

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

Form GI - 1

**Application for the registration of a Geographical Indication
in Part A of the Register**

[Section 11 (1), Rule 23 (2)]

Application is made hereby made by **KARNATAKA STATE HANDICRAFTS DEVELOPMENT CORPORATION LIMITED** for the registration in Part A of the Register of the accompanying Geographical Indication furnishing the following particulars:

(A) **NAME OF THE APPLICANT** : **KARNATAKA STATE
HANDICRAFTS DEVELOPMENT
CORPORATION LIMITED**
(A Govt. of Karnataka
Undertaking)

(B) **ADDRESS** : 45, KSHDC Complex,
Mahatma Gandhi Road,
Bangalore 560 001, Karnataka

(C) **LIST OF ASSOCIATION OF
PERSONS / PRODUCERS /
ORGANISATION / AUTHORITY** : Attached in the previous
application towards the end.

(D) **TYPE OF GOODS** : **HANDICRAFT**
(hand crafted wood items
including wall hangings, toys, non
- textile items, furniture like
tables, cradles, etc.),

Falling under Class 20, 27 and 28.

(E) **SPECIFICATION** : **KINHAL TOYS**

Kinhal is thematic and culturally a rich craft of hand painted wooden articles.

The name of the art form is derived from a taluk called 'Kinhal' which is situated in Koppal district in North Karnataka.

(F) **NAME OF THE GEOGRAPHICAL INDICATION**

KINHAL TOYS



(G) DESCRIPTION OF THE GOODS

Kinhal Toys is a unique craft used to make wooden toys. This art form is practised by a specific community called 'Chitragars' located in and around the Kinhal town, spread in Bellary and Koppal districts in North Karnataka.

This is a thematic and culturally rich craft of hand painted wooden articles. The artists mainly paint these wooden crafts on themes, God and Goddesses of 'Vaishnavism' and 'Shaivism'.

The artisans of Kinhal make idols for the temples, vahanas and palanquins for ceremonial processions to carry the deities.

They also make idols for homes and shops for Dasara festivals and other occasions

Some of the exquisite toys produced by these crafts persons are:

1. Idols of deities namely *Lakshmi, Saraswathi, Durga, Shiva and Parvathi, Hanuman, Garuda, Ganapati, Gowri, Rama, Sita, Lakshmana, Benne Krishna* - small, medium and also in big sizes, *Rati* idols for the Holi festival;
2. Palanquins;
3. Animals, mostly of religious significance such as bull, cow, monkey, elephant, deer and country cock, a hare in running posture, cobra with raised hood. Other animals such as horses, country cock, adult stag with horns and hare in running posture, have also been crafted;
4. Models of all sorts of fruits and vegetables in natural shapes and sizes with a realistic touch;
5. Wooden head gears, costumes, masks, *chowkies* (eight legged stools) and various other articles used in Indian ballet dances;
6. Cradles, *peetas* and other articles in fascinating articles,
7. Statues of Goddesses and deities (*Gram Devatha*).

Specifications of some of Kinhal toys manufactured are:

1. *Keelu Gowri* : 28"
2. *Mantapa Gowri* : Image: 6"
3. *Ganesh (Vinayak)*: 24"
4. *Lakshmi* : 18"
5. *Saraswati* (Goddess of Learning) : 18"
6. Other toys / dolls are small, medium and big size
7. Statues – 5 feet to 15 feet.

Uthappa Mullu

(H) GEOGRAPHICAL AREA OF PRODUCTION

GI Area

Kinhal woodcraft is presently done in and around Kinhal village which is in Koppal Taluk in Koppal District in Karnataka.

Kinhal (Koppal District):

Koppal, a newborn district of Karnataka state, carved out of Raichur District, came into existence on 01-04-1998. The population of Koppal District as per 2001 census is 11.93 lakhs. Koppal district headquarters is closest to the world heritage Hampi.

Kinhal Village is just 13 kms from Koppal. The land area of Kinhal village is 15 sq. kms and its population as per 2001 census is 8873. Koppal Taluk Area is 1364 sq kms which constitutes 19% of total area of Koppal District.

Apart from Kinhal, the craft is also believed to be practised at Kanakagiri, in Koppal district, Harapanahalli and Kampli in Bellary district and Ananthpur in AP.

The exact location of Kinhal village is 15° 26' 35.58" N and 76° 08' 21.27" E.

Profile of Koppal District

Location	Koppal District
Geographical Position	North East Karnataka
Population	11.93 lakhs (2001 Census)
Latitude	15° 09' 00" to 16° 03' 30" North
Longitude	75° 47' 30" to 76° 48' 10" East
Total Land	1364 sq. km. (2001 Census)
Annual Rainfall	Average Annual Rainfall - 572 mm
Climate	Dry and Hot
Density	216 / sq. km. (2001 Census)
Literacy Level	62.39 % (2001 Census)
Season	Summer : Middle of Feb. – end of May South West Monsoon : June to end of September Post Monsoon : is during Oct. and Nov. Winter : Dec. to middle of Feb.

Subrah Muthu

Agricultural Cultivation (Major)	Jowar, Bajra, Wheat, Maize, Paddy, Horsegram, Greengram, Cowpeas. Commercial crops: Groundnut, Till (sesame), Cotton, Nigerseeds, Castor, Sunflower, Sugarcane, etc.
Taluks	4 – Koppal, Gangavathi, Kushtagi & Yelburga
District Boundaries	North : Bagalkot District, West : Gadag District, South : Bellary District, East : Raichur District.

(I) PROOF OF ORIGIN (HISTORICAL RECORDS)

Historically, the art of Kinhal forms an integral part of the Vijayanagar painting and sculpture style. The craftsmen of Kinhal have drawn inspiration from the murals of Lepakshi temple in AP and from Pampatheswara temple at Hampi, in Karnataka.

The craft flourished under the royal patronage of the Vijayanagar Empire. It is claimed that the village of Kinhal was awarded an 'Inam' to artisans community by the Kings of Vijayanagar Empire in appreciation of the work rendered by the artisans for the palaces, temples, chariots, etc. After the fall of the Vijayanagar Empire in 1665, the craft received support from the Nawab of Koppal, Desais of Kinhal and more importantly, from Nawab Salar Jung of Hyderabad.

(J) METHOD OF PREPARATION

Raw Material

1. Wood (both soft and hard),
2. Liquid Gum,
3. Glue,
4. Tamarind seeds – crushed to make a paste called 'Sari',
5. *Kitta* – a sticky substance made out of *sari*, sawdust and jute rags,
6. *Bilidu* – a white paste made out of limestone, chalk powder, white stone powdered and added with water,
7. Pebble paste,
8. Pebble stones,
9. Colours – Natural, synthetic, enamel (for outlines), etc. (incl. gold colour and silver colour),
10. Thin cloth,
11. Varnish,
12. Paint brushes (made of squirrel tail hair)
13. Tools.

Zaheda Mulla

Details of Raw Materials:

1. Wood

The small toys are made of both lightweight wood as well as hard wood viz.,

Soft / light wood

Sl. No.	Name	Language	Popular / Common Name	Botanical Name
1.	<i>Polki</i>	Kannada	White Catamaran Tree	Givotia rottleriformis
2.	<i>Hale wood or Halugathi</i>	Kannada	Ivory Wood	Wrightia tinctora
3.	<i>Nugge</i>	Kannada	Drumstick	Moringa oleifera
4.	<i>Elagathi wood</i>	Kannada		

Hard wood

Sl. No.	Name	Language	Popular / Common Name	Botanical Name
1.	<i>Hire bevu / Olle bevu / Bevu</i>	Kannada	Neem	Azadirachta indica
2.	<i>Mavinamar</i>	Kannada	Mango Tree	Mangifera indica
3.	<i>Husane</i>	Kannada	Tamrind Tree	Tamarindus indica

Polki wood is most commonly used in this craft.

Hale or Halugathi wood is used for making articles in which turning work is involved. Mostly this wood is used in making cradles.

Hire Bevu is used in making planks and pedestals for images.

2. Liquid Gum

Solid Gum is used for making liquid gum. It is powdered and soaked in water till it completely dissolves. The solution is filtered for removal of suspended impurities.

3. Glue

This is basically carpenter's glue. It is used as a medium for making paints from synthetic colour powders.

Leela Math

4. **Sari**

This is a paste made out of crushed tamarind seeds. The seeds are pounded into tiny pieces and soaked in water for about 12 hours to soften. The softened pieces are taken out from water and ground into a paste on a hard surface by means of a grinding stone. The paste is boiled in water to a dough called 'sari'. It is used as an adhesive in the craft and also in the preparation of 'kitta'.

5. **Kitta**

This is a sticky substance made out of *sari*, sawdust and jute rags. Jute rag is soaked in water for 12 – 15 hours, after which, it is slivered into pieces with a chisel. These pieces are then dried and rubbed by hand on a hard surface to reduce them to powder. The jute rag powder and saw dust are mixed to *sari* and the mixture beaten with a mallet till the ingredients get thoroughly mixed. The final mixture is known as 'kitta', which constitutes an important item in the manufacture of toys. This sticky dough is daubed on the articles roughly after assembling the several components of a particular piece, and allowed to dry in the open for a day. The daubing of *kitta* is very essential as without it, the components may not hold together for long and may fall out. Besides, the layer of *kitta* on wood sets right all mal-formations.

6. **Bilidu &**

7. **Pebble Paste**

Bilidu is made using a white paste made out of limestone, chalk powder, white stone powdered and added with water. For this, *sunaburule* is essential in the preparation of *bilidu*. Pebbles of *sunaburule* are pulverised by a grinding stone. The powder is sieved with a thin piece of cloth and to this, fine powder is added a little water to form a paste. Out of this paste, pats of *bilidu* are made and kept in reserve for ready use.

Pats of *bilidu* are pounded and mixed with liquid gum and glue, and ground well for a thorough mixing. This mixture is known as 'gachu'. *Gachu* is used in embossing on the figure after finish, details like bangles worn on the wrists, chains around the neck, earrings and such other ornaments.

8. **Pebble Stones**

These are used to smoothen the figure after the thin cloth is applied with *Bilidu*. These are basically river stones of different shapes and sizes.

9. **Colours**

Colours used by artisans are few in number. The background is usually monochromatic and flat. Red colour is mixed with white colour serves for the colour of skin, while gold colour for ornaments, crown, thrones, etc.

Abhishek Mishra

Natural Colours

These natural colours are prepared at home by the artisans. While is prepared from limestone, while various colours are made from tin. They also use red earth and carbon black (lamp black). These colours are mixed with watery gum.

Synthetic Colour Powders

Burnt sienna, raw sienna, lemon chrome, oxide green, emerald green and ultramarine are the synthetic colour powders used is the making of paints.

Oil colour Tubes

Also, oil colour tubes of the colours of scarlet, burnt sienna and lemon chrome are used in the making of paints. These powders constitute the pigment of the paint, whereas liquid gum and glue constitute the medium. The powder of particular paint is dissolved in liquid gum stirring well with finger in an enamel bowl.

When paints are made of 'alaku' or metallic powder, French polish is used as the vehicle.

For Silver colour – this is called as 'Lejjawara', which is a combination of tin powder and 'maravajra' (tree gum). Alternatively, silver foil is used for painting ornaments, etc.

For Gold colour – in the above 'lejjawara' after powdered, French polish mixed with *Kesari* / yellow colour is added and applied. Transparent colour less varnish is also used for glossiness of the dolls.

Enamel Paints


Enamel paints (white, aluminium, etc.) of the colours mentioned area also used by the craftsmen when the article requires a lustrous finish. However, enamel paints are sparingly used as the cost of these paints are high. These are used for outlines such as lips, eyes, eyebrows, etc.

10. Thin cloth

Old thin cloth is used for the purpose of pasting on the toy, after application of *kitta*. This is pasted on various parts towards joining the same.

11. Varnish

Even this varnish used to be home made, but of late, the artisans buy them. The varnish helps to keep the gloss of the colours i.e., helps to bind the painting and also to preserve the picture. It also assists to act as a water proof.



12. Paint brushes (made of squirrel tail hair)

These brushes are made by the artisans themselves out of tuft in squirrel's tail. The tufts of squirrel's tail are fixed at the end of a bamboo splinter and are tied with yarn smeared with gum.

13. Tools

Such as chisel, files, jack plane, gauges and snappers, handsaws and axes, hammer, etc. As the craftsmen are engaged in the art form for a long time and it is hereditary, the tools in their possession at present have been purchased when needed or when the old ones became worn out. These are not purchased at one time alone. Today, they have improved tools like vices, drills, blowers, machinery (a hand operated lathe), etc.

Techniques of Production / Production Process:

The production process can be set in the following 12 stages of work:

The first 5 stages are preliminary where the chemicals and paints needed are prepared, and the rest are stages of actually making the toys.

1. Preparation of Liquid Gum,
2. Preparation of *Sari*,
3. Preparation of *kitta*,
4. Preparation of *Bilidu*,
5. Preparation of paints,

[These are mentioned above].

6. Reducing the wood to shape,
7. Assembling the pieces,
8. Daubing of *kitta*,
9. Pasting of cloth,
10. Application of *Bilidu*,
11. Painting,
12. Finishing.

Stages 6 to 12 are explained hereinbelow:

6. Reducing the wood to shape

Wood is cut into blocks according to the size of the figure. As the wood is very light and does not afford a smooth ground for carving, the figure has to be made by assembling several pieces. Body, head and pinion of figures of birds are of wood and legs are of wire.

The pieces forming the several components of the figure, carved from the cut pieces of wood are smoothed by using rough and smooth files.

Zaheda Mulla

7. **Assembling the pieces**

The components pieces after smoothening are assembled using nails and adhesives. Where wire is used, as in joining legs and horns of animals, it is straight away fixed in the wood.

8. **Daubing of *kitta***

After assembling the several components of a figure, *kitta* is daubed by hand all over the pieces. A layer of *kitta* on wood will be of 1/16" thick and that on wires is pasted till the wired portion attains the thickness proportionate to the wooden piece.

Kitta being daubed, the figure is smoothened by light filing.

9. **Pasting of cloth**

After making the surface of the figure smooth, pieces of thin cloth are pasted on it by using *sari* made of tamarind seeds. Care is taken to paste the cloth in such a way that no wrinkle is formed. To improve the grip of the paste, the cloth is rubbed with a round stone with smooth surface.

10. **Application of *Bilidu***

The pieces of cloth being pasted on the figure, *Bilidu* is applied on it by means of a brush. Three coatings of *bilidu* are applied, each coating being applied after the previous one has sufficiently dried up. *Bilidu* serves as a base for painting.

11. **Painting**

Prepared paints are applied on the figure by means of a brush with all care. There is not standard colour scheme and it mostly depends on the craftsmen's creative imagination. After the colours are filled in, a thin file of varnish is applied. As mentioned earlier, the varnish helps to keep the gloss of the colours and also to preserve the picture. Usually, red, green, yellow, blue, white, brown and black colours are used directly. The main colours used by artisans are red, yellow and green.

12. **Finishing**

After completing the painting, eyes, mouth and such other features are marked and final touches are given to the figure.

Sheela Mills

(K) UNIQUENESS

The distinctiveness of Kinhal Toys lies in it being a folk or village craft and it creates local and rural employment and livelihood.

This uniqueness lies in the following:

- (1) This art is about 500 years old, patronised during Vijaynagar period;
- (2) It is purely a folk / village art form,
- (3) The toys are made out of soft and light wood,
- (4) These are handmade toys,
- (5) Parts of the toys (wherever necessary) are assembled and no machine / lathe is used,
- (6) The art form is thematic and based on Gods, Goddesses, animal forms, vegetables, palanquins, etc.
- (7) Technique of making the silver colour paint viz., 'lejjawara' is unique to this art form,
- (8) Colour applied by skilled hands by brush,
- (9) Natural / vegetable dyes are used by older artisans,
- (10) These are made to cater to the needs during Hindu festivals as per the requirement of that particular occasion / event.

(M) INSPECTION BODY

KSHDC has formed a Standard and Quality committee under its guidance, which is responsible for ensuring high standards of quality.

The following shall be appointed:

Sl. No.	Appointed Body	No. of Members
1.	Regional Design & Technical Development Centre, Bangalore	1
2.	National Institute of Design, Bangalore	1
3.	National Institute of Fashion Technology, Bangalore	1
4.	Export Promotion Council of Handicrafts, Bangalore	1
5.	KSHDC (Karnataka State Handicraft Dev. Corp. Ltd.)	1
6.	Master Craftsmen	2
7.	NGO relating to the welfare of the local artisans	2
	Total	9

Shobha Mallya

(N) OTHERS

Karnataka State Handicraft Development Corporation Limited (KSHDCL), established in 1964, intends to apply for this application as an 'Registered Proprietor'.

Its objective is to:


- (i) Preserve and develop the traditional handicrafts of the State;
- (ii) Assist and give training to artisans;
- (iii) Assist artisans to improve their socio – economic conditions;
- (iv) Act as a Nodal agency between the State / Central Govt. and the artisans;
- (v) Improve the living conditions of the artisans;
- (vi) Promote marketing support;
- (vii) It has about 13 established craft complexes, spread in places where artisans of various groups are located.

KSHDCL has been involved in patronising Kinhal Toys now for some years now. It has about 72 artisans registered with it today.

KSHDCL also markets and promotes the finished products through its Emporia, popularly known as 'Cauvery Karnataka State Arts and Crafts Emporium', which are located in Bangalore, Mysore, Mangalore and Hubli in Karnataka, and Chennai, Secunderabad, Kolkatta, New Delhi and Kochi outside the Karnataka State.

The supportive information / documents (listed chronologically) has been already been enclosed earlier. In addition, the following are attached

1. Note on 'Kinhal Toys' by RTDTC (Regional Design & Technical Development Centre, Bangalore), and
2. 1 (one) original Map of Koppal District of 1998, as published by Director of Survey Settlement and Land Records, Bangalore (2 sheets).



(ZAHEDA MULLA)
Advocate