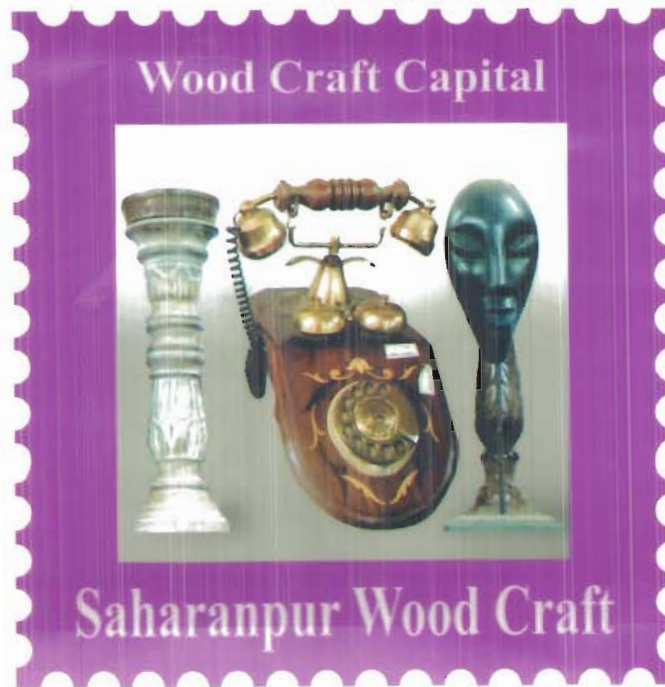


**THE GEOGRAPHICAL INDICATIONS OF GOODS  
(REGISTRATION AND PROTECTION) ACT, 1999**

**FORM GI-1**

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| <b>A</b> | <p><b>Application for the Registration of a Geographical Indication in Part A of the Register</b></p> <p>Section 11(1), Rule 23(2)</p> <p><b>Fee: Rs. 5,000</b></p> |
|----------|---|



(Logo Mark without claim on colour combination)

**Saharanpur Wood Craft**

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 1:** Export Commissioner, Uttar Pradesh  
Government

**Address:** Export Promotion Bureau, PICUP Bhawan, Vibhuti Khand, Gomti Nagar, Lucknow, Uttar Pradesh

**Name of the Applicant 2:** Wood Craft Design and Development Society

**Address:** Industrial Estate, Near District Industries Centre, Delhi Road, Saharanpur- 247001 (U.P.)

**List of Association of**

**persons/producers/organization/authority:** All related and active industry members, whether new members of the Applicant 2 or non-members, would be included at the appropriate time. However, the list of the members of the applicant 2 is enclosed.

**Type of Goods:**

Frames, Flower Stands, Foot Stools, Side Tables, Non-metal Identity Plates, Letter Box not of metal or masonry, Magazine, Moulding for Picture Frames, Picture Frame Brackets, Racks, Statues of wood, Table Tops, Tea Carts, Wooden Tea Trolleys, Wooden Trolleys, Trays not of metal, Trolleys for Computers, Computer Furniture, Typing Stand, Umbrella Stand, Wine (Casks of wood for decanting), Writing Desks, reed, Cane, Wicker and substitutes of all these materials.

### **Specification:**

The specification is possible only for the processing (wood/timber seasoning) of the wood to be used in wood craft. Since it is handicraft work, scientifically the common physical features are adhered to and rest is decided by the acumen of the artisan.

Seasoned timber should contain less than 15% moisture content. Hardwood is used for woodcraft the density of which ranges between 450 and 1250 Kg/meter<sup>3</sup>.

Chromated Copper Arsenate (CCA) treated wood should have retention value of 0.25 lbs/feet<sup>3</sup> or 4 Kg/Meter<sup>3</sup>. [Annexure 4]

### **Name of the Geographical Indication [and particulars]:**

Saharanpur Wood Craft (Word Mark with Logo) without colour limitation.

It is very common to find wood craft articles being sold on streets to exclusive emporium at Saharanpur. There are exclusive export houses which manufacture wood craft goods only for the foreign markets.

carved wood goods like photo frame [Photograph 6], glass mirror frame [Photograph 7], candle stand, jewellery box, pen jar, tray [Photograph 8], letter rack, wall panel [Photograph 13], Metal Filling wood goods [Photograph 10], brackets carved furniture [Photograph 12], sofa sets, bed, cupboard [Photograph 9], toys [Photograph 14], swing [Photograph 11], multipurpose boxes [Photograph 5], chairs, Side Tables with drawers [Photograph 15], dressing table [Photograph 16], tables [Photographs 17 & 18], corners [Photograph 19], Wine/Beer Bottle Cane [Photograph 20], Wine Box [Photographs 21], wooden partition [Photograph 23], Wood Filled Paintings [Photographs 24 & 25], Fruit tray [Photograph 26] etc.

At present there are 790 woodcarving small scale industries (SSI) in the Saharanpur district. These SSI units are generating annual revenue of Rs 382 Crore and exports of Rs 308 crore. The Saharanpur woodcraft goods are mainly exported to USA, France, Spain, Italy, Belgium, Holland, UAE, Saudi Arabia. The Woodcraft industry of Saharanpur is providing direct employment to 4810 artisans and 3200 workers & artisans indirectly. [Annexure 2]

A report 'Diagnostic Study Report of Woodcarving Cluster Saharanpur' developed by the Wood Craft Design & Development Society, Saharanpur says that there are approximately 52 small and approximately 7000 micro units of Wood Carving in Saharanpur which provide employment to 90,000 people and generate turnover of 1000 crore of which 250 crores comes from the domestic consumption and rest from exports. [Annexure 5]

The motifs in Saharanpur wood crafts are taken from nature and in this attempt natural flora is used. Graphs with leaves is the most common design. The nature also includes human, animals and other natural scenes that are also reflected in

pockets at Mandi Samiti Road, Industrial Area Delhi Road, Ali Ki Chungi, Menhadi Sarai, Azad Colony, Nadeem Colony, Chilkana Road, Gotesah, Khata Khedi, Sabri Ka Bagh, Kamela Colony, Ganpat Sarai etc. The most of the industries are located within the range of 15 Kms area of Saharanpur town. [Annexure 5]

A Certified Copy of Map of Saharanpur District is enclosed herewith as [Annexure 6].

Saharanpur is a district head quarter in Uttar Pradesh. The district is in a rectangular shape and it lies between 29 degrees 34 minutes 45 seconds and 30 degrees 21 minutes 30 seconds north latitude and 77 degrees 9 minutes and 78 degrees 14 minutes 45 seconds east longitude. Its total area is 3860 square Kilometres. [Annexure 1]

**Proof of Origin [Historical Records]:** The Saharanpur wood craft is mentioned in the *Indian Art at Delhi 1903* written by George Watt published by Motilal Banarsidass [ISBN No: 81-208-0278-0], which is a Catalogue and Guide to the Indian Art Exhibition held at Delhi 'to coincide with the Delhi Darbar of 1902-03'. The book says that *wood-work constitutes a by no means unimportant aspect of the architecture of these provinces. It is carved, painted or inlaid and the timbers mostly employed are Shisham and Sal. For furniture and other ornamental purposes, the woods are Shisham, Ebony, Neem and white-wood (dudhi). The chief centres (in alphabetical sequence) are Aligarh, Azamgarh, Bareilly, Bijnor (Nagina), Budaun, Bulandshahar, Farukhabad, Ghazipur, Lucknow, Mainpuri, Muttra, Saharanpur etc.*

*Against the eastern wall of the main Gallery of the Exhibition there will be found*

*Saharanpur use to enjoy a great reputation in the manufacture, in vine pattern, of carved caskets, bread plates, trays, salad knives and forks, picture frames and the like, done in the soft White-wood known as dudhi, but though this still survives it has given place to the modern whole sell traffic in the production of vulgar and commonplace brackets, folding octagonal tables, etc., in red tun and mulberry woods, cut by machine fret-saw and exported to Europe and America by the thousand, and there accepted apparently as typical examples of Indian wood-carving. This new traffic has very nearly killed the beautiful Shisham wood-carving of Saharanpur and of one or two other neighbouring towns. As illustrative of the modern trade, however, one or two of the best examples of fret-saw work in 'cigar-box wood' (as is popularly described) will be found against the south wall of the Main Gallery. These are exhibited by Aziz Din, price for over mantle Rs 100, for the screen Rs. 75.*

*Should replica of the Saharanpur Door be described these could be obtained to order for about Rs 1000 but could not be turned out in less than a year for each door. [Pages 109, 110 and 111, Annexure 3]*

The world famous wood carving industry of Saharanpur is estimated to be 350 years old. It is said that some artisans came from Multan and started wood work at Saharanpur. [p 6, Annexure 5]

The only authentic local history book, *Saharanpur Sandarbh*, declares that wood carving industry was established in Saharanpur in the year 1857 by Mohd Attar Hussain, a carpenter, from Multan [p 33, Annexure 7]. The book confirms that by the beginning of the twentieth century the wood carving industry was completely established in Saharanpur [p 493, Annexure 7]. Further the book informs that the wood carving handicraft of Saharanpur district is very popular in

Saharanpur Wood Carving which was written by Dr Kulbhushan Sahani. [p 503, Annexure 7]

The presence of Saharanpur Wood Craft goods in the exhibition in 1902-03, mention of Saharanpur wood craft in Saharanpur Sandharbh which also mentions that wood craft industry was established in Saharanpur in the year 1857 and current existence of 790 wood craft SSI establish that Saharanpur Wood Craft industry is over a century old.

**Method of Production:** The woodcraft can be classified into three processes, i.e. seasoning of timber, chemical treatment of timber and woodcarving.

### **Timber Seasoning**

Wood craft depends on the timber and before making wooden articles timber needs to be seasoned. Seasoning is the process of drying timber to remove the bound moisture contained in walls of the wood cells to produce seasoned timber. The seasoning of timber begins with sawing the timber logs. When the timber is cut, the initial reduction in moisture content is a result of free water loss. This usually occurs without any significant dimensional changes to the timber. The cut timber logs are left in open to get dry [Photograph 1].

After all of the free water has been lost, the timber is still classed as unseasoned as its moisture content is above 25%. Further drying is required to bring the moisture content below 15% so that it can be classed as seasoned. This

as it is for air drying, and is placed inside a chamber in which the conditions can be varied to give best seasoning results. Air is circulated around the stacked timber and the temperature and humidity can be varied to give optimum drying. Each species has different cell characteristics and therefore requires different drying schedules. Typically the timber may be in the kiln for a period of between two days and one week. Then the timber is placed in the reconditioning chamber which introduces steam for a period and puts some moisture back into the outer cells and removes the effect of seasoning collapse.

The timber seasoning experts suggest stacking the timber so that plenty of air can circulate around each piece. The timber is stacked with wide spaces between each piece horizontally, and with strips of wood between each layer ensuring that there is a vertical separation too. Air can then circulate around and through the stack, to slowly remove moisture. In some cases, weights can be placed on top of the stacks to prevent warping of the timber as it dries.

Dry wood is stronger than wet wood. The timber drying process increases dimensional stability, reduces or eliminates attack by decay or stain, reduces the weight of the timber and increases the strength of the timber.

### **Chemical Treatment of Wood**

When wooden articles are used in contact with ground or exposed to high moisture conditions they may be subjected to biological or insecticidal deterioration. The purpose of the chemical treatment of wood is to minimize the deterioration of wooden articles. The technique used for this purpose is known as Pressure Treatment in which preservative chemicals are forced deep into the cellular structure of the wood. The chemicals act as a barrier between the wood and the deterioration agents. To initiate this process the wood is placed in a



Cell technique begins with an initial vacuum to evacuate air from the cylinder. Then the cylinder is filled with preservative chemicals and pressure is increased to 150 psi for several hours. After that the preservative chemical is drained and vacuum is applied to clean the excessive chemical left on the surface of the wood.

The oil-borne and the water-borne preservative chemicals are used in the Chemical treatment as explained above. An oil based preservative, Pentachlorophenol (PF) is widely used for treating wood to be used for commercial interior applications. Arsenic and Copper based preservatives, such as Ammonium Copper Zinc Arsenate (ACZA), Ammoniacal Copper Arsenate (ACA), Chromated Copper Arsenate (CCA) and Copper Naphthenate are water-borne preservatives are widely used in the wood processing industry. [Annexure 4]

### **Woodcarving**

In the woodcraft industry for a long time only hand tools were used, with time sophisticated automatic machines running on electric energy get introduced and are used mostly by the exporters. From sawing to polishing the carved wood, the most of the jobs are performed using one or another machine. Pillar Drill Machine [Photograph 27], Buffing Machine [Photograph 28], Plank Cutting Machine, Rotatory Belt Grinder, Plainer Machine, Die Press Machine, Wood Dust Collector Machine [Photograph 34], Wood Lathe Machine with Face Plate [Photograph 29], Double Auto Mould Machine [Photograph 30], Slotting Machine [Photograph 31], Wood Grinder Machine and Slotting Machine [Photograph 32], Circular Drill cum Slotting Machine [Photograph 33], Circular Cutting Machine and Sawing Machine [Photograph 35], Wooden Lathe machine

The original wood carving craft was much more dependent on hand tools like hammer, chisel, *Fulki*, *Tahaki*, *Chorsi* etc [Photograph 78]. The initial phase was devoted to carve grapes and its leaves on wood. Different shapes of grapes, five angular grape leaves and grape plants were carved on wood [Photograph 73]. With time the fashion of engraved wood work came. It was followed by engraving and chiselling to give designs to the wood. Then the time of ivory filled in the engraved designs came. This spread to different kind of filling materials like silver, brass and even colourful plastic. Innovation gave birth to brass overlaid crafting on wood. In this craft brass cut pieces in the desired shapes were pasted on the wood goods. Animal miniatures of horse, camel, elephant, lion, and Deer proved big hit in the market in brass engraving work on wood. Between 1965 and 1970 the influence of Kashmiri craft was reflected in the form of *Chinar* tree leaves in engravings. The decade of 1970 brought engraved paintings which were made with the help of *fulki* and *tahki*. These engraved designs became famous as an alternative of paintings. Meanwhile between 1975 and 1980 geometrical patters in different wood colours became famous. In this style wood pieces of different colour wood were cut in geometric designs and then they were pasted together in a geometric pattern. This artwork in the present time is winning admiration of the buyers in the shape of paintings with the help of pasting coloured wood pieces in the shape of a portrait or painting [Photographs 24 & 25]. The decade of 1980s brought change in the timber itself. This time teak wood replaced *Seesham* and mango wood also came into picture. This introduction brought different kind of boxes to furniture which was having engraved designs on its wood. [p 507, Annexure 7]

After carving the wood goods the next process is of polishing the goods. Earlier coal powder was used to bring brightness on the wood items. Later way polish

also came into existence which is mainly used on small items like boxes, trays and pen holders. [p 508, Annexure 7]

Saharanpur made wooden partitions [Photograph 40] are very famous. The partitions are mostly made into three and five pieces. There are two main portions in a partition, the outer frame and the artistic chiselled central portion. The chiselled central portion is nowadays made of medium density fibre (MDF) [Photograph 41]. This alternative of wood is very easy for chiselling work. Its uniformly hard surface is easy to chisel and there is no need to process it like the timber. The frame and the central portions are joined to give them a combined shape of a partition panel. To give them dark shade, the outer layer is burned with the help of the burner flames [Photograph 42]. The burned panel is then rub to remove the carbon from the surface [Photograph 43] and then it is wax polished with the help of brush to give it finish and shine [Photographs 44, 45 and 46]. After wax polish, spirit polish is done to give the final touch to the partitions.

There are a few processes where are common features in almost all the wood carvings. A few of them have been explained as follows:

The wood is cut into the desired size as per the requirement of the article [Photograph 47]. Then the surface of the cut wood is made plane and smooth with the help of wood lathe machine. Grooves are made in the smoothed wood pieces at the desired points with the help of wood slotting machine. The wood pieces are added together to give shape to the objects. Then to further smoothening the surface and to fill and cut or depressing holes on the surface, a paste of gum object like Gum/Fevicol, wood colour and wood powder is put on the surface of the objects [Photograph 48]. In case antique dark look is to be

the help of Slotting Machine **[Photograph 55]**. The holes are made not just for the purpose of placing screw or nail into it but also for further cutting the wood in a curve. The first step for wood carving is to draw a drawing on paper **[Photograph 56]** and then for multiple marking of the same on wood the same is marked on metal sheet and cut according to the design **[Photograph 57]**. Then these metal cut design sheets are used for marking the design by colours on the wood/MDF **[Photographs 58 & 59]**. Then the design marked wood is sent for making a hole in each design for which needle is to be reinserted. The holes are made with the help of a drilling machine. Then the needle of the circular saw machine is placed inside the hole made with the help of the drilling machine **[Photograph 60]**. In the blue drawing print on the MDF is cut (the blue shaded portion is to be removed) with the help of the needle of the machine **[Photographs 61 to 65]**. The process of passing through the needle in each blue marked design is to be cut as done previously to make a see through design on the MDF sheet. This is how see through carved portions are crafted **[Photograph 66]**. The machine has only removed the portion which was not required, still carve shape is required to be given to the remaining portion. This is known as chiselling process. The artisans use hand held tools to chisel the wood/MDF to curve out the desired design **[Photographs 67 to 70]**. It is not just central portion of the wood partitions, but other kinds of articles are also carved out using chiselling process **[Photograph 71 & 72]**. The chiselling work is also done for making engraved designs which are not see-through **[Photographs 74 to 77]**.

The metal overlaid on wood is also carved on with hand tools. First drawing is made on the metal sheets which are pasted or struck with the help of nails to the wood **[Photograph 79]**. Then with the help of the hammer and chisel the desired designs are carved on it **[Photographs 80, 82 and 83]**. It is not just one side

The metal filled in the engraved designs articles are also made in Saharanpur. For this first the design is engraved on the surface of the wood [Photograph 85]. Then, metal sheet is cut into small pieces as per the design requirement. The metal cut pieces are either filled in or pasted in the engraved design [Photograph 86]. The surface is made smoothen/levelled to fill-up any difference between the metal surface and the wood surface.

**Uniqueness:** There are two kinds of wood carved goods manufacturing at Saharanpur. Saharanpur, Srinagar (J&K) and Mysore are the prime centres of wood craft in India. Srinagar is known for its geometric designs and motifs. Mysore crafts is related to depiction of human and animals in motifs and designs. The Mysore wood designs are not as broad as Saharanpur designs. The fusion of geometric and animals may be find in Saharanpur craft but with flora and nature. New designs and new product lines are mostly for the international market and repetition of the famous generic designs/goods for both the international and domestic markets. It is goodwill and reputation earned by the Saharanpur in wood craft that brings business to Saharanpur and makes the goods made in Saharanpur sellable. Therefore it may be said that uniqueness of Saharanpur wood craft is an intangible property which is in the form of its reputation and goodwill for its excellent wood craftsmanship earned in a long and continuous process of wood craft.

**Inspection Body:** It is self controlled process for the maintenance of the quality and standards in the wood craft goods. It is the open market competition

**Other:** The goodwill and reputation earned by Saharanpur Wood Craft is not just the common property of the manufacturers and exporters but also the property of the craftsman and artisans who are tirelessly working and innovating new designs and products for generations. The Export Promotion Bureau a department of State Government of Uttar Pradesh is concerned for protecting and using the common goodwill and reputation of the Saharanpur wood craft manufacturers and artisans/craftsman. The Bureau has the responsibility to promote exports from the State and is therefore concerned in preserving and encashing the goodwill of the Saharanpur woodcraft in both national and international market by the means of the manufacturers and exporters. Therefore the State Government has taken the initiative to file the GI application as a custodian of both the industry and the craftsman/artisans for and on behalf of the Saharanpur Wood Craft industry.

Along with the Statement of Case in Class 20: Furniture, Picture Frames, Goods (not included in other classes) of wood, Bottle Casing of wood, Bottle Racks, Wood Brackets, Wood Cabinet, Wood Cases, Coat Hangers, Coat Hooks, Stands, Containers/Boxes, Cupboards, Dinner Wagons, Dressing Tables, Bed, Tables, Chairs, Sofa Sets, Easy Chairs, Embroidery Frames, Flower Stands, Foot Stools, Side Tables, Non-metal Identity Plates, Letter Box not of metal or masonry, Magazine, Moulding for Picture Frames, Picture Frame Brackets, Racks, Statues of wood, Table Tops, Tea Carts, Wooden Tea Trolleys, Wooden Trolleys, Trays not of metal, Trolleys for Computers, Computer Furniture, Typing Stand, Umbrella Stand, Wine (Casks of wood for decanting), Writing Desks, reed, Cane,

and Wood Craft Design and Development Society whose address is Industrial Estate, Near District Industries Centre, Delhi Road, Saharanpur - 247001 (U.P.) who claim to represent the interests of the producers of the said goods to which the geographical indication relates and which is in continuous use since in respect of the said goods.

- a. The application shall include such other particulars called for in rule 32(1) in the Statement of Case. [Annexure 8]
- 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,**

**Lucknow – 226010, U.P.**

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**Date: September 07th, 2010**

**Place: Lucknow**



**Rahul Dutta, Advocate**

**Agent for the Applicants**