



थ-वा







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## Acknowledgement

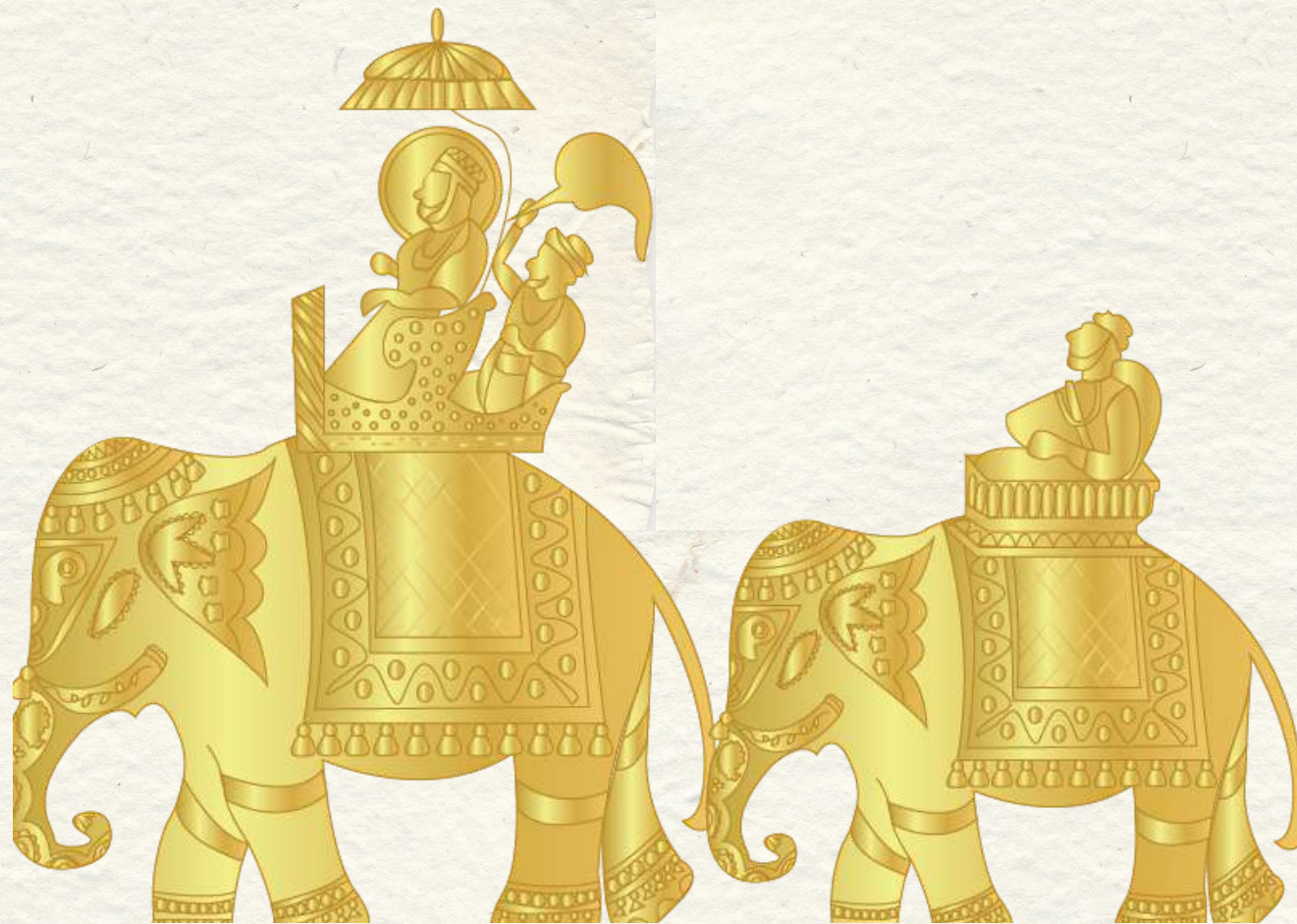
We would like to express our special thanks of gratitude to our teachers Ms. Lavina and Ms. Anupreet ma'am. Artisans Mr. Mahesh Rajsoni, Mr. Jagdish Rajsoni and their sons Mr. Kalpesh Rajsoni and Mr. Deepak Rajsoni. We were given the golden opportunity to do this wonderful project on Thewa craft of Pratapgarh, Rajasthan; this helped us in doing an extensive Research and we came to know about so many new things about the same.

Secondly we would also like to thank our families and friends who were very supportive and assuring during the whole process.



"थेवा जीवन सोने में स्थापित है"

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What is

# थे-वा

Theva comes from two words of the local dialect, 'Tharna' – meaning to hammer (to get thin foils of gold from very small quantity of the metal) and 'Vada' – meaning silver wire (which in the loop form makes the resting foundation for the main piece), both being the most important aspects of the art.

The beauty of this art lies in the fact that, even though the amount of gold used is minimal, the eventual product Today vibrant and rich patterns are made using precious stones, rubies, pearls and diamonds.

**Thewa** is a special art of jewelry making which involves embossing of intricately worked-out sheet gold on molten glass. It evolved in Pratapgarh district, Rajasthan India. Its origin dates back to the Mughal age.

Other Origin: THEWA is a word from the local Rajasthani language which literally means "SETTING". Thewa is thus an art of fusing 23ct gold with multicolored glass. It is a very detailed and intricate process that takes several days to complete one article.



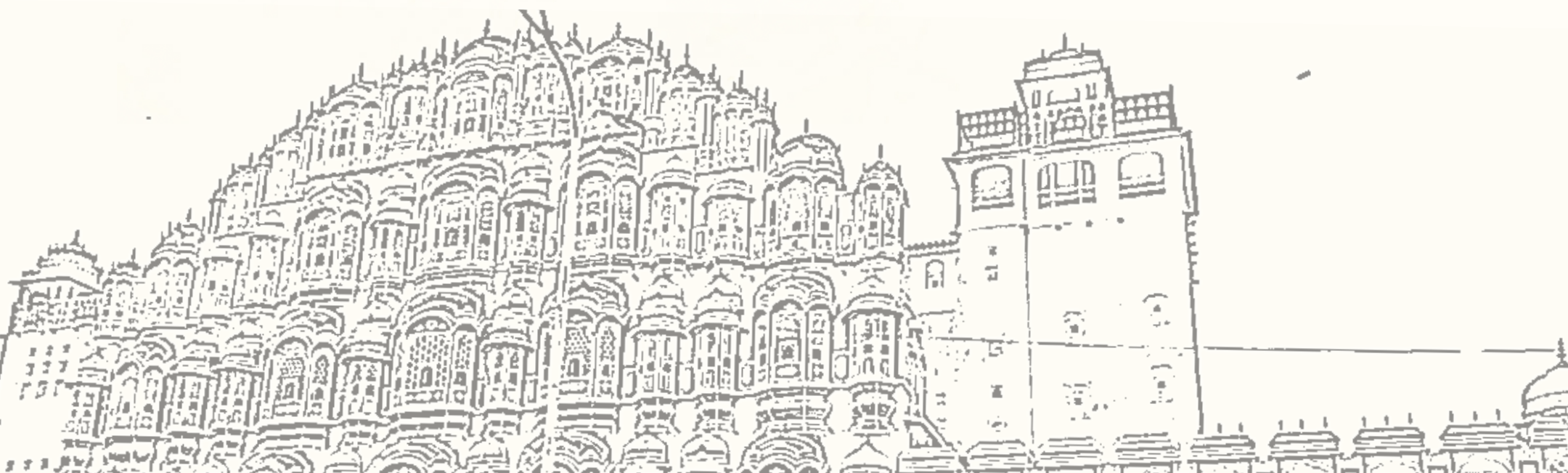
" Thewa is a special art of jewellery making which involves embossing of intricately worked out sheet gold on molten glass. "





## LOCATION

The craft of Thewa is practiced by the hereditary artisans in the small fortified town of Pratapgarh in district Chittorgarh of south Rajasthan and Rampura in Madhya Pradesh. This unique craft uses plaques of glass as its base material. Till today the tradition of using red, green or blue glass continues.



This is the map of Rajasthan and  
Pratapgarh, a district in Rajasthan. The  
Craft was established more than 400  
years ago in this place.





# राजस्थान

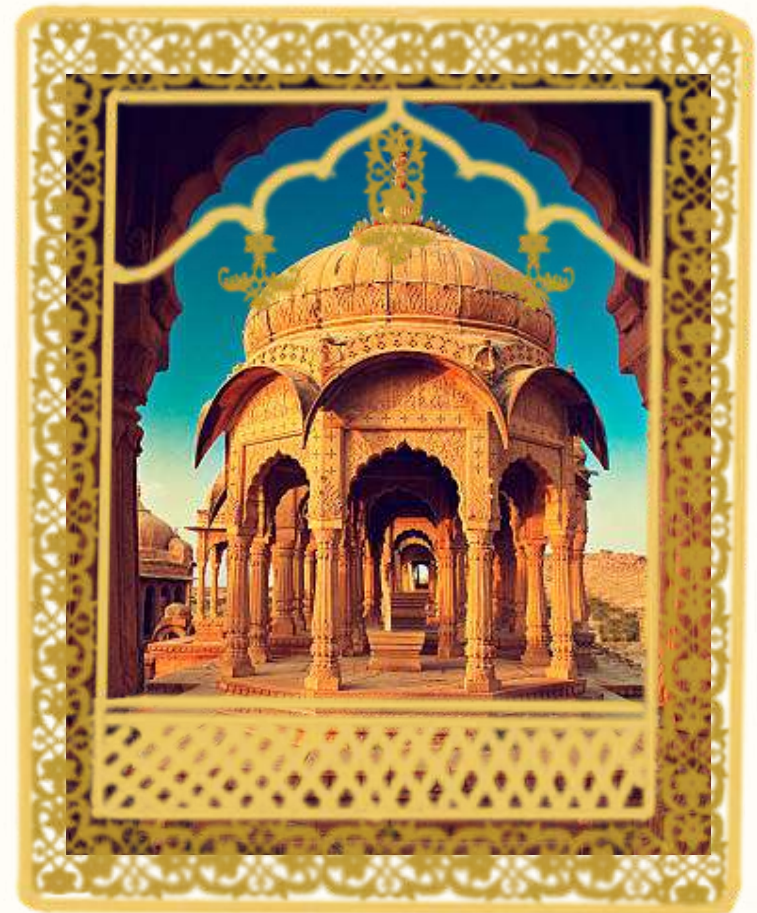
Rajasthan is a state located in northern India. It is the largest Indian state by area and the seventh largest by population. Rajasthan has many beautiful artistic and cultural traditions which reflect the ancient Indian way of life. Rajasthan is also called "Land of Kings". It has many tourist attractions and good facilities for tourists. This historical state of India attracts tourists and vacationers with its rich culture, tradition, heritage, and monuments.

The main religious festivals are Deepawali, Holi, Gangaur, Teej, Gogaji, Shri Devnarayan Jayanti, Makar Sankranti and Janmashtami, as the main religion is Hinduism. Rajasthan's desert festival is held once a year during winter. Dressed in costumes, the people of the desert dance and sing ballads. There are fairs with snake charmers, puppeteers, acrobats, and folk performers. Camels play a role in this festival.



Rajasthan has over one hundred fortifications on hills and mountainous terrain. Six Hill Forts of Rajasthan, spread across Rajasthan state in northern India, have been clustered as a series and designated UNESCO World Heritage Site.

Rajasthan is also famous for their fairs with snake charmers, puppeteers, acrobats, and folk performers. Camels play a role in this festival.



" Thewa is a testimony set in gold. An intricacy that celebrates life in its details. "

The story of it's motifs, richness of it's colours. It is a timeless craft with the power to memorialize heritage and history in it's form.

Thewa is renowned world wide, but we need to remind the world of the value it holds. how it is so different from all the other forms of jewellery.







# प्रतापगढ़

Pratapgarh district is the 33rd district of Rajasthan, created on 26 January 2008. It is a part of the Udaipur Division and has been carved out from the erstwhile tehsils of Chittorgarh, Udaipur, and Banswara districts. Pratapgarh town (Pin Code 312605, STD Code 01478) is the administrative headquarters of the district

The area adjoins Udaipur and Bhilwara districts of Rajasthan and Mandsaur district of Madhya Pradesh. It is situated at the junction of the Aravali mountain ranges and the Malwa Plateau; hence the characteristics of both prominently feature in the area. Pratapgarh is located at 24.03° North & 74.78° East. It has an average elevation of 491 meters(1610 feet). Well known for pure gold and glass-inlay handmade unique jewellery called "Thewa".



## Sita Mata Wildlife Sanctuary

The **Sita Mata Wildlife Sanctuary** is a wildlife sanctuary situated in Pratapgarh and Chittaurgarh districts of Rajasthan Rajasthan, India, declared as a protected forest area by the Government of Rajasthan The land is undulating because of the confluence of three different formations — Malwa Plateau, the Vindhya Hills and Aravali mountain ranges.



## Devgarh Fort

Old Palace, PratapgarhDevgarh is famous ancient place of Pratapgarh district. Nowadays it is a sub-tehsil of Pratapgarh district. Devgarh is located on a small hill, 13 KM away from Pratapgah City and it is also known as "Devliya". In past it was the captial of Prtapgarh and famous as Devliya state. This place is surrounded by small hills and situatated at average elevation of 1809 feet from sea level.





The Gold shimmers within  
the hands of the creator.

The times of kings ,  
Tales of forests and warriors.  
Glisten in pride  
The art of a creator.

Intricate and pure,  
And colours of the glass lures.



Each detail is crucial  
Every form is art  
As beads clinking  
together  
pearls of purity shining  
Thewa is a celebration.

A tale of origin  
A family secret  
This treasure of  
museums and palaces  
Kept within the heart of  
history





उत्पत्ति

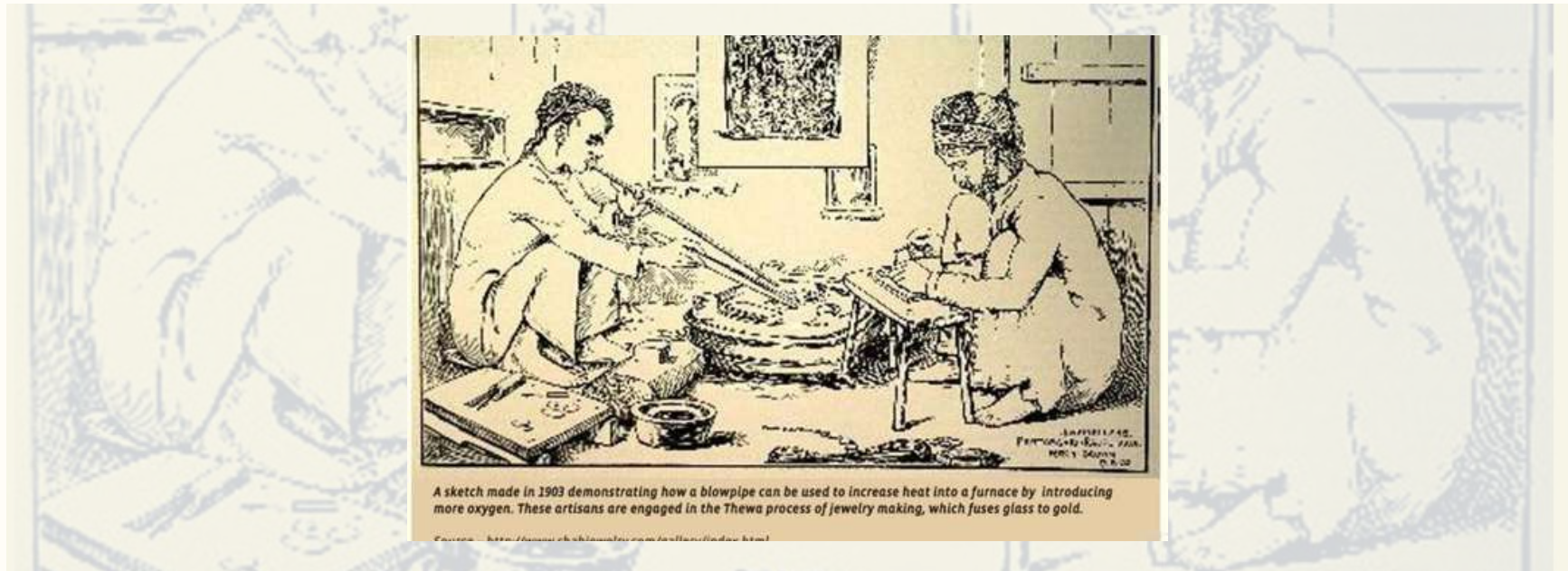
*~origin*

# इतिहास

The Thewa art originated in Pratapgarh (Rajasthan) about 400 years ago. The Thewa is one such artwork that originated during the Mughal period, in the Pratapgarh district of the royal state of Rajasthan in India.

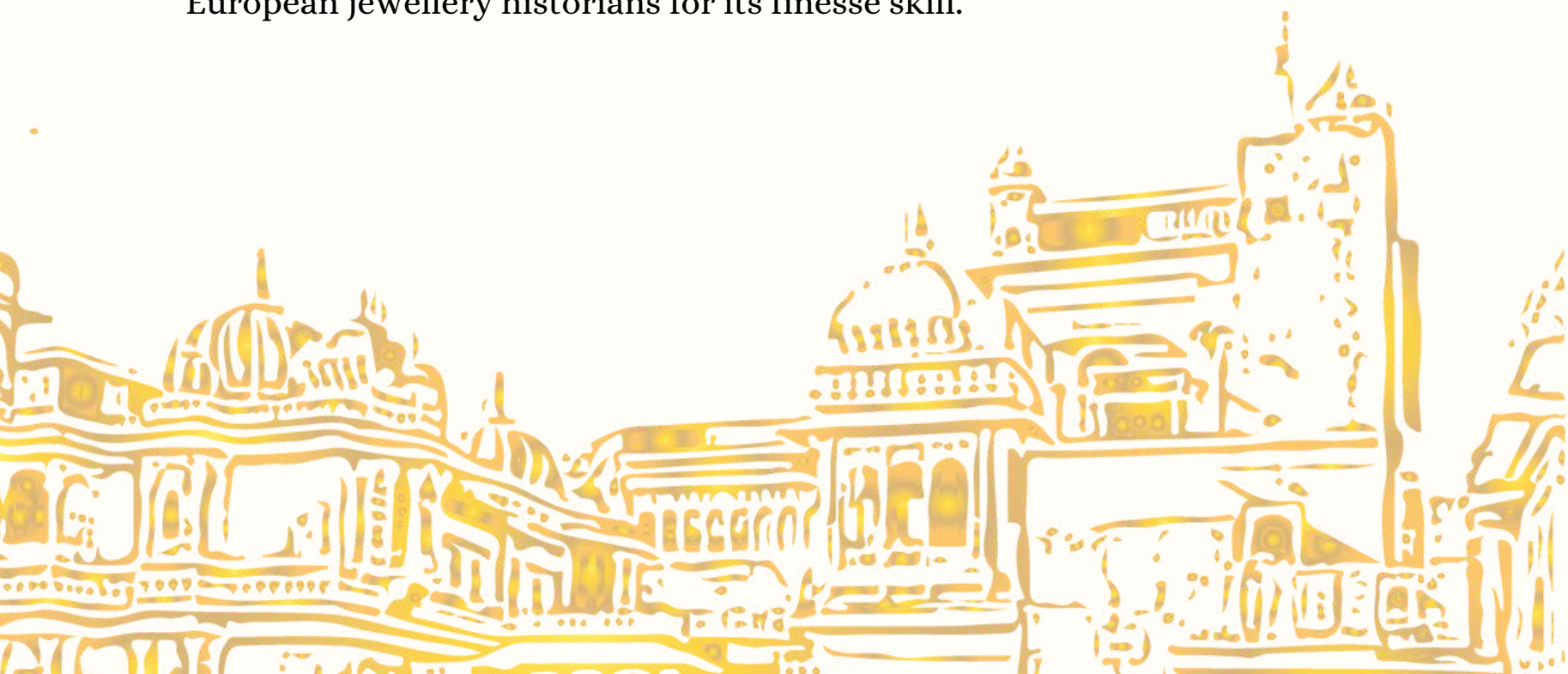






The Raj Soni family ancestor, Nathu Lal soni was the first goldsmith who initiated this art in 1707. In the late 19th and early 20th century Thewa work was erroneously described as a form of enamelling by the surveyors of arts and crafts of India.

It was soon noticed by the British women during the Victorian times. They bought Thewa jewellery and also carried it back with them to their homeland. Thewa was recognised by European jewellery historians for its finesse skill.





This plate is National Awarded and world famous. (By "Jagdish Rajsoni" 1977) Govt. of India display in the overseas Country in India festivals.

The Soni family later shifted to Mandsaur, a bigger city with more opportunities for their art.

Nathu ji Soni invented the process; the secrets of the craft that passed directly from father to son over The craft originated in a small estate called Deolia in the district of Chittorgarh (Rajasthan). Prince Bika of Mewar, the ruler, shifted his capital to Pratapgarh, 16 kms to the east, due to scarcity of water. Subsequently, a community of artisans came to settle in this region too. In 1707, a goldsmith amongst these artisans by the name of Nathu Lal Sonewal designed this style of gold-work. It soon caught the fancy of kings and princes and Maharaja Sumant Singh patronized this art in 1765 and granted a jagir (land) to the family of Nathu Lal Sonewal. The Maharaja conferred the title of Rajsoni (Royal goldsmith) on him.

His descendants have internalised this craft since then. Even today, the families who practise this craft have the surname rajsonis. The rajsonis guard their art zealously, so much so that only the male members of a family are taught this craft. The logic explained by them is that the women get married and become part of other families, and thus the secrets of the craft are let out. Thewa is about creating intricate patterns on delicate gold foils. It's about precision, painstaking attention to details, and patience.

The generations remains in the family only, who call themselves 'Raj-Sonis'. Many of the members from this family have been awarded by UNESCO, National & State Government. Some of the finest examples of this unique form of decorative art are in local museum collections in India as well as abroad including the Metropolitan Museum of Art and the Victoria & Albert.





# The Raj Soni

Family History & Awards

# Mahesh Raj Soni Ji

Mahesh Raj Soni was an Indian Master Craftsman specialising in the traditional art of Thewa, a Rajasthani jewellery making tradition using glass and gold leaves and is one of the surviving exponents of the art form which has roots in Pratapgarh, Rajasthan.

Thewa Kala Sansthan and has featured in the Limca Book of World Records in its 2011 edition. Soni, who is a cancer survivor, was honoured by the Government of India in 2015 with Padma Shri, the fourth highest Indian civilian award





President Pranab Mukherjee presenting the Padma Shri Award to Mahesh Raj Soni in 2015



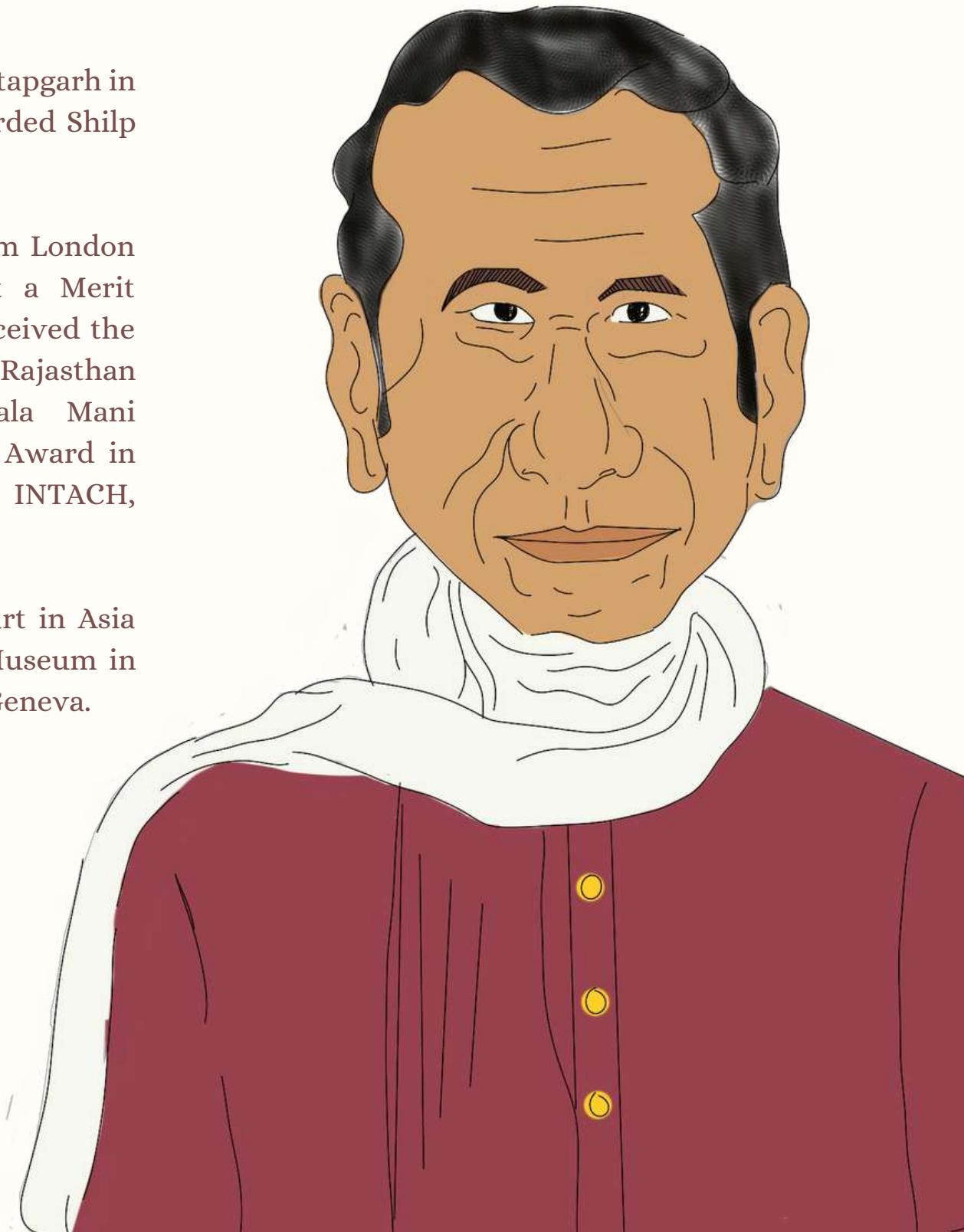
Pictures of Mahesh Raj Soni practicing the craft of Thewa  
(image courtesy: Mr. Kalpesh RajSoni )

# Jagdish Raj Soni

is a well-known craftsperson from Pratapgarh in Rajasthan state in India. He was awarded Shilp Guru Award in 2002 for Thewa art.

He undertook a course in Design from London University in 1968. In 1970 he got a Merit Certificate for his work. In 1977 he received the National Award. He also received the Rajasthan Samman Award. He received Kala Mani Puraskar and Umed Bhawan Jubilee Award in Jodhpur, as well as the award from INTACH, Delhi.

Jagdish Lal Ji has demonstrated his art in Asia Handicrafts Fair in Japan, Rietberg Museum in Zurich and Ethnographic Museum in Geneva.







Shilp Guru Award by President of India Dr. A.P.J Abdul Kalam - 2002 to Jagdish Raj Soni at Vigyan Bhawan, New Delhi (15, November 2002)



National Award by acting President of India Sri B.D Jaynti 1977 to Jagdish Raj Soni at Vigyan Bhawan, New Delhi



President of India, Sri Vekatraman seeing Thewa Art at Zurich in Jenewa



## Application Details

Application Number	244
Geographical Indications	<b>Thewa Art Work</b>
Status	<b>Registered</b>
Applicant Name	Rajasthan Thawa Kala Sansthan
Applicant Address	Rajasthan Thawa Kala Sansthan, Pratapgargh, Rajasthan., Pratapgargh District, Rajasthan, INDIA,
Date of Filing	17/10/2011
Class	14
Goods	Handicraft
Geographical Area	Rajasthan
Priority Country	India
Journal Number	54
Availability Date	28/11/2013
Certificate Number	210
Certificate Date	31/03/2014
Registration Valid Upto	16/10/2031

Application and registration of the G.I no. by the Raj Soni family  
(image courtesy: Mr. Kalpesh Raj Soni)



राष्ट्रीय पुरस्कार  
की शील्ड  
सन् - 1977



शिल्प गुरु सम्मान का स्वर्ण पदक सन् 2002



इन्द्रेक पुरस्कार की शील्ड



कलामणि पुरस्कार की शील्ड



# Limca

*Book of Records*



## *National Record 2011*

Eight members of the **Rajsoni family** of Pratapgarh, Rajasthan, have been awarded the National Award for Thewa art and eight of them have been awarded state awards, making that the most national awardees from one family. One of them, Mahesh Raj Soni was a recipient of both awards. So, the Rajsoni family has 15 members who have kept the age-old art of Thewa art alive. The eight Thewa craftsmen are Ram Parsad Rajsoni 1966, Shankar Lal Rajsoni 1970, Beni Ram Rajsoni 1972, Ram Vilas Rajsoni 1975, Jagdish Lal Rajsoni, 1976, Basant Lal Rajsoni 1977, Ram Nivash Raj Soni, 1982 and Mahesh Raj Soni 2005-06.

*Vijaya Ghose*

*Vijaya Ghose*  
*Editor, Limca Book of Records*

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# Thewa Thrives

Once Again

Thewa is a special art of jewellery making which involves embossing of intricately worked-out sheet of gold on molten glass. Thewa art that pulsates with life, caught seemingly in movement, in motifs used on jewellery, which shows the culture, heritage, tales of romance and valour of Rajasthan with nature and happiness depicting the art of fine craftsmanship. It is indeed heartening news for tourists as well as domestic buyers, long cheated by unscrupulous shopkeepers selling fake machine made items in the name of Thewa, that the art is getting more popular after it received the Geographical Indication (GI) tag in 2014. It has raised new hopes for the traditional art that was earning a bad name due to imitations



Mahesh Rajsoni



Abba Shama  
Pratapgari

Now a tourist in Rajasthan cannot be fooled by fake Thewa jewellery ever again. The special art, which requires immense patience and concentration and is almost meditative in nature, was born about 500 years ago. Thewa art - which includes the fine nuances of creating intricate patterns in gold by the goldsmith family of Rajasthan's Pratapgari district - earned a Geographical Indication (GI) tag in 2014.

The GI tag has not only helped to distinguish the fake from the painstaking authentic art but has also got the younger generations of the Rajsons interested to pursue the special art again who were earlier becoming disillusioned. The word 'Thewa' originates from 'Thema and Veda', meaning to hammer and silver wire in local dialect. It is a unique art of jewellery made through carving intricate designs on gold, on molten glass.

Some unscrupulous sources claim Thewa has already travelled from Bengal to Pratapgari and this is where it has stayed. TN Mukherjee's book 'Art Manufacturers of India', which was compiled for the Glasgow International Exhibition in 1883 mentions Thewa as a kind of imitation enamel that is very effective in appearance. Since the technique was kept a family secret, he prefers to call it 'the art of

When Raj Kumar Pratap Singh, fondly called Pratap Dabbar by his people, founded Pratapgari way back in 1888, he laid foundation of his empire in such a way that it became the centre of arts, crafts and culture. Nathaji Nosi, the chief goldsmith of the royal who specialised in making Thewa jewellery also migrated from his neighbouring native town Deogarh to Pratapgari on the banks of Pratap Dabbar. Hence then, the Rajsons have not looked back. The 15th generation carrying forward the tradition of Thewa jewellery making in Pratapgari and the title 'Rajson' bestowed upon by the Pratapgari rulers also lives on.

## ART & CRAFT

Pratapgari, the third district of Rajasthan, has become synonymous with Thewa art which flourished under royal patronage and even today nearly 38 families, descendants of Nathaji Nosi are keeping the age-old tradition alive. The art is said to have remained a guarded secret and daughters of the family are not taught the master stroke such as, as they will eventually settle out of the clan.

The boys of the family on the other hand are trained in sketching patterns from the age of 16, so that when they finally start to practice the art, which unconsciously and effortlessly flows out of their hands, directly into the fait.

The GI tag for Pratapgari's Thewa art has helped it to further flourish. (A Geographical



Indication (GI) can be used for certain products which corresponds to a specific geographical location or origin (e.g. a town, region, or country).

Indians Mahesh Rajsoni feels the GI will greatly help them, mainly to fight unscrupulous shopkeepers selling machine made fake articles in the name of Thewa. "What they sell is plastic instead of glass and brass coating is gold."

His family's gifted artisans - Ram Prasad Rajsoni, Shankarlal Rajsoni, Veniam Rajsoni, Ramvilas Rajsoni, Jagdish Rajsoni, Bahani Rajsoni and Ramnath Rajsoni and he himself - have been honoured with national awards for their immense contributions in preserving and promoting Thewa art. In addition, their names have also found place in the

Lanca Book of Records 2011 as one family working in Thewa art. "Thewa is made on 21K gold by first heating into a very thin sheet. Intricate designs are then carved on the gold sheets with the help of fine chisels. This gold sheet or Thewa is pasted on a wire with silver frame on a board spread with lac paste. After crafting the design, it's heated and carefully pressed on a glass of 2 mm thickness."

A gold sheet is pressed onto it by slightly warming the lac and pecked off after carving by mild heating. "We have to be very careful because excessive heat may crack the glass so it's done very carefully with hands. Earlier, Bhilgan glass was used to make Thewa artefacts but now local good quality glass is used but it shouldn't be very thick," he added.

The amount of gold used is not much in Thewa because a very thin foil of gold is used. Since Thewa art is all hand-crafted and all motifs are made through hand, it is a time-consuming and intricate process. It requires great concentration and patience to bring in the fine nuances while carving beautiful intricate patterns in gold, he says. At times, an art piece can even take seven months to complete.

Thewa is available in many colours but most popular ones are red, green, black, pink, turquoise blue. Thewa art is used to make not just beautiful jewellery - bangles, ear rings, necklaces, pendants etc. but also boxes, photo frames, mirrors, plates, flower vases, door knobs, spoons and other items.

"All that glitters is not gold, it is said. The same holds true for Thewa," says Mahesh Rajsoni who has got both state and national awards. He says fake Thewa items available in the market not only cheat genuine buyers but also tend to disrepute to the age-old beautiful art. A buyer may get fake Thewa for Rs. 1,000 while that piece may not be even worth Rs. 50.

He hopes GI is a step ahead in ensuring that the buyers get authentic Thewa. He said they had to apply for GI tag because of fake Thewa in circulation in the market. The Rajasthan Thewa Kala Sansthan got the tag in 2014 and he hopes it'll make the job of copy cat less difficult. Now a shopkeeper can't give a bill for fake Thewa claiming it as real. If someone does that, the penalty would be Rs. 10,000.

In Rajasthan, blue pottery, Mekeela art, Ragru and Sanganeri prints, Kota doria too have GI tags. Jewellery designing and technique expert Dr. Pratik K. Vyas says, "Geographical Indication will help differentiate authentic Thewa art and its look-alike machine-made items. But if any member of the Rajsoni family or their descendants move out of Pratapgari and make Thewa pieces, this GI may create problem for them because GI means an art belonging

to a place". Rajsoni feels GI is helping make Thewa and Pratapgari popular since it's a certification of the unique attributes. It has also boosted interest of younger generation to join the art who were earlier feeling disenchanted from pursuing it due to flooding of fake Thewa in the market. He feels proud that different members of their family have got nine President and 11 state awards while Jagdish and Girish Rajsoni are the proud recipients of Shilpi Gaurav awards too.

Himsh and Girish Rajsoni, the youngest members of Rajsoni family have also been awarded the UNESCO Seal of Excellence Award. Mahesh Rajsoni himself is a cancer survivor bestowed upon the Padmshri in 2011. Some of the unique Thewa pieces are also



displayed in India and abroad at the Metropolitan Museum of Art and the Victoria and Albert. Many of these were also presented to the British guests by the erstwhile Pratapgari royals.

Many people often wonder how Thewa is different from Kundan, another specialty of Rajasthan. Rajsoni says that Kundan has more gold but no intricate carving or patterns. Kundan jewellery is made by setting polished or unpolished stones into chambers with the help of exquisitely thin foils of pure gold. But in Thewa, minimal gold is used. It gives a rich look with the reflection of the glass used in the background so those who can't afford Kundan may opt for Thewa, beautiful and elegant, with exquisite patterns and beautiful colours, yet less expensive. (118)

www.rashtradiot.com







# कच्चा सात

*~Raw Material*

# Primary raw material

Pure 23-carat gold, silver strips, Belgian glass and strings of beads and stones are amongst the other raw materials involved.



PATRA



BEADS



GLASS



DIBIYA



# Secondary Raw Materials



dhool(dust)



reetha(araknut)



coal



geru



copper sheet



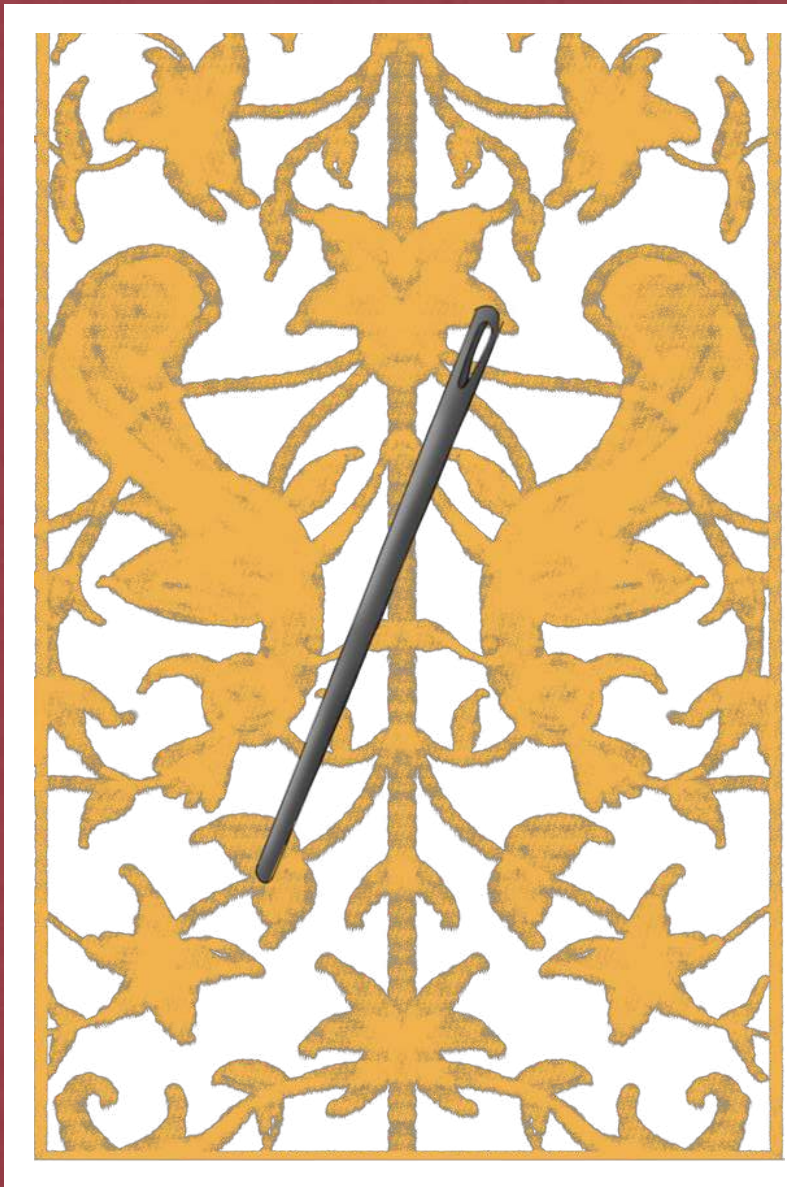
chapdi stone





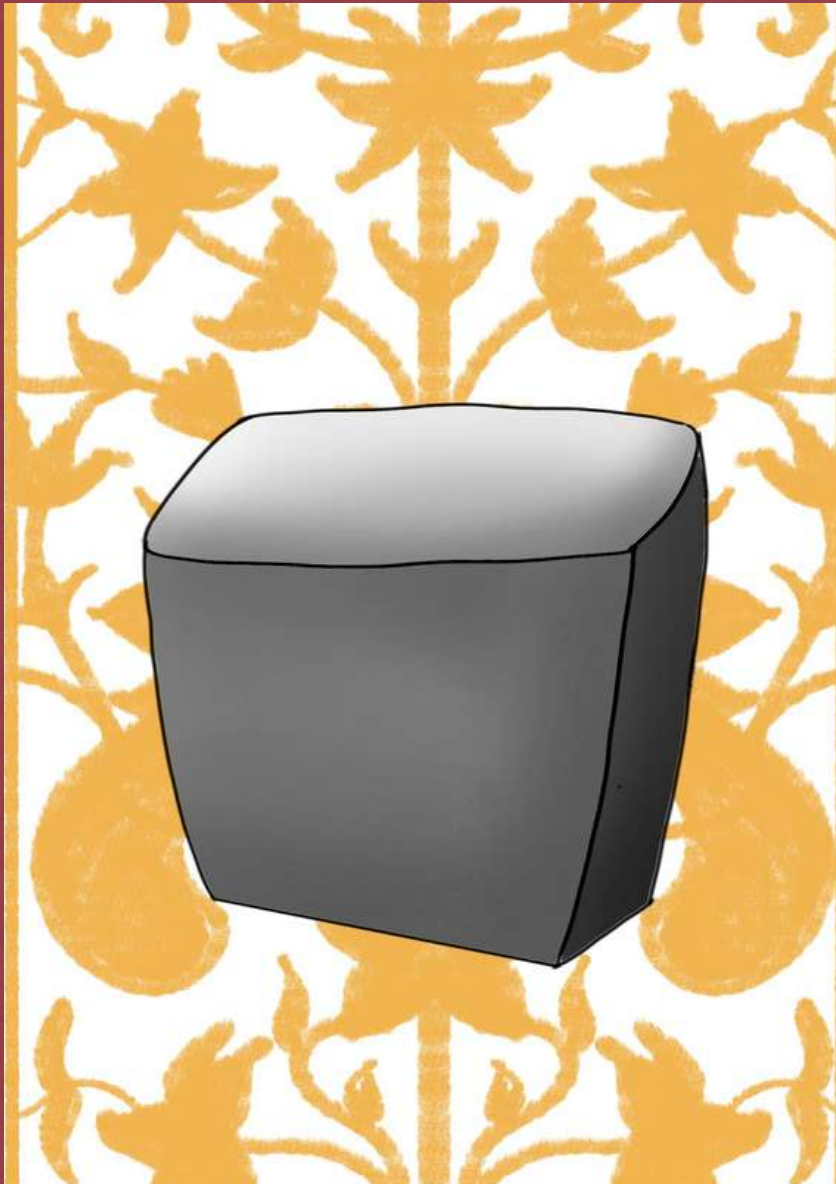
# उपकरण

*~tools*



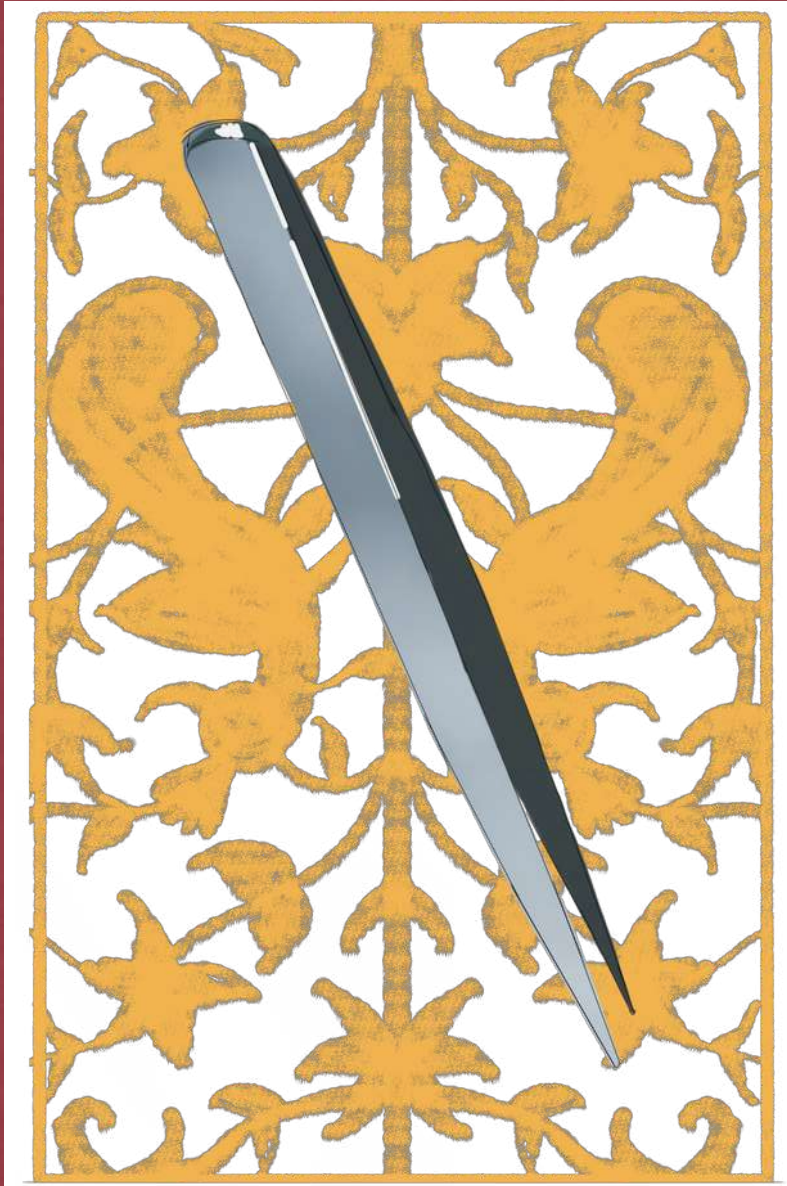
## Sui

The artisan use a steel scrubber or 'SUI' to draw the outline of various figures and motif on the gold sheet.



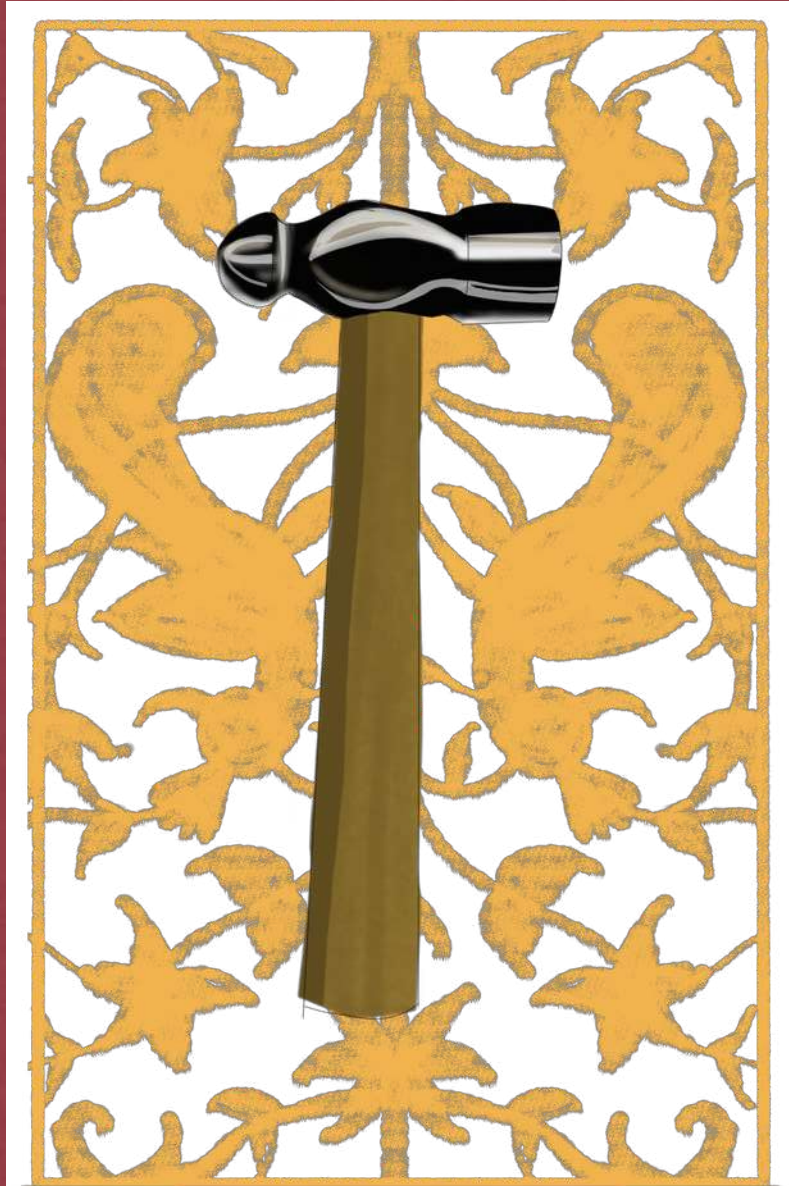
## Aron

It is the anvil which is used to beat gold/silver on. there are two qualities of aron available, good quality and bad quality. Good quality one is called Pucca by the craftsman and is used for beating gold. The other is used for not so delicate or intricate work beating silver.



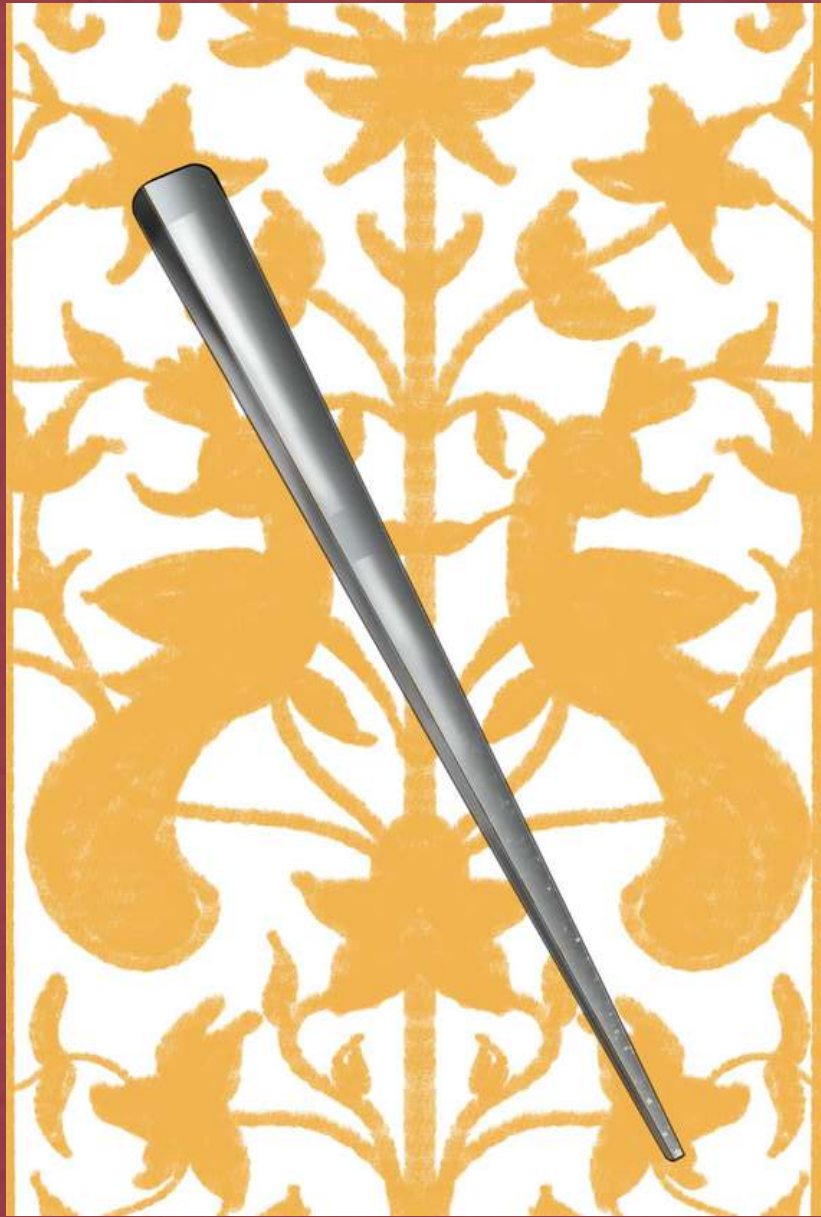
## Chimti (tongs)

There are small (1cm) iron begs used to hold the gold sheet together while soldering. These are made at home, by the craftsman himself.



# Crafting Hammer

There are two types of hammer, wooden and iron, used for different purposes. This is the iron hammer which is used to hammer the leather.



# Tankla

It is a special pen-like tool that is used to carve the art on the gold plate. These vary in different sizes and act like a tiny chisel for making thewa





# Sheet Cutter

The sheet cutter is used to cut the metal (gold/silver) sheet into strips.



# तकनीक

*~techniques*

# Scribing



To create the pierced work design, blank 23 karat gold foil sheets somewhat longer than the final result are fixed on a working surface - a board covered with a layer of lac. The lac is warmed and the metal is pressed lightly onto it. When cold, the lac hardens and holds the gold foil, its resistance supporting the pressure on the metal during work.

# Glass Fusing



The finely chiselled metal sheet is then fused to the glass surface which is absolutely bubble free and 1/16 inch thick. Transparent red, green and blue glass are the most popular - the color intentionally suggesting ruby, emerald and sapphire. Different shapes including rectangle, oval, hexagon and circle are cut using a sharp glass-cutter. Safety eyewear is advised during this process. Most artists do not allow anyone to see this process and maintain it as a family secret.



# Casing



The gold-fused-glass is set inside a peripheral silver strip for strength and protection against damage. These are prepared by heating strips of silver and molding them in the same shape as the glass, only slightly bigger. These are further placed into a gold plated silver case that finally gives it the look of the intended jewelry product.

# Foiling



Before the casing is finally closed on the edges, paper padding and foil is inserted under the glass. Sheets of paper make it tightly packed and strong. Colored foil adds brilliance to the piece. Then, the edges of the case are softly hammered, to close it over the glass in a way that it doesn't hurt on the edges or juts out.

# Ornamenting



All the casings have small grooves, loops or holes for hanging beads and gemstones. These make the jewelry look all the more beautiful.



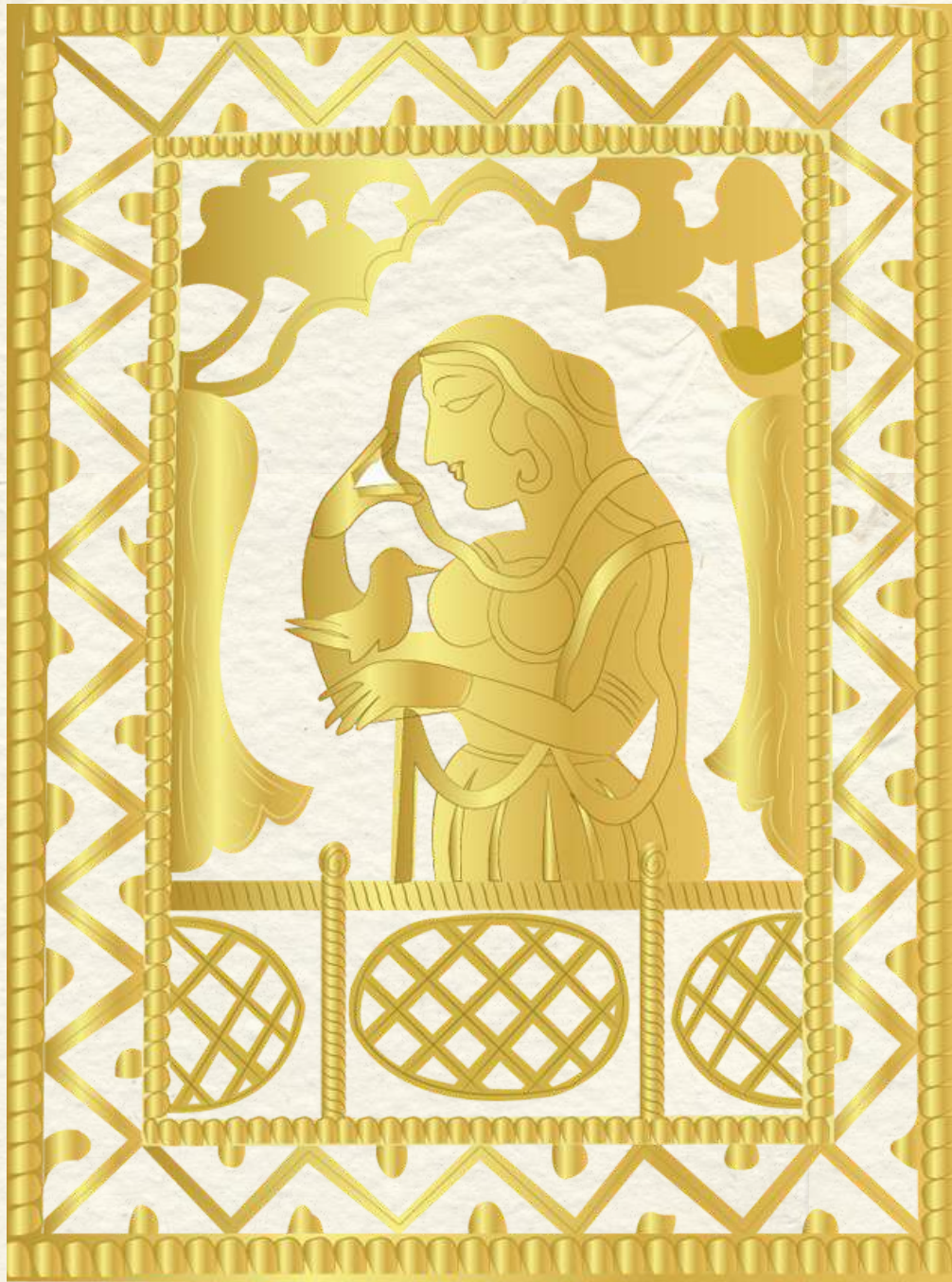




पटन्य

*~motifs & patterns*





Bani-Thani

A 23 karat gold metal sheet is traced with patterns which are mythological, religious or depicting daily events. Artisans also take inspiration from miniature paintings.

The mythological plethora involves popular subjects such as Srinathji, a form of Krishna installed at Nathdwara, Radha-Krishna, Ram parivar, Hanuman, Mahadev and the mother goddesses.

The famous Bani-Thani from court of Kishngarh from Kishngarh School of Paintings is also one of such motifs.



The depictions of royalty proudly like portrayal of Maharana Pratap, his famous horse Chetak, the palanquins, elephants and rest of the extravagance in minute details is also prevalent.

Similarly, Elephants and royal processions is one of the most rich motifs in thewa.



Image sourced from Mr. Kalpesh Soni



Royal Procession



Certain motifs reflect events like hunting scenes of the kings and patrons, with the hunting party, animals and birds amidst delicate foliage. This is called a shikargah. Peacock is one of the most prevalent motifs in thewra under the categories of animal motifs.



Dancing Peacock

Image sourced from Mr. Kalpesh Soni



Dhola-Maru

Dhola-Maru, is a famous romantic legend of Rajasthan. It is also a popular painting that belongs to the sub-school of Mewar. This is a celebrated motif in Thewa Craft and is made with intricate details.

Apart from the traditional designs, Thewa has also adapted to recent times. It has blended many other techniques like Meenakari, diamond setting along with various materials like beads and threads to bring about a contemporary flavour. Thewa in jewellery is more in vogue today than other traditional products and the favoured patterns are floral trellises, peacocks and elephants









# प्रक्रिया

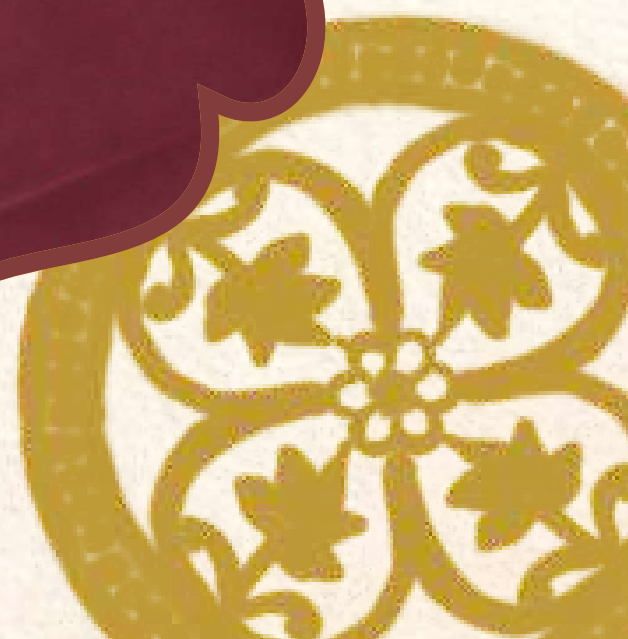
*~process*



# Therna

*hammering of gold*

THEWA comes from two words of the local dialect, 'Tharna' & 'wada'. It is a very detailed and intricate process. A 23ct gold piece is first beaten into a very thin sheet. This gold sheet, is called "Thewa Ki Patti", and this process of hammering the sheet is called, Therna or tharna.





# Sticking on RAAL

“Thewa Ki Patti” is fixed to a lac-resin compound spread on a board by slightly warming the lac and then pressing the gold sheet onto it. This compound is called, 'raal'. When cold, the lac hardens and holds the gold foil, its resistance supporting the pressure on the metal during work.





# Pattern Making

An open work pattern is carved on these gold sheets placed on the lac-resin covered board by marking the intricate design. Traditional design subjects are carefully drawn on the gold surface with a pointed steel scriber (sui). The designs commonly used can be divided into two main groups - mythological (or religious) and secular.





# Katarna

*carving of gold*

The entire background of the design is chiselled out using tankla and through these openings the colored glass is seen in the result. This finished worksheet is heated and carefully stripped from the lac surface and cleaned. The surplus metal outside the design frame is trimmed away.







# Hammering

The entire jali is then laid out in a frame of silver wire called “vaada” to lessen the risk of damage. The silver wire frame used in this task is pre-assembled on brass dies and soldered to precision. The entire framed composition is then set out on a mica sheet using forceps with extremely controlled and steady hands. Once pinned together over the mica, the two metals can be easily soldered and the mica is then removed. The delicate entity so obtained is then placed on a piece of colored Belgian glass using an bonding technique that remains to be a unique secret within the family.





# Beads/Pearl Embellishment

All the casings have small grooves, loops or holes for hanging beads and gemstones. These make the jewelry look all the more beautiful.





# Final Product

Once, the beading is done, the THEWA is completed. The beauty of this art lies in the fact that, even though the amount of gold used is minimal, the eventual product gives an impression of a gold-rich heavily ornamented piece. A 4" X 6" photo frame requires only 5-6 grams of gold, but it gives the illusion of a gold feast to the eyes.





# नवाचार

*~Innovation*





Modern Thewa jewellery is very different from the original Thewa work because today many Thewa artisans have started to incorporate several designs that have never been a part of the original concept. Today you can find modern innovative designs and paintings that are not a part of Rajasthan culture.

Images of products from the Thewastore website.



An impression of a gold-rich heavily ornamented piece. A 4" X 6" photo frame requires only 5-6 grams of gold, but it gives the illusion of a gold feast to the eyes.





The beauty of this art lies in the fact that, even though the amount of gold used is minimal, the eventual product Today vibrant and rich patterns are made using precious stones, rubies, pearls and diamonds. Today modern Thewa jewellery has incorporated modern designs like cufflinks, tie-pin, photo-frame and many more.



# S.W.O.T. ANALYSIS

WEAKNESSES

W

S

T

THREATS

O

OPPORTUNITIES

STRENGTHS



# Strengths

- Strong Heritage and History(constituents of luxury)
- Unique combination of gold and glass
- Comparatively low capital costs/investment
- Possibility of exploration is infinite.
- Designs are based on a storyline.
- Skilled
- Can be experimented with and combined with different crafts.

# Weakness

- Not much change in techniques/material and designs
- Un-willingness of Raj Soni family to share the craft techniques
- Limited exposure and Understanding of ever-changing market dynamics and consumers.
- The cost of the craft plays a huge role.

lack of awareness among people about the uniqueness of the craft.



# Opportunities

- Product innovation and diversification
- Due to govt. support to this craft and all the national and international awards and acclaims this craft can be repositioned in the market with different product categories.
- Considering the low capital investment requirement this can be freshly introduced as a fashion lifestyle product for the middle, upper-middle and elite consumer profiles.

# Threats

- Languishing craft
- Its competitors such as Kundan Meena jewelry have far more market share and popularity.
- Its imitation jewelry (plastic and acrylic) is quickly claiming its huge market share due to low costs and range.



## IDENTIFIED PROBLEM TO DEAL WITH

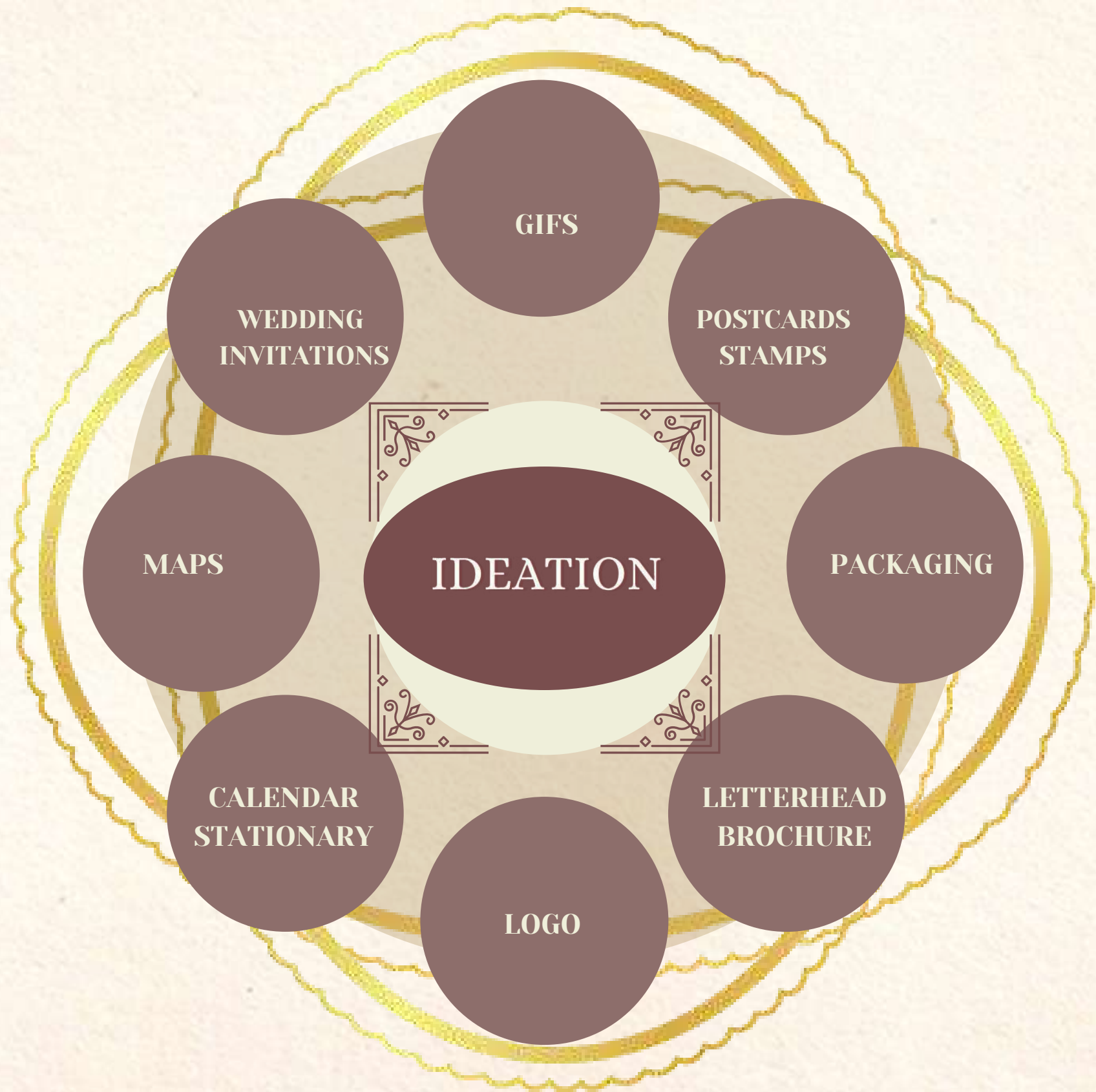
Thewa is a highly valuable craft with a treasure box of history, heritage and national pride.

Thewa, an art that pulsates with life, caught seemingly in movement, in motifs used on jewellery, which shows the culture, heritage and tales of romance and valour of Rajasthan with nature and happiness depicting the art of the fine craftsmanship. The process of making thewa work is detailed; time consuming and intricate, taking up to a month to complete each piece.

IT IS LIFE SET IN JEWELLERY  
OR LIFE SET IN GOLD .

The details and intricacy of processions, animals, nature, birds and flowers amalgamate with the shine of gold and beauty of molten glass. Our focus should be on this essence of thewa. Many people don't realize how unique or important thewa is. Voicing this story and uniqueness of thewa is crucial .





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THANK YOU

## GROUP MEMBERS

- Shinjita Prasad
- Chandrakala Chauhan
- Palak Verma
- Nehal Vijay
- Tanima Jain
- Aarushi Gupta
- Ankit Prajapat