

Annexure A

Geographical Indication

(Statement of Case)

ANNEXURE A (GI Statement of case)**CONTENTS**

Sr. No.	Topic	Page No.
1	Name of Applicant	2
2	Address	2
3	List Of Producers	2
4	Types Of Goods	3
5	Specfication	3
6	Name of GI	4
7	Description Of Goods	4
8	GI Production Area Map	5
9	Relation Between Geographical area	8
10	Proof Of Origin	9
11	Method Of Production	13
12	Raw Material & Tools	17
13	Uniqueness	19
14	Inspection Body	22
15	Quality Standards	23
16	Other	25

1.0. Name of the Applicant: Adivasi Yuva Seva Sangh

- 1.1. Registered Under Society registration act 1860
- 1.2. Registration No. – MH / 877 / 11 / Thane
- 1.3. Manufacturers Association (Organizations & Artisans, Students, Professionals, & Similar) representing interest of producers,
 Please refer annexure 1A)
- 1.4. Warli Painting dedicate company will be established under section 25 by Guidance of Adivasi Yuva Seva Sangh
(Proposed name : Warli Art Foundation) Please refer annexure 1B)

2.0. Address:**2.1. Postal Address**

AYUSH, Adivasi Yuva Shakti,
Kothal Pada, Village - Waghadi, Post – Kasa,
Taluka – Dahanu, Dist – Thane, Maharashtra,
India – 401607

2.2. Website Address : www.warli.in

2.3. e mail Address : info@warli.in

2.4. Contact No. +91 9246 361 249

3.0. List of association of persons/producers/organization/authority:

3.1. List of Artisans: Please refer annexure 3A)

3.2. List of Organizations:

3.2.1. Adivasi Yuva Seva Sangh

(Registration No. – MH / 877 / 11 / Thane)

3.2.2. Warli Art Foundation (Non Profit Company)

(Proposed Section 25 Company, SRN B67809418)

3.2.3. Thane Jilha Adivasi Samajonnati Sangh

(Registration No.E202 Dated 13/10/1960)

3.2.3. Adivasi Warli Samaj Seva Mandal, Maharashtra

(Registration No. MH/1049/03/Thane)

3.2.3 Adivasi Kala Va sanskruti Savardhan Kendra

(Registration No. MH/820/06/Thane)

4.0. Type of Goods: With reference to Geographical Indication guidelines**4.1. Class 16 :**

In Respect of Paper, cardboard and goods made from these materials, printed matter; bookbinding material; photographs; stationery; adhesives for stationery or household purposes; artists' materials; paint brushes; typewriters and office requisites; instructional and teaching material; plastic materials for packaging; playing cards; printers' type; printing blocks

4.2. Class 20 :

In Respect of Furniture, mirrors, picture frames; goods of wood, cork, reed, cane, wicker, horn, bone, ivory, whalebone, shell, amber, mother- of-pearl, meerschaum and substitutes for all these materials, or of plastics

4.3. Class 25 :

In respect of clothing, Painting on cloth & Canvass

5.0. Specification:

Traditionally done on wall, so no specific size of paintings.

No.	Specification	Class Of Goods		
		Class 16	Class 20	Class 25
1	Basic Material	a) Paper, Note book b) Card board, c) Plastic, Fiber	a) Wood, b) Plywood c) Furniture	a) Canvass, b) Cloth c) Garments
2	Process	Sketching & painting with color	Marking, Sketching, painting with color & Coating	Sketching & painting with color
3	Example	a) Greeting Cards b) Posters, books d) Wall Paper e) stationary & similar Items	a) Picture Frame, b) Wooden items, c) Decorative Items, Hangings e) Furniture	a) Cloths & apparels b) Canvass, Banner c) Curtain & Covers d) & Similar
4	Specifications	No Specific size configuration, painting is done surface		

5.1 Traditional Painting | Paintings made during ritual ceremonies

Originally the warli paintings were done on cultural rituals. This art is a vivid expression of the daily and social life of the tribal people as well as showcase of close connection between nature and the tribes. It was the only medium to transmit the folklore to a community which is not acquainted with the written word. They draw these paintings for special occasions such as festivals, harvest, marriage etc. They get inspiration from the everyday life. The warli paintings do not only represent the art of the tribes, but they show the life of these people. Their colourful culture, their traditions, customs and rituals are shown in warli paintings. We can see their environment, their gods, the traditional tribal villages, the people, the animals, and such kind of activities as harvesting, celebration & festivals, marriage ceremonies etc.

5.2 Commercial Painting | Paintings for Commercial purpose –

5.2.1. Class 19 :

Painting is done various products listed in Class 19 of Geographical Indication Guidelines. Size & theme shall be selected based on product size & shape. Preferably design of clearly visible type shall be selected.

5.2.2. Class 20 :

Painting is done various products listed in Class 20 of Geographical Indication Guidelines. Size & theme shall be selected based on product size & shape. Any shape/size of furniture & listed products can be painted.

5.2.3. Class 25 :

Painting is done various products listed in Class 25 of Geographical Indication Guidelines. Size & theme shall be selected based on product size & material type. Paintings of can be any size.

5.3. Specification :

6.0. Name of the geographical indication (and particulars)

6.1. The Geographical Indication : "Warli Painting"

(Initially Applied for Warli Art, Examination Report (No.GIR/App. No. 239/ER/712/12 -13) And Geographical Consulting Meeting Dated 10th Jan 2013 suggested to update "Warli Painting". (D please refer annex 6A)

6.2. Logo for Geographical Indication : (D please refer annex 6B)

7.0. Description of the goods

Though geometrical shapes are used in this, there is no measurement to do warli painting.

7.1. Traditional painting :Painting made during rituals ceremonies

Warli painting draws with help of naturally and easily available ingredients. Warli painting draws without any outline before painting. It draws directly on surface as per the imagination of artist. Though geometrical shapes are used in this, there is no measurement to do warli painting. Only few colours use in warli painting in which white color is very important. White color on austere brown color is classic combination in warli paintings. Originally this art is done on few traditional occasions (As listed in Point 10.1).

7.2. Commercial Painting: Painting made for commercial purposes

7.2.1. Painting on Paper & card boards & Similar:

Painting on Paper, Wall Paper, cardboard and goods made from these materials, printed matter; bookbinding material; photographs; stationery; adhesives for stationery or household purposes; artists' materials; paint brushes; typewriters and office requisites; instructional and teaching material; plastic materials for packaging; playing cards; printers' type; printing blocks.

Various applications in stationary items can be done with Painting.

7.2.2. Wooden articles & furniture:

Painting on Furniture, mirrors, picture frames; goods of wood, cork, reed, cane, wicker, horn, bone, ivory, whalebone,

shell, amber, mother-of-pearl, meerscham and substitutes for all these materials, or of plastics.

Warli Painting on various furniture items attracts attention. To match design various frames, hangings, paintings are done on wood.

7.2.3. Cloth & canvass Painting :

Painting done on clothing & Canvass. As ritual practices painting on cloth (Kutumb Dev) transform to canvass painting in modern days. Painting on apparels (like T Shirt, Salvar Kurta, Sarees , etc) is common. Also on various garments, interiors curtains is taken major part.

8.0. Geographical area of production and map:

8.1. Geographical Area :

8.1.1. Ancient Period : Warlat Pradesh

In the 3rd century BCE, a Greek ethnographer named Megasthenes traveled to India as an ambassador to the court of Chandragupta Maurya. His writings talk of an area called Varalat around the present day Dharampur near Thane district of Maharashtra. Some scholars think that this is where the Warli people are derived from, and that their association with their current home goes back at least 2300 years into the past. In 1885, a British government reports mentions the Warlis in the area near Mokhada, in a very deprecating manner: *[RDV 147 of 1885:458]*.

Reference : From Biodiversity of India: A Wiki Resource, Topic : Warli tribe and their tribal art". (□ **Please refer annex 8A**)

8.1.2. According to Maharashtra State gazetteer in "Maharashtra land and its People" Topic People of Maharashtra Page no. 107 (First Edition 1968, Revised Edition 2009)

(□ **Please refer annex 8B**)

According to the Thane Gazetteer Warli have three divisions Murdes, Davars and Niharis. While the tribesmen add some more divisions, there are Dongar Warlis, Ghat Warlis, Pathar Warlis,

Malhar Warlis, Kokani Warlis, Zanjare Warlis and Pawar Warlis. These tribes are principally found in Thane District in the state of Maharashtra. They are also scattered to vary few numbers in parts of Nashik & Greater Bombay. They are also Found in Gujarat in Valsad, Wansda, Dharampur, Dang, Dadara and Nagara Haveli and few other places on the Gujarat Maharastra Border.

8.1.3. According to Government Reference (Tribal Sub Plan Area)

8.1.3.1. Maharashtra Government TSP Area

(Govt Order No. TSP – 1086/8710/Pr Kr 31 /Ka -5)

Dated 9 March 1990, Page No. 7,

[Please refer annex 8C]

8.1.3.2. Gujarat Government ITDP Area

(Page No. 35 Statistical Information of ITDP Talukas)

[Please refer annex 8D]

8.1.3.3. Census of India 2001 Source: Office of the Registrar General, India [Please refer annex 8E]

Data Highlights: The Scheduled Tribes

Dadara Nagar Haveli & Gujarat

8.1.4. With reference to “Adivasi’s of Maharashtra” by Government of Maharashtra, 1961, Page no. 46 & 47, 50 & 51

[please refer annex 8F] 25

8.1.4.1. Warli Tribe population

“Hilly tracts of Thana and round about the helly tracts of Surat, Nasik, and Dangs Dist. It is said that in former days the area occupied by Warli tribe was known after it as Warlat and formed part of Konkan.

8.1.4.2. Koli Malhar Tribe population

“They follow imitate customes of Warli tribe. This community found in the hilly tracts of Thana district. In fact it is found in every village in Deccan in Bombay City and along the sea cost of Thana Dist.

8.2. Geographical Details :

No	State	District	Taluka	Latitude	Longitude
1	Maharashtra	Thane	Dahanu	19° 57' N	72° 44' E
2			Talasarli	20° 7' N	72° 55' E
3			Jawhar	19° 89' N	73° 13' E
4			Vikramgad	19° 47' N	73° 5' E
5			Mokhada	19° 54' N	73° 21' E
6			Wada	19° 39' N	73° 11' E
7			Shahapur	19° 27' N	73° 19' E
8			Bhivandi	19° 16' N	73° 2' E
9			Palghar	19° 42' N	72° 46' E
10			Vasai	19° 23' N	72° 51' E
11			Murbad	19° 15' N	73° 23' E
12			Ambarnath	19° 11' N	73° 11' E
13			Kalyan	19° 14' N	73° 7' E
14			Ulhas Nagar	19° 12' N	73° 9' E
15			Thane	19° 13' N	72° 58' E
16		Mumbai Suburban	Borivall	19° 13' N	72° 51' E
17		Nasik	Kalvan	20° 57' N	73° 81' E
18			Surgana	20° 33' N	73° 38' E
19			Peth	20° 20' N	73° 36' E
20			Igatpuri	19° 41' N	73° 33' E
21		Raigad	Pen	18° 44' N	73° 5' E
22			Karjat	18° 55' N	73° 19' E
23	Gujarat	Valsad	Dharampur	20° 32' N	73° 10' E
24			Umargam	20° 10' N	72° 45' E
25			Pardi	20° 52' N	72° 95' E
26			Kaprada	20° 20' N	73° 13' E
27		Dang	Dangs	20° 47' N	73° 44' E
28		Navasari	Vansad	20° 46' N	73° 24' E
29			Chikhli	20° 75' N	73° 07' E
30	Dadara & Nagar Haveli (UT)	Full territory		20° 15' N	72° 59' E
31	Daman Diu (UT)	Daman		20° 24' N	72° 50' E

8.3. Geographical Map :**8.3.1. Maharashtra Map :** (□ Please refer annex 8F)

By Tribal Research & Training Institute, Pune Maharashtra

8.3.2. Gujarat Map Map : (□ Please refer annex 8G)

By Tribal Research & Training Institute, Gujarat

8.3.3. Thane District Physical Map by Gazetteer

[] Please refer annex 8H)

Shows Thane District Talukas & nearby Districts

8.34 Warli Tribe Population in Bombay presidency, Map from
"The Warlis" Book, 1945 **[] Please refer annex 8I)**

Non Official map, shows general locations of warli tribe in Bombay presidency.

9.0. Relation between Geographical area:

9.1. Tribal Culture Intellectual: Cultural Rituals

In Ancient periods this geographical area was known as "Warlat Pradesh". Tribal People from Warlat pradesh use to draw this painting culturally. With reference to Scheduled Tribe list following people practices this painting as ritual part

9.1.1. Malhar koli : [] Please refer annex 9A)

Reference: Census Of India 1961, Volume X, Maharashtra, Part V-B, Scheduled Tribes in Maharashtra Ethnographic Notes. Topic Koli Malhar, Page no. 85

9.1.2. Warli : [] Please refer annex 9B)

Reference: Census Of India 1961, Volume X, Maharashtra, Part V-B, Scheduled Tribes in Maharashtra Ethnographic Notes. Topic Varli, Page no. 30

9.2. British Researchers : Dr. Wilson

According to Wilson the word comes from "Varal", a small patch of cultivated land, and means an uplander. It is connected by other with "varalat", the sixth of the ancient seven kokans (Enthoven 1921, III:445)

9.3 Thane Gazetteer:

According to the Thane Gazetteer Warli have three divisions Murdes, Davars and Niharis. While the tribesmen add some more divisions, there are Dongar Warlis, Ghat Warlis, Pathar Warlis, Malhar

Warlis, Kokani Warlis, Zanjare Warlis and Pawar Warlis. These tribes are principally found in Thane District in the state of Maharashtra. They are also scattered to vary few numbers in parts of Nashik & Greater Bombay. They are also Found in Gujarat in Valsad, Wansda, Dharampur, Dang, Dadara and Nagara Haveli and few other places on the Gujarat Maharastra Border. According to census of Maharashtra, Schedule tribe report (1961:30) [□ Please refer annex 9C]

9.4. Thesis in University of Bombay (1935) :

By Special Officer for protection of aboriginal and hill tribes.

The Warlis are an aboriginal tribe living in the north eastern part of the Thane District including Jawhar State, the Portuguese territory of Daman, Dharampur Anda Bansda States in the Surat Agency and in the western part of the Nasik district, especially on the eastern slopes of sahyadris.

9.4.1. Ref Book - "The Warlis" (1945)-

Refer Chapter 1 Introduction - Page 1 [□ Please refer annex 9D]

10.0. Proof of origin (Historical records):

Following few are the proof of origin of warli art.

10.1 Tribes Culture Intellectual

This art is a vivid expression of the daily and social life of the tribal people as well as showcase of close connection between nature and the tribes. It was the only medium to transmit the folklore to a community which is not acquainted with the written word. They draw these paintings for special occasions such as festivals, harvest, marriage etc. They get inspiration from the everyday life. The warli paintings do not only represent the art of the tribes, but they show the life of these people. Their colourful culture, their traditions, customs and rituals are shown in warli paintings. We can see their environment, their gods, the traditional tribal villages, the people, the animals, and such kind of activities as harvesting, celebration & festivals, marriage ceremonies etc.

Originally this art is done on few traditional occasions. Those Are listed below

10.1.1. Phadacha Dev (Padichya Devi) : Painting On Cloth

Kutumb Dev, Painting is done on cloth. Generally Celebrated after each 5 years (Known as Paach Salya).

10.1.2. Saticha Dev : Done on wall

Celebrated on 5th Day of new baby birth, Painting Done on wall

10.1.3. Lagnacha Chauk (Lagin Chauk, Dev Chauk) : Done on wall

Painting Drawn on main interior wall of House for marriage ceremony

10.1.4. Nave Bhat Khane / Khalyacha Dev : Done on ground

During Celebration of Nava Bhat khane, Painting done on Ground

10.1.5. Gaur Chalavane : Done on ground & wall

During celebration of Gaur, Painting (Gaur Chalavane) done on ground & wall in kitchen

10.1.6. Kana Kadhane : Done on Ground

Drawn on ground During Any festival drawn in front of home or Mandav

10.1.7. Nadar Kadhane: Done on ground

Drawn on ground, some special event

In Ancient periods this geographical area was known as "Warlat Pradesh". People from Warlat use to draw this painting culturally. With reference to Scheduled Tribe (Locally known as Adivasi) list following people practices this painting as ritual part.

10.1.8. Malhar koli : (□ Please refer annex 10A)

Reference: Census Of India 1961, Volume X, Maharashtra, Part V-B, Scheduled Tribes in Maharashtra Ethnographic Notes. Topic Varli, Page no. 85

10.1.9. Warli : (□ Please refer annex 10B)

Reference: Census Of India 1961; Volume X, Maharashtra,
Part V-B, Scheduled Tribes in Maharashtra Ethnographic Notes.
Topic Varli, Page no. 30

10.2 Ritual Songs & Mythology : Tribal Oral Literature

Huge literature is passed to generations from ancient period in oral form. Those oral songs and stories are motifs of Warli Painting. The ceremonies of the warlis always abound with elaborate rituals which scrupulously performed by the people. Ceremonies regarding marriage, birth and death are full of such rituals, so is the proportion of the different tribal deities. Bhagat, Dhavaleri, Savasi, Suyin paly important role.

a) Book Reference: The Warlis: Chapter 7 - Ritual Songs & Mythology, Page No. 139 – K. S. Save 1945 (□ Please refer annex 10C)

10.2.1. Marriage Song

- i) Song of betrothal
- ii) Song of Umbar
- iii) Song of ornaments
- iv) The Coronet Song
- v) The Marriage Song
- vi) Song of pregnancy and Delivery

10.2.2. Song at Performance of Naran Dev, Waghya Dev Ceromoy

10.2.3. Funeral Song

- i) Death Of Pandu
- ii) Reconstruction of earth
- iii) Sowing of seeds on earth
- vi) Origin of Humanity
- v) Birth & Death
- vi) Death the Inevitable

10.2.4. Rituals Connected to Agriculture

b) Reference Book : "Mythos and Logos of the Warlis : A Tribal Worldview" –
Ajay Dandekar 1998

10.2.5 Kansari Khand

10.2.6 Mahadev Khand

10.2.7 Dharatari Khand

10.2.8 Palicha Khand

10.2.9 Bayancha Khand

10.2.10 Mudhicha Khand

10.3. Government of India Web Page : (□ Please refer annex 10D)

"While there are no records of the exact origins of this art, its roots may be traced to as early as the 10th century A.D"

Ref Link – <http://india.gov.in/knowindia/warlifolkpaintings.php>

10.4. Documentaries: by Tribal Research & Training Institute, Pune, Maharashtra

10.4.1. Documentary Name : Warli Ek Adivasi Jamat

(Marathi) 5/3/1990

Reference:

a) Warlis satyes in Wstern Ghat slop of Sahyadri (i.e. Thane, Nashik, Dang district)

b) Varlat means North Part of Konkan

c) Narvalakar said warli paintings are 2,500 to 3,000 Years Back

d) Lagin Chauk & songs by Savasin & Dhvalari

10.4.2. Documentary Name : Warli Painting, Past present future

By Tribal Research & Training Institute & Film And Television Institute of India (Marathi/English/Warli)

Ref : Community Painting, Cultural identity

10.4.3. Documentary Name : Adivasi Kala Jivan (1984)

By Subhash Kotwal (Marathi)

Ref : Community Painting, Cultural identity

10.5. Reference Book : Information about Warli Painting –

10.5.1. "Painted World of the Warlis: Art and Ritual of the Warli Tribes of Maharashtra," New Delhi: Lalit Kala Akademi. (1988)

By Jivya Soma Mhase & Yashodhara Dalmia

"The Warlis carry on a tradition stretching back to 2500 or 3000 BCE. Their mural paintings are similar to those done between 500 and 10,000 BCE in the Rock Shelters of Bhimbetka, in Madhya Pradesh."

10.5.2. "Mythos and Logos of the Warlis : A Tribal Worldview"

New Delhi: Concept Publishing Company, ISBN 81-7022-692-9.

By Ajay Dandekar, Avellino Remedios

10.5.3. List Of books referred Warli Painting culture

Please refer annex 10E

10.6 Open Source Reference: Information about Warli Painting –

10.6.1. Warli Painting On Wikipedia : <http://en.wikipedia.org/wiki/Warli>

10.6.2. Warli Painting On Biodiversity of India Page : http://www.biodiversityofindia.org/index.php?title=Warli_tribe_and_their_tribal_art

Please refer annex 10F & 8A)

11.0. Method Of Production :

Tradition of Warli Painting is ancient and there are environmental & nature influences the method of production. (As changes in resources availability, traditionally Warli painting is done with naturally available resources). Although Regular research & innovation is done in area of optimizing method of production. Bellow listed methods are indicative.

11.1. Traditional Painting Method

11.1. 1. Preparation:

a) Shen (Cow dung Mixture) : Filtered Extract of cow dung mixed with sufficient water content to form homogeneous paste

b) Geru / Lal Mati (Eart Mixture) : Filtered & fine powder of Geru mixed with water to form liquid color

c) Pitha cha Rang (Rice Powder Paste) : White color is obtained from grinding soaked rice with water.

d) (~Bamboo Stick/Brush) : Bamboo Stick crushed at end to form as brush

11.1.2. Painting :

a) Lipane : The wall is coated by earth to make level & smooth background for painting.

b) Saravane : The wall is coated by cow dung paste to make austere background for painting.

b) Lihane : Making Painting on wall with rice paste by using bamboo stick as painting brush.

11.2. Commercial Painting Method

11.2.1 : Painting on Paper & similar objects :

Painting on "Paper, cardboard and goods made from these materials, printed matter; bookbinding material; photographs; stationery; adhesives for stationery or household purposes; artists' materials; paint brushes; typewriters and office requisites; instructional and teaching material; plastic materials for packaging; playing cards; printers' type; printing blocks"

Production Method similar with reference to traditional. Few Advance techniques implemented to make painting more durable & attractive on paper

11.2.1.1. Preparation :

a) Base Colors (If required) : Preparation of thick color paste for applying on surface

b) Painting Color (desired Color) : Preparation of Liquid color for painting

c) Coating Liquid (If required) : Coating transparent layer on painting to protect painting from dust/water/sun etc

d) Brush & Coloring Instruments : Preparation appropriate brush Size & marking instruments

11.2.1.2. Painting :

- a) Base Preparation : Prepare paper of required size & color, of desired thickness
- b) Applying base Color : required area colored by desired texture & color themes
- c) Sketching : Marking layout of theme & basic shape
- d) Painting : Drawing objects & Applying color to shapes
- e) Coating: Applying protective coating for painted area

11.2.2. Painting on Furniture & wooden objects :

Painting on "Furniture, mirrors, picture frames; goods of wood, cork, reed, cane, wicker, horn, bone, ivory, whalebone, shell, amber, mother- of-pearl, meerscham and substitutes for all these materials, or of plastics"

Production Method similar with reference to traditional. Few Advance techniques implemented to make painting more durable for modern furniture & decorative articles

11.2.2.1 Preparation :

- a) Base Colors (If required) : Preparation of thick color paste for applying on surface
- b) Painting Color (desired Color) : Preparation of Liquid color for painting
- c) Coating Liquid : Coating transparent layer on painting to protect painting from dust/water/sun etc
- d) Brush & Coloring Instruments : Preparation appropriate brush Size & marking instruments

11.2.2.2. Painting :

- a) Base Preparation : The required areas is polished & smoothen to ensure color effect, If required paint by base color paste

b) Applying base Color : The wall is colored by desired texture & color

c) Sketching : Marking layout of theme & basic shape

d) Painting : Drawing objects & Applying color to shapes

e) Coating: Applying protective coating for painted area

11.2.3. Painting on Cloth & Canvass : Done on canvass & apparel

Canvass is prepared by coloring with Cowdung color or red mud color. Painting with White Color with specific Theme. Production Method similar with reference to traditional. Few Advance techniques implemented to make painting more durable for different types of cloth & designs

11.2.3.1. Preparation :

a) Base Colors (If required) : Preparation of thick color paste for applying on cloth/canvass

b) Painting Color (desired Color) : Preparation of Liquid/fabric color for painting

c) Coating Liquid : Coating layer on painting to protect painting from dust/water/sun/detergent etc

d) Brush & Coloring Instruments : Preparation appropriate Tools (brush Size & marking instruments, etc)

11.2.3.2. Painting :

a) Base Preparation : The required areas is painted by base color paste (if required)

b) Applying base Color : The wall is colored by desired texture & color

c) Sketching: Marking layout of theme & basic shape

d) Painting : Drawing objects & Applying color to shapes

11.2.4. Wall Painting: Interior & Exterior Wall Painting

Production Method similar with reference to traditional. Few Advance techniques implemented to make painting more durable for modern Walls (Cement etc)

11.2.4.1. Preparation :

- a) Base Colors (Maroon/Cow Dung Color) : Preparation of thick color paste for applying on wall
- b) Painting Color (White Color) : Preparation of Liquid White color for painting
- c) Coating Liquid : Coating layer on painting to protect painting from dust/water/sun etc
- d) Brush & Coloring Instruments : Preparation appropriate brush Size

11.2.4.2. Painting :

- a) Wall Preparation : The wall is coated by base color paste to make smooth background for painting.
- b) Applying base Color : The wall is colored by desired texture & color
- c) Sketching : Marking layout of theme & basing shape
- d) Painting : Drawing objects & Applying color to shapes

12.0. Raw material & Tools :

Tradition of Warli Painting is ancient and there are environmental & nature influences the raw material & tools used. (As changes in resources availability, traditionally Warli painting is done with naturally available resources). Although Regular research & innovation is done in area of identifying optimized material & tools for warli painting, Bellow listed methods are indicative to get basic idea.

12.1. Traditional Painting :

Warli painting draws with help of naturally and easily available ingredients. As time passed, there are some changes happened in Warli paintings. Nowadays, painting also made on canvas & range of other products. Rice paste which used is

perishable so that gum is used for binding purpose which preserves this art for life time. To Some artists used poster, acrylic colors instead of rice paste. The bamboo stick also replaced by drawing brush. Commonly used instruments are

12.1.1. Shen (Cow dung Mixture with Water)

12.1.2. Geru / Lal Mati (Eart Mixture with water)

12.1.3. Pitha cha Rang (Rice Powder Paste)

12.1.4. Bamboo Stick (Brush)

12.1.5. Canvass or Base Material

12.2. Commercial Painting :

To Improve Performance, finishing & Art product quality Latest Technology, tools & Techniques are incorporated keeping same cultural motive of warli painting. Few typical Instruments are listed bellow.

12.2.1. Poster/acrylic/fabric Colors

12.2.2. Color binding Agent (Gum, adhesive, etc)

12.2.3. Pencil, Marker, Brush

12.2.4. Thread, Scale, Rounder, Templates

12.2.5. Wood Finishing Instruments

12.2.6. Transparent coating Agent (For protection)

12.2.7. Wood Cutting, finishing & polishing instruments

12.2.8. Paper, cloth, Cutting instruments

12.2.9. Packaging material & instrument

12.2.9. All supporting instruments for mass production

13.0. Uniqueness:

13.1. Own uniqueness of warli painting :

13.1.1.Ingredients : Warli painting make with all natural ingredients is an important unique feature of warli painting. (i.e. Mud, cow dung, Rice paste etc)

13.1.2. Basic Geometry Shape : Warli Painting makes use of basic geometries like triangle, square, circle & line. All these shapes are come from close observation of nature

13.1.3. One color Paintings : warli painting is a unique art which made with help of natural ingredient and only one color i.e. white on brown background of earth and cow-dung

13.1.4. Cultural values : Most important as ritual practice

13.1.5. Communication Script : Researchers & Tribal tradition expert says warli painting is not just Painting or art, it is the script by which tribal people share the various stories of life. Traditionally used as mode of telecommunication to pass message

13.1.6. Different than other Folk Paintings : Warli Paintings are very different from other folk and tribal paintings in India. Their themes are not mythological, nor their colours as bright as the ones seen in Madhubani Paintings. Neither do they contain the robust sensuality of the paintings found in Eastern India. Instead they are painted on mud, cow dung based surface using Natural colors in white.

13.1.7. Story of tribal life : These paintings show tribal's daily life, their battle to survival in difficult conditions. We can say that Warli paintings are not just paintings; it is a wordless story of tribal's life.

13.1.9. Human being & Animal Shape : Shapes are used to draw human being and animals are totally different from shapes from other traditional paintings.

13.2. Comparative Difference Between other Paintings

No.	Indicator	Rathwa paintings	Warli paintings	Saora paintings
1	Wall coating	White clay	Red ocher or cowdung	Red ocher or cowdung
2	Paint	Rathwas use five to seven colours extracted from mineral and plant source	Rice paste serves as paint	Here too ,rice paste is used
3	Geometry of figurs	No triangular geometry. drwaings are quite advance. figures and peoples are common	Triangles forms the esence of warli paintings	Also have the triangles ,but they too draw figures of peoples and animals like the rathwas
4	Themes	1. Princley and royal characters on horse and elephant backs are common. 2. Scenes of sexual inter couse Is unique feature of rathwa paintings	1. Scenes of super natural beings socio - cultural activities and so on .	1. Themes of fertility ,horse hold activities & agricultural activities are depicted
5	Sex of artists	Married men	Married women	Married men
6	Purpose	To promote agriculture and household prosperity , to promote fertily as well	To promote fertility & social communication	Fertility promotion
7	Twing brushes	Bamboo twings and shoots	Bamboo twings and grass stems	Bamboo twings
8	Singing	Men sing and shamen reads the paintings	Women (Suhasinis) and dhavleris (main wedding functionary) sing	No one sings
9	Number of painters	7-8 men paint	7-8 women paint	Only one male painter paints
10	Resemblance with bhimbetka paintings	Very close, especially figures of horses , elephants and even hunting scenes including bow and arrow	Dance forms in bhimbetka paintings resemble with warli paintings	Figures of birds ,animals of saora resemble bhimbetka paintings

14.0. Inspection Body :

In order to control the quality and to inspect and to maintain the quality, a Quality Control body is being established, which is autonomous and consists of seven members who have gained authentic and creditable performance and experience in Tribal Culture & Warli painting Tradition.

14.1. Quality Control Body & Eligibility Criteria

14.1.1. Savasin : With work experience as Savasin role & knowledge on art & tradition

14.1.2. Chaukerya : With work experience as Chaukerya role & knowledge on art & tradition

14.1.3. Artist : Tribal Artist with Considerable Achievements in warli painting

14.1.4. Researcher : Tribal Researcher with experience on Tribal Art & Cultural

14.1.5. Writer : Tribal Writer on Tribal Culture & Art

14.1.6. Awardees : National /State government awarded for Tribal art & Culture contribution

14.1.7. Society Representative : Warli Painting Representative from Adivasi Yuva Seva Sangh

14.1.8. Tribal Research & Training Institute, Maharashtra, Representative: Cultural Officer

14.1.9. Tribal Research & Training Institute, Gujarat, Representative : Director

14.1.10. Warli Art Foundation, Representative : Director

14.2. Appointment & Selection

14.2.1. Appointment shall be done by Adivasi Yuva Seva Sangh, with reference to Eligibility criteria

14.2.2. Membership will be valid for 2 years, Subjected to Alter at any point to ensure smooth functioning

14.2. Roles & Responsibilities

14.2.1. Preparation of Inspection Plan & Detail guidelines

14.2.2. Inspecting & regulating usage of Geographical Indication

14.2.3. Controlling & updating Quality standards if required

14.2.4. Establishment Strategic action plan for warli art development activities

14.2.5. Body Formation

No.	Role	Representatives	Responsibilities
1	Suvasin	2	Member
2	Chaukerya	2	Member
3	Artist	2	Member
4	Researcher	2	Member
5	Writer	2	Member
6	Awardee	2	Member
7	Adivsai Yuva seva Sangh	2	Member
8	TRTI, Maharashtra	2	Chairmen
9	TRTI, Gujarat	2	Vice Chairmen
10	Warli Art Foundation	2	Co Ordinator

Note :1) Recommended At least 9 Members in team including all

2) Responsibility can be change in case of non availability.

3) Roles & responsibility shall be review periodically by Adivasi Yuva Seva Sangh

Consent Letter by : (Please refer annex 14A)

1) Tribal Research & Training Institute, Maharashtra

2) Tribal Research & Training Institute, Maharashtra

Consideration: for Information, Communication made with central Government organizations to be a part of Quality Control body, but yet to receive consent letter. Few of them are listed bellow

- 1) Ministry of Handicraft
- 2) Tribal Cooperative Marketing Development Federation of India Limited (TRIFED)
- 3) TRIBES
- 4) South Central Zone Cultural Centre, Nagpur

14.3. Periodic Review & Inspection Activities

14.3.1. Organizing Inspection activities

14.3.2. Preparation of Inspection Report & Action plan

15.0. Quality Standards : Quality Standards are periodically revised to maintain standard quality of products. For warli paintings bellow listed standards shall be ensure to maintain quality

15.1. Color of Painting : Traditionally color used are made up of natural elements, which are generally used in common daily life, like rice powder, red mud, cow dung. Considering modern days following color codes shall be maintained.

15.1.1. Single Color Painting : Baground can be painted with some color & painting shall be done by different color

15.1.2. Color Preference: Traditionally cow dung (Dark Green) & red mud (Maroon) for base color, Rice Pase (White) for Painting. Considering Product requirements & design trends suitable color combination can be opted for commercial paintings

15.2. Theme & Motive of Painting :

Themes depicted in warli art symbolize the nature – cultural relationship within and outside of tribe, material culture, religious symbols, dance forms, marriage practices, family life, games, their relationships with deities and traditional stories.

15.3. Use of basic Geometry Shapes :

Warli Painting makes use of basic geometry shapes for creating any object.

Geometry Shapes used : Triangle, Circle, Rectangular & Lines

15.4. Representation of Human being:

Representation of head as just circle, (no facial expressions). Upper & lower Triangle of similler sizes. All human beings with similar dimensions in one painting (except kids)

15.5. Socio Culture Function of Painting:

The traditional warli art and all sets of symbolic and meaningful actions expressions that befall the process of painting, functions to

15.5.1. Promote & preserve social and cultural solidarity

15.5.2. To maintain social control which is felt with the presence of deities in the houses and village

15.5.3. To serve as a medium of communications; due to lack of written script among tribals

15.5.4. To preserve nature, Social Relations, Tribal rituals & culture through painting

16.0. Other :

16.1. National Award & recognition for Warli Painting:

Through Exhibition In Early Seventies to Commercialize this art efforts are contributed by Shri. Jivya Soma Mhase. Later he awarded & recognized by number of national awards.

16.1.1. Shilp Guru Award: (□ Please refer annex 16A)

Shilp Guru Award by Government of India for warli Artisan

16.1.2. Padma shree Award: (□ Please refer annex 16B)

Padmashree Award by Government of India for warli Artisan

16.2. General Information

As of today Warli Painting being officially by different Government, Non Government Organizations, Corporates for their Publicity as Corporate identity or symbols. Their us huge demand in local & international Market for warli painting related products.

Yet, Tribal Artisans to are facing difficulty to get opportunity & right returns of their efforts. To plan strategic activities towards Warli Art development, Product Development & preserving culture through Social Entrepreneurship, Common efforts must be taken from People, Government & Corporate. Also social awareness in young generation about Tribal Culture will play vital role for sustainable development of nation & globe by preserving nature & resource

So to meet the above requirements, We are establishing Section 25 Company (Non Profit Company) "Warli Art Foundation". To ensure dynamic business model for social entrepreneurship through Warli Painting.