source which is payable to the Income Tax Department. This is applicable for bullion purchases of over Rs. 2 lakhs or jewellery purchases over Rs. 5 lakhs. A PAN card is essential for such purchases.

The value addition on jewellery in spite of all the above is the lowest amongst all the countries in the world.

1.2.10 Gross Weight and Net Weight of Jewellery

Gross Weight

In the jewellery business, gross weight refers to the total weight of the product (including the metal weight + Weight of the diamond/gemstones + other embellishments).

The entire piece of jewellery is weighed as one piece for gross weight calculation.

Net Weight

The net weight of the jewellery product refers to only the weight of the precious metal in the jewellery. This means that the weight of the diamonds/gemstones and other ornaments gets deducted from the gross weight of the jewellery.

To calculate the net weight of a studded jewellery product, the Carat weight of the gemstones is converted into grams and this weight is deducted from the gross weight.

Invoice - Example

ABC JEWELLERS

B-10, Hill Road, Bandra (West), Mumbai - 52
 Phone : 022-40198523, Email : ABC.jewellers@gmail.com **TAX INVOICE**


TIN NO. 231284578

NAME : APARNA PAWAR

INVOICE NO. : 00020

DATE : 10/10/2013 ADDRESS : 205/A,

SHIVNERI BUILDING, JUHU TARA ROAD, MUMBAI - 400052
 PHONE NO. : 022-23481212, 09889822450

SR. NO.	DESIGN	DESCRIPTION	G.WT (GMS)	N.WT (GMS)	PURITY (KTS)	GOLD (RATE)	DJA.WT (CTS)	DIA. RATE	STONE WT (CTS)	STONE RATE	LABOUR (RS.)	AMOUNT (RS.)
1		Bangles Diamonds 2	20.00	18.396	18 KT	3110	3.00 1.02	1800 1200	4.00	1600	120	56052.67
2		Tops	2.700	2.700	22 KT	3100	0.00	0.00	0.00	1800	9472.00	19642.00

****HAVE A NICE DAY****

Cash : 10,000/-

Credit Card : 40,000/-

Cheque : 16,180/-

SUB TOTAL : 65525.17

DISCOUNT : 0.00

VAT 1% : 655.25

Round off : 0.42

FOR ABC JEWELLERS

Authorized Signatory

Rs. Sixty Six Thousand One Hundred Eighty Only.

GRAND TOTAL : 66180.00

Terms and Conditions:

- xxxxxxxxxxxxxxxxxxxxxxxxxxxx
- abcdefghijklmnopghabcdefghijklmnopgh
- May vary from store to store.

1.2.11 Hallmarking

In many countries, there is a legal requirement for all jewellery to be tested (assayed) by an independent third party (typically, an accredited Assay Office). If found to be within tolerance, then the Assay Office marks the jewellery with a number of marks including the karatage or fineness, the maker's mark and the Assay Office mark. This collection of marks is known as a hallmark. However, in countries where there is no independent system of hallmarking, karatage marks or numbers are not necessarily guarantees of gold content.

Components of BIS Hallmarking

- A BIS certified jeweller (retailer/manufacturer) has the right to register their retail shop with any of the BIS recognized Assaying and Hallmarking Centers to get their jewellery hallmarked.
- BIS keeps a scrutiny on the certified jewellers at a defined periodicity.
- Market surveillance involves collection of hallmarked gold jewellery from licensee's retail store or manufacturing sites and having it tested for compliance in BIS recognized Hallmarking Center.



Fig 1.2.11.1 Hallmarking

A Hallmark consists of the following five components:

- BIS Mark
- Fineness number (corresponding to given karatage)
- Assaying and hallmarking centre's mark
- Jeweller's identification mark
- Year of marking as an alphabet. (A denotes the year 2000, B denotes the year 2001; so on and so forth. Hence M denotes the year 2013.)



Fig 1.2.11.2 Sample of Hallmarking

1.2.12 Assaying

What is Assaying??

- Measuring the gold content is known as assaying.
- There are a number of methods for measuring the gold content - or purity - of karat gold jewellery.

1.2.12 Assaying

Touchstone Testing

Touchstone testing is an ancient method but still very prevalent method in India for measuring gold content whereby jewellery is rubbed on a special touchstone alongside markings of known reference samples and treated with acids.

The colour of the reacted area is compared to that of the reference sample. It is not completely accurate (approximately 15 parts per thousand maximum) and is only useful as a sorting test to differentiate between different karatages. It is less accurate with high karatages and with white gold.



Fig 1.2.12.1 Touchstone Testing

Touchstone testing is only a reference tool and requires a lot of prior experience. It is not at all an accurate method to test the purity of gold.

X-Ray Fluorescence (XRF)

X-ray fluorescence (XRF) is a non-destructive technique that is suitable for normal assaying requirements. It is more or less accurate under the following condition:



Fig 1.2.12.2 XRF Testing

- If the surface of the jewellery being measured is relatively flat and sufficiently large.
- On curved surfaces, the gold X-rays generated and measured are scattered and accuracy is reduced significantly.

This method only measures the gold content of a thin surface layer, so accuracy is severely compromised where the jewellery article has had a chemical surface treatment (to enhance colour) or has been electroplated with a layer of pure gold.

Fire Assay

This is the most accurate method of assaying. It involves taking a small piece from the article, typically about 250 milligrams, weighing it accurately, wrapping it in lead foil with some added silver and placing it in a furnace at about 1100°C to remove all base metals and then placing the resulting gold-silver alloy piece in nitric acid to dissolve the silver and re-weighing the resulting pure gold. This is the standard reference technique used by the National Assay Laboratories worldwide for Hallmarking.

Scan the QR Code to watch the related video or click on link



Click Here
Karatmeter



Click Here
Top Jewellery Brands

Unit 1.3: Role and Responsibilities of JRSA

Unit Objectives

At the end of this unit, you will be able to:

1. State your general responsibilities as a JRSA.
2. State your responsibilities while making sales.

1.3.1 General Responsibilities as a JRSA

As a JRSA you must know your roles and responsibilities, then only you will be able to serve as a good employee of your store. In this unit, let us learn about the roles and responsibilities of a JRSA.

A JRSA has to perform many different tasks to fulfill his roles and responsibilities. Few of the tasks that a JRSA must always fulfill are:

- Commitment towards work:
 - Ability to appreciate and willingly follow company's rules and regulations.
 - Always stand for what will protect company's interest.
- Discipline:
 - Be punctual and regular.
 - Follow instructions and orders of the superiors in order to progress.
- Grooming and Personality:
 - Follow the grooming standards and uniform policy of the company.
 - Always be enthusiastic, energetic and cheerful, and project oneself as an appropriate ambassador for the company.
- Team Work:
 - Effectively work with your colleagues.
 - Work with others as part of a team by supporting co-workers during season so that ongoing customer service is maintained.

All the above points create a good first impression on both the customer and colleagues. It also creates a good - will about you, and allows you to impress others.

1.3.2 Responsibilities of JRSA While Making Sales

The most important or primary task of a JRSA is to make a sale. Tidying up the section and visual merchandising of your section are some of the other activities. For better understanding let us divide these activities or tasks as follows:

1. **Pre Customer Entry:** This includes activities that a JRSA must follow before the customer arrives. The JRSA must:
 - Make sure you change into your uniform, which is ironed and cleaned.
 - Make sure you wear gloves (if provided by management).
 - Be punctual.

1.3.2 Responsibilities of JRSA While Making Sales

- Ensure that shelves, counters and displays are always clean.
- Count the merchandise and enter the data into the stock records.
- Double check if any merchandise is left behind.
- Be ready to welcome the customers with a smile.

2. During Customer Interaction: This includes activities the JRSA must perform while interacting with the customer and making a sale. The JRSA should follow the given activities:

While making a sale:

- Always smile.
- Offer friendly, helpful and expert service to customers, resulting in the sale of jewellery.
- Create a positive customer experience.
- Approach customers and greet them.
- Ask questions politely to understand customer's need.
- Take special orders for products that are out of stock or normally not stocked, and inform customers when the products have arrived.
- Up sell, meaning the JRSA should be able to direct the customer towards related product, thus, increasing the possibility of sale. For example, selling matching earrings with necklace.
- Possess demonstrated understanding of product ranges of merchandise and different categories stocked by the store, store layout and locations for different categories of merchandise.
- Demonstrate understanding regarding payment and exchanges, knowledge of promotions.
- Maintain records related to sales.
- Respond openly and objectively when attending to a range of customer queries.
- Develop and retain loyal customers through relationships.
- Handle objections .
- Close a sale.
- Bag or package purchases, and wrap gifts.

Understand customer behavior:

- Collect customer information, feedback and data on customer buying behavior, as and when required.
- Give feedback to the store manager regarding product performance and trends.
- Describe a customer using pre-determined demographic / psycho graphic parameters.

1.3.2 Responsibilities of JRSA While Making Sales

Take stock independently:

- Understand the stock taking process and follow the same.
- Use scanners or the computer to register stock in inventory.

Visual merchandise:

- Arrange and display merchandise attractively.

Anticipate security risks and reduce pilferage:

- Watch for and recognise security risks and thefts, and know how to prevent or handle these situations.

3. Post Customer Exit:

- Tidy up your section for the next day.

Notes



Scan the QR Code to watch the related video or click on link



Click Here

Gem & Jewellery industry Orientation



2. Engage the Customers at the Retail Counter

Unit 2.1 - Interacting with Customer

Unit 2.2 - Understanding Customer's Requirement

Unit 2.3 - Complaint Handling Activity



Key Learning Outcomes



At the end of this module, you will be able to:

1. Understand general rules for customer contact.
2. Engage customer with right attitude.
3. Identify the criteria's that affect the buying behaviour of the customer.
4. Identify different types of customer.
5. Understand characteristics of new age customers.
6. Understand how to handle customer complaints effectively.
7. Work on ensuring customer requirements are met.

Unit 2.1: Interacting With Customer

Unit Objective

At the end of this unit, you will be able to:

1. Understand the important elements of customer engagement at counter

2.1.1 General Rules for Customer Engagement

Customer engagement tactics are very important as it encourages the customer to engage and share their wonderful experience that a Sales Associate creates for them. When executed in the right manner – a strong customer engagement strategy will cater brand growth and loyalty.

- Ensure that the store is ready at all times in terms of external ambience, approachability and warmly welcoming the customers.
- You are the brand ambassador of your company and must exhibit the highest standard of personal behaviour both within and outside your workplace.
- You must always talk positively about your company, customers and colleagues.
- Anticipate customer needs and fulfill them without being asked.
- Offer refreshments without being asked for it.
- Maintain a professional relationship even with friendly customers.
- Ensure children are taken care of and kept entertained.
- Ensure all customers are seated.

2.1.2 Engaging with Customer

The following points are essential elements for customer engagement at the counter:

a. Body Language

- The first 30 seconds of your interaction with the customer creates an impression. It all relates to your body language.
- What do customers see in the first 30 seconds?
 - Smile: A genuine smile.
 - Eye contact: Eyes are the windows to your feelings.
 - Body posture: Informs the other person of your confidence as well as energy levels.
 - Grooming: How organised will you be in the interaction.
 - Facial expressions: Pleasant, warm and NATURAL.

2.1.2 Engaging with Customer

b. Engaging Techniques

- Certain techniques should be used to engage your customers from the moment they enter the store:
 - Engage them in conversation.
 - Learn about their interests before making any suggestions.
 - Highlight the lineage of your store, as well as any forthcoming events/promotions.
 - Explain the options in terms of gold's versatility, appropriateness, and suitability as a gift.
 - Introduce several matching pieces early on to support add-on selling at the close.

c. Talking to the Customer

- Provide customers with a warm, personalised and caring service with emotions.
 - Personalise the conversation.
 - Always smile while interacting with the customer.
 - Maintain eye contact and a helpful expression.
 - Look up during service/other activities.
 - Maintain a distance of minimum two feet always.
 - Speak softly and clearly without any accent.
- In case the customer is busy get their attention by saying "excuse me ma'am/sir".
- Every request or order that can be performed is to be acknowledged by saying "certainly ma'am/sir".
- Every time the customer thanks you acknowledge by saying "my pleasure ma'am/sir".

d. Standing in the Customer Area

- Stand straight, weight should be balanced on both feet. Do not lean against anything.
- Hands to be kept straight on your sides.
 - Not in pockets.
 - Not on the hips.
 - Not behind the back.
- Do not cross arms across the chest.
- Do not stand in groups and chat.

e. Walking in the Customer Area

- Walk at an even pace, do not rush or run.
- Avoid making any sound.
- Give way to customers and move aside for approaching customers.

2.1.2 Engaging with Customer

f. Talking to Colleagues

- Do not point fingers towards customers.
- Do not use abusive language, even in humour.
- Speak softly into the phone, ensure that the caller can hear what you say. Keep telephone conversations short and concise.
- Personal calls / mobiles should not be entertained.

g. Qualify the Customer

- The following questions may prove helpful:
 - "Is the piece for you?"
 - "What type of design or category are you looking for?"
 - "Is this for a special occasion?"
- No direct questions should be asked on budget and amount. Questions related pertaining to the weight of the item should be asked. This will help you understand the amount she/he is willing to spend.

h. Engage the Customer

- Always repeat the customer's requirement to ensure you have heard everything right.
 - "Ma'am/sir I understand you are looking for traditional earrings..."
- Inquire...
 - "Ma'am/sir, is this purchase for any particular occasion?"
 - "What would be the weight that you are looking for in the earrings?"

i. Introducing the Jewellery

- All customers must be offered refreshments in order to create warmth and time for interaction and rapport building.
- Remove the display trays and item trays as required.
- Emphasise on showing new arrivals / designs to regular customers.
- Remove one tray at a time. Showing the complete range at once can confuse the customer.
- Emphasise on showing new arrivals / designs to repeat customers.
- Trays to be clean, free of dust / dirt at all times.
- "Ma'am/ sir, in the traditional earrings that you wanted to see, this is the exclusive variety that we have."

j. Listening to the Customer

- Be patient while explaining to the customer.
- Listen to all the queries and answer all questions quickly and efficiently.
- Recognise the instance when the customer would like to interrupt and speak, and pause for the customer to speak.

2.1.2 Engaging with Customer

k. Match Needs to Features

- Remember the customer will see you as an expert and so you should be confident in your recommendations.
- Now that you know the customer's needs, begin to match these to features of particular items.
- After matching the need to the feature, start to explain how this will benefit the customer/recipient.

l. Encourage Trials

- Ask customers to feel and try on the jewellery. Use lines like, “please try this Ma'm, see the workmanship...” and encourage with body language; i.e. offer to hold.
- Portable mirrors should always be in reach and ensure that they are clean.
- Ask the customer, if there is any special colour of the sari that she wishes to wear the jewellery.
- Call a lady staff member to help lady customers try on the jewellery.
- Make positive and encouraging comments like “this looks good on you / this is a beautiful piece / it is the latest design / this looks nice and traditional / this suits you and compliments your looks.”
- Positive comments should not be made in line with the price but on the relevance of the jewellery.

m. Ensure Customer Satisfaction

- Answer the customer’s queries confidently and relevantly.
- Ask the customer, if he/she is willing to receive calls or emails post sales.
- Inform the customer appropriately and on time if the delivery of the jewellery is delayed.
- Inform the customer about any product promotions or new product arrivals and also inform him/her about the new schemes and offers through emails.

Tips



Women expect their jewellery to be versatile, so you might show them items with add-on pendants, reversible pieces, or chains that can be worn as necklaces and belts. Explain how each item will enhance her wardrobe.

- You can also describe the provenance of each piece (where it comes from, who designed it etc), point out the hallmark and stress its long-term value. Feel free to name - drop – tell the customer which celebrities wear gold jewellery and which designers have been using gold on the catwalk.
- Remember that you are the expert, which means you are expected to make recommendations and most customers will trust your instincts.
- Explain the multiple ways in which the item can be used.

Unit 2.2: Understanding Customer's Requirement

Unit Objectives

At the end of this unit, you will be able to:

1. Identify factors influencing customer's buying behaviour.
2. Identify and handle different types of customer.
3. Know characteristics of new age customers.

Knowing and understanding customer's requirement is at the center of every successful business. Customer Understanding is the overall process of knowing your customers to build and maintain profitable customer relationships by delivering superior customer value and satisfaction.

To understand your customer well, you need to be attentive to them whenever you are in contact with them and be aware of various factors that impacts their buying decision.

2.2.1 Factors Influencing Buying Behaviour

Introduction

As a JRSA you need to identify your customer. Each customer has a different buying behaviour. A retailer must identify these buying behaviours; and present merchandise that will satisfy the customers buying requirements. Only after identifying their requirement will you be able to fulfil their requirement. In this unit, let us learn about the different types of customers and their behaviours.

How consumers purchase products provides a buying pattern direction for a jeweller. It helps him decide what categories to store, as well as how to place, price and promote categories. The components of buying behaviour provide a simple but extremely powerful formula for driving sales. Knowing your customer also means you can choose the right level of service, store ambience and facilities.

Today's customers know what they want. They are savvy purchasers, understand quality, value-driven and practical. A jeweller must respond to the way a customer shops, or be left far behind.

Factors influencing jewellery shopping experience are:



Fig 2.2.1.1

2.2.1 Factors Influencing Buying Behaviour

Demographics:

- Demographics are objective, quantifiable, measurable population data.
- Groups of customers are identified by variables such as gender, age, literacy, language spoken, households, marital status, income, place of residence, employment status, occupation, education level and ethnic background.
- These variables strongly affect the jewellery retail shopping and jeweller's actions.
- For example, if the demographics of the stores' customer are:
 - 25 to 35 years
 - Mostly female
 - Married with children
 - Working professional

Then, the retailer would possibly look at extended shopping hours, valet parking and refreshments at the stores.

- Jewellers must compile and analyse demographic data about people living in their particular trading areas and those who are most likely to shop with them.
- A jeweller could identify his target market based on combinations of these demographic factors and plan its retail strategy accordingly.
 - Market size- How many consumers are in the target market?
 - Gender- Is the target market mostly male or female or equal proportion?
 - Age- What are the prime age groups to which the store appeals?
 - Marital and family status- Are consumers single or married? If married, do they have children?
 - Income: Is the target group of the lower income, middle income or upper income bracket? Is the income available for luxury purchases?
 - Retail sales- What is the retail sales potential for the jeweller's goods and services?
 - Occupation: What are the potential consumer's occupation? Are they professionals, factory workers?
- As a JRSA you must keep the demographic of the store area in mind. The customer you will attend to will have requirements as per the demographics of the area.

Lifestyles:

- Lifestyle is the ways in which an individual consumer and families live, spend time and money.
- A JRSA must have the knowledge of various life style concepts and determine the life style attributes of the store's own target market.
- A JRSA can develop a life style profile of the store's target market by answering these questions and use the answers to develop a retail strategy:
 - Culture - What cultural values norms and customs are most important to the target market?
 - Social class: Do the consumers belong to lower, middle or upper social class?

2.2.1 Factors Influencing Buying Behaviour

- Reference Groups: Who do consumers refer to for purchasing advice? How can the jeweller target opinion leaders?
- Class consciousness- Are customers status conscious? What does this mean for purchases)?
- Attitudes- How does the consumer feel about the jeweller and his offerings (positive or negative)
- Gender roles affect shopping habits.
- For example, if men are also shopping for women's jewellery, then a retailer can cross merchandise and display men's jewellery.
- Level of consumer sophistication and confidence affect shopping habits:
 - For example, if the target market is well educated, has a good knowledge of international brands through travel and has money to spend on luxury items; a retailer might change the merchandise categories and introduce a high value designer item/ high value branded item.
- Jewellers can derive consumer profiles for their store and offer the right pricing/merchandise and services for their primary profiles.

Customer needs:

- Jewellers look at the following questions and match the needs of the target profiles:
 - How far will the customer travel to reach the jewellers?
 - Is convenience important?
 - What are the desired store hours? Are evening shopping and weekend shopping desired?
 - What level of customer service is preferred?
 - What range of products is required?
 - What level of goods/ service quality is preferred?
 - What are the special needs of the targeted profile?
- The JRSA must try and fulfil all the requirements of the customer.

Shopping attitudes and behaviour

- Do your customers enjoy shopping? Are they looking for ease of shopping and quick service or do they want to browse and window shop leisurely?
- How do they perceive time spent in shopping – a routine or a pleasurable activity?
- What do they feel about sales and retailer pricing policies? Do they believe that high prices reflect quality or are they practical shoppers who think that good bargains can be made at discount stores?
- Impulse purchases occur when a customer buys a product she had not planned on buying when she entered the store. Here a large part of the decision making process is influenced by the JRSA.

2.2.2 Type of Customers

Each and every person who walks into your store is a potential customer. They just might have different profile. It may be an educated housewife, impulsive teenager or a business man. Let us learn about a few of them.

a. Casual customer:

- A customer who does not want to buy.
- They will show disinterest in products.
- They will spend long hours browsing.
- They will ask for options and then back out.
- Once identified, a JRSA must spend less time on them as this time may be invested on a customer who may actually buy.
- Nevertheless, a JRSA can change a casual customer into a serious customer by giving good service.

b. Serious customer:

- Customers who intend to buy.
- They have product knowledge.
- They are ready to pay more and understand quality.
- They are ready to come back for a product.
- The JRSA must present an appropriate product to the customer, as she/he really intends to buy.

c. Irate customers:

- Customers who are angry or dissatisfied with service or goods provided.
- They are very difficult to please.
- They are very demanding.
- They demand for your best efforts.

d. Timid customers

- They do not take decisions.
- They are insecure and need a lot of reassurance.
- How to handle a timid customer?
 - Give re-assurance.
 - Explain how your products are favourites for many customers.
 - Make her/him feel that others have successfully tried out the product before her/him.
 - Such customers will rely maximum on the influencer; hence you must convince the influencer.

2.2.2 Type of Customers

e. Demanding customers

- They usually have a high awareness level.
- They will want attention and time dedicated to her/him.
- How to handle a demanding customer?
 - Never lose your temper.
 - Show her/him your effort and give her/him time.
 - Make her/him feel important.

f. Choosy customers

- They are also very indecisive.
- Indecisiveness is a reason of her/his selective nature.
- They see dozens of items before deciding on one or may reject all without buying anything.
- They have a specific design in mind and want to purchase only that. It is your responsibility to find out what that specific design is.
- How to handle a choosy customer?
 - Do not get frustrated or let your feeling come in way of handling the customer. Be very patient and remain cool to try to find out their need. They are not wasting your time.

2.2.3 The New Age Customer

- The rise in income has led to more disposable income to be spent on activities such as shopping.
- Explosion of media has caused the average Indian consumer to be aware of products, brands, new services and has pulled up the expectation levels of the customer.
- Change in the role of women and family structure. More working women and nuclear families have increased the need for convenience shopping.
- The customers are more quality conscious and do not mind paying more for quality.
- The customer is being subjected to a new kind of shopping experience which is redefining his/her expectations from shopping and other services.
- Scarcity of time is putting pressure on shopping time.
- Consumers are moving from “buy what we make” to “make what we want”.
- Customers are walking away from stores that do not offer them service, an enjoyable experience or value for money.
- Leisure is already an integral part of shopping expectations. Quality of environment and experience is becoming very important.
- Need for customer service to encourage consumers to come back again and again, and buy more.
- Jewellers are asking themselves: “Is the overall experience I provide unique enough that customers do not want to go elsewhere to shop?”

Notes



A large rectangular area with a thin orange border, containing 25 horizontal lines for writing notes.

Unit 2.3: Complaint Handling Activity

Unit Objectives

At the end of this unit, you will be able to:

1. Identify JRSA's role in Customer Complaint Handling.
2. Handle customer complaints successfully with the tips given.
3. Become aware of common customer complaints and why these complaints arise.

2.3.1 JRSA's Role in Handling Customer Complaints

A JRSA often has to face customers who are unhappy with the service and product of the store. As a JRSA you need to attend to these customers. A happy customer will go and tell only three people but an unhappy customer will go and tell 10. Bad words always spread fast. This will lead to loss of store image and good will. Therefore, it is very important that a JRSA handles customer complaint calmly. In this unit let us learn how to respond to a customer complaint effectively.

Complaint handling helps the retailer know about their shortcomings and where to improve its service. Complaints give the retailer another chance to improve the service and another chance with the customer. If complaints are not handled well, dissatisfied customers will switch to competitors, therefore, you should try to prevent these negative consequences by setting up an efficient complaint management system.

<p>Doing the job right the first time</p> <p>+</p> <p>Effective complaint handling</p> <p>=</p> <p>Increased customer satisfaction and brand loyalty</p>

2.3.2 How to Handle Customer Complaint

Let us see how to handle complaints.

- Always be polite to the customer.
- Calm down an angry customer.
- Hear the customer's complaint.
- Apologise to the customer for the inconvenience caused to them.
- Never give excuses.
- Do not make the customer feel unattended.
- NEVER argue with the customer.
- Provide exchange or service according to store policies, in case the customer is unhappy about the merchandise.
- Convert an unhappy customer into a happy customer.
- Make an effort so that the customer leaves with a smile.

2.3.3 Effective Complaint Management

Complaint management is effective for handling complaints and using them to improve services. The foremost function of complaint management is restoring customer satisfaction. It deals with matters like:

Reaction to any complaint – you should readily accept a complaint.

- Time taken to attend to any customer –you should be fast and effective.
- Policies for recurring complaints.
- Feedback from the customers to find out how effectively has the complaint has been handled.

The customer service department must play an effective role in complaint handling. They must:

- **Focus on the problem:** One needs to prioritise problems and solve the most urgent frustrations and critical problems first.
- **Find the cause of the problem :**
 - Gather enough data to identify the problem and solution.
 - Change processes to address problem.
 - Training to solve problems.
 - Try new approaches and different multiple solutions.
 - Communicating with customer during a problem.
 - Asking questions and paraphrasing.
 - Probing to identify customer problems.

2.3.4 Common Customer Complaints

- **Lies:**

Dishonesty or unfairness such as selling unneeded services.

- **Disrespect:**

Jewellers who assume customers are unwise or dishonest and treat them bitterly or disrespectfully.

- **Broken Promises:**

Service retailers, who do not show up as promised. Careless mistake-prone service.

- **Powerless Employees:**

Who lack authority or desire to solve basic customer problems.

- **Automatic Service:**

Impersonal, emotionless, no-eye-contact, robotic service.

- **Lack of Information:**

Employees who do not bother to interact with customers who are concerned to hear how a service issue will be resolved.

2.3.4 Common Customer Complaints

- **Don't Ask Attitude:**
Employees who are unwilling to make any extra effort to help a customer, or seem irritated by requests for assistance.
- **Ignorance:**
Clueless employees who do not know (and will not take the time to learn) the answers to customers common questions.
- **Misplaced Priorities:**
Employees who visit each other and conduct personal business while the customer waits.
Those who refuse to assist a customer because they are off-duty or on a break.

Notes



3. Explain to Customers about Jewellery Product Offerings



Unit 3.1- Gold

Unit 3.2- Platinum

Unit 3.3- Silver

Unit 3.4- Diamond

Unit 3.5- Precious Gemstone

Unit 3.6- Semi-Precious Gemstones

Unit 3.7- Imitation, Synthetics and Simulants

Unit 3.8- Gemstones - Cutting/Forms

Unit 3.9- Pearls

Unit 3.10- Handmade Jewellery

Unit 3.11- Gemstone Setting

Unit 3.12- Machine Made Jewellery

Unit 3.13- Finishes

Unit 3.14- Diversity in Indian Jewellery



Key Learning Outcomes

At the end of this module, you will be able to:

1. Know about distinct features and use of precious metals like Gold, Platinum and Silver.
2. Know and understand what is platinum and features of platinum jewellery.
3. Know and understand the grading of diamond as per 4Cs.
4. Know general information about Cubic Zirconia.
5. Know and understand the different types of precious gemstones such as rubies, sapphire and emerald.
6. Know the different types of semi-precious gemstones.
7. Know and understand the difference between Imitation, Synthetics and Simulants.
8. Know and understand the different types of gemstone cutting/forms/artwork.
9. Know various types of pearls available in the market and factors affecting pricing of pearls.
10. Know and understand the casting techniques and their benefits.
11. Identify machine-made bangles and understand bangle sizing.
12. Identify different types of chains.
13. Know and understand the Electroplating and Electroforming techniques and their benefits.
14. Know and understand the Soldering techniques such as, Cadmium based and Non-Cadmium based etc. and their benefits.
15. Know the different types of finishing done on metal.
16. Understand the huge diversity in jewellery pieces worn in different parts of India.

Unit 3.1: Gold

Unit Objective

At the end of this unit, you will be able to:

1. Describe what is gold karatage and how gold karatage is defined internationally and in different parts of India.

3.1.1 Gold Karatage

Introduction

- Most gold jewellery worldwide is marked with its karatage or fineness.
- Many countries permit only certain karatages of gold jewellery to be sold. For example, in the United Kingdom, one can manufacture and sell 9, 14, 18 and 22 karat gold jewellery, but not 12 karat gold.
- In some countries, jewellery having a karatage lower than 12 Karat (50% gold or 500 fineness) cannot be termed as gold.



Fig 3.1.1.1 Pure Gold Coin

Karat	Fineness	Gold%	Comments
24	999	99.90%	Pure Gold
24	995	99.50%	Minimum allowed good delivery gold bar
23	958	95.80%	Western India
22	916	91.60%	Indian subcontinent
21	875	87.50%	Arabic countries
18	750	75.00%	Standard International karatage
14	585	58.50%	USA
10	417	41.70%	Minimum in USA
9	375	37.50%	Minimum in UK
8	333	33.30%	Minimum in Germany

Fig 3.1.1.2 Internationally Recognised Karatage Chart

3.1.2 Common Features of Gold

- Gold is a chemical element with the symbol Au from its Latin name Aurum.
- Gold is a popular precious metal which has been used as currency, an article of value and in jewellery since the commencement of recorded history.
- Gold is found as nuggets or grains in rocks, in alluvial deposits and in underground “veins”.
- Pure gold is dense, soft, shiny and the most malleable and ductile substance known.
- Pure gold does not rust, tarnish or corrode.
- Gold has a naturally warm yellow colour, but can be alloyed with other metals to create different colours.
- Gold can also be alloyed with a number of other metals to increase its strength.



Fig 3.1.2.1 Gold Nuggets



Fig 3.1.2.2 Gold Bar

Malleability of Gold

- Ability of the metal to be rolled into thin sheets.
- One troy ounce (31.105 gms.) of gold can be flattened to a thin sheet that has an area of about 16 square metres.
- Fine gold is so malleable that it can be beaten down to a leaf of 10 thousandth of 1 mm which one can actually see through.



Fig 3.1.2.3 Gold Sheet

•Ductility of Gold

- Ability of the material to be drawn into fine wires.
- A single gram of gold can be stretched into a wire 3.2km long.



Fig 3.1.2.4 Gold Wire

3.1.3 Different Colours of Gold

- Gold jewellery can be produced in a range of other colours – ranging from white, red, green to black.
- The variations are achieved by mixing (alloying) pure gold with other metals.
- The only two coloured pure metals include Gold which is yellow in colour and copper which is red in colour. All other metals are white or grey in colour. The addition of copper adds red colour to yellow, it makes the yellow gold pink and eventually red. The addition of a white alloy makes the yellow colour paler and eventually white.

3.1.3 Different Colours of Gold

- This principle of mixing colours is the same in karat gold. When copper is added to gold, it makes gold redder in colour, whereas if silver, zinc or any other metal alloy is added the gold colour will become paler. Thus, we understand that in lower karat gold, by adding more alloy metals, we can have a broader range of colours than the yellow gold.
- For 22 karat gold i.e. 91.6% gold, we can add an additional 8.4% of alloys to create pink or rose shades.
- For 18 karat gold i.e. 75% gold, we can add an additional 25% or more of alloys to create various colours ranging from yellow to red to green, depending on the ratio of the copper, silver and zinc added into the metal.

White Gold

White gold is created by mixing pure gold with white metals like nickel, palladium and zinc to pure gold.



Fig 3.1.3.1 White Gold



Rose Gold

Rose gold is created by increasing the ratio of copper to silver.

Fig 3.1.3.2 Rose Gold

Green Gold

Green gold is created by adding a combination of silver, palladium and copper.



Black Gold

In order to create black gold there should be controlled oxidation of 18K yellow gold containing chromium or cobalt.

Fig 3.1.3.3 Black Gold

Purple Gold

- Purple gold is created by a combination of gold and aluminum.



Fig 3.1.3.4 Purple Gold



Rhodium Plating

- Rhodium is the most commonly used gold plating material gold used to plate gold because it provides a bright mirror like finish.
- A piece of yellow gold jewellery can made to resemble white gold by having it Rhodium plated.

Fig 3.1.3.5 Rhodium Plating

3.1.3 Different Colours of Gold



Fig 3.1.3.5 Rhodium Plating

- A Rhodium plated item may retain its finish depending upon the amount of wear the article is subjected to, each individual's body chemistry and the thickness of the plating.
- If the rhodium plating on the jewellery fades over time, it can be re-plated to appear new without being expensive.

Notes



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History of Gold

Unit 3.2: Platinum

Unit Objectives

At the end of this unit, you will be able to:

1. Explain common features of Platinum.
2. Know the uses of Platinum.

3.2.1 Common Features of Platinum

Common Features of Platinum

1. Platinum is an exceptionally rare metal occurring at a concentration of only 0.005 ppm in the Earth's crust. It is occasionally mistaken for silver.
2. Platinum is a naturally white metal, which will not change colour over time.
3. Platinum does not change shape so the jewellery last a lifetime. When scratched, the metal just shifts and doesn't fall off.
4. Platinum's durability aids in securely holding precious gemstones and diamonds in a jewellery for a lifetime. Platinum prongs are often used in rings created of less durable metals.
5. Platinum is a denser metal compared to other metals thus making it heavier. A platinum ring would be approximately 40% heavier than a gold ring of the same size.
6. Platinum purity in jewellery is usually 95%.
7. Platinum is naturally hypoallergenic, so it can be worn every day.
8. Platinum in its purest form occurs as silver-white in colour, is lustrous, malleable and ductile.
9. Platinum is more ductile than gold, silver and copper, thus being the most ductile of pure metals, but gold is still more malleable than platinum.
10. It does not oxidise at any temperature.
11. Platinum's resistance to wear and tarnish makes it suitable for manufacturing fine jewellery.



Fig 3.2.1.1 Platinum Ring



Fig 3.2.1.2 Platinum Earring

Other Uses of Platinum

1. Platinum is naturally hypoallergenic, so it can be worn every day. Pacemakers used for assisting weak human hearts to beat are made of platinum.
2. It is also used in catalytic converters in the automotive industry.
3. Pure Platinum is slightly harder than pure iron. The metal has an excellent resistance to corrosion and high temperature and has stable electrical properties. All of these characteristics have been used for industrial application.

Unit 3.3: Silver

Unit Objective

At the end of this unit, you will be able to:

1. Explain the properties of silver.

3.3.1 Properties of Silver

Silver is one of the noble metals.

Silver has been always popular in India and now more than ever because it is yet fashionable. Silver in India is used for jewellery, utensils, coins and creating idols of deities. In olden days, silver was used to make coins which were used as currency.

Silver is valued for its brilliant luster and its easy workability. Pure silver, (999 fineness) is too soft for use in jewellery. Silversmiths often alloy it with other metals like copper, to harden it. Sterling silver, for example, is 92.5 % silver and 7.5 % copper. Sterling silver is the silver jewellery standard adapted in many countries including India.



Fig 3.3.1.1 Images of Deities in Silver

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Introduction to Precious Metal

Unit 3.4: Diamond

Unit Objectives

At the end of this unit, you will be able to:

1. Give common information about diamond.
2. Describe parameters on which diamonds are graded.
3. Explain each of the diamond grading parameters (4Cs) in detail.
4. Explain the broad difference between natural diamond and artificial diamond.

3.4.1 Common Information About Diamond

All about Diamonds

The word diamond is derived from the word Adamas (Greek) – meaning unconquerable. They are formed at great depths (As much as 150-300 km) at very high temperatures and high pressures inside the earth. By a particular type of volcanic eruption, they come closer to the surface of the earth (15 - 30 km) where they are mined. They are the purest form of carbon.

Up to the 18th century diamonds were mostly mined only in India – Golconda Mines. The famous Kohinoor diamond is from the Golconda mine. Indian mines have very little or no diamonds at present. Currently, South Africa and Australia are leading producers of diamonds.

It is the hardest known substance. Hardness is defined as the ability to resist scratching. Diamonds can break and even shatter if not handled properly.

Not all diamonds that are mined can be used for jewellery. Diamonds are used a lot for industrial purposes for e.g. cutting other gemstones and glass cutting etc.

Highly trained people can determine from the rough state of a diamond whether the rough diamond can be:

- Gem quality
- Industrial quality or
- Parts of both can be derived from the same diamond.

Diamonds occur naturally in all colours. The most common and widely known ones are colourless and near colourless with a tint of yellow and brown. Green, red, blue, pink etc. are called fancy colours. They are valued individually and fetch collector's prices.

Some examples of fancy coloured diamonds are:

The Dresden Green and The Hope diamond



Fig 3.4.1.1 The Dresden Green Diamond



Fig 3.4.1.2 The Hope Diamond

3.4.2 The 4Cs of Diamond

The 4Cs (Colour, Clarity, Cut and Carat) are now a universal method for checking the quality of any diamond.

The 4Cs have a set standard which is followed globally, from which consumers can know exactly what they are about to purchase.

COLOUR :

The colour of diamonds occurs due to traces of different elements in the crystal lattice. For example, Boron with carbon makes blue diamonds; nitrogen with carbon makes yellow diamonds etc.

The colour evaluation of most gem quality diamonds is based on the absence of colour. Diamond colour is all about what you cannot see. Diamonds are valued by how closely they approach being colourless – the lesser their colour, the higher their value. (The exception to this is fancy-colour diamonds, such as pinks and blues etc. which lie outside the normal colour range.)



Fig 3.4.2.1 Colourless to Light Yellow

Most diamonds found in jewellery stores are near colourless to colourless, with slight tints of yellow or brown mostly which are not visible to the untrained eye.

The colour grading scale for gem quality diamonds begins with the letter D, representing colourless. It continues with increasing tints of colour to the letter Z, or light yellow or brown. Each letter grade has a clearly defined range of colour appearance. Diamonds are colour-graded by comparing them to stones of known colour under controlled lighting and correct viewing conditions.

Many of these colour differences are so slight that they are invisible to the untrained eye. But these slight differences make a very big impact in diamond quality and price.

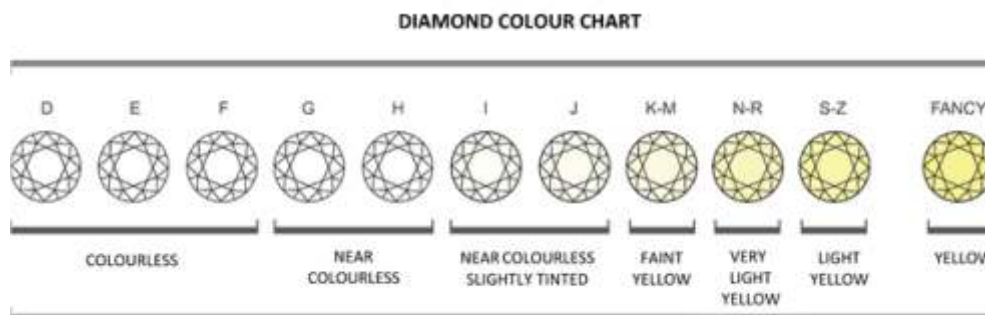


Fig 3.4.2.2 Diamond Colour Chart

3.4.2 The 4Cs of Diamond

CLARITY :

No two diamonds are exactly the same. Natural diamonds contain either inclusions (internal) or blemishes (external) features / characteristics.

Inclusions are a result of the high pressure, high temperature conditions diamonds are formed under. These include dark included crystals (black), internal cracks (white), other minerals (red, brown etc.). Blemishes are caused usually because of human interference while processing (Cutting + Polishing).

Diamond clarity refers to the absence of inclusions and blemishes. Diamonds without these features are rare, and rarity affects a diamond's value. The international diamond clarity scale ranges from flawless (FL) to diamonds with obvious inclusions (I3).

Every diamond is unique. None is absolutely perfect under 10x magnification, though some known as Flawless diamonds come close and these are exceptionally rare.

Flawless (FL) - No inclusions or blemishes are visible to a skilled grader under 10x magnification.

Internally Flawless (IF) - No inclusions and only blemishes are visible to a skilled grader under 10x magnification.

Very Very Slightly Included (VVS1 and VVS2) - Inclusions are minute and difficult for a skilled grader to see under 10x magnification.

Very Slightly Included (VS1 and VS2) - Inclusions are minor and range from difficult to somewhat easy for a skilled grader to see under 10x magnification.

Slightly Included (SI1 and SI2) - Inclusions are noticeable to a skilled grader under 10x magnification.

Included (I1, I2, and I3) - Inclusions are obvious under 10x magnification and may affect transparency and brilliance.









GRADE	FL	IF	VVS1, VVS2	VS1, VS2	SI1	SI2, SI3	I1, I2	I3
								
CATEGORY	FLAWLESS	INTERNALLY FLAWLESS	VERY VERY SLIGHTLY INCLUDED	VERY SLIGHTLY INCLUDED	SLIGHTLY INCLUDED		INCLUDED	

Fig 3.4.2.3 Diamond Clarity Chart

The number, size, nature, relief, position and colour of inclusions as well as how these affect the overall appearance of the diamond evaluate the diamond clarity.

While no diamond is perfectly clear, the closer it comes to being perfectly clear, the higher its value.

Most inclusions and blemishes are invisible to the naked eye. The difference can only be spotted by a trained diamond grader under very controlled lighting conditions and background with a 10x hand held loupe. This is why an expert and accurate assessment of clarity is extremely important.

CUT :

The cut is what makes the diamond to sparkle. Of all the 4Cs, cut is the most complex and difficult to check and grade.

3.4.2 The 4Cs of Diamond

Though it is extremely difficult to analyse or quantify, the cut of any diamond has three attributes:

1. Brilliance (the total light reflected from a diamond),
2. Fire (the dispersion of light into the colours of the spectrum), and
3. Scintillation (the flashes of light, or sparkle, when a diamond is moved)

Cut is often confused with the shape of the diamond. The most common diamond shape is the standard round brilliant. All other shapes are known as fancy shapes such as princess, marquises, oval, pear, emerald etc.

All diamonds have facets once they are cut and polished. A facet is a high polished surface of specific shape and size cut on a diamond's surface at definite angles. They act as tiny prisms which split light and cause the diamond to disperse. The largest facet on any diamond is always the table, which is the top most portion of the stone serving as a "face" of the stone.



Fig 3.4.2.5 Different Shapes of Diamonds

3.4.2 The 4Cs of Diamond

CARAT :

Diamonds and other gemstones are weighed in carats. One carat is equal to 0.200 grams. (Don't confuse carat with karat, as in "18K gold," which refers to gold purity.)

Just as a rupee is divided into 100 paisa, a carat is divided into 100 points. For example, a 50-point diamond weighs 0.50 carats. Two diamonds of equal weight can have very different values depending on the other Cs: clarity, colour and cut.

Diamond weights greater than one carat are expressed in carats and decimals. (For instance, a 1.08 ct. stone would be described as "one point zero eight carats,")

3.4.3 Cubic Zirconia (American Diamonds)

Cubic Zirconia is a special imitation and is 100% manmade. It has recently gained a lot of popularity in the jewellery market and there have been an increasing number of frauds because they make for excellent imitations for diamonds. They cost only a fraction of the cost of natural diamonds and wear away extremely fast. With regular wear and tear, cubic zirconia or American Diamonds as they are popularly known as, even tend to chip and break easily. Their imitation to being a diamond is why they are popular.



Fig 3.4.3.1 Cubic Zirconia Necklace

An expert can immediately spot a cubic zirconia and there are tests available in the market to identify them even if set in jewellery.

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Common features & Diamond

Unit 3.5: Precious Gemstones

Unit Objective

At the end of this unit, you will be able to:

1. Give general information about Ruby, Sapphire and Emerald.

Rubies, Sapphires and Emeralds are called precious gemstones because they are rarer, more durable as compared to the other semi-precious gemstones.

3.5.1 Ruby

The name Ruby is derived from Ruber (Latin) meaning red colour. It is the hardest mineral after diamond. The colour of ruby has varying levels of red. The most desirable colour is however the “pigeon's blood red” which is red with a hint of blue.

- Burmese rubies are considered the best in the world.
- Thailand and Sri Lanka also have good deposits of rubies.
- The inclusions in the ruby are an indication of its origin.
- The Indian name for ruby is Manek.



Fig 3.5.1.1 Rough Ruby



Fig 3.5.1.2 Polished Ruby

3.5.2 Sapphire

The name Sapphire is derived from sappheiros (Greek) meaning blue stone. Sapphires come in virtually all colours. Most commonly known colours are blue and yellow. The most desired blue sapphire should be the “cornflower blue” colour.

Sapphire and Ruby belong to the same mineral family – Corundum.

- Pinkish orange sapphire called Padparadscha found in Sri Lanka is a highly-priced stone because they are extremely rare.
- The inclusions in sapphire are an indication of its origin.
- The Indian name for blue sapphire is Neelam and yellow sapphire is called Pukhraj.

3.5.2 Sapphire



Fig 3.5.2.1 Rough Blue Sapphire



Fig 3.5.2.2 Polished Blue Sapphire



Fig 3.5.2.3 Rough Pink Padparadscha



Fig 3.5.2.4 Polished Pink Padparadscha



Fig 3.5.2.5 Rough Yellow Sapphire



Fig 3.5.2.6 Polished Yellow Sapphire

3.5.3 Emeralds

The name Emerald is derived from Smaragdos (Greek) meaning green stone. It is a brittle stone compared to ruby and sapphire but is as highly priced and coveted. Emeralds come in varying shades of green but the most desirable is deep green.

- Colombian emeralds are considered to be the best in the world.
- Zambia and Columbia have good deposits of emeralds.
- The inclusions in an emerald is an indication of its origin.
- The Indian name for emerald is Panna.



Fig 3.5.3.1 Rough Emerald



Fig 3.5.3.2 Polished Emerald

Notes



Unit 3.6: Semi-Precious Gemstones

Unit Objective

At the end of this unit, you will be able to:

1. Give information about different types of semi-precious gemstones.

3.6.1 Semi - Precious Gemstones

The term semi - precious gemstone is used for all naturally occurring coloured gemstones other than ruby, sapphire and emerald.

Semi - precious gemstones can fetch high prices if found in a rare size and near perfect clarity and colours.

Popular semi - precious gemstones include:



Fig 3.6.1.1 Tourmaline - occurs in all colours, sometimes even dual colours



Fig 3.6.1.2 Garnet - occurs in all colours



Fig 3.6.1.3 Peridot - occurs in Olive Green colour



Fig 3.6.1.4 Amber – occurs in yellowish orange.

3.6.1 Semi - Precious Gemstones



Fig 3.6.1.5 Tanzanite - occurs in violet



Fig 3.6.1.6 Ametrine (Amethyst + Citrine)



Fig 3.6.1.7 Aquamarine - occurs in pale blue



Fig 3.6.1.8 Amethyst – occurs in purple



Fig 3.6.1.9 Citrine - occurs in pale yellow



Fig 3.6.1.10 Coral - occurs in white, pink, red, orange



Fig 3.6.1.11 Turquoise - occurs in soft light blue to light green shades

Notes



Lined writing area for notes.

Unit 3.7: Imitation, Synthetics and Simulants

Unit Objective

At the end of this unit, you will be able to:

1. Know the difference between Imitation, Synthetic and Simulants.

3.7.1 Imitation, Synthetics and Simulants

Imitations

Ancient Egyptians were the first to come up with imitations of glass and glaze.



Fig 3.7.1.2 Synthetic gemstone jewellery

Synthetics

A synthetic gemstone is the replica of a natural gemstone, however it is created in a lab. Except for the inclusions the physical properties will be identical.



Fig 3.7.1.1 Imitation jewellery

Simulants

A simulant is merely a look alike of any gemstone. It merely imitates visual properties. It is almost always a semi-precious, easily available, cheaper option for the precious stones.

Difference between Imitation, Synthetics and Simulants

Imitation	Synthetics	Simulants
<ul style="list-style-type: none"> • It is impossible for the untrained eye to tell the difference between natural gemstones and imitations. • There are extremely sophisticated imitations available in the market. • Glass with a high refractive index, resins, plastics, enamelled porcelain all are used to create imitation gemstones. 	<ul style="list-style-type: none"> • It is impossible for the untrained eye to tell the difference between natural gemstones and synthetics. • The cost is substantially lower than a natural piece of very good quality. • They are easily available in the market. 	<ul style="list-style-type: none"> • It is impossible for the untrained eye to tell the difference between natural gemstones and simulants. • Except for appearance nothing is similar between a simulant and the precious counterpart.

Unit 3.8: Gemstone - Cutting/Forms

Unit Objective

At the end of this unit, you will be able to:

1. Describe the different types of cutting/forms/artefacts done on gemstone.

3.8.1 Gemstone Cutting/ Forms

The oldest way of decorating the surface of a gemstone is the etching of figures, symbols and letters on it. From this, the art of engraving developed. The origins of gem cutting can be traced to India. Today, Jaipur is the largest gem cutting center in the world.

Please note, by gemstones we mean every stone other than a diamond. The different kinds of cuts on gemstones are as follows:

1. Engraving

A relief carved on the surface of a gemstone.



Fig 3.8.1.1 Engraving

2. Figurine

A small statue of deities/animals/human which is sculpted/carved from a gemstone.



Fig 3.8.1.2 Figurine

3. Beads

They are gemstones with a hole drilled into it. The bead could be flat, having a polished surfaced, non-polished or having a rough surface, faceted surfaced and a lot of other varieties in all imaginable shapes.



Fig 3.8.1.3 Beads

4. Briolettes

A briolette is an elongated pear-shaped gemstone with or without facets, and it is only drilled at the top to hang as a bead.



Fig 3.8.1.4 Briolettes

5. Cabochon

They are usually used for opaque gemstones with decreased value due to lot of inclusions. They are also used to bring out the star effect in certain gemstones.



Fig 3.8.1.5 Cabochon



Fig 3.8.1.6 Faceted Stones

6. Faceted

These are regular faceted stones.

7. Balls

Very similar to beads but have a smooth surface not faceted.



Fig 3.8.1.7 Balls

8. Mixed Cut

This shape could mean anything. The top part of the stone can be a cabochon and the bottom can be faceted or the stone can be made into a flower, triangles etc. Two different cuts can be mixed together to make an entirely new shape.



Fig 3.8.1.8 Examples of Mixed Cut Stones

9. Carving

Handles made for cutlery, door handles, ashtrays, hairpins etc.



Fig 3.8.1.9 Examples of carving – Handles, Cutlery Cut Stones

Notes



Unit 3.9: Pearls

Unit Objectives

At the end of this unit, you will be able to:

1. Explain the general characteristics of pearl.
2. Describe the different types of pearls.
3. Explain the factors affecting valuation of pearls.

3.9.1 Characteristics of Pearl

Introduction

Pearls are formed as a result of an irritant that intrudes between the shell of the mollusc and the interior of the mantle. The colour of the pearl varies with the type of the mollusc, the water temperature, salinity etc. Pearls occur in oceans as well as fresh water.

Characteristics of Pearl

- The size of a pearl can vary from a pinhead to a pigeon's egg.
- The inner layer of a mollusc shell, which has an iridescent play of colour, is called mother of pearl.
- Pearls have a low hardness (resistance to scratching) as compared to most gemstones as a result of which they are easily scratched.
- Extreme dryness is also damaging to pearls, as they are waterborne.
- Pearls are sensitive to acids, perspiration, cosmetics and hair sprays as pearls are organic in nature.
- They are measured in mommes and not carats unlike other gemstones.



Fig 3.9.1.1 Coloured Pearls

3.9.2 Types of Pearls

1. **Cultured pearls** – The difference between wild and cultured pearls is whether the pearl was created spontaneously by nature – without human intervention – or with human aid. Cultured pearls are not an imitation, but a product, which has been produced with human assistance. 90% of the pearls in the market are cultured. There are cultured pearl farms in the ocean as well as in freshwater rivers.

2. **Akoya** – One of the most familiar types of cultured pearls. They are grown in pearl oysters off the coast of Japan. Akoya pearls are known for their lovely orient and warm colour. They rarely grow more than 9mm in size.



Fig 3.9.2.1 Akoya Pearls



3. **Mabe** – Mabe pearls are hemispherical pearls that grow inside of an oyster's shell, rather than its tissue. As a result, this process causes mabe pearls to have a flat side, as opposed to a spherical shape. Mabe pearls come in a wide range of colours, which span from light pink to more bluish shades.

Fig 3.9.2.2 Mabe

4. **Keshi** – Keshi pearls are not classified as natural pearls because, they are by-products of the culturing process. Keshi pearls are formed in two ways. The pearls can be formed when the oyster rejects the implanted nucleus before the culturing process, or when the mantle tissue fractures and forms a separate pearl sac without the nuclei.



Fig 3.9.2.3 Keshi



Fig 3.9.2.4 Baroque

5. **Baroque** – Baroque pearls are pearls with an irregular non-spherical shape. Shapes can range from minor aberrations to distinctly lumpy shapes.

6. **Tahitian** – They are the only pearls to have a natural black body colour and are typically very large. Tahitian pearls although mostly dark, can come in a wide range of hues including black, grey, silver, green, blue and purple.



Fig 3.9.2.5 Tahitian



Fig 3.9.2.6 South Sea Pearls

7. **South Sea** – South Sea pearls are the rarest pearls in the world. They are predominately recognised for their soft inner glow, and for their large size, ranging from 9 millimeter till 20 millimeter in diameter.

3.9.2 Types of Pearls

8. Imitation pearls: Imitation pearls (shell pearls) are made of mother-of-pearl, coral or conch shell, while others are made from glass and even plastic and are coated with a solution containing fish scales. Although imitation pearls look like pearls, they do not have the same weight or smoothness as real pearls, and their lustre is also dim compared to natural or cultured pearls.

3.9.3 Factors Affecting Valuation of Pearls

Size: The size of the pearl contributes to its price. As it is more difficult for oysters to grow large pearls, they are scarcer. But two pearls of difference sizes may be valued the same if the smaller pearl is superior in orient.

Shape: The shape too determines its value. The more symmetrical the shape, the more valuable the pearl. Examples of symmetrical pearls include – round, pear shape, tear shape and oval. Pearls of irregular and a symmetrical shape are termed baroque.

Surface Perfection: The surface of a perfect pearl appears smooth, but when viewed closely, natural or cultured pearls may appear to have irregular surfaces, which do not detract from value, as do disfiguring blemishes. You don't need a magnifier to detect blemishes – when they are present, they can be easily seen.

Rarity: Cultured pearls themselves are relatively rare, as they can only be developed in limited areas of the world's oceans and take years to grow. A perfect pair of pearls is very rare because nature makes few pearls exactly alike in orient, shape and colour.

Notes



Unit 3.10: Handmade Jewellery

Unit Objectives

At the end of this unit, you will be able to:

1. Explain the different types of techniques used in handmade jewellery.
2. Know the processes for Nakshikaam, Rawakaam, Tarkashikaam, Jadau, Stamping etc.

3.10.1 Nakshikaam

Nakasu Velai or Nakshi Kaam or Repoussage is an ancient technique and one of the principal ways in which sheet gold is handled for making ornaments. It finds its origin in Dravidian culture. The technique enables the artisan to shape gold sheets into fabulous forms and decorate it with complex designs and facilitates incorporation of gemstones if required. In today's times, when gold is so expensive, a sheet of gold work keeps the ornaments light and enables a little gold to be used for a large product.

The technique was also adopted for decorating large sized idols and temple doors, columns etc. the repousse technique employs a very small quantity of metal beaten to paper thinness and then worked into such detail and opulence that it manages to convey an impression of weight and solidity so that every design stands out in 3D relief.

A sheet of gold of high purity is beaten to the desired thinness, cut in the required outline and laid over thick wax. The design of the piece is first hand-drawn on paper and then carved out on lac as a dye. This dye is used to press into the gold sheet so that the image appears as a relief on one side of the metal. The outline of the design is drawn using soft-headed tools and gentle punches. The background is depressed and this brings out the relief. The back of the design is often filled with liquid lac to maintain the relief and closed with a sheet of silver or most often gold.



Fig 3.10.1 .1 Examples of Nakshi Kaam (Repoussage)

3.10.2 Rawakaam (Granulation)

The Indian name for granulation is rawakaam. Rawa is a grain of sand. Since an early period in India, granulation has always been one of the traditional jewellery decoration techniques.

Rawakaam is a speciality from Gujarat and is an ancient jewellery surface decoration process employing small solid balls of gold to jewellery surfaces. These solid orbs grouped together form patterns, figures and designs depending on the creativity of the artisan.

The manufacture of tiny, solid gold balls in small sizes called granules (Rawa) is a natural outcome of metallurgical and thermal principles. Due to cohesive force of surface tension, liquid gold when cooled in water, draws itself into a form having the smallest possible surface area, which is a round solid ball. These balls are sifted through a series of sieves to get calibrated sizes, which are then used, for surface decorations.

The granulation process consists of fixing the granules to the base metal of the object and to each other by a form of fusion welding without the use of solder.



Fig 3.10.2.1 Examples of Rawakaam

3.10.3 Tarkashikaam (Filigree)

Filigree work or tarkashikaam (tar = wire and tarkash = wire drawer) is characterised by jewellery pieces made from thin wires. The ductility property of gold is used to create this fantastic effect using this technique, where wires are drawn and intricately brought together to form a big looking piece at lightweights. Filigree work is a speciality of West Bengal.



Fig 3.10.3.1 Examples of Taarkashi kaam (Filigree)

3.10.4 Jadau

Jadau and Kundan Jewellery

Jadau jewellery is a very old jewellery making technique in India. It originated in the Mughal era.

Much before the advent prong setting in the 19th century, most Indian jewellery had closed setting being used, wherein layers of narrow ribbons of pure gold form a solid wall around the gemstone.

Jadau jewellery can be separated into precious stone jadau jewellery (Polki) or non-precious stone jadau jewellery (Kundan).

Polki is the local name for flat semi-cut diamonds. Rough diamonds having no depth but having a large flat surface which can be semi polished are used to set in jadau jewellery. Other names for polka jewellery is vilandi and uncut diamond jewellery.

Kundan jewellery involves setting of crystal glass or what is locally known as parab in the exact same procedure and setting as polki jewellery.

Over the years, a whole group of jadau jewellery craftsmen settled in Rajasthan.

It is only after the settling of these craftsmen in Rajasthan, that it came to be known as the source of jadau jewellery in India.

Process of Making Jadau Or Kundan Jewellery

Making of jadau jewellery follows a very intricate process with each stage handled by a separate, skilled worker.

Steps for making Jadau Jewellery

First step: On the basis of a drawing, the goldsmith meticulously crafts the metal mould or *ghat* in which gemstones will be set. Various ghats like these come together to form an entire ornament.

Second step: The *ghat* is then sent to the engraver to carve out the areas marked for filling in enamel.

Third step: As per the design and colour scheme of the ornament, the enameller enamels engraved parts on the *ghat*.

Fourth step: Each *ghat* is fixed firmly on a small wooden handle laden with lac and the gem setter expertly sets each stone into place. Layer upon layer of narrow pure gold ribbons are compressed and pushed to form a wall around each gemstone to camouflage any shape irregularities of the gemstone and make them look uniform. (It must be noted that in earlier times, stones were of irregular shape and had minimal facets mostly flat surfaces).

Since it is a closed setting preventing any light to illuminate the gemstones, kundan set gemstones are almost always backed with reflective foil made out of thin beaten sheets of gold to give the gemstones a uniform look and also to maximise brilliance.

At the end of the whole process, the jewellery piece is cleaned and washed to remove dark spots due to welding and left over impurities from the lac.



Fig 3.10.4.1 Jadau Necklace Set

3.10.5 Stamping

One of the earliest forms of jewellery involved stringing hand stamped coins of high karatage with images of Gods and Goddesses or short devotional inscriptions and wearing it as a necklace. It also was used as a form of savings other than being adornment. Shortly the idea involved stamping nature inspired patterns or the King's image on various shapes and sizes of gold strips making it the most rudimentary form of jewellery manufacture in ancient India.

A Kasu Malai (Tamil - necklace of coins) or Putli Haar (Marathi – necklace of images) is the exact same concept and technology used in different parts of the country for ancient Indian stamped jewellery.

Earlier, the dies were carved out of wooden blocks or lac and then pressed into thin gold coins or components made of gold. Today, stamping technique involves high precision dyes made of metal being hot stamped on metal surfaces and/or also mechanical stamping which involves cutting exact same parts from a strip or sheet of metal and then assembling them together.



Fig 3.10.5.1 Putali Haar



Fig 3.10.5.2 Kasu Malai



Fig 3.10.5.3 Ring with Stamping

Unit 3.11: Gemstone Setting

Unit Objective

At the end of this unit, you will be able to:

1. Identify different types of gemstone settings.

3.11.1 Types of Settings

a. Bezel Setting

A setting in which a stone is completely surrounded by a precious metal band which fastens the diamond/ gemstone securely into place.



Fig 3.11.1.1 Bezel Setting



b. Channel Setting

A setting in which diamonds are fitting into two parallel walls or “channels” of metal.

Fig 3.11.1.2 Channel Setting

c. Flush Setting

A setting in which only the crown or sometimes only the table are visible. The rest of the stone is flushed into the surface of the metal.



Fig 3.11.1.3 Flush Setting

d. Invisible Setting



The gemstones are set in a such manner that metal is not visible between the stones.

Fig 3.11.1.4 Invisible Setting

e. Pave Setting

A gemstone setting in which beads of metal are pulled together around the gemstones to appear as “paved” into the surface of the metal.



Fig 3.11.1.5 Pave Setting

e. Prong Setting

Prong setting refers to the use of metal projections or tines, called prongs or claws, to secure a gemstone to a piece of jewellery.



Fig 3.11.1.6 Prong for Princess



Fig 3.11.1.7 Prong for Round Brilliant Cut

f. Tension Setting



A setting that holds a gemstone in place entirely with tension.

Fig 3.11.1.8 Tension Setting

Notes



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Types of Gemstone Setting

Unit 3.12: Machine Made Jewellery

Unit Objectives

At the end of this unit, you will be able to:

1. Describe about casting - "Lost Wax Process".
2. Explain about machine made bangles.
3. Explain different styles of chains available in market and how they are measured.
4. Explain usage of findings and different types of findings available.
5. Give information about metal soldering.

3.12.1 Casting – "Lost Wax Process"

Casting

Casting or Investment casting is also known as the lost wax process. This process is now being extensively used to make multiple jewellery pieces of the same design of very high precision in very less time.

The process of Casting is as follows:

First a design is sketched on paper.



Fig 3.12.1.1 Handsketch



Fig 3.12.1.2 Wax Master

Then a metal or wax master of that design is made.

Then a rubber mould of the design is made.



Fig 3.12.1.3 Rubber Mould



Fig 3.12.1.4 Master Piece and Rubber

The rubber mould is cut and the masterpiece is removed, you will be left with a mould like the one shown in the picture.

One can make as many pieces in wax as required using the rubber mould. Wax gets injected into the mould.



Fig 3.12.1.5 Wax Injection



Fig 3.12.1.6 Wax Piece

Once cooled you get a wax piece like the one shown in the picture.

These wax pieces are then joined together to create a wax tree as shown.



Fig 3.12.1.7 Wax Tree



Fig 3.12.1.8 Wax Tree in Casting Flask

These wax trees are then placed in flasks as shown in the picture.

These flasks are then filled with a plaster like material called investment.



Fig 3.12.1.9 Investment



Fig 3.12.1.10 Furnace

These flasks are heated in an oven to harden. The wax gets melted away and leaves behind empty spaces of the tree.

Gold is poured into the flasks.



Fig 3.12.1.11 Casting



Fig 3.12.1.12 Casted Metal Tree

You now have a gold or silver tree instead of the wax tree.

The individual pieces are cut from the tree.



Fig 3.12.1.13 Cutting Pieces from Casted Metal Tree



Fig 3.12.1.14 Finished Metal Piece

The individual pieces are polished and finished and you get multiple pieces of the same design.

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[Indian Heritage & Crafts in Global Market 1](#)



[Click Here](#)

[Indian Heritage & Crafts in Global Market 2](#)

3.12.2 Machine Made Bangles

Machine Made Bangles

A very popular segment in India today is machine made bangles.

The machines can be programmed with 100s of designs and can produce those designs in very little time. These machines can work continuously for 24 hours at a stretch. The machine creates various unique patterns and designs that are not easily created by hand especially with high level of precision.

The machines also are used to create patterns that have cut-out designs like the ones shown below.

The finish on these bangles is superior to the hand-made bangles of the same kind.



Fig 3.12.2.1 Machine Made Bangles

Bangles are sized by their inner diameter, which is a measure of the length of a straight line passing through the centre of the bangle. The unit of measurement is inches. So, when we say the bangle size is 2-5 (pronounced two five), it means the diameter of the bangle is 2 full inches plus 5 sections of the total 16 sections of the inch.



Fig 3.12.2.2 Bangle Sizing

Bangle Size	Bangle diameter in inches	Bangle diameter in millimeters
2.2	2.1250	54.00
2.4	2.2500	57.20
2.6	2.3750	60.30
2.8	2.5000	63.50
2.10	2.6250	66.70
2.12	2.7500	69.90
2.14	2.8750	73.00
3	3.0000	76.20

Fig 3.12.2.3 Bangle Size Chart

3.12.3 Machine Made Chains and Findings

Different Types of Chains



Fig 3.12.3.1 Box Chain



Fig 3.12.3.2 Rolo Chain



Fig 3.12.3.3 Omega Chain



Fig 3.12.3.4 Byzantine Chain



Fig 3.12.3.5 Rope Chain



Fig 3.12.3.6 Snake Chain

Measurement of chain length

Length of a chain is always measured in inches. They are measured from one end of the chain to another.



Fig 3.12.3.7 Chain Length

Jewellery findings

Jewellery findings are the 'mechanics' of a piece of jewellery. They are designed mainly for constructive purposes, such as linking, joining or attaching different components of a piece together.

Except rings, every piece of jewellery needs findings to secure it.

Different kinds of findings are:

- Earrings = butterfly/scrolls with or without winding.
- Chains = S hooks, jump ring, box clasp.
- Bracelets = toggle clasps, lobster clasps, jump rings, S hooks.



Fig 3.12.3.8 Jump Ring



Fig 3.12.3.9 S Hook



Fig 3.12.3.10 Lobster Clasp



Fig 3.12.3.11 Bombay Hook



Fig 3.12.3.12 Toggle Clasp



3.12.4 Electroplating and Electroforming

Electroplating

Electroplating is a method used to put a gold coating onto a piece of jewellery. It is a process of placing a jewellery item in a gold solution and passing an electrical current through the jewellery piece and the solution.

Typically silver jewellery items or even other base metal items like copper are plated with gold to give it the appearance of gold.

Electroplated gold jewellery is often popularly sold as “one gram gold jewellery”. It looks exactly like gold as it is plated with gold but the material inside is not gold. It is called “one gram gold” as it is supposed to contain a plating of a gram of gold over the non-precious metal item. It is very difficult to ascertain the actual amount of gold used for such items. There is practically no resale value. Electroplated gold is not considered as precious jewellery and is mainly retailed as “imitation jewellery” or “fashion jewellery”.

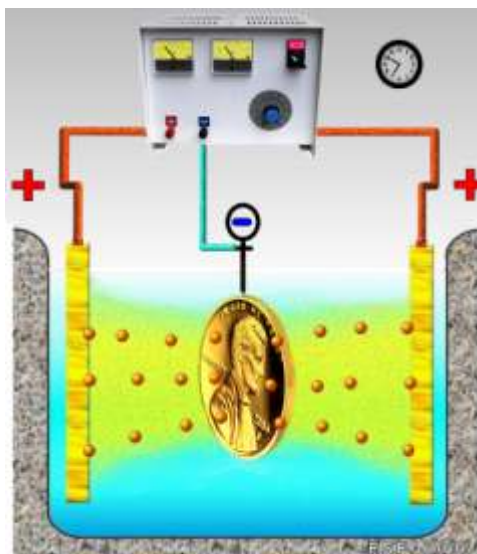


Fig 3.12.4.1 Electroplating

Electroforming

It is simply electroplating a complex, three-dimensional shape (called a mandrel, model, or pattern). In the case of jewellery design, the mandrel is plated with a thin layer of gold that follows the shape and surface details of the mandrel.

This mandrel is later removed to leave a hollow gold object—the piece of jewellery. The operation is performed in an electroforming bath, which is essentially a modified electroplating bath, using specially formulated gold electrolytes (plating solutions).

Thus, it is very similar to electroplating in terms of equipment and process. The electroforming process is used extensively to make hollow gold idols.



Fig 3.12.4.2 Electroforming

3.12.5 Soldering

Soldering is a joining process that is part of the jewellery manufacturing process. It has to be performed by skilled goldsmiths at the workbench and in a mass production factory as well.

In the process of soldering two or more precious metal items are joined together by melting and flowing a filler metal (solder) into the joint.

Soldering differs from welding in that soldering does not involve melting the work pieces.

Soldering of Gold

Jewellery comprises of various components that need to be soldered together. In this process the filler metal has a lower melting point than the precious metal.

If you take a gold wire and make it in to a loop for a chain, the two ends would need to be soldered together.

The traditional solders used for gold have been zinc, cadmium and nickel.

Cadmium Based Soldering

Cadmium has traditionally been used in jewellery solders as it melts well and also lowers the melting range.

It is now known that there is a serious toxicity problem with cadmium. On melting the solder, cadmium readily boils off and forms a vapour that reacts with air to form poisonous cadmium oxide fume. Exposure to this fume can cause long-term health problems to workers in the jewellery industry including scrap refiners. This includes damage to lungs, kidneys and blood.

Cadmium collects in the body so there are regulations in many countries limiting exposure to cadmium. Although good ventilation and exhaust systems should always be in place in a workshop, escape of cadmium into the atmosphere causes environmental pollution and can get into the food chain.

BIS standards does not permit usage of cadmium solders.

Notes



Unit 3.13: Finishes

Unit Objective

At the end of this unit, you will be able to:

1. Identify various types of metal finishing in jewellery pieces.

3.13.1 Types of Finishes



High Gloss/Satin Finish

The finish is achieved by way of buffing the metal, i.e. the piece of jewellery is rubbed on a high-speed lathe and by virtue of friction and heat generation.

Fig 3.13.1.1 High Gloss/Satin Finish

Matte Finish

Matte finished jewellery tends to be favoured by modern, design-conscious and high fashion individuals.

This finish is achieved when the metal is not buffed.



Fig 3.13.1.2 Matte Finish



Hammered Finish

It is a manually achieved texture in which metal is hammered repeatedly.

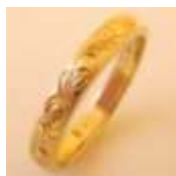
Fig 3.13.1.3 Hammered Finish.

Diamond Cut Finish

Diamond finish usually has tiny reflective facets and then rhodium plated for the added “sparkling effect”.



Fig 3.13.1.4 Diamond Cut Finish



Engraving

Individual designs are engraved manually with steel engraving tools. This technique allows a high degree of creativity from the craftsman.

Fig 3.13.1.5 Engraving

Enamelling

This is a surface decoration technique in which a pigment of a vitreous nature composed usually of powdered potash and silica, bound with oil, coloured with metallic oxides is applied to gold.



Fig 3.13.1.6 Enamelling

Unit 3.14: Diversity in Indian Jewellery

Unit Objectives

At the end of this unit, you will be able to:

1. Identify region specific jewellery pieces.
2. Identify jewellery pieces worn on different parts of the body.

3.14.1 Regional Indian Jewellery

India is a treasure trove of jewellery. It is possibly the only country in the world to have a specific name for every design of every ornament.

North Indian Jewellery

North Indian jewellery has a strong Mughal influence.

Heavy stonework and elaborate enamelling are two major features of North Indian Jewellery. Kundan Jewellery is a product of Mughal influenced jewellery.



Fig 3.14.1.1 Polki Necklace



Fig 3.14.1.2 Minakari Kada



Fig 3.14.1.3 Chand Bala



Fig 3.14.4 Pendant (Inlay work done with precious stones)



Fig 3.14.1.5 Haasli

Notes



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Diversity in Indian Jewellery

South Indian Jewellery

South Indian jewellery takes inspiration from nature and mythology. It is distinct as compared to all other kinds of Indian jewellery because it has high level of symbolism and story telling.



Fig 3.14.1.6 Arumbumalai (Jasmin Bud)



Fig 3.14. 1.7 Repoussé jewellery depicting Lord Krishna dancing on the serpent Kalia



Fig 3.14.1.8 Maanga Malai (Mango Mala)



Fig 3.14.1.9 Makarakanti



Fig 3.14.1.10 Oddiyanam



Fig 3.14.1.11 Assorted Pieces of Temple Jewellery

East Indian Jewellery

Very lightweight and intricate are features of East Indian jewellery.



Fig 3.14.1.12 Intricate Raani Haars from East India



West Indian Jewellery

A distinct feature of Maharashtrian jewellery is the usage of stamping technique and gold foil on lac beads and hollow gold beads. Gujarati jewellery takes inspiration from nature and is chunky like tribal jewellery.



Fig 3.14.1.13 Gujarati Jadtar Jewellery



Fig 3.14.1.14 Mohan Mala



Fig 3.14.1.15 Kolhapuri Thushi



Fig 3.14.1.16 Vajrateek from Maharashtra



*Fig 3.14.1.17 Ghungru Bangles
from Gujarat*



Fig 3.14.1.18 Gajara Baangadi

Bridal must wear from different parts of the country

Jewellery is a very important part in the life of women in India.

Jewellery is gifted to women during various phases of their life which includes birth, coming of age, wedding, becoming a mother, etc. Particular symbolic ornaments are worn by married Indian women which includes mangalsutra, nath or nose ring and toe rings other than bangles. Jewellery gifted to women at the time of her marriage is called 'Streedhan'.



*Fig 3.14.1.19 Loha, Shaka, Pola from
West Bengal*



Fig 3.14.1.20 Taali from South India



*Fig 3.14.1.21 Bridal Chudlo
from Gujarat*



Fig 3.14.1.22 Mangalsutra

3.14.2 Jewellery for Different Parts of the Body

Head Ornaments



Fig 3.14.2.1 Maang Tika (Origin North India)



Fig 3.14.2.2 Borla (Origin Rajasthan)



Fig 3.14.2.3 Suryakala/Chandrakala (Origin South India)



Fig 3.14.2.4 Nethichutti (Origin South India)



Fig 3.14.2.5 Jhumar (Origin – North India)



Fig 3.14.2.6 Kalagi/Shirpech (Origin North India)



Fig 3.14.2.7 Veni (Origin – Maharashtra)

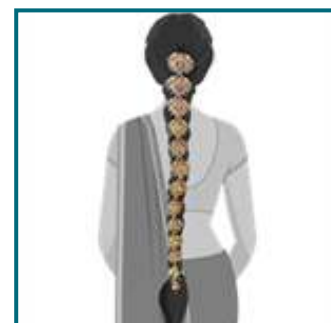


Fig 3.14.2.8 Jadanaagam (Origin – South India)

Ear Ornaments



Fig 3.14.2.9 Bala (Origin – North India)



Fig 3.14.2.10 Jhumaka



Fig 3.14.2.11 Kudajodi

Neck Ornaments



Fig 3.14.2.12 Hasli (Origin – Rajasthan)



Fig 3.14.2.13 Chokar/Gulubandh



Fig 3.14.2.14 Haar



Fig 3.14.2.15 Mala

Wrist and Arm Ornaments



Fig 3.14.2.16 Bangdi



Fig 3.14.2.17 Gajara (Origin – Rajasthan)



Fig 3.14.2.18 Kada



Fig 3.14.2.19 Patlya
(Origin – Maharashtra/Rajasthan)



Fig 3.14.2.20 Todas (Maharashtra)



Fig 3.14.2.21 Sutarala



Fig 3.14.2.22 Haathphool



Fig 3.14.2.23 Vaaki



Fig 3.14.2.24 Baajuband

Nose, Waist and Feet Ornaments



Fig 3.14.2.25 Nath (Origin – Maharashtra)



Fig 3.14.2.26 Nathni (Origin – Rajasthan)



Fig 3.14.2.27 Oodiyam



Fig 3.14.2.28 Kamarband



Fig 3.14.2.29 Anklet



Fig 3.14.2.30 Keychain

Notes



A large rectangular area enclosed by a thin orange border, containing 25 horizontal lines for writing notes.

4. Facilitate Customer Buying Decision at Multiple Counters



Unit 4.1 - Facilitate Customer on Counter

Unit 4.2 - Facilitate Billing Process



Key Learning Outcomes



At the end of this module, you will be able to:

1. Understand the essentials steps in the selling process.
2. Facilitate customer with excellent customer service.
3. Explain the steps involved in the billing procedure.
4. Understand the billing process and explain the steps involved in the billing process.

Unit 4.1: Facilitate Customer on Counter

Unit Objectives

At the end of this unit, you will be able to:

1. Practice the five essential steps of the selling process.
2. Know the important basic steps of good customer service.
3. Get an idea about the do's and don'ts while making sale.
4. Identify the difference between bad, good and excellent customer service.

4.1.1 Essential Steps of Selling Process

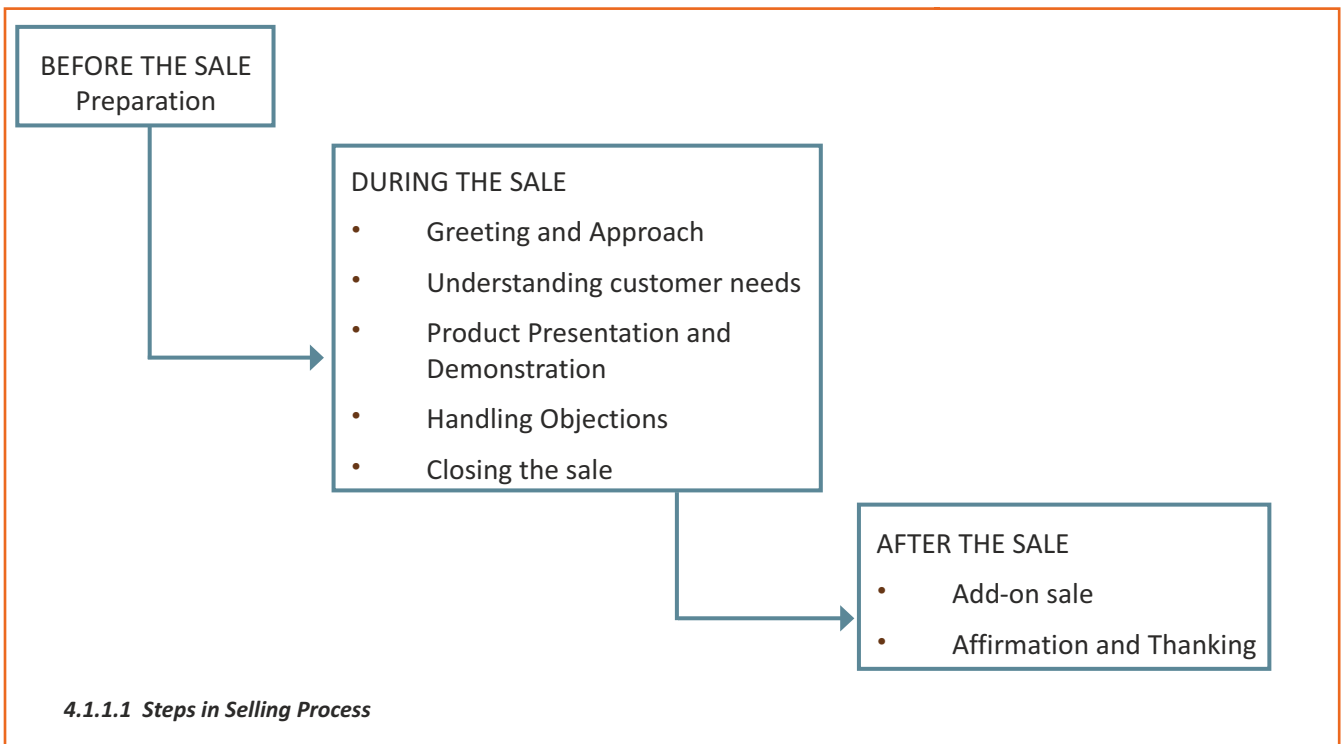
All of us have had a shopping experience, either at the local shop or at a mall. Most of us prefer visiting some shops over others. Customer is king. Pleasing the customer is the most important role of a JRSA. In this unit let us learn how to provide good service to the customer.

Five Essential Steps of Selling Process

A sales process is a systematic approach to selling a product or service. The selling process involves a series of steps that may appear to be a straight-line process, but there is a lot of movement back and forth between the different steps that will ultimately lead to closing the deal. The selling process will vary by industry and personal preference, but remember the five essential steps. These will help you close more deals.

The five essential steps are

- Step 1: The Meet and Greet** - This initial introduction will set the stage for the rest of the selling process. This is the icebreaker, the time to get the customer to relax and feel comfortable. This is your chance to build rapport with the customer so you need to be sincere, friendly and humorous.
- Step 2: Qualifying the Customer's Needs** - This is the step where you ask questions to help you identify what the customer wants. It really is the who, what, where, when, why and how of the selling process. If you qualify the customer's need properly you will be able to fulfill his/her needs and wants. Don't rush through this step; time spent qualifying will allow a smooth transition into the next step.
- Step 3: Presentation or Demonstration** - This is the step where the salesperson can show all they know about their products or services. Naturally, the presentation will cover the features of the products.
- Step 4: Overcoming Objections** - This step is critical to the selling process since objections are usually the customer's reasons for not buying your product or service. Objections are just another step in the selling process and give you the opportunity to reinforce in the customer's mind the quality being given to them while you move them toward completing the deal. Now is not the time to give up. Ask them why they feel like they do and respond directly to their statements.
- Step 5: Closing** - After you have handled the objections that the customer presents, you must close the sale. There are many techniques that can be employed in closing the sale, and you need to find the techniques that you can use comfortably.



4.1.2 Basic Steps in Good Customer Service

Good service is when the customer thinks the treatment he received exceeds his expectations. Hence good service occurs when we give customers a little more than they expect.

Some important steps to remember when making a sale.

- Step 1:** Greet the customer. A good approach tells the customer that the salesperson is there and ready to give assistance if needed.
- Step 2:** Ask questions to understand customer needs.
- Step 3:** Show relevant merchandise.
- Step 4:** Have excellent product knowledge.
 - Customers need to be told about the product. All customers look for is value for the price they pay.
 - Your product knowledge will help you align the presentation to provide the customer the information he needs.
- Step 5:** Close the sale when the customer begins to take interest in the sale presentation. This will be indicated by remarks, actions, or response.

Customer engagement tactics are very important as it encourages customer to engage and share their wonderful experience that Sales Associate creates for them. When performed in a right way – a strong customer engagement strategy will cater brand growth and loyalty.

4.1.3 Do's and Don'ts - While Making Sales

In any process there are certain steps or actions that you must do and certain steps that you must not. In the same way, the selling process has certain dos and don'ts that you must follow. In this unit, let us learn more about the dos and don'ts while making a sale.

Do <input checked="" type="checkbox"/>	Do Not <input type="checkbox"/>
Be well groomed	Leave customer unattended
Greet your customer	Use "Can I Help You?"
Offer help by saying, " May I help You?"	Show Disinterest
Ask questions to understand customer needs	Give Dishonest suggestions
Present your product	
Have product knowledge	
Give suggestions	
Have service attitude	

4.1.4 Difference Between Good, Bad and Excellent Service

Customer is king. Pleasing the customer is the most important role of a JRSA. In this unit, let us learn how to provide excellent service to the customer.

A customer enters a store with certain expectations like a good salesperson to attend to her, good quality product, and good customer handling service. What she receives and expects depends on the service of the store.

- Good service is when the customer thinks the treatment she received exceeds her expectations. Hence, good service occurs when we give customers a little more than they expect.
- Bad service is when customer perceives their treatment is less than their expectations.

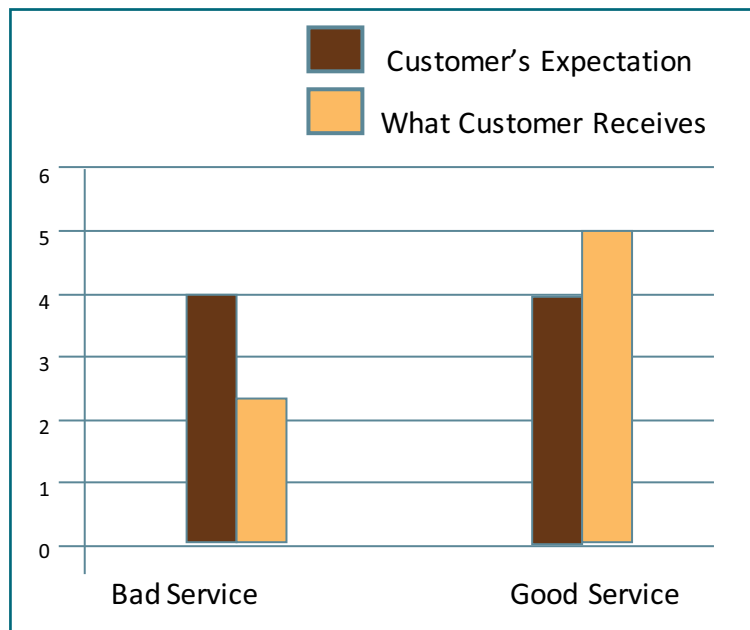


Fig 4.1.4.1 Graphical Representation of Bad and Good Customer Service

Excellent sale is when the salespeople enjoy giving customers more than what they expect, good service becomes excellent service.

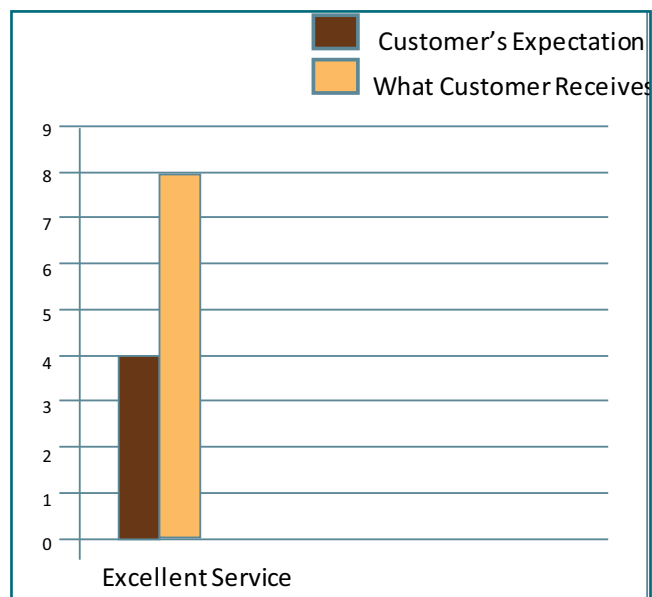


Fig 4.1.4.2 Graphical Representation of Excellent Customer Service

Features excellent service

- Greet the customer.
- Ask questions to know customer specification.
- Display relevant merchandise.
- Have excellent product knowledge.
- Give suggestions.
- Try to make an add-on sale.
- Make that extra effort to please the customer.
- Compliment the customer.
- Give complimentary goodies.

Notes



Unit 4.2: Facilitate Billing Process

Unit Objectives

At the end of this unit, you will be able to:

1. Describe the billing process in detail.
2. Identify the JRSA's role in the billing process and take the opportunity to make an add on sale while completing the billing process.

4.2.1 Billing Process

Any sale ends only when the billing of the product is done. Therefore, billing is an important part of making a sale. Let us learn in this unit the billing process, and how to make an add-on sale.

The end point of any sale is the process of billing. In billing, the customer pays for the merchandise he/ she has bought and the cashier gives the customer a bill.

A bill is a document which provides details of the product. The bill lists:

- Name of the shop
- Address and contact of the shop
- Date of purchase
- Order number (if applicable)
- Serial number
- Brief description of merchandise
- Quantity of each merchandise
- Price of each merchandise
- Total price
- Additional details (net weight, gross weight, stone weight)

The bill is an important document for store records. It is also important for the customer to keep track of his purchase. Plus, it also ensures that no part of the sale goes unnoticed.

The process of billing is handled by the cashier. It may not be the primary job of a JRSA but you must know the process.

Billing Process

The process of billing has many steps. Let us understand them.

Step 1

Collect the products from the customer.

- Keep the merchandise bought by the customer on the cash counter.

Step 2

Scan the barcodes.

- Each product has a barcode attached to it. The barcode shows information about the merchandise to which it is attached, like the price, make and quantity in the store.
- The barcode helps the computer system to keep a track of any product. For example, if a customer bought a particular necklace and the store originally had 5 pieces of that same necklace, then, after the barcode is scanned the system will automatically update that 4 pieces of necklaces are remaining in the store and one piece has been sold.
- After collecting the merchandise from the customer, count them manually. This is necessary, as sometimes, rarely though, the scanner does not read the barcode or it may beep twice. This will lead to an error in the bill. So, it is better that we count the merchandise, to avoid any error.



Fig 4.2.1.1 Barcode

Step 3

Ask the customer if they want to pay by cash or card.

- The customer has various modes through which they can pay. Whether it is cash, credit/debit card or voucher. The cashier must ask the customer the mode of payment. “Sir/Madam, would you like to pay by cash or card?”
- If the customer says cash, then take the cash. Count the cash and then place it in the drawer.
- Customers may sometimes also have vouchers. In that case, take the voucher and subtract the voucher amount from the total billing amount. For example, the billing amount of a customer is INR 2,300/- and he gives you a voucher of INR 2,000/-. Then you need to charge him only INR 300/-.
- In case the customer wants to pay by card.
 - First, check if the card has a signature on the back side.
 - In case, the card is signed, the next step is to call out the name written on that card. Remember, this is an important step in order to prevent misuse of stolen cards.
 - If the customer who has given the card responds to the name called out by you then he/she is the actual card holder or a relative.
 - In case, the customer does not respond to the call and you have a suspicion. Then, you must ask for an ID proof



Fig 4.2.1.2 Backside of Debit/ Credit Card

Step 4

In case of cash, return the balance and in case of card, return the card by acknowledging the customer.

- In case the customer has paid by cash, return the balance amount, if any, back to the customer. If the customer has paid by card then return the card. While returning the card you must always say, “Your card, sir or madam”, so that the customer takes notice when the card is returned.

- Along with the card give the customer the payment receipt and take his/her signature on it.

Step 5

Tell the customer about offers and promotions.

- Next, you must inform the customers about the various promotional schemes and offers that the store is offering.

Step 6

Hand over the products and the bill.

- At the end, count the merchandise once again and place it in a bag in an appropriate box. Hand over the bag and the bill to the customer.
- Thank the customer for shopping and invite him/her to visit again. You can say, “Thank you for shopping. Do visit us again”.

Note: Always make sure a customer gets a bill against his purchase.

Notes



5. Manage Stock of Products at Multiple Counters and Ensure Product Safety



Unit 5.1 - Stock Management at Counter

Unit 5.2 - Product Safety

Unit 5.3 - Inventory Shrinkage Due to Shoplifting



Key Learning Outcomes

At the end of this module, you will be able to:

1. Know the importance of stock taking.
2. Get familiar with the process of stock taking.
3. Understand how to manage stock at the counter.
4. Understand the process of ordering new supply.
5. Understand the ways of keeping products safe.

Unit 5.1: Stock Management at Counter

Unit Objectives

At the end of this unit, you will be able to:

1. Understand the importance of stock taking.
2. Describe the JRSA's role in stock taking.
3. Understand how to maintain adequate stock at the counter.
4. Analyse how much stock is really required.
5. Know the procedure for ordering new supply.

5.1.1 Stock Taking

Stock taking is important as it helps us to understand the trend in sales, the amount of merchandise either sold, damaged or missing. In this unit on 'Stock Taking' let us learn how to keep record of the stock.

Stock taking is a process of physically verifying the count of the merchandise in the store. It tells us which product sells the most amongst customers, so that the same can be re-ordered. Counting helps in revealing shoplifting / misplaced product. Basically, it helps us track merchandise.

5.1.2 Process of Stock Taking

The process of stock taking has many small steps within.

- The process of stock taking starts when the store receives merchandise from the vendors/ workshops.
- The received stock is manually counted or scanned and the count of different merchandise is updated on the computer system of the store.
- Then the merchandise is moved to the shop floor for display and sale.
- Every day, the JRSA must count the merchandise in his/her section and update the numbers in the stock keeping register. The count written by the JRSA is then signed by the manager.
- When any merchandise is billed, the JRSA scans the barcode and the computer automatically reduces the count of the corresponding merchandise from the system.
- This daily count is then matched with the number on the system.
- The physical count and the system count should match each other.
- In case of any mismatch, recount the merchandise, search for the missing merchandise.
- Inform the manager about this mismatch in the count. If the merchandise is not to be found and is not billed according to the system, then the merchandise has either been misplaced or there has been an administrative error or shoplifting and it is a loss to the store.

5.1.3 Stock Management at Counter

1. Ensure that there is no shortage of stock at the counter at all times.
2. Ensure that there is no over stocking of products as well. Any over stocking in the name of customer wanting to see more designs is a common misconception in the minds of the sales people
3. Ensure that excess stocks are not kept at the counter but taken out and returned to the stores, because these are high value product.
4. Reduce slow moving stock by focusing on their sales, offering discounts (after taking approval from senior or as per company policy) or returning back to the supply department.
5. During the course of daily display to customers, it is possible that they might get damaged or bent out of shape. Ensure that these are immediately repaired and made saleable.
6. In case a JRSA sells a customized product and promises the customer that the product will be available at a future date to the customer, it is the JRSA's responsibility to get the product delivered to the customer on the promised date and time.
7. In the unlikely case that the customised order is delayed, JRSA must keep the customer informed in advance. Do not spring a surprise on the due date when the customer has actually come to the store to pick up the piece. She will be utterly disappointed and is unlikely to come back to the store again.

5.1.4 Order New Supply of Stock

Customers are never tired of wanting to see choices of all kinds. There fore, for most JRSA's, stocks are never enough. After all , if there is one particular design out of stock , that alone can be the cause for non purchase !

But in these days of high inventory costs, inventory optimisation is the key ! The study of how much stock to keep (width and depth) is a job in itself. Follow these steps to determine the right merchandise:

1. Determine the customer profile to decide on the type of stock to be ordered .
2. Analyse the sales pattern of the past and anticipate the future sales pattern. Factor in occasions like Diwali, Akshaya Tritiya and other traditionally high season for jewellery purchase.
3. Keep a close eye on the movement of stock to identify the optimum size of the stock.
4. Analyse stock in hand. Identify gaps in the merchandise. Identify the stocks that needs to be ordered periodically
5. Ensure fast moving stocks are always available by ordering them adequately.
6. Ensure that entry price, mid price and high end products appropriate to the customer needs are available in adequate quantities.
7. Decide the stock to be ordered based on demand and sales.

8. Place order for stocks with the appropriate inventory person giving full details. All companies have their own policy and procedures to place an order for products. Follow the same.
9. For customized order, provide exact product specification as per customer's requirement in specific format to Supply/Inventory Department and ask for delivery date.
10. At the time of peak period such as festival time, analyse the stock to be ordered well in advance. Calculate the time required for dispatch on new orders and place the order promptly.

Unit 5.2: Product Safety

Unit Objectives

At the end of this unit, you will be able to:

1. Understand importance of product safety.
2. Understand how to be vigilant.
3. Understand how to maintain adequate stock at counter.
4. Understand importance of safety equipment.
5. Know inventory shrinkage due to shoplifting.

5.2.1 Safety of Product

Like stock management, the safety of product is also important since it helps us to understand the value of the precious items and importance of keeping them safe. In this unit of 'safety of product' let us learn how to keep products safe.

5.2.2 Keeping Product Safe

A Jewellery Retail Sales Associate should know the following things to keep the product safe:

1. Be vigilant and note the feature of customers.
2. Display limited jewellery pieces.
3. Ensure to properly lock jewellery display cases.
4. Attend only one customer at a time.
5. Ensure the products are properly tagged and labelled.
6. Ensure all the safety equipment like CCTV are operational.
7. Do not leave products unattended.
8. In case of any suspicion, contact your supervisor immediately.

Notes

Unit 5.3: Inventory Shrinkage Due to Shoplifting

Unit Objectives

At the end of this unit, you will be able to:

1. Identify shoplifting.
2. Understand a shoplifter's profile.
3. Recognize your role in preventing shoplifting.
4. Know about the steps to be followed once you have caught the shoplifter.

5.3.1 What is Shoplifting

Inventory loss due to criminal activity like shoplifting is a concern for jewellers. A Jewellery Retail Sales Associate can play an active part in reducing shoplifting by being alert and quick to respond. In this unit let us learn more about shoplifting and how to identify shoplifters.

Shoplifting - A crime: Shoplifting means when someone steals merchandise offered for sale in a retail store. Shoplifting most often occurs by concealing merchandise in a purse, pocket or bag, though it is done by a variety of methods. Shoplifting is a cause of great loss to the retailer. It should be prevented by all accounts. Important to note, shoplifters don't look a typical way. So watch out and stay alert at all times. Use your presence of mind to stop and report such activities.



Fig 5.3.1.1

5.3.2 Shoplifter's Profile

Let's learn more about shoplifters.

The different shoplifter profiles are:

1. **Amateurs:** Amateur shoplifters also can be highly skilled, and some steal almost every day, but don't do it to make a living.
2. **Professionals:** People who make their living by stealing from retail stores. Professional shoplifters often are highly skilled and even organized in gangs. The crude professionals sometimes use force and fear much like gang intimidation and often commit grab-and-run thefts.
3. **Juveniles:** Young persons who may be misled and do not know better. Example; teenagers are often misled towards shoplifting.
4. **Kleptomaniacs:** They are mentally ill individuals who may be compulsively shop lifting, and need help and treatment to overcome this problem. Shoplifters adopt various methods.



Fig 5.3.2.1

5.3.3 Methods Adopted by Shoplifters

1. Merchandise is concealed in boxes, bags or purses.
2. Merchandise is concealed in clothing. Professionals may wear garments fitted with large pockets or hooks. Oversized garments may be worn to afford easy concealment.
3. Some thieves grab items and run out of the store. They may also attempt to hold up customers and sales staff inside the store by displaying a pistol/weapons and make away with articles/cash.



Fig 5.3.3.1

5.3.4 Indication of Potential Shoplifters

How to identify shoplifter?

1. People wearing overcoats out of season or raincoats on a clear day.
2. People carrying boxes, bags, or umbrellas which could be used to conceal merchandise.
3. Nervous-looking people who are constantly touching the backs of their heads, tugging at sleeves, or adjusting socks.
4. Exceptionally fussy people who cannot seem to make up their minds about a purchase, or do not appear interested in purchasing an article that they have been examining.
5. People who walk around and all the while keep one hand in a pocket.
6. People who come back to the same area of the store several times.
7. People who are busy looking around, rather than at merchandise.
8. People who appear nervous.
9. People who walk into stockrooms or behind counters and have no business in such places.
10. Men who carry shopping bags.

5.3.5 Methods of Preventing Shoplifting

1. Stores use video surveillance cameras to track the events happening inside the store.
2. Using Jewellery Retail Sales Associate Involvement: Train a JRSA to spot shoplifters and teach them the action that needs to be taken to prevent the loss of merchandise. Offer incentive programmes to encourage interest and participation in loss prevention.



Fig 5.3.5.1

5.3.6 What to Do Once a Shoplifter is Caught

As a Jewellery Retail Sales Associate you should know how to deal with a shoplifter. As most of the time it will be you who will be responsible for catching a shoplifter.

1. If the shoplifter is caught, a retailer must detain the consumer and attempt to recover the items. You must make the first contact with the shoplifter at the exit.
2. The customer sales associate should attempt to keep the situation as quiet as possible, without disturbing other shoppers.
3. The shoplifter may attempt to run, may assault the employee, or may even pull out a weapon. The training of the security staff is the key to ensure proper action in accordance with developing circumstances.
4. When guards are posted at or near exits, they should assist in apprehensions if requested.
5. Normally, the suspect will come along quietly when asked.
6. A retailer may make a choice at this stage to call in the local police and press further charges.

Notes







6. Coordinate with Other Departments

Unit 6.1 - Jewellery Retail Sales Associate Role in Coordinating with Other Departments



Key Learning Outcomes



At the end of this module, you will be able to:

1. Know importance of coordination.
2. Know Jewellery Retail Sales Associate's role in coordinating with other departments.

Unit 6.1: Jewellery Retail Sales Associate Role in Coordinating with Other Departments

Unit Objectives

At the end of this unit, you will be able to:

1. Understand the need for coordination.
2. Know how to coordinate with other departments.

6.1.1 Importance of Coordination

Coordination with other departments in the organization is one of the important role in Jewellery Retail Sales Associate's profile. Communication with other department is important as it helps to run operations at the counter smoothly and ensures to give prompt service to customers.

Successful coordination with other departments in the organization helps Jewellery Retail Sales Associate to:

- 1) Perform well and achieve targets.
- 2) Keep counter well stocked as per market trends.
- 3) Provide excellent service to customer.
- 4) Adhere to organisation's policies and procedures.
- 5) Build a strong team.

6.1.2 JRSA's Role in Coordinating with Other Departments

While performing his/her duties at counter as JRSA, he/she has to coordinate with departments like -

Coordinate with Manager:

- To ask for his guidance in case of any doubts or problems.
- To update him sales on daily basis.
- To report inventory movement.
- To inform about fast and slow moving products.
- To inform about stock replenishment.

Coordinate with Inventory Controller to:

- Replenish stock.
- Value old-gold jewellery for exchange as received from customers.
- Inform about any loss of goods.
- Update about sales pattern at counter.
- Update about design trend in market.

Coordinate with Factory to:

- Track the status of the customized jewellery order.

Coordinate with Cashier:

- Provide details on billing and cash collection.
- Tally cash with billing in case of discrepancies.
- Enable customer to complete the sales process in short time.

Coordinate with Goldsmith(repairs):

- Provide details of repair to be done on the jewellery.
- Provide return schedule to customer.
- Communicate the value and anticipated charges to customer.

Coordinate with Housekeeping Personnel:

- Arrange refreshments for customer.
- Maintain clean work environment.

7. Create Professional Image of Self and Organization



Unit 7.1 - Creating Professional Image of Organization

Unit 7.2 - Creating Professional Image of Self



Key Learning Outcomes

At the end of this module, you will be able to:

1. Know how to create professional image of self.
2. Know how to create the organization's professional image.
3. Understand the importance of creating self and professional image.

Unit 7.1: Creating Professional Image of Organization

Unit Objectives

At the end of this unit, you will be able to:

1. Understand the value of creating an image of your organization.
2. Understand how to display products at counter.
3. Describe the Jewellery Retail Sales Associate's role in creating a professional image of the organization.

7.1.1 Displaying Products at the Counter

1. Keep the counter very clean.
2. Highlight best products at eye level.
3. Regularly clean the jewellery display tray.
4. Regularly clean accessories on which jewellery is displayed.
5. Always use hand gloves while displaying jewellery.
6. Keep the jewellery clean without any stains and without any damage.
7. Tag and label the products with all relevant information.
8. Display the products appealingly.

7.1.2 Cleanliness in the Retail Area

Cleanliness is a significant aspect of the consumer experience. A customer is highly influenced by the cleanliness and neatness of any store and is willing to spend more time in such places. Even frequency of shopping also increases. Actually, it affects the whole shopping process.

Five key points must be kept in mind while following housekeeping methods:

- 1) Safe
- 2) Clean
- 3) Well organized
- 4) Uncluttered
- 5) Customer friendly

Following these five key points will ensure that the counter section contributes to the overall brand image of your store.

Maintaining a clean, neat, and safe work area reflects a positive store image and helps create an environment that is pleasant for all customers and conducive to sales. Coordinate with the housekeeping personnel of stores to keep your counter area and surrounding areas clean at all times.

7.1.3 Sexual Harassment Policy

With the increase in the crime rates and harassment of women, most organizations have both verbal and written policies on how women should be treated and what constitutes harassment.

Jewellery industry is one such industry, where a majority of front end sales staff are often women as the industry caters mainly to women customer.

Similarly, the space available behind the counter is often very small. Hence, extra care must be taken to ensure that women should not feel that they have been harassed.

Taking photographs of women without their approval is also a form of harassment. Instances of women customers filing complaints of unauthorized photography have increased significantly in the recent past.

Unit 7.2: Creating Professional Image of Self

Unit Objectives

At the end of this unit, you will be able to:

1. Understand the value of creating self-image on professional level
2. Understand how to maintain personal hygiene and cleanliness
3. Describe a Jewellery Retail Sales Associate's role in creating a professional image.

7.2.1 Personal Hygiene

Creating professional image for self is very important. Appearances matter significantly for creating first impression on customers. Personal grooming should not be avoided. Being always presentable shows confidence, trustworthiness, and approachability. It creates a path for success.

Personal Hygiene Practices Individual staff presentation can make a major contribution to the overall image that a store conveys to customers. It is therefore important that all staff members dress and present themselves in a way that complies with employer dress standards. Standards change from store to store. Some issue uniforms, others set dress codes, some require staff to wear merchandise that is currently available and some have no policy at all.

An important aspect of your personal presentation involves personal hygiene. Making sure that you are clean and neat at all times ensures that you are communicating a positive image.

Personal hygiene is one important aspect of your store's housekeeping procedures. Image is created by not only what is worn, but how it is worn.

All clothing should be clean and ironed. Shoes should be clean and make-up and accessories should be appropriate.

The image presented must be that of a professional: clean, tidy and ready to serve the customer. As a minimum, a Jewellery Retail Sales Associate should ensure that:

- Hands and fingernails are clean.
- Hair is clean and brushed.
- Teeth are clean and use breath freshener if necessary.
- Deodorant is worn.
- Face is clean.
- Gloves are worn while displaying jewellery.
- Hair is tied back or put in a hair net.
- For female Jewellery Retail Sales Associate , If make-up is worn it should be light and natural looking.

Personal hygiene is essential at all times. Some stores/companies have a specific policy that deals with personal hygiene. This is often included in the general dress standards guidelines for the store/company.

7.2.2 Establish Rapport with Customers

1. Be courteous.
2. Be a pleasing personality.
3. Use a proper method of communication with the customers.
4. Be prompt in your responses.
5. Give accurate information to the customers related to their queries about any jewellery product.

Notes

Scan the QR Code to open the related document or click on link



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8. Maintain Health and Safety at Workplace



Unit 8.1 - Understand Potential Sources of Accidents

Unit 8.2 - Understand Safety Signs and Appropriate Requirements to be Safe

Unit 8.3 - Understand Ergonomics or Bad Posture of Body

Unit 8.4 - Fire Safety Rules

Unit 8.5 - Understand how to Deal with Emergency Situations



Key Learning Outcomes



At the end of this module, you will be able to:

1. Understand safety procedures.
2. Understand potential hazards.
3. Understand what to do in an emergency situation.
4. Understand how to use the fire extinguisher by identifying the appropriate fire.
5. Understand how complying with company safety rules and regulations can be safe for you.

Unit 8.1: Understand Potential Sources of Accidents

Unit Objective

At the end of this unit, you will be able to:

1. Understand the potential sources of accidents in a workplace

8.1.1 Understand Potential Sources of Accidents

1. Accidents or hazards mean an incident involving loss of life inside or outside the workplace, suffering injuries internally and/or externally, or release of toxic chemical or explosion or fire, or spilling of hazardous chemical resulting in 'on-site' or 'off-site' emergencies or damage to equipment leading to stoppage of process or adverse effects to the environment.
2. Accidents or hazards usually occur due to:
 - Faulty equipment
 - Improper working conditions
 - Faulty inspection or repairing an equipment or tool without the proper instructions
 - Irregular maintenance of equipment and tools
 - Repairing of faulty equipment by someone who is not qualified to repair
 - Lack of concentration or bringing personal tensions to work
 - Unsafe practices such as plugging wires directly into sockets without a plug
 - Not reading voltage instructions for imported equipment
 - Improper or insufficient safety training
 - Smoking in non-smoking zones
 - Storage of chemicals near heat emitting machines
 - Improper storage of chemicals
 - Improper work clothing or lack of protective gears
 - Exposed wire or wires bitten by rats or other animals
 - Wires with bad insulation
 - Improper electric connections
 - Using wrong tools and equipment in the wrong places or plugging into wrong socket
 - Using too many wires in one spike guard or electric socket
 - Bad housekeeping which includes wet floors, sweeping not done, papers thrown on floor, dustbins not covered or emptied
 - Tools and equipment not stored properly after work
 - Tools and equipment are not unplugged after work or during breaks
 - Leaving main switch ON of tools and equipment after work
 - Non reporting of hazards to supervisor or ignoring potential dangers

8.1.1 Understand Potential Sources of Accidents



Fig 8.1.1.1 Exposed Wire

8.1.1 Understand Potential Sources of Accidents

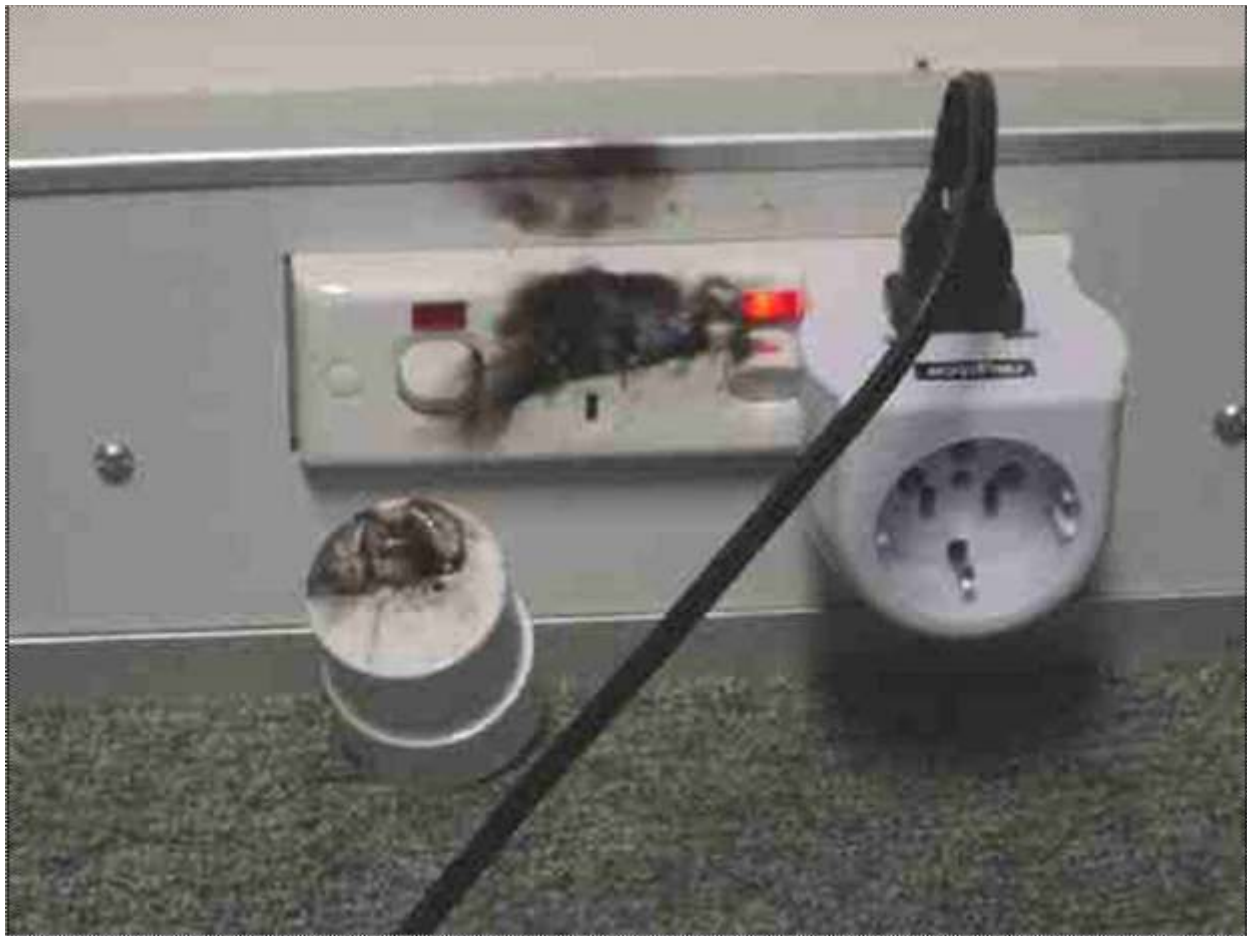


Fig 8.1.1.2 Burned Socket – Not advised to use the working plug

8.1.1 Understand Potential Sources of Accidents



Fig 8.1.1.3 Liquid spilled on carpet floor with tools and equipment around

8.1.1 Understand Potential Sources of Accidents

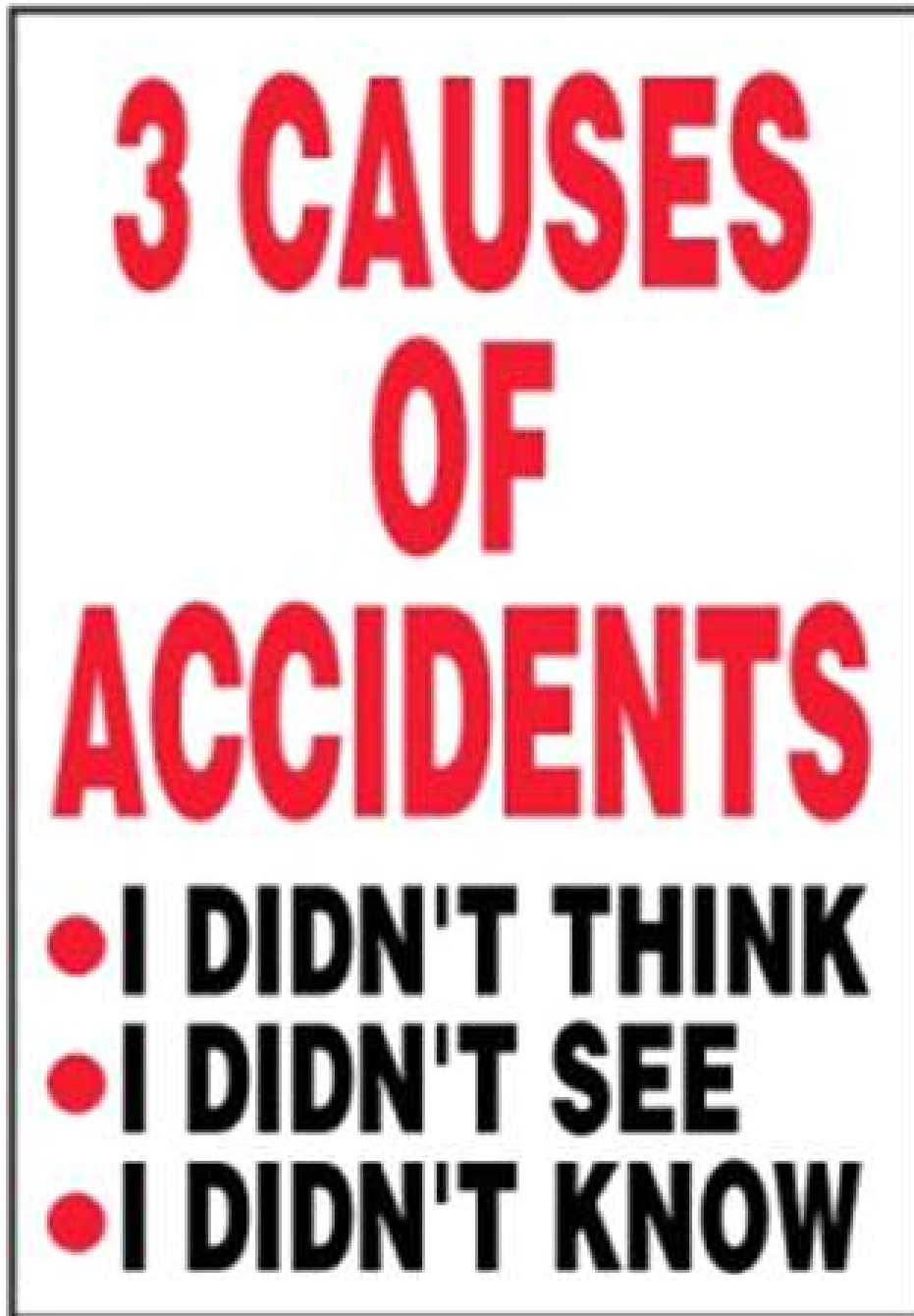


Fig 8.1.1.4 Causes of Accidents

Unit 8.2: Understand Safety Signs and Appropriate Requirements to be Safe

Unit Objective



At the end of this unit, you will be able to:

1. Understand the safety signs and appropriate requirements to be safe and to make the workplace safe for yourself and others.

8.2.1 Understanding Safety Signs



Fig 8.2.1.1 Safety Sign - 1

8.2.1 Understanding Safety Signs



Fig 8.2.1.2 Safety Sign - 2

8.2.1 Understanding Safety Signs



Fig 8.2.1.3 Safety Sign - 3



Fig 8.2.1.4 Safety Sign - 4

8.2.1 Understanding Safety Signs



Fig 8.2.1.5 Safety Sign - 5



Fig 8.2.1.6 Safety Sign – 6

8.2.1 Understanding Safety Signs

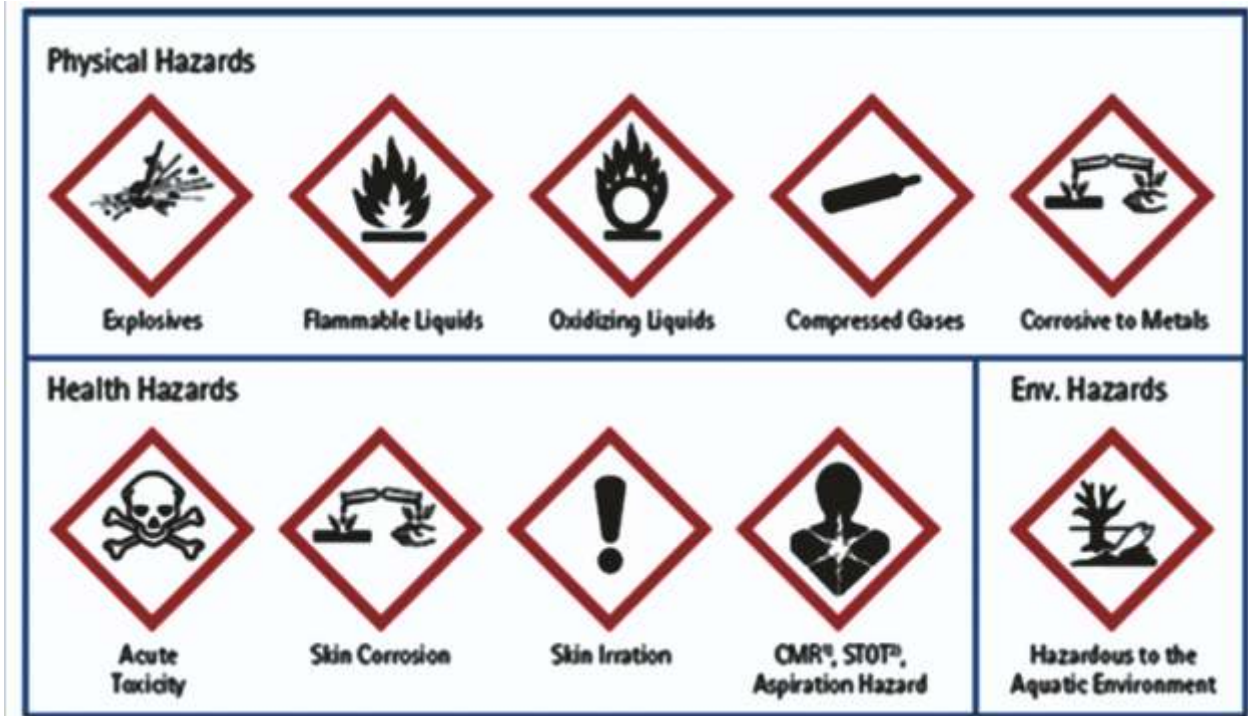


Fig 8.2.1.7 Safety Sign – 7

8.2.2 Safety First



Fig 8.2.2.1 Safety gears to be worn while working with tools and equipment



Fig 8.2.2.2 Refer to voltage mentioned on equipment and machines before plugging in socket to avoid short circuit

8.2.2 Safety First



Fig 8.2.2.3 Housekeeping rules for every employee

8.2.2 Safety First

Just say no to electrical hazards.

Before you turn it on, make sure that you say no the following:

- Are outlets, motors, or circuits overloaded?
- Are the electric wires passing near water or heat sources?
- Are cords twisted or tangled?
- Do I see sparks or smoke?
- Are my hands wet?
- Am I wearing any metal jewellery?

Tips



- 1. If you follow proper housekeeping rules and the other mentioned rules, you can avoid accidents or hazards in your workplace.
- 2. Always work as a team when it comes to the workplace.

Notes



Unit 8.3: Understand Ergonomics or Bad Posture of Body

Unit Objective

At the end of this unit, you will be able to:

1. Understand the right body posture required while carrying out any kind of work.
2. Understand how to relax your body more and put less strain on your body.

8.3.1 Understand Ergonomics or Bad Posture of Body

IN SOME CASES TOOLS CAN BE CHANGED TO
KEEP THE ARMS LOW AND ELBOWS IN
BAD DESIGN



SOLDERING IRON WITH BENT HANDLE ALLOWS
ELBOW TO BE LOWERED AND WRIST STRAIGHTENED

GOOD DESIGN



Fig 8.3.1.1 Straining elbows can strain the shoulder leading to body pain

8.3.1 Understand Ergonomics or Bad Posture of Body

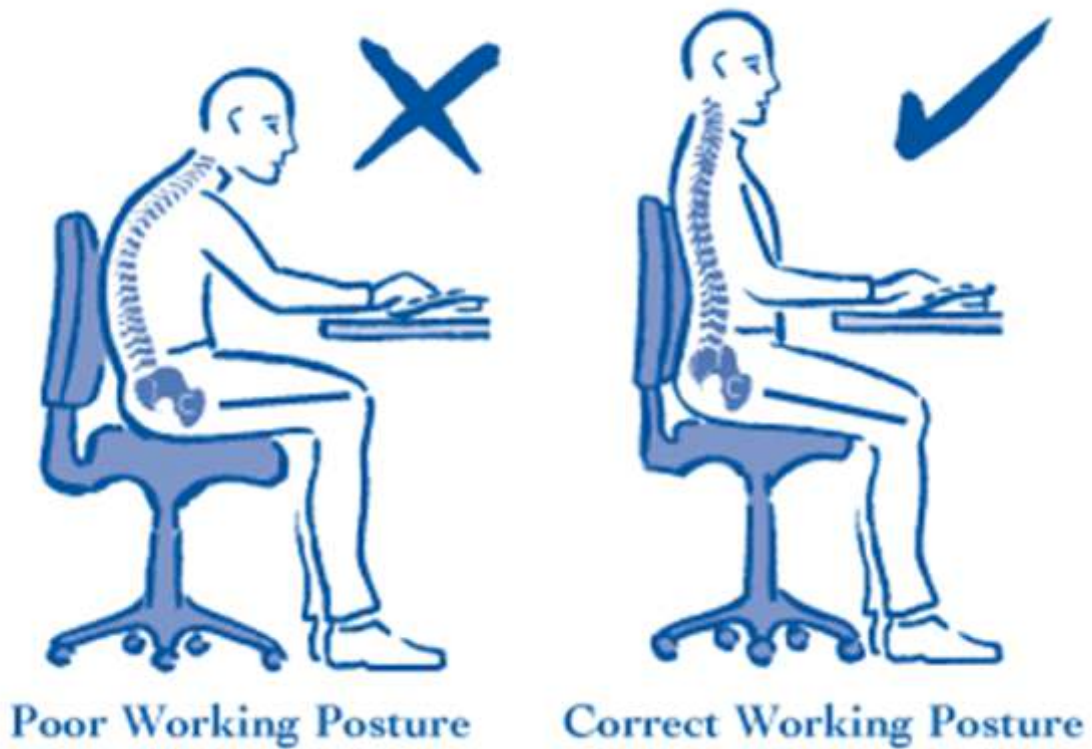


Fig 8.3.1.2 Wrong and right way to sit



Fig 8.3.1.3 Right way to work on computer

8.3.1 Understand Ergonomics or Bad Posture of Body



Fig 8.3.1.4 Problems to avoid

Tips



- 1. The right body posture will aid you to keep many health problems away.
- 2. The wrong body posture can create health problems such as stiff neck, pain in the entire body, stiff shoulders, cervical spondylosis and many other problems.
- 3. Also drink a lot of water to keep yourself hydrated.

Notes



Unit 8.4: Fire Safety Rules

Unit Objectives

At the end of this unit, you will be able to:

1. Understand the fire safety rules.
2. Understand how to use a fire extinguisher.

8.4.1 Fire Safety Rules




CLASSES OF FIRES	TYPES OF FIRES	PICTURE SYMBOL
A	Wood, paper, cloth, trash & other ordinary materials.	
B	Gasoline, oil, paint and other flammable liquids.	
C	May be used on fires involving live electrical equipment without danger to the operator.	
D	Combustible metals and combustible metal alloys.	
K	Cooking media (Vegetable or Animal Oils and Fats)	

Fig 8.4.1.1 Know the different types of fire with classification codes and symbols

8.4.1 Fire Safety Rules



Fig 8.4.1.2 Know your fire extinguisher code



Fig 8.4.1.3 Know the refill date on the fire extinguisher

8.4.1 Fire Safety Rules



Fig 8.4.1.4 Basic fire fighting steps



Fig 8.4.1.5 Do not use elevator or lift when there is a fire

8.4.2 Using the Fire Extinguisher



Fig 8.4.1.6 Steps to use the fire extinguisher – use the right extinguisher for the fire

Tips



1. Always recognize the type of fire before using the fire extinguisher.
2. The fire extinguisher has a code on it and that code will tell you for which fire that extinguisher can be used.
3. Do not use the lift or elevator when there is a fire.
4. Use wet blankets or napkins to cover your mouth so that you do not inhale the smoke.
5. Call the fire brigade and pull the fire alarm.

Notes



Unit 8.5: Understand How to Deal With Emergency Situations

Unit Objective

At the end of this unit, you will be able to:

1. Understand what is an emergency situation and how to deal with it.

8.5.1 Emergency Situations



Fig 8.5.1.1 Emergency situations

8.5.2 Dealing with Emergency Situations

Evaluate Situation

- Check the surroundings.
- Evaluate the situation.
- Are there things that may place you in danger or harm?
- Are you or the victim endangered by fire, harmful smoke or gasses, an unstable construction, live electrical wires or alternative dangerous scenario?
- Don't rush into a situation wherever you may find yourself as a victim?
- If approaching the victim will endanger your life, seek professional help immediately; they have higher levels of training and know how to handle these situations.
- First aid becomes useless if you can't safely perform it without hurting yourself.



Fig 8.5.2.1 Evaluate situation

8.5.2 Dealing with Emergency Situations

Call for Help

- Call for help.
- Call the appropriate authorities or emergency services immediately if you feel someone is seriously injured.
- If you are the only person on the scene, try to check if the person is breathing before calling for help.
- Do not leave the victim alone for an extensive amount of time.

Take Care of the Person

- Take care of the person.
- A person who has just gone through a serious trauma requires to be taken care of including providing emotional support and physical treatment such as first aid.
- Always remember to remain calm and try to be reassure the person about help arriving.

Check for Response

- Determine responsiveness.
- If a person is unconscious, try to wake them by gently tickling their bare hands and feet or by speaking to them.
- If they do not respond to activity, sound, touch or other stimulation, check whether they are breathing.

8.5.2 Dealing with Emergency Situations

Conducting CPR or First Aid

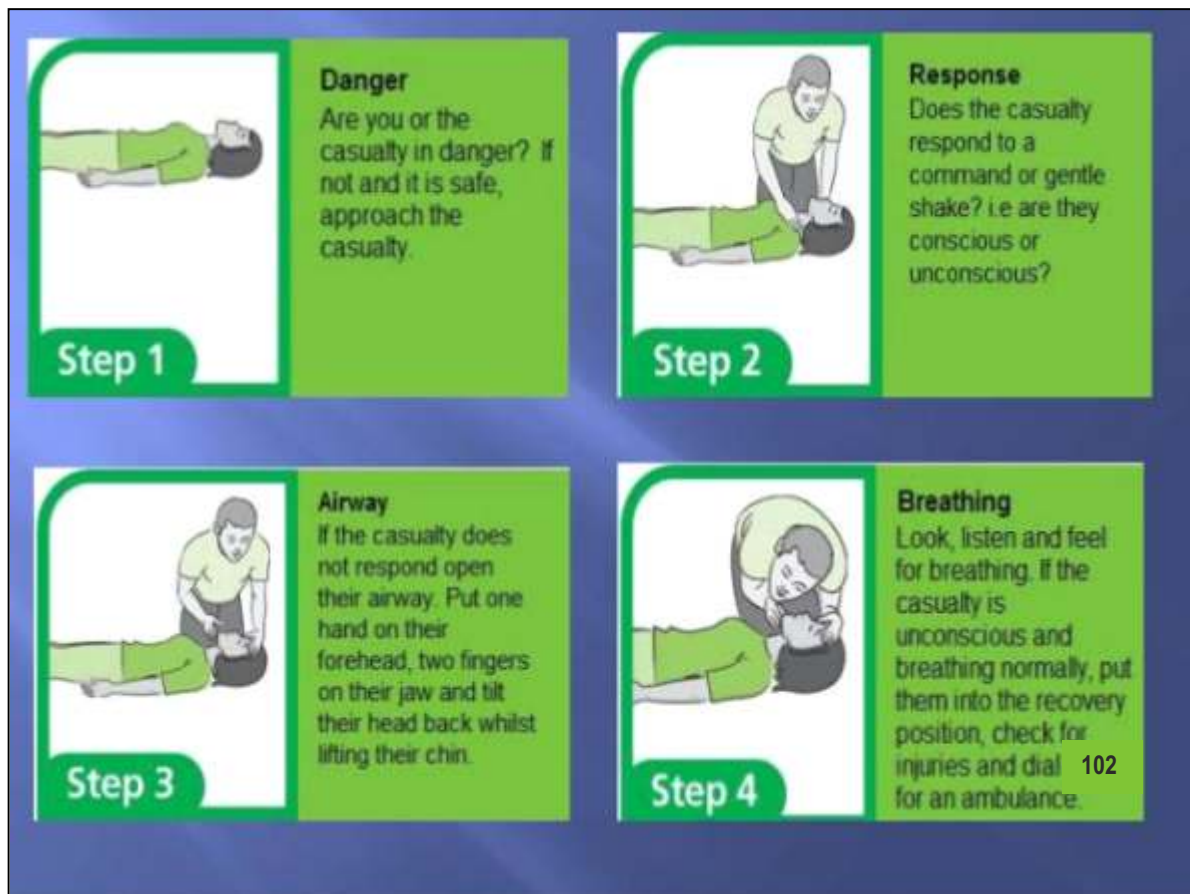


Fig 8.5.2.2 Conducting CPR or first aid

EMERGENCY NUMBERS IN INDIA

- 100 for Police
- 102 for Ambulance
- 101 for Fire
- 108 for Disaster management
- 181 for Women's helpline

8.5.3 Solving the Issue



Fig 8.5.3.1

Tips



1. Always participate in emergency drills organized by your company, you may never know when the knowledge will come in use.
2. Ask your company for a live demonstration of first aid administration.
3. Check with your company the contents of the first aid box and where it is kept.
4. Always report an incident to your supervisor or others, rather than hiding it.
5. Always care for others in an emergency situation.

Notes














9. Annexure



Annexures 1 - QR codes - Video Link



Annexure: Chapter wise QR codes

Chapter No.	Unit No.	Topic Name	Page No.	Url	QR code (s)
Chapter 1 Introduction	Unit 1.2: Overview of Jewellery Industry in India	1.2.12 Assaying	15	https://drive.google.com/file/d/1plhgxAT2pclb_2ZnW6GSt7bL-peQeAv0/view?usp=sharing	 Karatmeter
Chapter 1 Introduction	Unit 1.2: Overview of Jewellery Industry in India	1.2.12 Assaying	15	https://drive.google.com/file/d/18FjkLw4u35c7vsQSO0bEQOSVis_jSGPG/view?usp=sharing	 Top Jewellery Brand
Chapter 1 Introduction	Unit 1.3: Role and Responsibilities of JRSA	1.3.2 Responsibilities of JRSA While Making Sales	18	https://www.youtube.com/watch?v=nKY1AbPz668&t=1s	 Gem & Jewellery industry Orientation
3. Explain to Customers about Jewellery Product Offerings	Unit 3.1: Gold	3.1.3 Different Colours of Gold	40	https://youtu.be/ihuaAz5KupE	 History of Gold
3. Explain to Customers about Jewellery Product Offerings	Unit 3.3: Silver	3.3.1 Properties of Silver	42	https://drive.google.com/file/d/1eWzT-AO66CBSbpcdkpl6clY8qXMseP25/view?usp=sharing	 Introduction to precious metal

Chapter No.	Unit No.	Topic Name	Page No.	Url	QR code (s)
3. Explain to Customers about Jewellery Product Offerings	Unit 3.4: Diamond	3.4.2 The 4Cs of Diamond	47	https://drive.google.com/file/d/1hu_XQdhI02jklckOyMfPuV2VweuUCIfX/view?usp=sharing	 Common features & Diamond
3. Explain to Customers about Jewellery Product Offerings	Unit 3.11: Gemstone Setting	3.11.1 Types of Settings	66	https://drive.google.com/file/d/1_2XPTcEapET9ICY4n0IJ_BaRTmWX1c3q/view?usp=sharing	 Types of Setting
3. Explain to Customers about Jewellery Product Offerings	Unit 3.12: Machine Made Jewellery	3.12.1 Casting – “Lost Wax Process”	70	https://youtu.be/XEn-Cq2pDlc	 Indian Heritage & Crafts in Global Market 1
3. Explain to Customers about Jewellery Product Offerings	Unit 3.12: Machine Made Jewellery	3.12.1 Casting – “Lost Wax Process”	70	https://youtu.be/1NZ-1Gxpos4	 Indian Heritage & Crafts in Global Market 2
3. Explain to Customers about Jewellery Product Offerings	Unit 3.14: Diversity in Indian Jewellery	3.14.1 Regional Indian Jewellery	78	https://drive.google.com/file/d/1Reg-5FCnxLzJkTj9NFecrL8EYnNNv6nA/view?usp=sharing	 Diversity in Indian Jewellery

Chapter No.	Unit No.	Topic Name	Page No.	Url	QR code (s)
7. Create Professional Image of Self and Organization	Unit 7.2: Creating Professional Image of Self	7.2.2 Establish Rapport with Customers	118	https://youtu.be/orrfokjuzTs	 Improvement through KAIZEN
Employability Skills				https://www.skillindigital.gov.in/content/list	 Employability Skills





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