

થ-વ







All rights reserved. This book or any portion thereof may not be reproduced or used in any manner whatsoever without the express written permission of the publisher except for the use of brief quotations in a book review.

Printed in India

First Printing, 2020

Design & Illustration: YOUR NAME

Craft Cluster Document

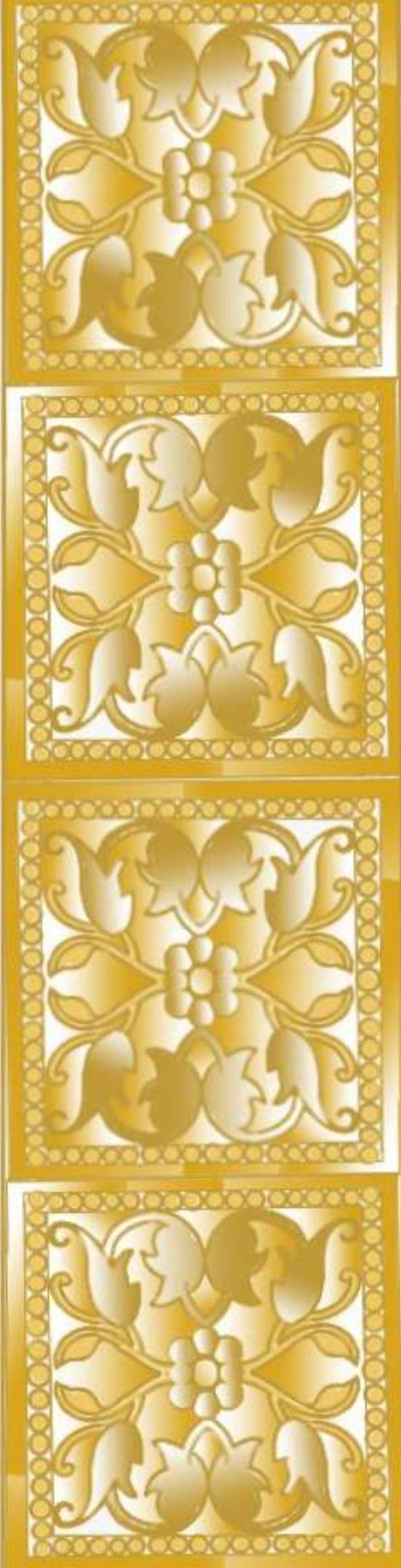
Batch of 2019-23

Fashion Communication Department

National Institute of Fashion Technology

New Delhi

[www.nift.ac.in](http://www.nift.ac.in)

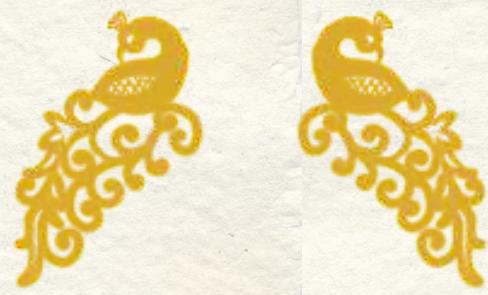




## Acknowledgement

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.



"थेरा जीवन सोने में स्थापित है"

# Contents



**01**

Introduction

**02**

About  
Rajasthan

**03**

About  
Pratapgarh

**04**

Origin &  
History of Thewa

**05**

About  
Raw Materials

**06**

Tools &  
Techniques

**07**

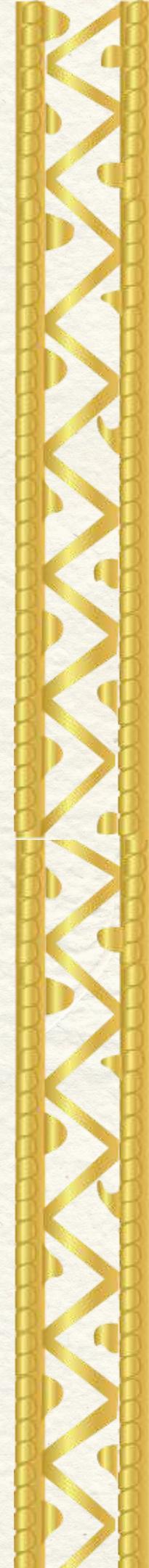
About  
Motifs

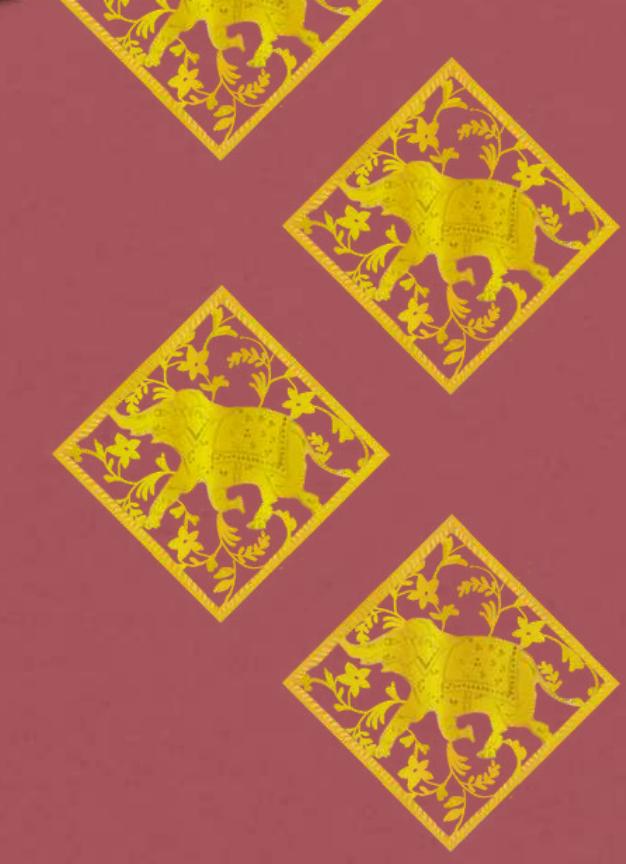
**08**

About  
Process

**09**

Innovation &  
S.W.O.T  
analysis





What is

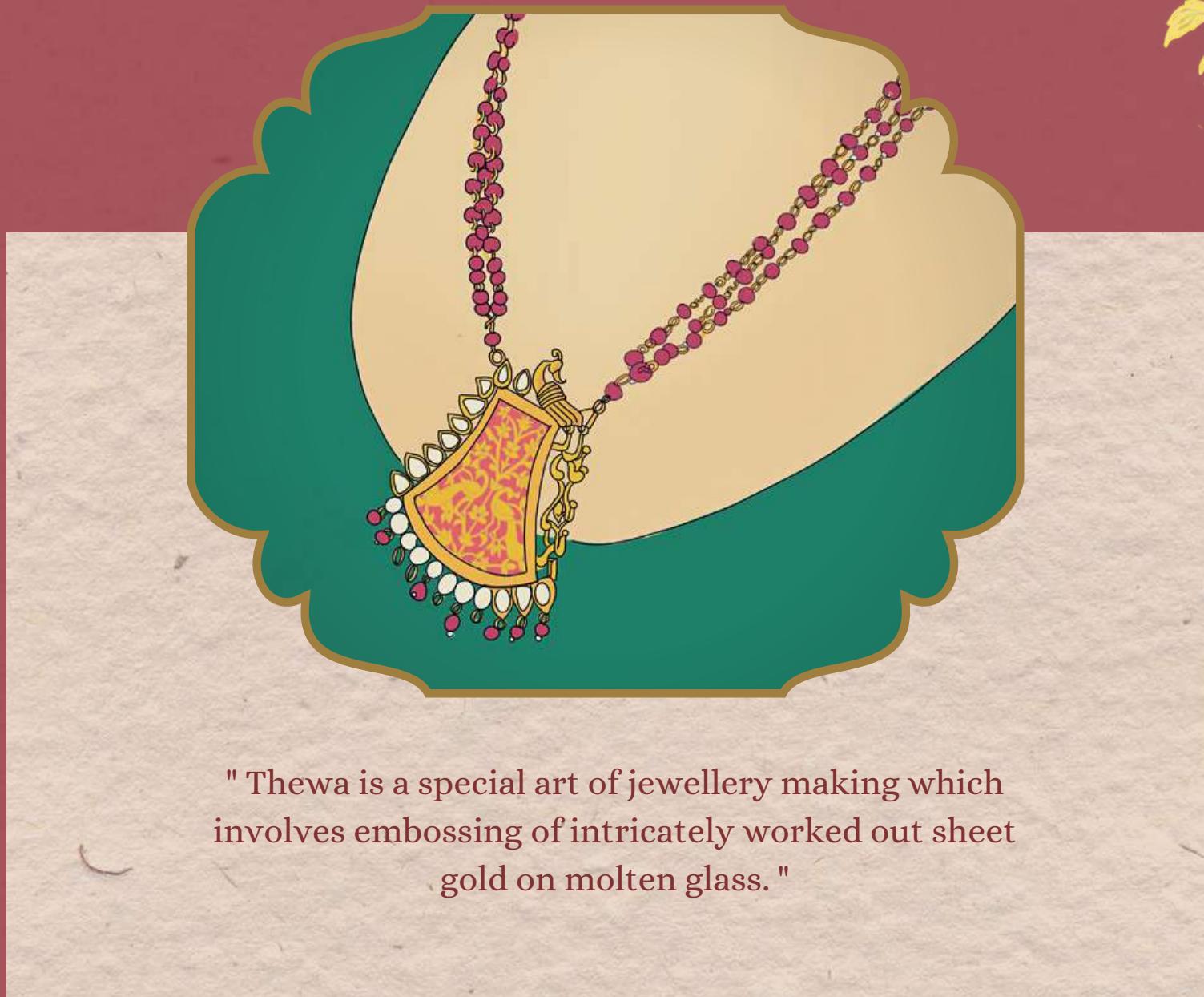
# થેવા

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.



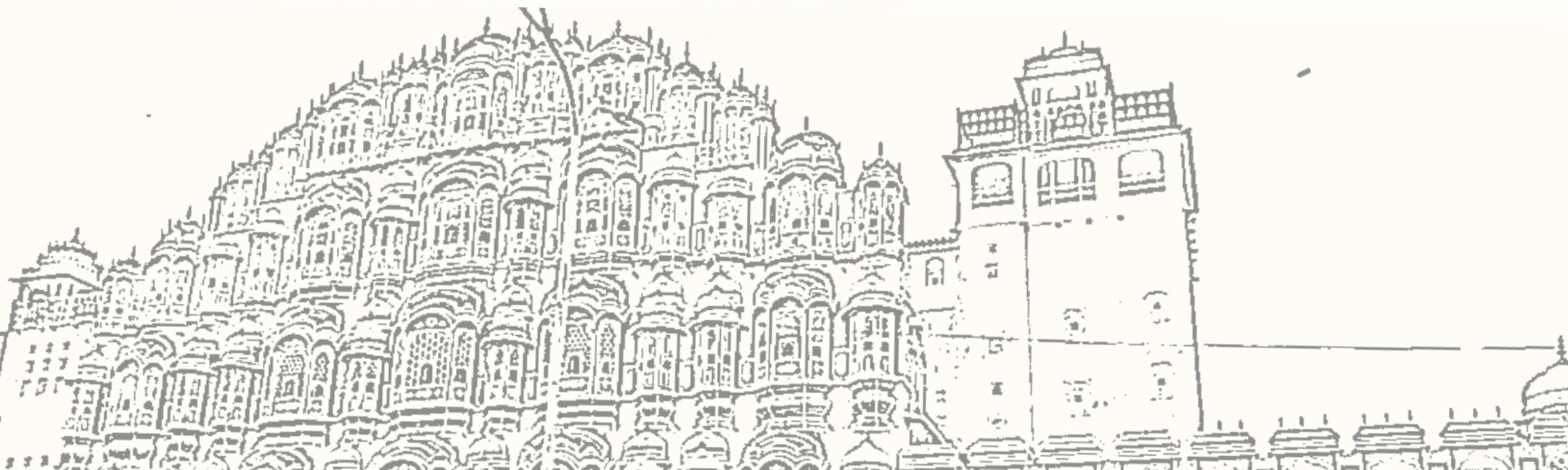
" Thewa is a special art of jewellery making which involves embossing of intricately worked out sheet gold on molten glass. "



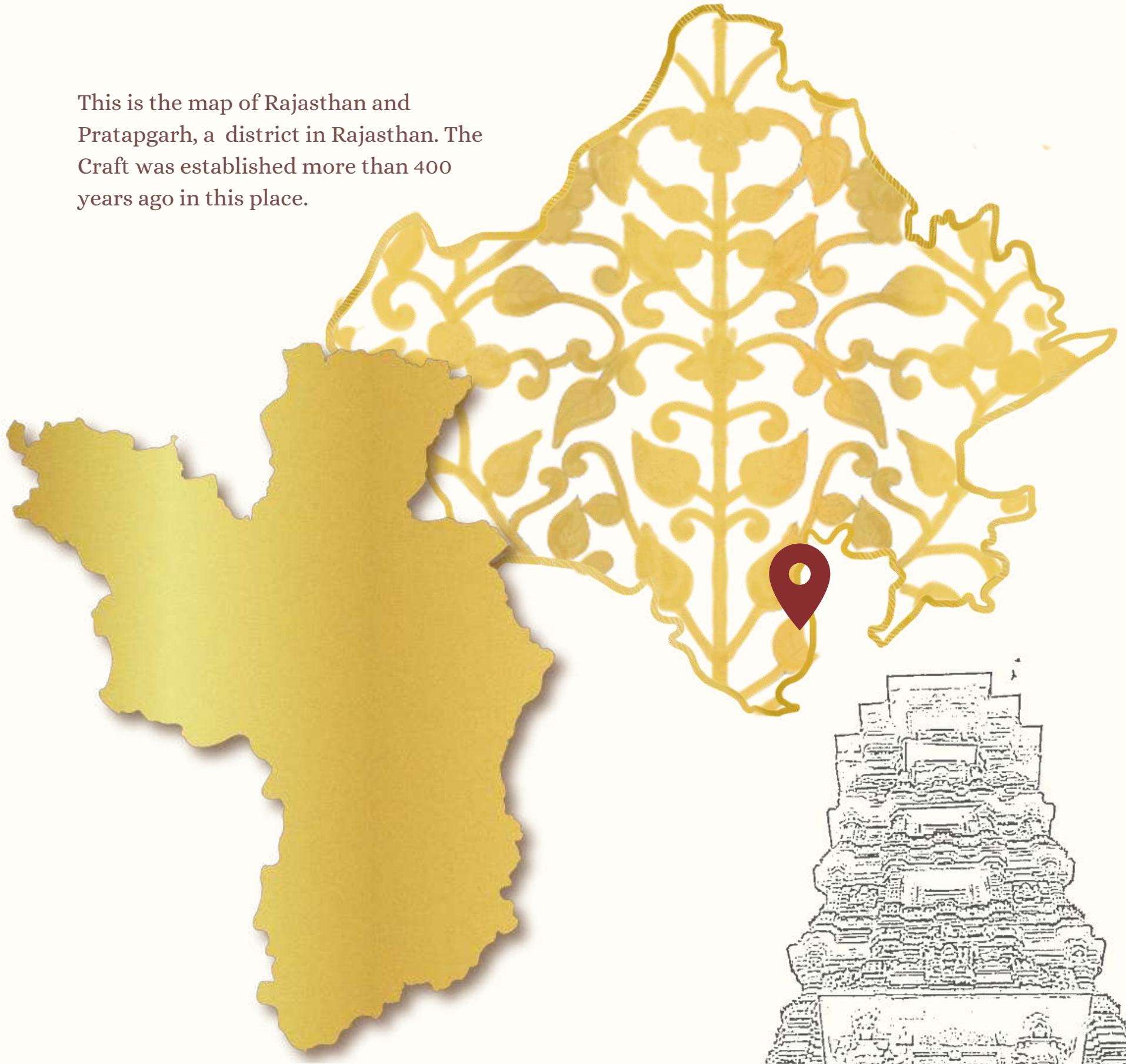


## LOCATION

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.





# રાજસ્થાન

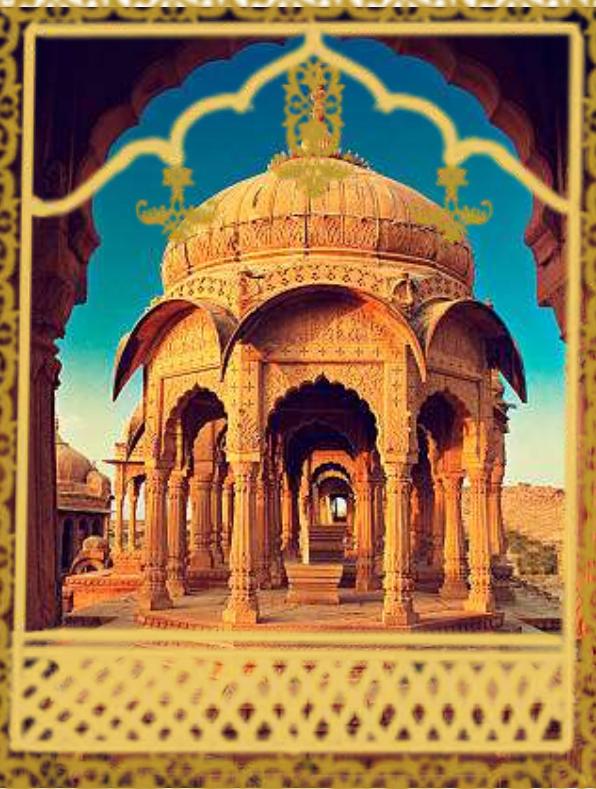
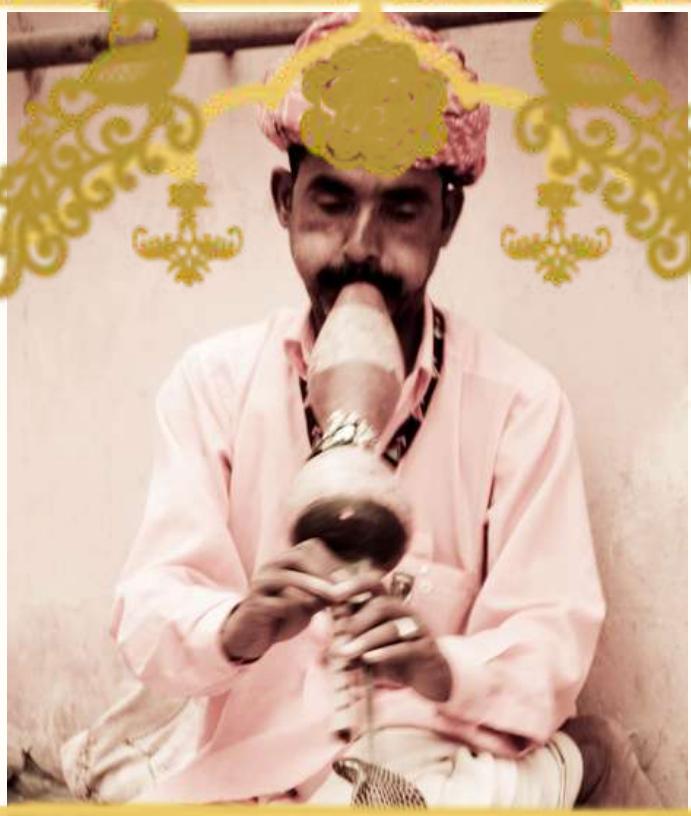
Rajasthan is a state located in northern India. It is the largest Indian state by area and the seventh largest by population. Rajasthan has many beautiful artistic and cultural traditions which reflect the ancient Indian way of life. Rajasthan is also called "Land of Kings". It has many tourist attractions 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.





# પ્રતાપગઢ

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, 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, Pratapgarh Devgarh 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 Pratapgarh City and it is also known as "Devliya". In past it was the capital of Pratapgarh and famous as Devliya state. This place is surrounded by small hills and situated at average elevation of 1809 feet from sea level.

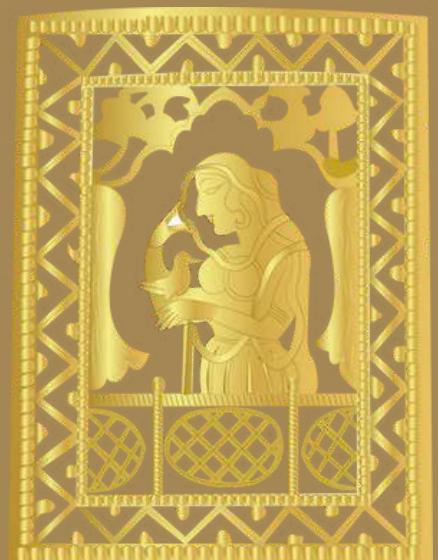
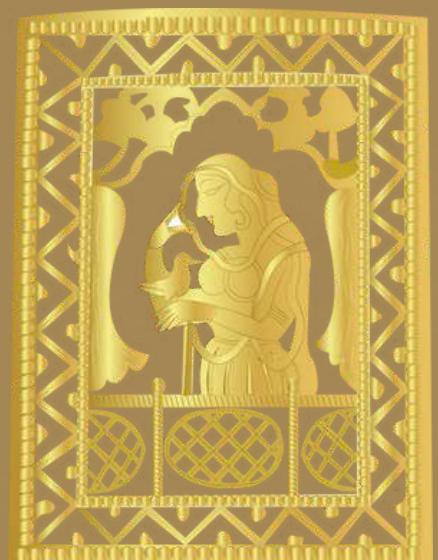
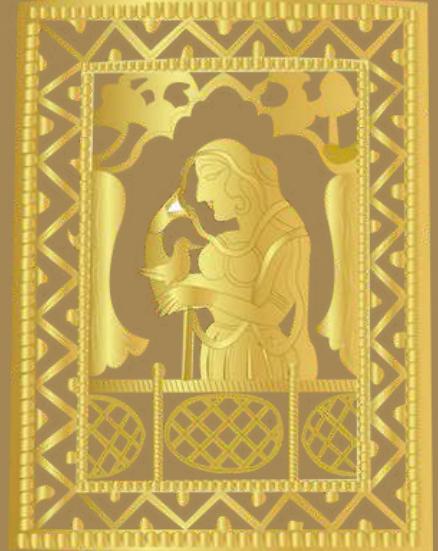




The Gold shimmers within  
the hands of the creator.

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

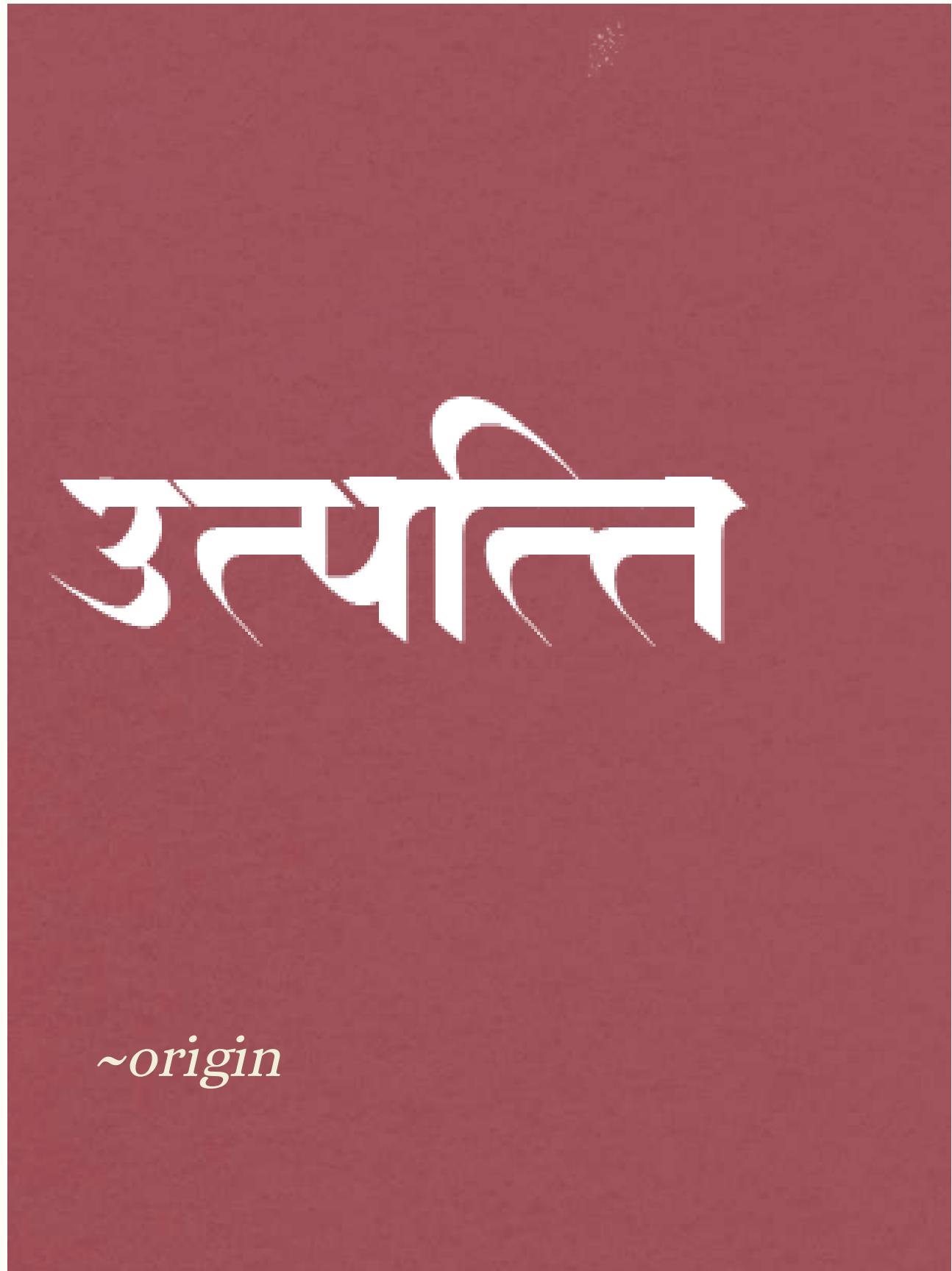
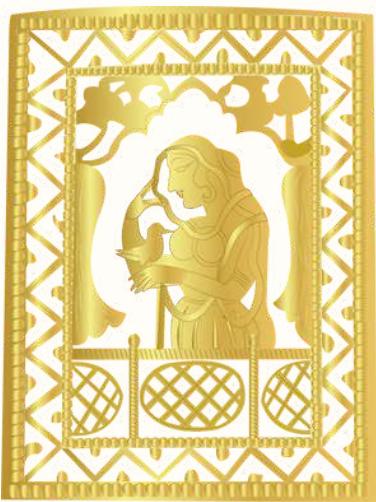
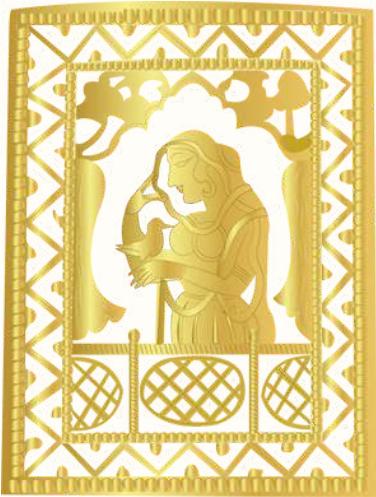
Intricate and pure,  
And colours of the glass lures.



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

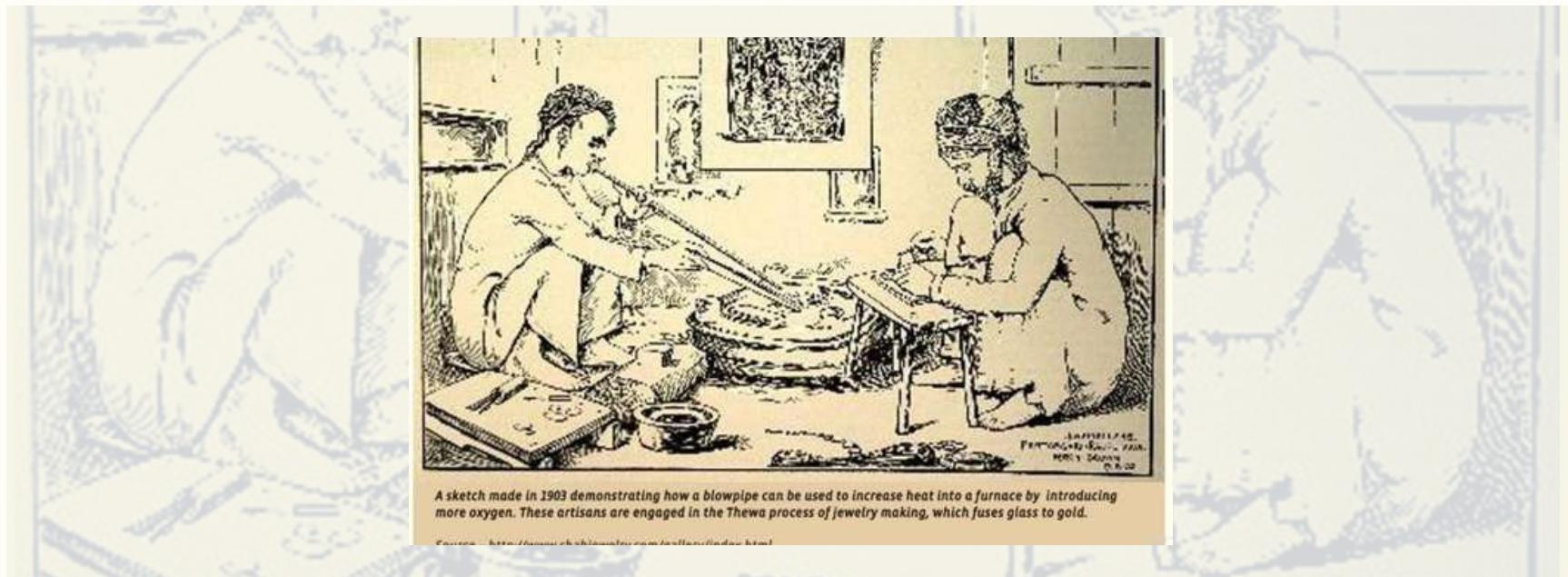




# થેવા

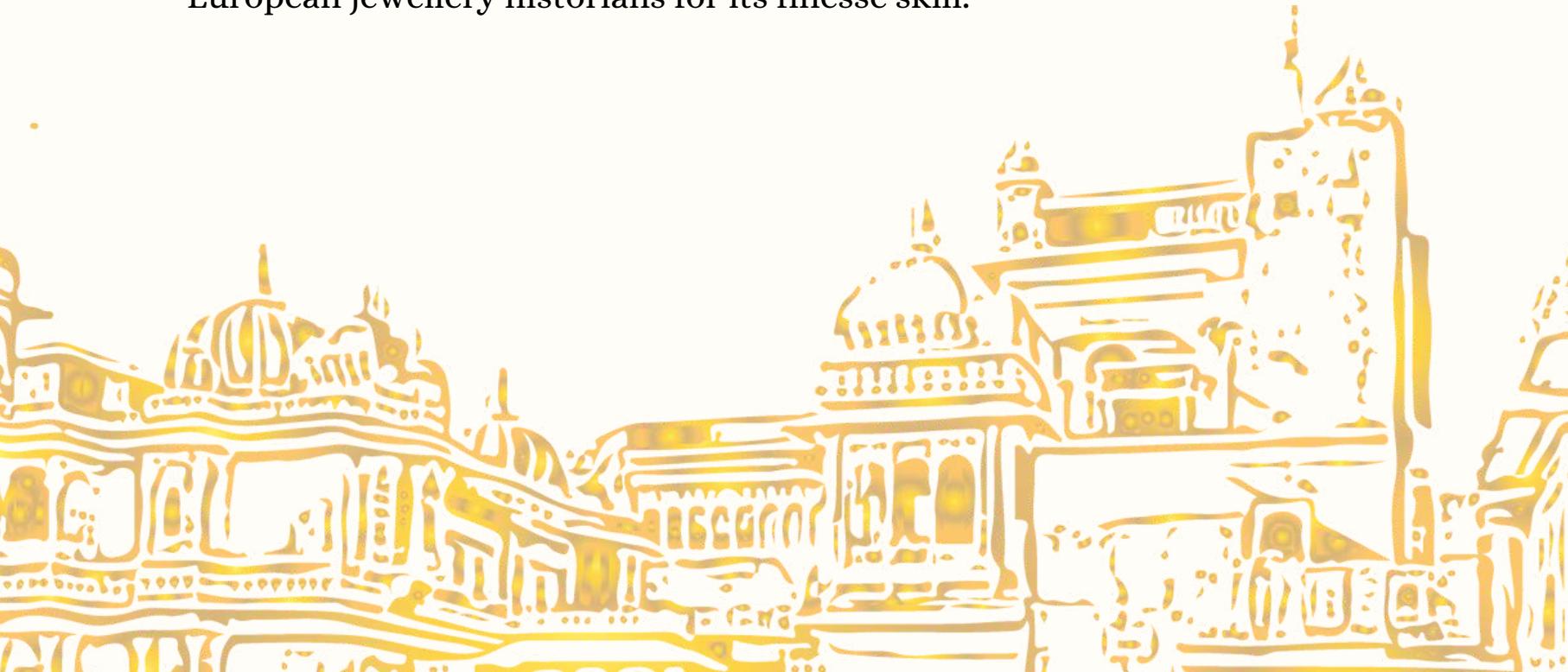
The Thewa art originated in Pratapgarh (Rajasthan) about 400 years ago. The Thewa is one such artwork that originated during the Mughal period, in the Pratapgarh district of the royal state of Rajasthan in India.





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

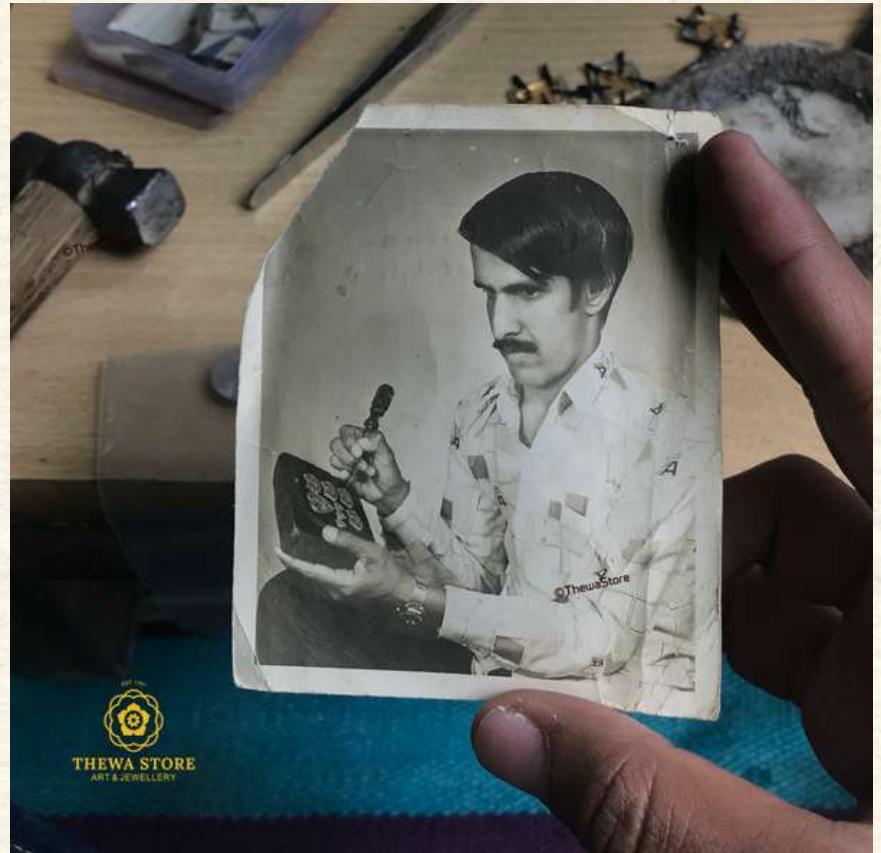
Mahesh Raj Soni was an Indian Master Craftsman specialising in the traditional art of Thewa, a Rajasthani jewellery making tradition using glass and gold leaves and is one of the surviving exponents of the art form which has roots in Pratapgarh, Rajasthan.

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 awar





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



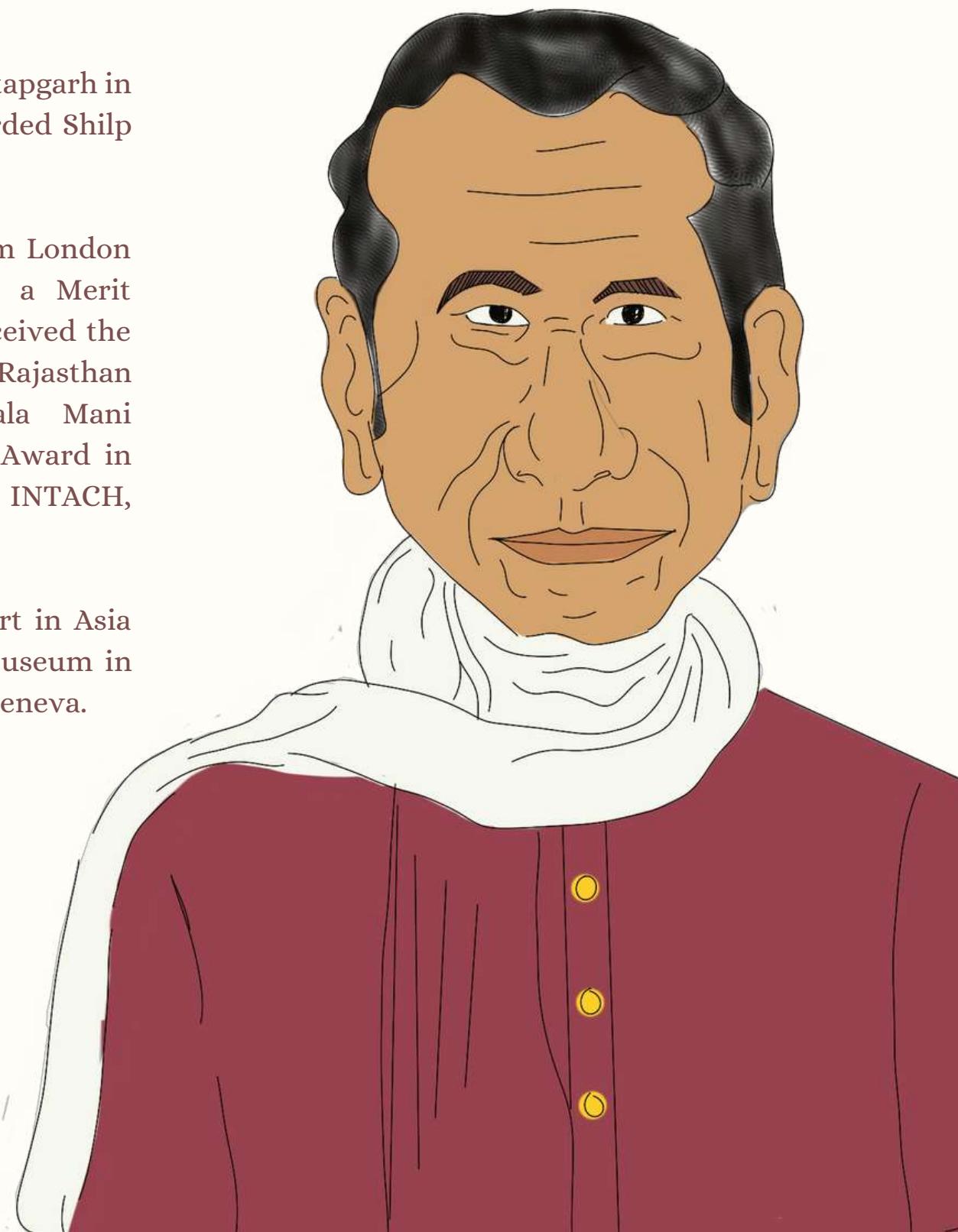
Pictures of Mahesh Raj Soni practicing the craft of Thewa  
(image courtesy: Mr. Kalpesh RajSoni )

# 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 Vigyran Bhawan, New Delhi (15, November 2002)



National Award by acting President of India Sri B.D Jayanti 1977 to Jagdish Raj Soni at Vigyran 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**



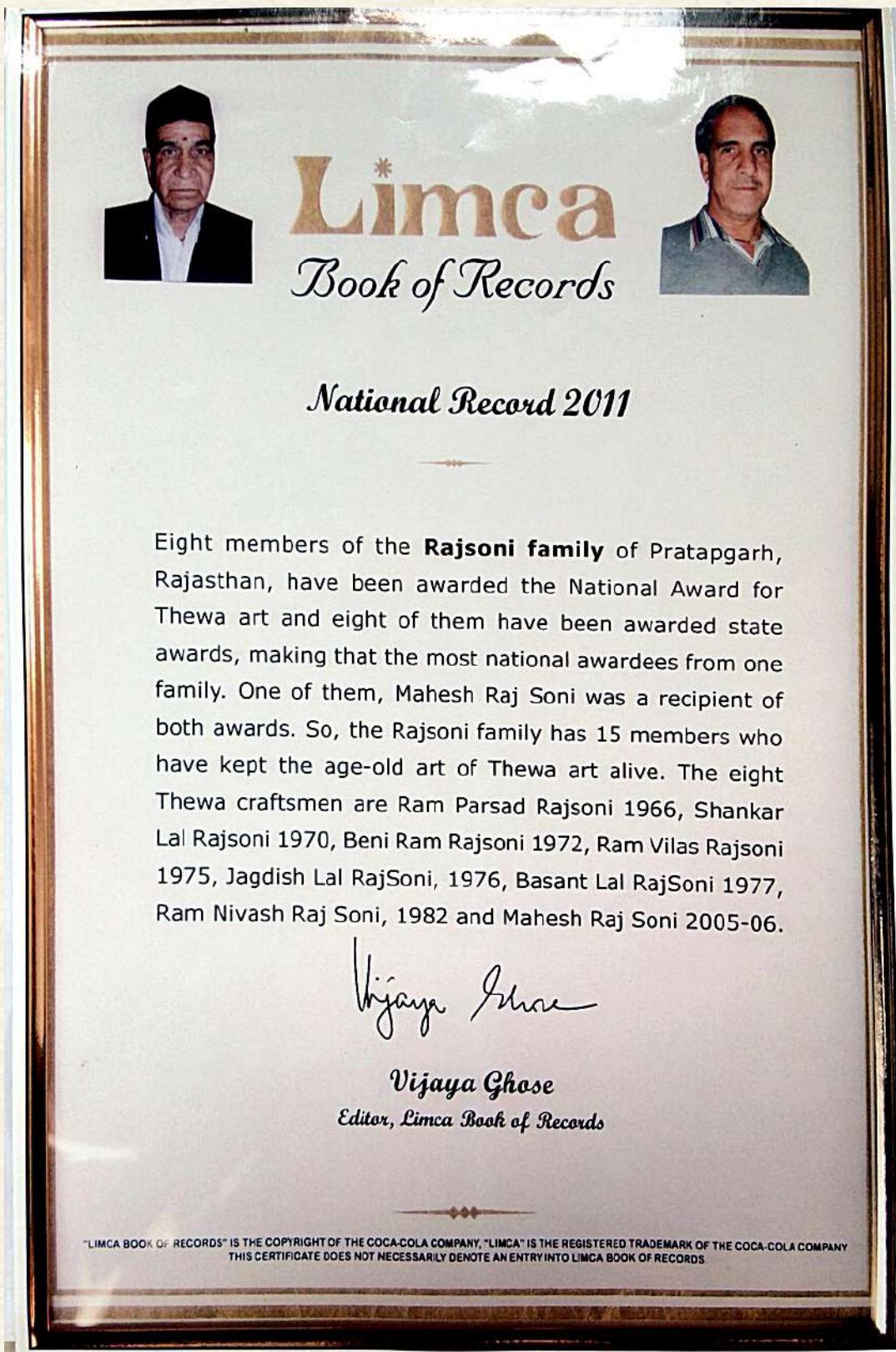
**शिल्प गुरु सम्मान का स्वर्ण पदक सन् 2002**



**इन्टेक पुरस्कार की शील्ड**



**कलामणि पुरस्कार की शील्ड**



# Thewa Thrives

Once Again



Abha Sharma  
Franchisee

**T**he art is said to have remained a guarded secret and daughters of the family are not taught the technique as they will eventually settle out of the clan. However, the boys are trained from the age of 10, so that when the time comes to pass on the art, which unconsciously and effortlessly flows out of their hands directly into the fall.

**M**any a tourist, in search of authentic Rajasthani Thewa jewellery ever again. The special art, which requires immense patience and concentration, is a bit more meditative in nature, was born about 300 years ago. The art - which includes the fine manner of creating intricate patterns on gold by the goldsmith family of Rajasthani of Pratapgarh district, has got its Geographical Indication (GI) tag in 2014.

The GI tag not only helped to distinguish the art from the pseudokinetic authentic art but has also got the younger generations of the Rajasthani interested to pursue the special art again who were earlier becoming disillusioned. The word 'Thewa' means 'The' and 'wa' 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 unauthentic aurora class Thewa has usually mislabelled from Bengal or Pratapgarh and that is where it has stayed. Dr Mukherjee's book 'Art Manufactures of India', which was awarded for 'Glimpses of Indian International Exhibition in 1930' mentioned 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



Pratapgarh, the third district of Rajasthan, has become synonymous with Thewa art which flourished under the Mewar royal family and even today nearly 30 families, descendants of Mewar royal 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 art, unconsciously and effortlessly flows out of their hands directly into the fall.

The boys of the family on the other hand are trained in sketching patterns from the motifs used on jewellery and finally start to practice the art, which unconsciously and effortlessly flows out of their hands, directly into the fall. The GI tag for Pratapgarh's Thewa art has helped it to further flourish. (A Geographical

Lima's Book of Records 2011) as one from working in Thewa art.

Thewa is made on 22k gold by first heating iron over a thin sheet. Iron kote designs are then carved on the sheet and then melted in fire which. This gold sheet or Thewa kote is fused with a silver frame on a board spread with lac paste. After crafting the designs are heated and carefully pasted on a glass or 22k gold.

A gold sheet is prepared once it is slightly warming the iron and peeled 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. According to Girish Rajesh, Belgian glass was used to make Thewa artifacts 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 it varies from 1g to 10g of gold used. So the 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 motifs which are very beautiful intricate patterns in gold, he says. At times an artwork can even take over a month to complete.

There are available in many colours but most popular ones are red, yellow, blue and green. The blue Thewa art is used to make not just beautiful jewelry - bangles, ear rings, necklaces, pendants etc. but also boxes, photo frames, mirrors, plates, flower vases, decorative swords and other items.

His family's gifted artisans - Ravi Prasad Rajesh, Shankarlal Rajesh, Venkatesh Rajesh, Jagan Rajesh, Balwant Rajesh and Ramchand Rajesh and he himself have been honoured with national awards for their immense contribution in preserving and promoting Thewa art in addition, their names have also found place in the

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 Ra. Soni



"All that glitters is not gold. It is said. The same holds true for Thewa", says Mahesh Rajesh who has got both state and national awards for his work. "There are available in the market not only cheap gold-like buyers but also for those who are too old to buy. A buyer may get fake Thewa for Rs. 5,000 while the price may go up to Rs. 20,000."

He says, 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 Rajasthani Thewa Kata (Kata is a traditional form of art) hopes it'll make the job of copy artists 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. 50,000.

In Rajasthan, blue pottery, Meena art, Bagru and Sanganeri prints, Kota doris too have GI tags. Jewelry designing and technique expert Dr Parag K Vyas says, "Geographical Indication will help differentiate authentic Thewa art and its look alike machine-made items. But if any member of the Rajesh family or their descendants move out of Pratapgarh and make Thewa pieces, this GI may create problem for them because GI means an art being



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 Pratapgarh royal. Many people often wonder how the art is传承ed from Kundan, another specialty of Rajasthani Rajesh says that Kundan has more gold but no intricate carvings or patterns. Kundan jewelry is made by setting pearls or unpolished stones into chains with the help of exquisitely thin coils of pure gold. But in Thewa minimal gold is used. Still it gives a rich look with the colors of the motifs in the background. So those who can't afford Kundan may opt for Thewa, beautiful and elegant, with exquisite patterns and beautiful colors, yet less expensive. [www.rashtradoot.com](http://www.rashtradoot.com)







# कच्चा माल

*~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



dhoot(dust)



reetha(araknut)



coal



geru

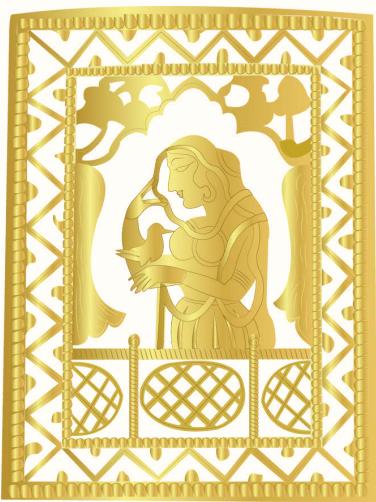
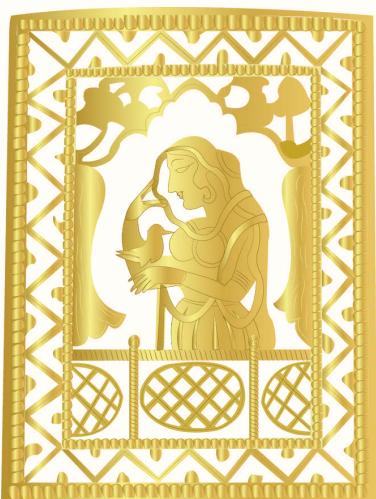
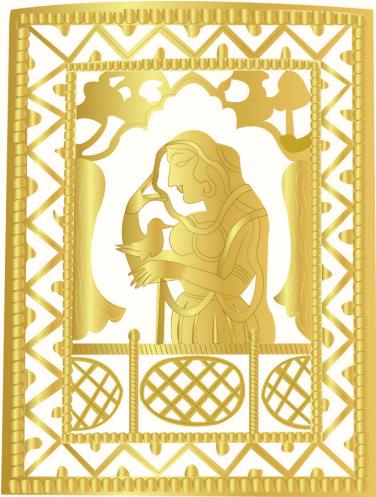


copper sheet



chapdi stone





અનુભવ

*~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 beads 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.



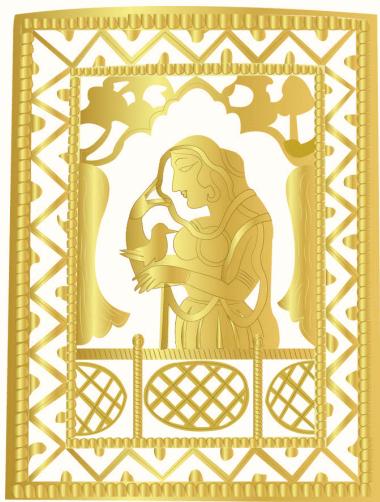
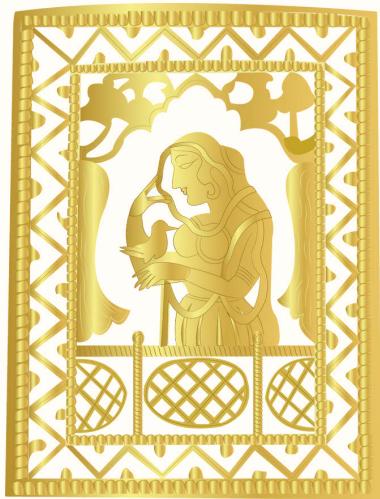
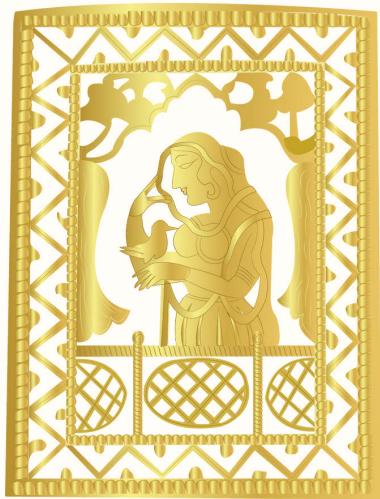
## Tankla

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



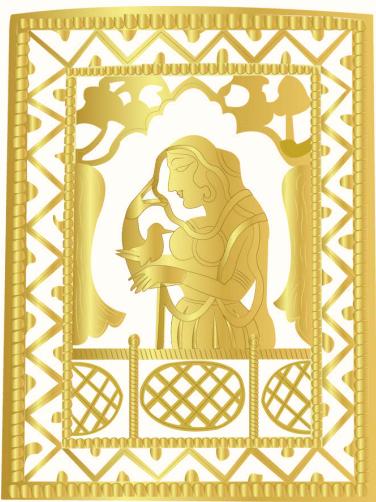
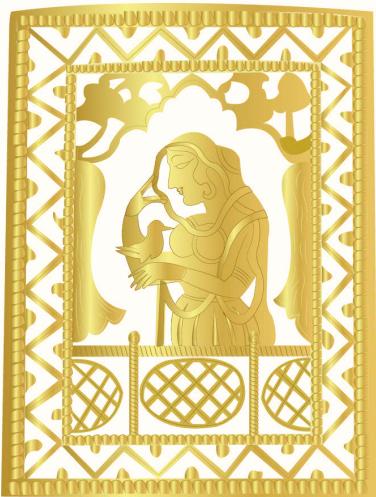
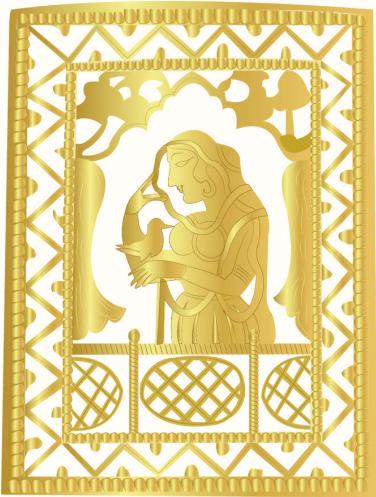
Before the casing is finally closed on the edges, paper padding and foil is inserted under the glass. Sheets of paper make it tightly packed and strong. Colored foil adds brilliance to the piece. Then, the edges of the case are softly hammered, to close it over the glass in a way that it doesn't hurt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









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.



Royal Procession



Image sourced from Mr. Kalpesh Soni



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 thewa under the categories of animal motifs.



Dancing Peacock

Image sourced from Mr. Kalpesh Soni



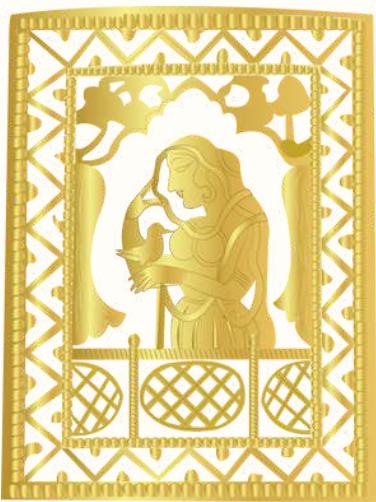
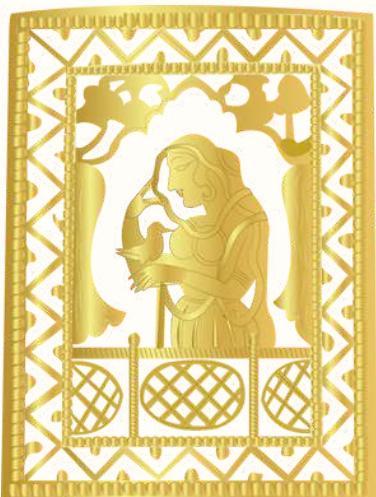
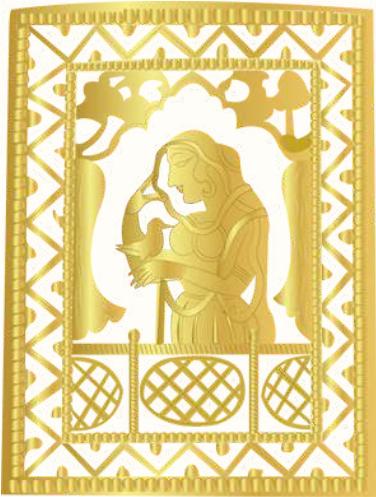
Dhola-Maru

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







प्राकृत्या

*~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 scribe (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 am bonding technique that remains to be a unique secret within the family.





# Beads/Pearl Embellishment

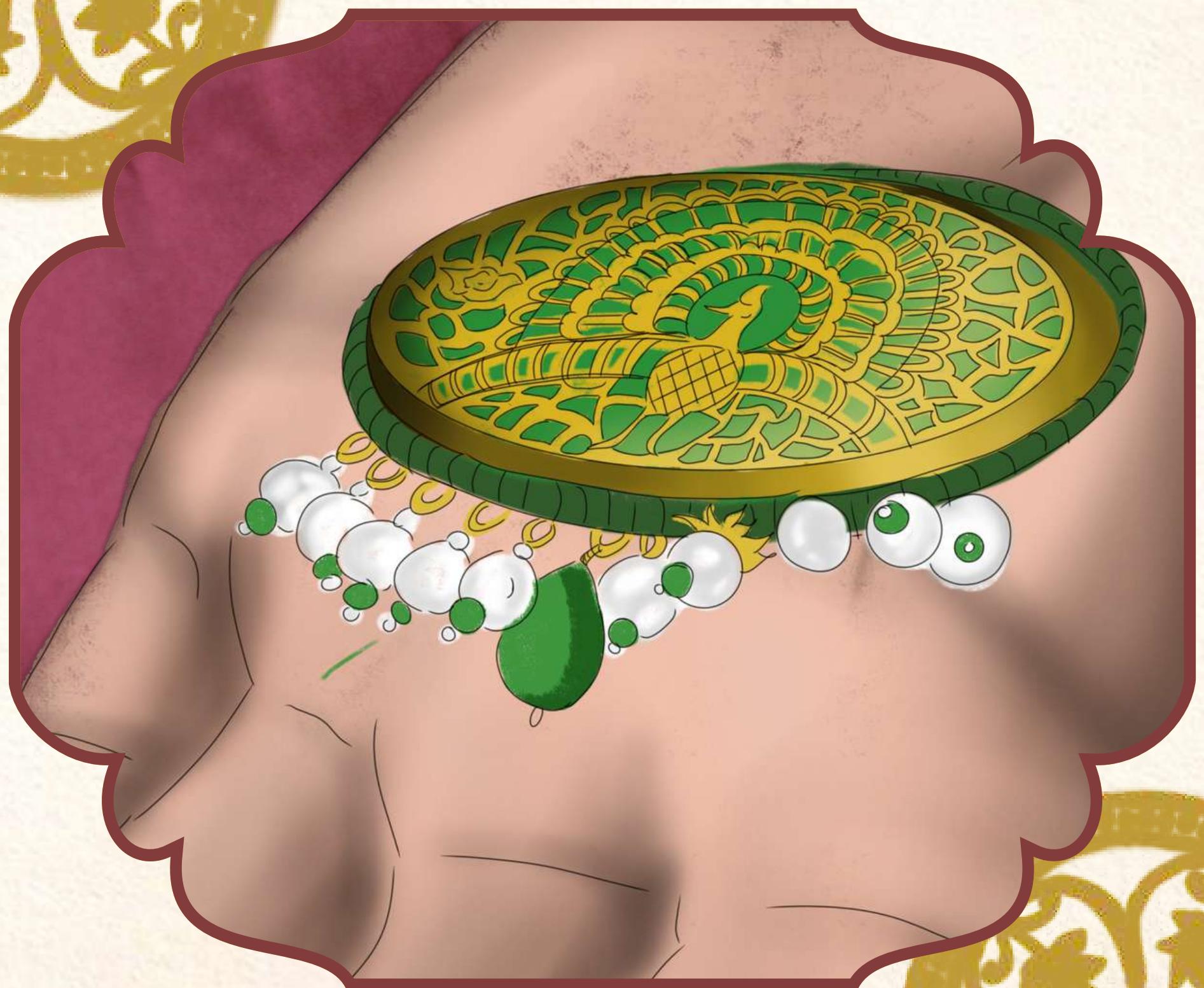
All the casings have small grooves, loops or holes for hanging beads and gemstones. These make the jewelry look all the more beautiful.

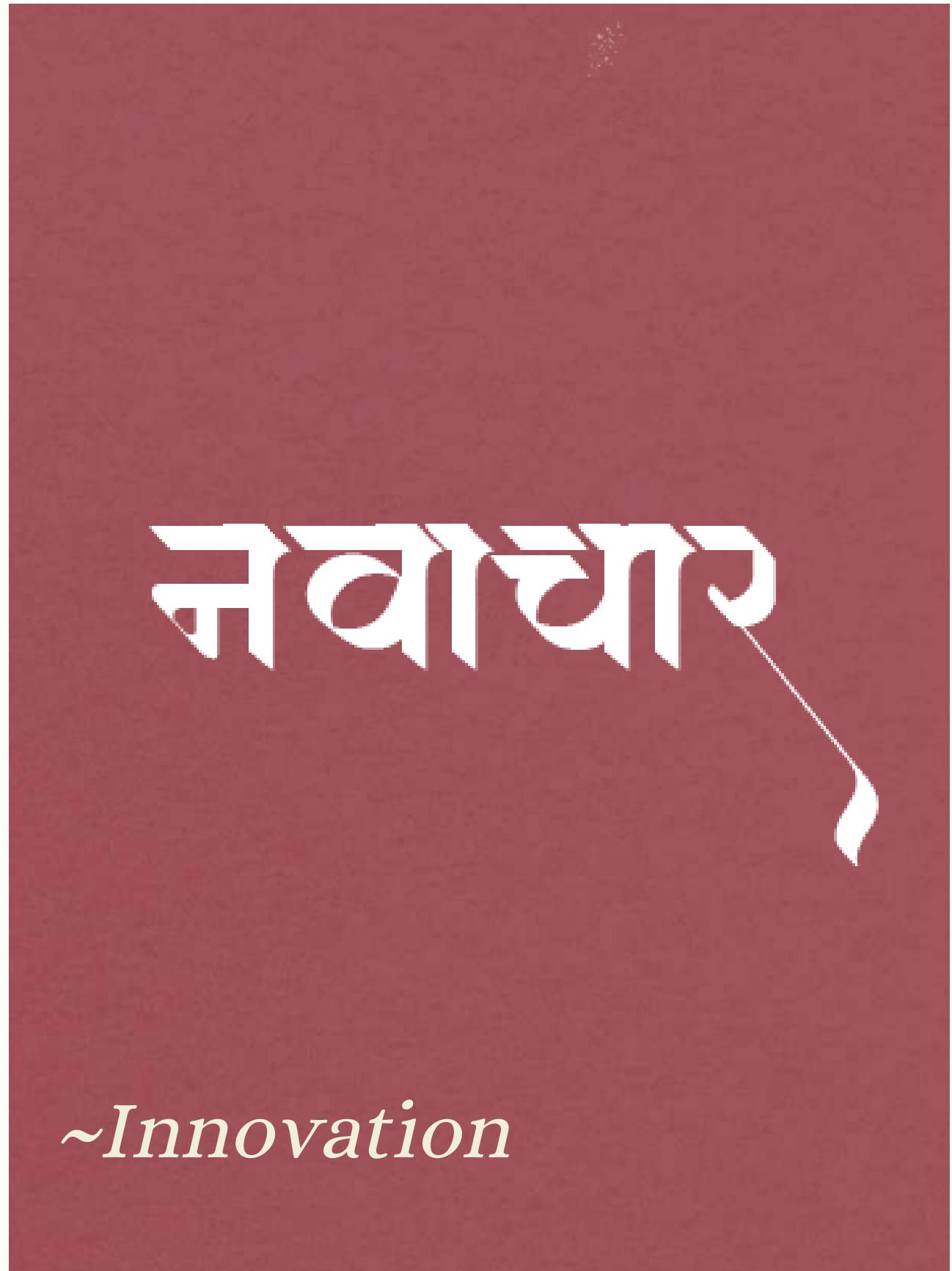
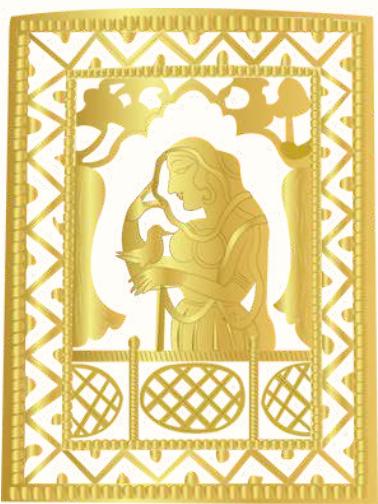




## Final Product

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.





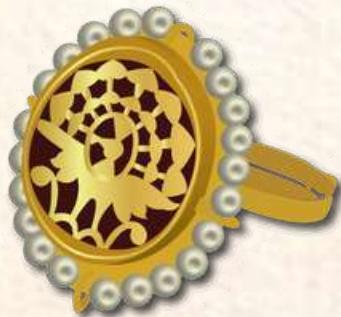


Modern Thewa jewellery is very different from the original Thewa work because today many Thewa artisans have started to incorporate several designs that have never been a part of the original concept. Today you can find modern innovative designs and paintings that are not a part of Rajasthan culture.

Images of products from the Thewastore website.

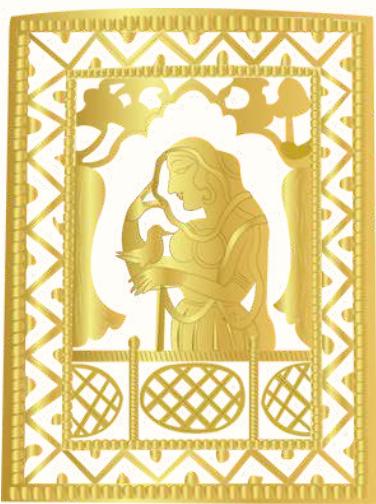
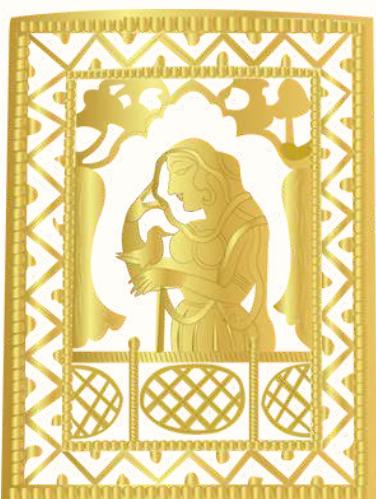
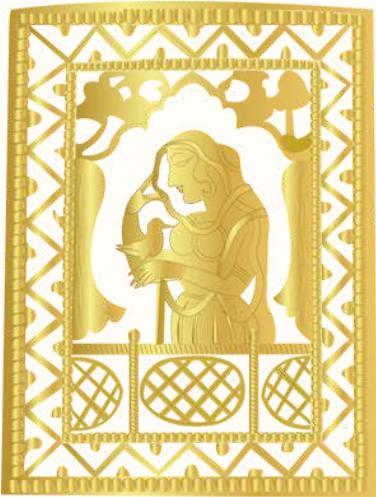


An impression of a gold-rich heavily ornamented piece. A 4" X 6" photo frame requires only 5-6 grams of gold, but it gives the illusion of a gold feast to the eyes.





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



# 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

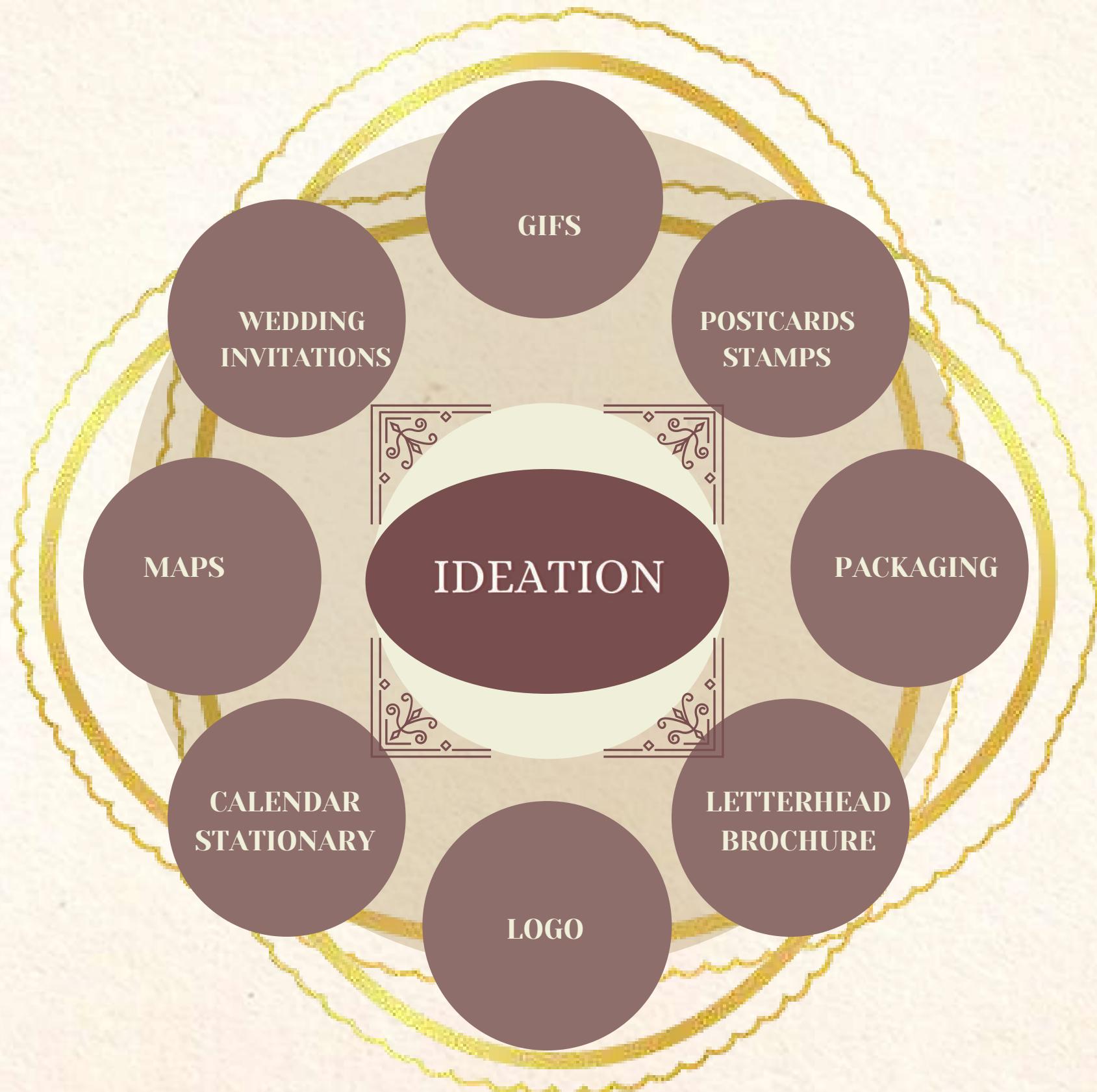
Thewa is a highly valuable craft with a treasure box of history, heritage and national pride.

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.

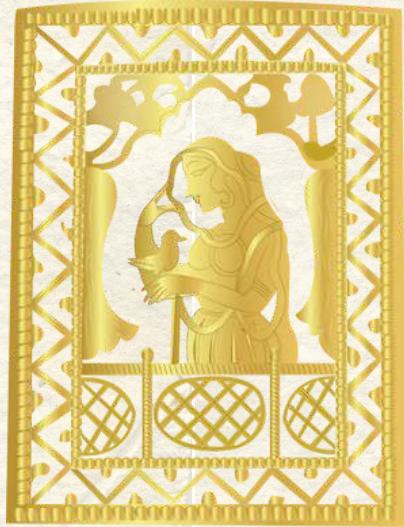
IT IS LIFE SET IN JEWELLERY  
OR LIFE SET IN GOLD .

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 .



# Bibliography

- <https://thewastore.com/>
- <http://originalthewaart.com/>
- <http://thewaartpratapgarh.com/>
- <https://www.sellingantiques.co.uk/791503/exquisite-unique-pure-gold-suite-of-antique-thewa-dowry-indian-marriage-jewellery-circa1860s/#>
- <https://www.dsource.in/resource/thewa/process/casing>
- <https://asiainch.org/craft/thewagold-filigree-on-glass/>
- <https://www.instagram.com/thewastore/>
- <https://pratapgarh.rajasthan.gov.in/content/raj/pratapgarh/en/citizen/district-maps.html>
- <https://industries.rajasthan.gov.in/content/industries/handmadeinrajasthandepartment/mastercrafts/padmaawardees/list/maheshsoni.html>
- <https://mapio.net/pic/p-45156931/>
- <http://thewaart.com/>



THANK YOU

### GROUP MEMBERS

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