



वस्त्र समिति  
भारत सरकार, वस्त्र मंत्रालय  
**Textiles Committee**  
Government of India, Ministry of Textiles

GI APPLICATION No.

507

P. Balu Road, Prabhadevi,  
Mumbai - 400 025  
Tel: +91-22-6652 7507/510  
Fax: +91-22-6652 7509  
E-mail: secytc@gmail.com  
Website: www.textilescommittee.gov.in

No: 10/47/3/2012 MR

1<sup>st</sup> January, 2015

The Registrar,  
Geographical Indications Registry,  
Intellectual Property Office Building,  
GST Road, Guindy  
Chennai - 600 032

Subject: Application for registration of Logo of selected craft indications of India.

Sir,

The Textiles Committee in collaboration with O/o the Development Commissioner (Handicrafts) has prepared the application for registration of logo of the following products under the Geographical Indication (GI) Act, 1999.

- 1 Bell Metal of Tikamgarh and Datia, M.P
- 2 Bagh Print of Madhya Pradesh
- 3 Leather Toys of Indore, Madhya Pradesh
- 4 Sankheda Furniture, Gujarat
- 5 Agates of Cambay, Gujarat
- 6 Kutch Embroidery of Gujarat

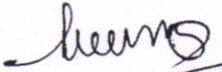
It may be noted that the above products have already been registered under the said Act and the O/o of the DC(Handicraft) is the registered proprietor. Hence, the application of Logo is being filed by the O/o the DC(Handicraft).

Therefore we are submitting here with the (1) Application in triplicate (2) Affidavit of the applicant (3) Application fees (4) other supporting documents for the registration of the Logo of the above mentioned craft indications.

Thanking you,



Yours faithfully,

  
(Dr P Nayak)  
Secretary

Encl: As above & Cheque No.'529857' for Rs 30,000/-

*Handwritten notes:*  
New GI Application  
08/01/2015

GI APPLICATION No.

507

भारतीय स्टेट बैंक  
State Bank Of India

(00290) - WORLI (NORTH), MUMBAI  
NIRLON HOUSE, DR. ANNIE BESANT ROAD WORLI, MUMBAI  
MAHARASHTRA 400030  
IFS Code: SBIN0000290

केवल 3 महीने के लिए वैध / VALID FOR 3 MONTHS ONLY

19 DEC 2014

19 APR 2013  
D M Y

PAY The Registrar Geographical Indications

Reverse date on  
को या उनके आदेश पर OR ORDER

रुपये RUPEES Thirty thousand only

अदा करें ₹ 30000/-

खा. सं. 10865756128  
A/c No.



Prefix:  
0438200021

VALID FOR Rs. 5,000,000.00 & UNDER

R. PREMANAND  
CHIEF ACCOUNTS OFFICER  
TEXTILES COMMITTEE

MULTI-CITY CHEQUE Payable at Par at All Branches of SBI

Please sign above

⑈ 529857⑈ 400002088⑈ 000007⑈ 29



सत्यमेव जयते

# Geographical indications Registry

Intellectual Property Building,  
G.S.T. Road, Guindy, Chennai - 600 032

Phone: 044-22502091 & 92 Fax : 044-22502090

E-mail: gir-ipo@nic.in



INTELLECTUAL  
PROPERTY INDIA

## Receipt

CBR NO :2518

Date : 08-01-2015

TO

Generated by :BABU

DEVELOPMENT COMMISSIONER (HANDICRAFTS),  
MINISTRY OF TEXTILES, GOVERNMENT OF INDIA, HAROON HOUSE, 3RD FLOOR, 294-P NARIMAN POINT,  
MUMBAI,  
MAHARASHTRA,  
400 001,  
INDIA

### C B R Details :

Application No	Form No	Class	No of Class	Name of GI	Goods Type	Amount Calculated
504	GI-1A	6	1	Bell Metal Ware of Datia and Tikamgarh (Logo)	Handi Crafts	5000
505	GI-1A	24	1	Bagh Prints of Madhya Pradesh (Logo)	Handi Crafts	5000
506	GI-1A	28	1	Leather Toys of Indore (Logo)	Handi Crafts	5000
509	GI-1A	26	1	Kutch Embroidery (Logo)	Handi Crafts	5000
508	GI-1A	14	1	Agates of Cambay (Logo)	Handi Crafts	5000
507	GI-1A	20	1	Sankheda Furniture (Logo)	Handi Crafts	5000

### Payment Details :

Payment Mode	Cheque/DD /PostalNO	Bank Name	Cheque/DD/Postal Date	Amount Calculated	Amount Paid
Cheque	529857	State Bank of India	19-12-2014	30000	30000

Total Calculated Amount in words : Rupees Thirty Thousand only

Total Received Amount in words : Rupees Thirty Thousand only

**\*\*\* This is electronically generated receipt, hence no signature required \*\*\***

GI APPLICATION No.

507

**The geographical indications of goods  
(Registration and Protection) act, 1999**

**FORM G1-1A**

Application for Registration of LOGO of Sankheda Furniture of  
Gujarat



GUJARAT • INDIA

GI NO. 100

GI APPLICATION No.

507 -

Received Rs. 5000 in cash/  
Cheque/DD/MO on 8.1.2015  
vide entry no. 2518 in the  
register of valuables

Cashier

D.D.O.

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

**FORM GI-1A**

1. Application is hereby made for the registration in Part A of the Register of the accompanying Logo of the geographical indication furnishing the following particulars:-

**1A. Name of the Applicant:**

O/o: The Development Commissioner (Handicraft) represented by Shri V.P. Thakur Inhesge Regional Director(WR) Development Commissioner (Handicraft), Ministry of Textiles, Govt. of India.

**1B. Address:**

**Development Commissioner (Handicraft)  
Ministry of Textiles, Govt. of India  
Haroon House, 3<sup>rd</sup> Floor,  
294 - P Nariman Point,  
Mumbai - 400 001, India**

**1C. Name of the geographical indication: Sankheda Furniture**



**1D. Type of Goods:** Class- : 20 Wooden Furniture

**1E. Description of Goods:**




Gujarat is a land of colorful and vibrant arts and crafts and furniture from this state in India is characterized by bright painted patterns and motifs. Sankheda is a village in central Gujarat near Vadodara where this unique type of furniture is crafted by the Kharadi community, found in Gujarat inform of decorative furniture. The Sankheda furniture is exclusive to Sankheda, a small town at the bank of the River Narmada. This style of furniture from India is made from 100% teakwood. The wood is first shaved and smoothed to create the required shapes. Thereafter, floral and abstract designs are painted on it with a squirrel tail brush. The traditional colours used by artisans are gold silver, maroon, green, vermilion and brown. These are mixed in zinc powder, lac and resin, before they are applied. Nowadays, craftsmen also experiment with colours like ivory and purple. Once painted, the furniture parts are polished with the akik stone and then smoothed with the leaf of the Kewda tree. Then, they are fitted together. The Sankheda furniture from India is as famous for its simple and delicate patterns and complex artwork. From being used as sacred pedestals for God's idols in temples and as chairs for the bride and groom in weddings, to cradles and walkers for infants and garden swings that give a fresh touch of breeze in the hot and humid climate, the Sankheda furniture is adopted and loved in its various usages. Erstwhile Gujarati royalty have in the past gifted it to royalty and state-heads of other countries.




**1F. Specifications:**

The products made by the craftsmen of Sankheda are: Lacquered cupboards, swings, cradles with stand of various sizes, height, designs and shapes, cots with shade, poles for tying mosquito nets, or with side railing, wooden seats, flower vases, lamp shade stands, *velan* or *dandia*, mirror box, bangle stand, photo frames, tables, chairs, low stools, cabinets, screens, *almirahs*, dressing tables, etc. They are also producing items like agarbatti stand, tik-tik, manka stand, walker, airplane, finely painted jar, lamps, jhummur, tops (bhamardo), chakardi, toy set (miniatures of kitchen items and vehicles), animals, dolls, etc.



Nowadays the SANKHEDA furniture is available in different colour to match it with the other furniture of different brands and type. Thus it gives total customer satisfaction and adds to the extra joy in lifestyle. The **Sankheda Furniture** Products include Sankheda Sofa Set, Sankheda

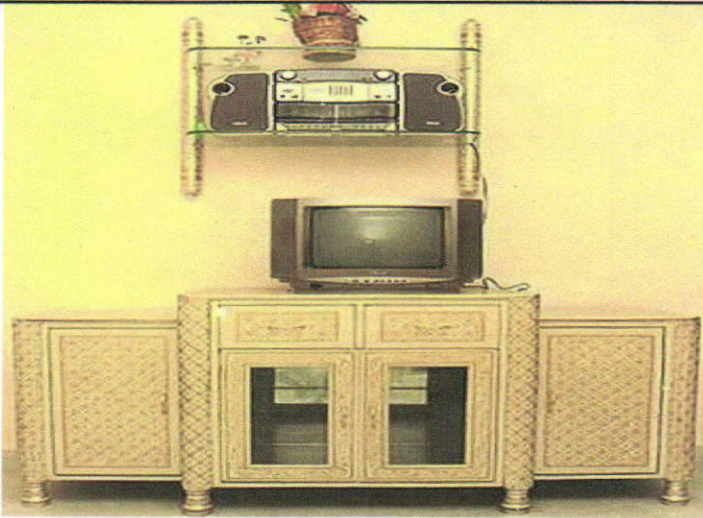
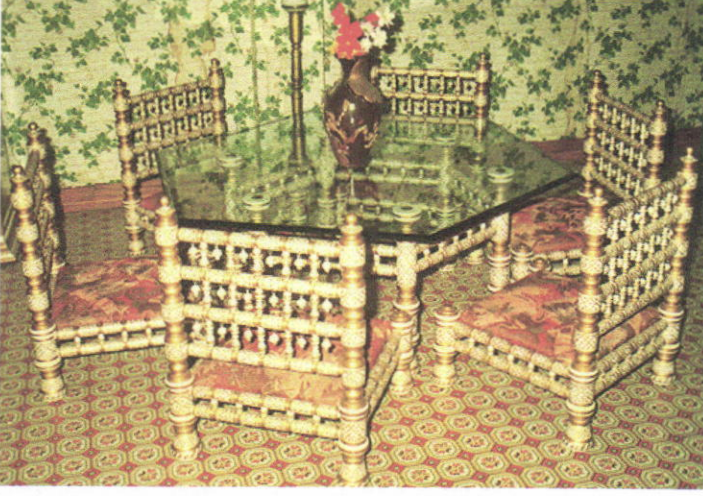
Swings, Deewan, Sankheda Mandirs, dinning tables, corner tables, wedding mandaps, doli, zulla (under swings), swings, drawing room furniture, Indian sankheda furniture etc. The details are as follows:


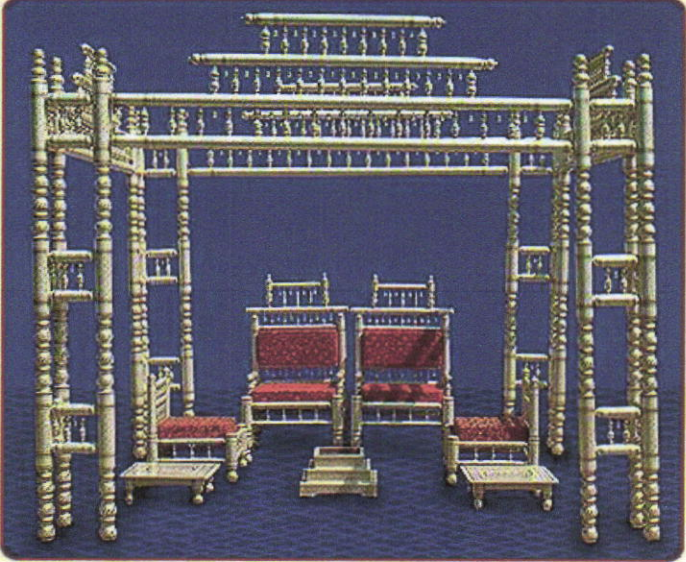
Sr. No	Product's name	Products
1	Gallery For Colour Code	
2	Name : Rajwadi Chair Height : 36" Length : 27" Depth / Width / Breadth : 30"	
3	Name : Diwan Height : 18" Length : 72" Depth / Width / Breadth : 33"	



<p>4</p>	<p>Name : Super Delux Sofa Set Code : H2 Height : Sofa - 36" / Chair - 36" Length : Sofa - 60" / Chair - 24" Depth / Width / Breadth : Sofa - 27" / Chair - 27"</p>		
<p>5</p>	<p>Product Name : Sankheda Sofa set Item Code: VGS-003 Size: Customised Size Specification: Sankheda Gujrati Furniture Type of Wood: Teak / Sheesham Mango / Acacia</p>		
<p>6</p>	<p>Name : Rajwadi Sofa Set Height : Sofa - 36" / Chair - 36" Length : Sofa - 60" / Chair - 27" Depth / Width / Breadth : Sofa - 30" / Chair - 30"</p>		



7	<p>Name : Corner Table Height : 27" Length : 24" Depth / Width / Breadth : 24"</p>		
8	<p>Name : Darbari Bed Height : 36" Length : 60" Depth : 78"</p>		

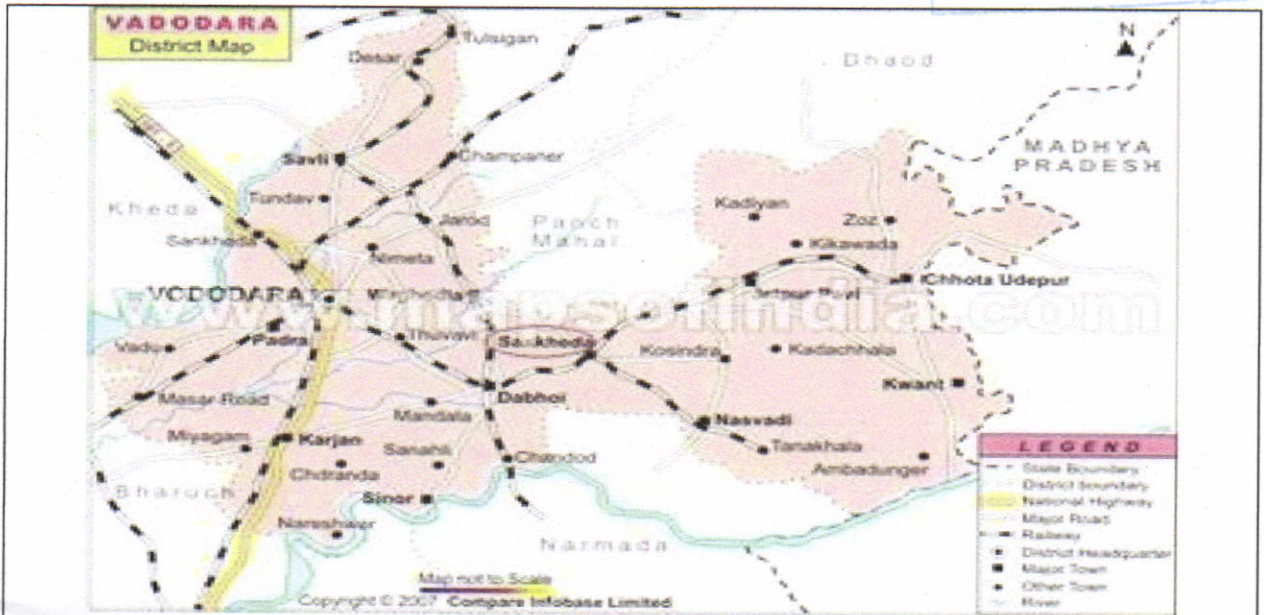
<p>9</p>	<p>Name : Wall Unit  Height : 30"  Length : 54"  Depth : 18"</p>	 <p>A wall-mounted unit featuring a television set on a central shelf. Above the TV, there is a stereo system with two speakers and a central unit. The unit is supported by a base with two glass-fronted cabinets and two side cabinets. The entire unit is mounted on a wall.</p>
<p>10</p>	<p>Name : Dining  Table  Height : 30"  Diameter : 48"  Name : Dining  Chair  Height : 36  Length : 18"  Depth : 18"</p>	 <p>A dining table and chairs set. The table is square with a glass top and a decorative metal frame. It is surrounded by four chairs with high, ornate backs and upholstered seats. The set is placed on a patterned rug in a room with floral wallpaper.</p>

<p>11</p>	<p>Product Name: Royal Baby Swing Item Code: VSW-003 Size: Customized Size Specification: Sankheda Furniture Swing Type of Wood: Teak / Sheesham Mango / Acacia</p>		
<p>12</p>	<p>Product Name : Sankheda Mandap Item Code: VSM-001 Size: Customised Size Specification: Sankheda Gujrati Furniture Type of Wood: Teak / Sheesham Mango / Acacia</p>		

13	Name : Hindola Height : 36" Length : 36" Depth : 18"		
14	Name : Mandir Height : 27" Length : 18" Depth : 18"		

**1G. Geographical area of production:**

The area of production lies in the Vadadra district of Gujarat and lies to the North-East of Gujarat between 21.25' north latitude and 76.70 east longitude. Sankheda is located 55 km away from Vadodara. The neighboring towns are Dabhoi (21 km), Bodeli (21 km) and Waghodia (27 km).



Sankheda, is in the Vadodara (Baroda) district of Gujarat state. The place lie to the north east of Gujarat between 21.25' North Latitude and 76.70' East Longitude.

#### 1H. Historical Origin:

The history of the craft at Sankheda is age old. According to a local legend, the *Suthars*, who migrated to Sankheda from the old citadel of Hampaner, as a result of its conquest by Muslims, started lac turnery along with carpentry. This art thus came into existence at this centre probably before 500 years. In the former days, the lacturned articles were not transparent, which is a later improvement in the technique. Two Kharades, viz., Late Premjibhao Pancholoi and Mohanlal Pancholi, the grandfathers of Kanchanlal Jetharam and Amrutlal Mohanlal, learned the transparent; acquer work in Sankheda, according to the knowledge of leading artisans, respectively. It is said that both Premjibhai and Mohanlal used to visit Vadodara for buying raw materials and for obtaining orders, that during one such visit they saw a Muslim artisan applying tin paints upon an egg and applying lac over it for giving a gloss to the design. He used to present his art ware to kings and thus earned prizes, which were his only source of livelihood. Thus, it aroused a keen interest and curiosity amongst them. They began to watch secretly the artisan and requested him to teach the art. The Muslim artisan who was not teaching his art to anybody, including his son, agreed to their request and taught the art. Both the Kharadi artisans practiced this art in secret, without disclosing it to anyone. According to another legend about the origin of

the present technique of the craft, about 150 years ago, Ichharam Pragji, a Kharadi of Vadodara, had attended upon a saint during his sickness. Pleased by his devotional hospitality, the sage blessed him in return by teaching him the secret art of polishing with lac. Then the ruler of Vadodara state in past patronized the craftsmanship of these artisans by exporting the lacquer ware prepared by them to European countries and offering them land and other temptations on form of presents. The Sankheda artisans are very proud of their centuries old legendary know-how. Legend has it that about hundred and fifty years ago, the carpenters in Sankheda lived in penury. One day, a baba (holy man) came from nearby Pawagarh in the Araavali hills, seeking alms from the villagers. The already distraught carpenters pleaded with the holy man to show them the way out of their plight. The baba realized that besides carpentry they did not know anything else. He decided to teach them how to improve upon their existing skills by adding a new dimension to their craft. Thus, was born the unique art of Sankheda, which uses paint and lacquer on wood to fashion exquisite pieces of furniture as well as other ornate objects. The earliest historical record of Sankheda furniture can be found in the 17th century accounts of French writer George Rocques and British civil servant James Forbes. In those days teak used to be brought from Valsad and treated with indigenous colours. It is said these furniture could be found in the White House, the Buckingham Palace and the Kremlin.

## **II. Method of production:**

The distinct feature of Sankheda Furniture lies in the making of furniture which involves skilled handwork and artwork that ensures formidable strength and high durability. The making of this furniture involves rotary action of wood with tools and shaved and smoothed to make them round in a shape. An extra coating of primer makes them dry and is decorated with the paintings of floral and abstract designs. These paintings generally vary from geographical shapes to traditional motifs finished with lacquer.

It is an antique art in a traditional Indian handicraft. These are made of 100% seasonal teakwood. The process of making SANKHEDA furniture involves skilled hand work and art work in turn ensures long lasting life with formidable strength & durability. It is a perfect suit for those people who seek all beautiful artistic & traditional things in their life. The process of making lac-finished turn wood furniture involves three basic processes – getting required shapes of wooden

sections by turning them, the painting of the wood and polishing lac. The turning machines are handmade and are called *pedhi*.

The process involves the following steps...

- Cutting and turning the round timber teak log to required size and shape by putting on the rotar (lathe machine).
- The turning is smoothened by filling up the rough surface and the surface is coloured.
- The design is made with the help of the lead and is dried in the hot sun to get the same shined by rubbing it with akik stone.
- With the generation of heat from charcoal a lacquar layer is put and the surface is brought to shine with the help of kewda leaves for final finish and polish.
- The furniture parts are joined by nut-bolt fittings and the furniture is polished with melamine finish.
- The cushions are provided of required size and shape both horizontally and vertically to make the sitting comfortable

Firstly, the wooden logs are shaved and partially tuned and kept ready for turning to the final product. Pieces have to be selected as per their size keeping the design in mind. Since this activity is unorganized in nature, the artisans take utmost precaution to avoid defects while procuring and processing raw material. The cracks in the wood are filled with putty manually, and then finished on the lathe. It is then given a coat of wood primer and readied for final painting. Earlier water soluble powdered paint was used, and they have now switched to enamel paint and even metallic paints are used catering to customer demands. Skills were passed down efficiently from generation to generation.

For the lustrous golden patterns, which are characteristic of Sankheda furniture, golden powder is mixed with thinner. To highlight the designs the piece is taken back to the lathe and polished with pressure using Akik stone. Lacquer is then applied using heat generated from burning coal. Since lacquer leaves a yellow tint behind, for the new bright colours such as pearl, ivory white etc, melamine is now sprayed on instead. Holes are then made for fitting torque and groove joints. They are then assembled. The joints stuck with glue and screwed. Units for export are packed in stacked semi dismantled condition. The screws and other fittings are sent along. Corresponding joints are given paired number stickers. Each process in making the

Sankheda furniture involves patience and sustained effort. The individual members and components are made by turning the teak wood on a lathe, which is powered manually, with the help of a hand held bow. The craftsman deftly uses chisels and gouges to shape the wood and achieves symmetric and even contours without using any measuring device or markings.



Sheets of tinfoil are pounded along with hot saras or glue till the two become a homogenous mass which dissolves easily in water. This is harkalai, which is used to paint intricate floral and geometric patterns while turning the member. The craftsman, with great mastery of skill and geometric precision, maps the ornamental patterns free-hand, matching them perfectly, without any measurements. To enhance the luster of the painted motifs, akik (agate) stone is rubbed over the wooden surface.





Clear lac, which is procured from the trees of the nearby forest, is applied to with the help of friction and heat produced by the lathe, and this lac gives the member a glowing orange colour. Finally, kevda leaf is used for final finish and gloss.





All the components are then assembled together with wood joinery into a single furniture piece. Today, the craftsmen set up motorised machines indigenously as per their requirements, to turn the lathe. The use of synthetic colours and melamine coating instead of natural colours and lacquer has also become common. But the furniture pieces painted with natural lac are incomparable in aesthetic value, with the ones painted with synthetic colours, as lac gives a certain depth and natural glow to the piece, while synthetic paint appears flat.

For shipments to Baroda and nearby places, the furnitures are wrapped in paper. For destinations within the country they are further packed in gunny cloth. With respect to exports to international destinations, it is first packed in plastic sheets, then packed with corrugated paper and finally enclosed in wooden crates including extra pieces of fittings and assembly instructions.

#### **1J. Uniqueness:**

The distinct feature of Sankheda Furniture lies in the production process of furniture, which involves skilled handwork and artwork that ensures formidable strength and high durability. The making of this furniture involves rotary action of wood with tools and shaved and smoothed to make them round in a shape.



An extra coating of primer makes them dry and is decorated with the paintings of floral and abstract designs. These paintings generally vary from geographical shapes to traditional motifs finished with lacquer.



The art of lac turnery practiced at Sankheda has a peculiarity of its own. This art of tinfoil application underneath the lacquer coating, which produced ruby appearance, and transparency of lac remained a guarded secret and only a few families were engaged in it in the past.

Sankheda craft stands out alone simply for its stunning hand painted designs of a wide range and the effect is that of rich, gilded, embossed and inlaid work all combined in one piece, an effect available exclusively from Sankheda. Due to the technique and the materials used, the combination of brown and orange being the most common. The process of making the turned sections and then the polish is a very lengthy process and requires a lot of skill. Sankheda is the only town where this craft is being practiced. Teak wood is preferred to make the furniture due to its strength. Tin is used for painting designs on the wood and then when heated and lined with lac it changes colour. Kevada leaf and groundnut oil is used for polishing the lac on the wood. The furniture made by this process lasts for more than fifty years; the finish remains the same after so many years.

The furniture are made from 100% seasonal teakwood. An extra coating of primer makes them dry and is decorated with the paintings of floral and abstract designs. These paintings generally vary from geographical shapes to traditional motifs.

All this work is done by the special brush made from the hair of squirrel's tail. The shades of gold, silver, maroon, green, vermilion and some times brown are often used with the help of sticks dipped in a colour mixture of dyes, powdered zinc, lac and resin. To highlight all these designs, the pieces go back to lathe where they are polished with the pressure of akik stone followed by the application of lacquer. After this process is over they are burned in the burning coal leaving the coat of lacquer behind which is smoothened with the leaf of Kewda tree.

With completion of this work they were drilled for fitting torque and groove joints to be assembled in the form of Sankheda furniture. This furniture exhibits a large amount of delicateness that requires great care for their preservation.

#### **1K. Inspection Body:**

The inspection body consisting of the following have been constituted for maintaining the quality of the product

- Officer In-charge, O/o the Development Commissioner (Handicraft), Ahmedabad.
- Director (Market Rsearch), Textiles Committee, Ministry of Textiles, Mumbai
- Representative of Producers Associations, Sankheda/ Prominent Master Artisans of the product.

**1L. Others:**

The product bears generational legacy as the artisans learn the art of furniture making and painting from their forefathers. From being used as sacred pedestals for God's idols in temples and as chairs for the bride and groom in weddings, to cradles and walkers for infants and garden swings that give a fresh touch of breeze in the hot and humid climate, the Sankheda furniture is adopted and loved in its various usages. Most importantly, the furniture making provides livelihood to the thousands of artisans in the production centre and caters the demand of both domestic and international market.

Along with the Statement of Case in **Class - 20** in respect of the name(s) of whose addresses are given below who claim to represent the interest of the producers of the said goods to which the geographical indication relates and which is in continuous use in respect of the said goods.

2. The Application shall include such other particulars called for in rule 32(1) in the Statement of case. The statement of case attached.
3. All communications relating to this application may be sent to the following address in India.

**Development Commissioner (Handicraft)**

**Ministry of Textiles, Govt. of India**

**Haroon House, 3<sup>rd</sup> Floor,**

**294 - P Nariman Point,**


**Mumbai - 400 001, India**

4. In the case of an application from a convention country the following additional particulars shall also be furnished.

- a. Designation of the country of origin of the Geographical Indication.

- b. Evidence as to the existing protection of the Geographical Indication in its country of origin such as the title and the date of the relevant legislative or administrative provisions, the judicial decisions or the date and number of the registration, and copies of such documents.

**Not Applicable**

  
**V.P. Thakur**  
Dy. Director (H)  
O/o the Dev. Commn (Handicrafts)  
Min. of Textiles, Govt. of India  
Haroon House, 3rd Floor,  
294, P. Nariman Street, Fort, Mumbai-400001.  
SIGNATURE  
NAME OF THE SIGNATORY

Dated this 15<sup>th</sup> day of November 20 14