

**THE GEOGRAPHICAL INDICATIONS OF GOODS
(REGISTRATION AND PROTECTION) ACT, 1999**

FORM GI-1

Received Rs. 5000 in cash/
Cheque/DD/MO on 17.10.2011
vide entry no. 0697 in the
register of valuables
17/10/2011
D.D.O.

A	Application for the Registration of a Geographical
	Indication in Part A of the Register
	Section 11(1), Rule 23(2) Fee: Rs. 5,000



(Logo Mark without claim on colour combination)

GOVT. OF INDIA
Geographical Indication Registry
17 OCT 2011
DY NO. 593-A
CHENNAI.

Thawa Art Work
(Gold Work on Glass)

(Word Mark)

a. Application is hereby made by for the registration in Part A of the Register of the accompanying Geographical Indication furnishing the following particulars:-

Name of the Applicant: Rajasthan Thawa Kala Sansthan, Pratapgarh, Rajasthan.

Address: Rajasthan Thawa Kala Sansthan, Pratapgarh, Rajasthan.

List of Association of persons/producers/organization/authority: The registration certificate of the applicant society [Annexure 1], memorandum of the society [Annexure 2], list of the office bearers of the applicant Society [Annexure 3] and list of the Members of the Applicant [Annexure 4] are enclosed herewith.

Type of Goods:

Class 14: Precious metals and their alloys and goods in precious metal or coated therewith, not included in other classes.

Specification:

Glass: 1.5 mm to 2.5 mm thickness.

Colour of Glass: Green, Red and Blue.

Gold: 23 carets.

Gold Foil: less than 3 mm thickness

Vaada: Silver ring of around 3 to 5 mm depth.

Metal Used: Silver and Gold.

Name of the Geographical Indication [and particulars]: Thawa Art Work (Gold work on Glass) (Word Mark with Logo) without colour limitation.

Pratapgarh, Rajasthan based an exclusive family of jewellers' holds and practice Thawa Art work for a long duration.

Description of the Goods: The thawa art is application of an artist mind who by profession is a jeweller. It holds the character of a fine art that holds background of royal patronage. It becomes jewellery when applied on items used for jewellery; in fact jewellery can be made of thawa art like a forehead tika (a traditional jewel used by Rajasthani women). Both the utensils like comb, hairband, coat button, photo frame and jewellery items like necklace, locket, Ladies Shingar Box, Hair Pin, Pendant, Earrings, Photo Frame, Tie Pin, Bracelets, Box, Cuffling, Comb, Plates etc. can be made by using thawa art. The Thawa Art is an intelligent application of art over utility and fusion with jewellery. It can also be said that thawa art is an extension of jewellery in utility goods. From bridal make-up case to make-up utensils like comb and mirror frames can be made using thawa art. Similarly both jewellery box and jewellery can have classy thawa art. The latest addition in thawa jewellery is decoration of the thawa jewellery with precious and semi-precious stones that enhance the glory of thawa jewellery.

Geographical Area of production and map: The thawa art is practiced in Pratapgarh district of Rajasthan and more particularly at the Pratapgarh town. The latitude and longitude of Pratapgarh are N 24° 2' 1.6044" and E 74° 46' 49.6884" respectively. A certified map of Pratapgarh is enclosed herewith [Annexure 5].

Proof of Origin [Historical Records]: The history of Thawa Art work goes back to three to five hundred years. Dr Gori Shankar Hirachand Ojha in his book *Pratapgarh Rajya Ka Itihas* has mentioned about Thawa Art. At page 8 he writes *On green, red, sky blue colour glass one type of golden beautiful work is made here that is not made anywhere else in India. In such work button, cigarette-case types of things are made here on which drawings of historical or*

hunting etc are made in gold. There are only four-five families that do this work and they do not tell about this work to others [Annexure 6]. Quarterly Magazine *Vishwakarma Times* in a special issue on *Autar Vishwakarma Jayanti* in Jan-Mar 1985 published an article on Thawa Art. Dr Manish in the article on Thawa Art writes that *Pratapgarh sub-division of Chittorgarh was known as Kthal Pradesh in ancient times*. The writer mentions that Bishap Hamber who visited India wrote in his book *Narratives of a Goivney Through the Upper Province of India* in 1828 that *ornaments of gold, silver and enamel are to be procured here, I saw a necklace and bracelets of gold embossed with the twenty-four 'avtars' of Indian mythology which were very curious and prettily wrought*. The article mentions that the Thawa Art is 400 years old. The article also mentions that Thawa Art is mentioned in Encyclopaedia of Britannica [Annexure 7].

Recently, Limca Book of record has also acknowledged the Thawa Art.

The Thawa Art was the invention of Nathuni Sonewalla in the reign of Maharawat Samant Singh of Pratapgarh in the year 1767. Nathuni Sonewalla was the forefather of the Rajsoni family of Pratapgarh practicing Thawa Art [Annexure 8].

The members of the applicant have consistently won 8 national awards & 8 State awards and accolades for their fine craftsmanship. The list of a few prominent awards is as follows:

Serial No.	Award & Year	Awardee
1	Ram Prasad Soni s/o	National Award 1966
2	Ram Vilas Soni s/o Mathura Lal Soni	National Award 1974
3	Laxmi Narayan Rajsoni	State Award 1976
4	Jagdish Lal Rajsoni	National Award 1977
5	Ram Vilas Soni s/o Mathura Lal Soni	State Award 1978
6	Mahesh Soni s/o Ram Vilas Soni	State Award 1984

7	Nirmal Soni s/o Ram Vilas Soni	State Award 1987
8	Harish Kumar Rajsoni	State Award 1989
9	Rajendra Kumar Rajsoni	State Award 1990
10	Virendra Kumar Rajsoni	State Award 1999
11	Jagdish Lal Rajsoni	Shilp Guru Award 2002
12	Ram Manohar Soni	State Award 2002
13	Mahesh Soni s/o Ram Vilas Soni	National Award 2006
14	Pawan Soni s/o Ram Manohar Soni	State Award 2008

A few pictures of these artists receiving the awards are enclosed herewith [Annexure 9].

The Government of India recognized and praised the Thawa Art by publishing a postal stamp of Rs 5 on Thawa on November 15, 2002 [Annexure 10].

Method of Production: Thawa is a traditional craft of fusing 23 carat gold foil on coloured glass sheet.

First the figure to be drawn, its size and the good at which it is to be applied with is decided. Then silver wire [Photograph 1] is made thinner [Photograph 2] and rectangular [Photograph 3, 4, 5 & 6] to act as the frame of the art. This frame is known as silver ring or *Vaada* [Photograph 7]. Then gold foil [Photograph 8] is prepared [Photograph 9 & 10] and cut a bit bigger to the size of the *Vaada* [Photograph 11]. The gold foil is clipped from border of the *Vaada* from all sides [Photograph 12, 13 & 14]. The back side of the gold fitted *Vaada* is filled with lac [Photograph 15]. The Thawa art work on the gold foil is done in three stages, i.e., *Kandarana* (Drawing figures), *Cheerana* (Decorating the carved figure) and *Jaali Katana* (Cutting the waste material)[Photograph 16]. A thin pin tipped object is used to draw a figure on gold foil [Photograph 17]. Then decoration of carved figure is done by carving out designs. Finally the left over portion of the gold leaf is removed from the carved out figures, this is known as *Jaali Katana*

[Photograph 18]. The gold leaf at this stage is known as *Thawa Ki Patti*

[Photograph 19]. The impression of the drawing comes on the surface of the supporting lac. Carbon is applied using lamp on the drawing impression surface of the lac and impression of the drawing is taken on a drawing book for drawing record [Photograph 20, 21 & 22].

The *Thawa ki Patti* is now placed on coloured glass base and heated on an open crucible for fusing. A secret trick of heating and cooling is used in which up on cooling the *thawa ki patti* is found to be fixed on the glass base. The glass coloured foil is placed at the base to hold the *thawa ki patti* [Photograph 23 & 24]. This makes the complete *thawa* art work [Photograph 25, 26, 27 & 28].

Uniqueness: The *Thawa* Art in itself is unique and practiced only by the closed clan members of the applicant [Photograph 29 & 30]. The gold foil is fused on glass sheet in such a way that the glass surface becomes smooth and unison with the gold foil giving no sign of separate surfaces of glass and the gold foil.

Inspection Body: A committee of senior artisans keep a close vigil over the quality of the production. They ensure the release of standard products in the market.

Other: The members of the applicant have secured eight National and eleven State awards for their fine craftsmanship. For being the maximum awardees in a family the *Thawa* craftsmen family has been listed in the Limca Book of Records in the year 2011. The Limca Book of Records certificate in this respect is enclosed herewith [Annexure 11].

Four affidavits of the Raj Soni male family members are enclosed herewith claiming the originator and owner of the *Thawa* art [Annexure 12]. The Family tree of the *thawa* art family is enclosed herewith [Annexure 13].

Along with the Statement of Case in Class 14: Necklace, Ladies Shangar Box, Hair Pin, Pendant, Earrings, Photo Frame, Tie Pin, Bracelets, Box, Cuffling, Comb,

Plates, in the name of Rajasthan Thawa Kala Sansthan whose address is Rajasthan Thawa Kala Sansthan, Pratapgarh (Rajasthan) that represents the producers of the thawa art works.

- a. The application shall include such other particulars called for in rule 32(1) in the Statement of Case. [Annexure 14]
- b. All communications relating to this application may be sent to the following address in India:

Intellectual Property Lab

2/11, Vishwas Khand-2, Gomti Nagar,

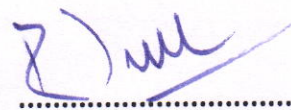
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Date: October 11, 2011
Place: Lucknow



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Rahul Dutta, Advocate
GI Attorney/Agent for the Applicant