

FORM GI-1

A	<p>Application for the registration of a geographical indication in Part A of the Register Section 11(1), Rule 23(2) Fee: Rs. 5,000(See entry No. 1 A of the First Schedule)</p>	
B	<p>Application for the registration of a geographical indication in Part A of the Register from a convention country Section 11(1), 84(1), rule 23(3) Fee: Rs. 5,000(See entry No. 1 B of the First Schedule)</p>	
1	<p>Application is hereby made by (a) Karnataka State Handicrafts Development Corporation Ltd, 45 Mahatma Gandhi Road, Bangalore 560 001 for the registration in Part A of the Register of accompanying geographical indication furnishing the following particulars:</p> <p>(a) Name of the Applicant : P.B. Ramamurthy, I.A.S</p> <p>(b)(i) Address (Registered office): Managing Director Karnataka State Handicrafts Development Corporation Limited, 45, Mahatma Gandhi Road, Bangalore 560 001 Tel : 00- 91 – 80- 25582656, 25580317, 25581187 Fax : 00-91-80- 25580402 E-mail : cauvery@blr.vsnl.net.in & cauvery@cauverycrafts.com Web : http://www.cauvery crafts.com</p> <p>(c) List of association of Persons Producers / Organization / authority : The Managing Director, and Board of Directors</p>	



1. Smt. G.N. Vijayalakshmi,
Chairperson,
Karnataka State Handicrafts
Development Corporation Ltd.
No. 45, M.G. Road,
Bangalore -560 001
2. Sri P.B. Ramamurthy, I.A.S
Managing Director,
Karnataka State Handicrafts
Development Corporation Ltd.
No. 45, M.G. Road,
Bangalore – 560 001
3. Smt. G. Latha Krishna Rao I.A.S
Secretary to Government (Mines,
SSI & Textiles),
Commerce & Industries
Department, Government of
Karnataka, M.S. Building
Bangalore 560 001
4. Smt. Tinoo Joshi, I.A.S.
Development Commissioner
(Handicrafts), Ministry of
Textiles, Government of India,
West Block No. 7, R.K.Puram,
New Delhi- 110 066
5. Dr. S. Subramanya, I.A.S.
Secretary to Government,

Finance Department,
Government of Karnataka,
Vidhana Soudha ,
Bangalore- 560 001

6. Sri C.S. Vedant, I.A.S.,
Chief Conservator of Forests
(P&M), Forest Department,
Aranya Bhavan, Malleshwaram,
Bangalore – 560 003

7. Ninganna S. Devakar
H.M.P. Main Road, Maddi No. 1,
Chittapur Taluk,
Shahabad- 585229
Gulbarga District

8. Sri. Badrinath V.Patil,
Shirol,
Naragund Taluk,
Gadag District

9. Sri P. Gowraiah,
M/s. Arundathi Handicrafts,
1552, 2nd Main, 5th Cross,
Soppinakeri, Mandi Mohalla,
Mysore 570021

10. Sri C.R. Chikkamath, I.A.S.,
Commissioner for Industrial
Development & Director of
Industries & Commerce,
Government of Karnataka,

		<p style="text-align: center;">Khanija Bhavan, Race Course Road, Bangalore- 560 001</p>	
	(d) Type of Goods :	Mysore Traditional Paintings (Mysore)	
	(e) Specifications:	<p>The themes of Mysore Traditional Paintings mostly drawn from epics and mythical lore, are of popular interest, especially the iconographic and narrative paintings. The Mysore painting is usually executed on paper based on cloth or wood. A special relief work called "gesso" (pure gold lay) is done to enhance the Jewelry and other embellishments in the paintings. Pure gold leaf not only enhance the luster of Mysore paintings, but also makes the gesso work last longer. Also gesso work in Mysore paintings is low in relief and intricate, and there in no use of stones and mirrors as in Tanjore Style. They adorned the palace pavilions and wealthy homes and Bhajana Mandiras where common people are gathered.</p>	
	(f) Name of the geographical indication (and particulars):	<p>Mysore Traditional Paintings. (Mysore and its surrounding taluks)</p> <p>This art took its birth at the beginning of 19th century, there emerged a new school of paintings</p>	

	<p>which is designated as the Mysore traditional school, represented by the traditional painters under the patronage of Krishnaraja Wooyar III. Several wall paintings can be seen even today in the nativity hall of Chamarajeshwara temple at Chamarajanagara.</p> <p>There are some excellent painting designs and decorations done by Mysore artists in the Mysore palace.</p> <p>The Kalyana Mantapa or the marriage pavilion in the ground floor of the main building of the palace is beautifully painted and it has a colourful stained glass ceiling, said to have been done by the artists of Mysore. The walls of the pavilion are covered with murals depicting the famous Mysore Dasara in 26 panels.</p> <p>The Amba vilasa in the palace is the most gorgeously decorated hall, with a harmonious composition in colour. Many temples and houses of well to do men in the district have framed traditional paintings of Mysore, adoring the walls.</p>	
(g) Description of Goods:	<p>The Mysore painting is usually executed now a days on a paper pasted on cloth or wood. A special relief work called "gesso" is done to enhance the jewelry and other embellishments in the</p>	

paintings, these are later covered with 24 carat gold leaf and then the painting is given the finishing touches. Pure gold leaf not only enhances the luster of Mysore paintings but also makes the gesso work last longer. Also the gesso work in Mysore paintings is low in relief and intricate and there is no use of stones and mirrors as in Tanjore style. The medium is water colour.

The Vijayanagar artist contributed a good deal to the development of three distinct school, viz (i) Deccanni school (Sultanate), (ii) The Mysore School and (iii) The Tanjore School. **The credit for establishing the Mysore school should go to Raja Wodayar (1578 – 1617 A.D)** who rehabilitated several families of painters of Vijayanagar school at Srirangapatna near Mysore.

The Mysore school was at its zenith during the rule of Mummadi Krishna raja Wodayar **(1799 – 1868 A.D)** because of royal patronage. The art gallery in the Jagan Mohan palace at Mysore is a living tribute to the great love of painting shown by this ruler.

There is a slight difference between Tanjore painting and Mysore painting in the material used and the technique used.

(h) Geographical area of
Production and Map:

Mysore and surrounding Taluks

- Mysore District Map is enclosed.

(i) Proof of Origin :
(Historical records)

The Mysore traditional painting which had its origin in Ajanta and Badami caves (early Centuries A.D) was crystallized in Vijayanagar (1347 – 1746). It acquired its unique character in Mysore under the patronage of Wodeyar rulers, especially Krishnaraja Wodeyar III (1794 – 1868). As Per Mysore Gazetteer, Mysore district

Page 715, it reads as follows “with the beginning of the 19th century, there emerged a new school of painters which is designated as Mysore Traditional School, represented by traditional painters under the patronage of Krishnaraja Wodeyar III. He created a hall called Chitramantapa in many temples.

There are some excellent paintings, designs and decoration done by Mysore artists in the palace. Krishnaraja Wodeyar IV extended encouragement to the development of graphic art.

The Amba vilasa in the palace at Mysore is the most gorgeously decorated hall, with a harmonious composition in colour. Many temples and houses of well

	<p>(j) Methods of Production:</p>	<p>to do men in the district have framed traditional paintings of Mysore, adoring the wall.</p> <p>Sri Jayachamarajendra Art Gallery or the Jagan Mohan Palace at Mysore has been constituted as a museum in the year 1915 through the munificence of Krishnaraja Wodeyar IV. The collection at the Gallery containing a wide variety of art object belonging to various countries. Selection of old Mysore paintings includes of Hindu God and Godesses, and others.</p> <p>The themes for Mysore Tradition painting mostly drawn from epics, mythical lore are of popular interest, especially the iconographic and narrative paintings. They adorned palace pavilions and wealthy homes and also Bhajane mandirs where common people gathered.</p> <p>In the traditional Mysore paintings, the artists used to prepare all the input materials required for executing the painting. This would include brushes, paints, board, gold foil etc. artists used vegetable and mineral colours made out of pigments of leaves and flowers of various plants and minerals. Today the painting is done with commercially available media like poster and water colours. In the ancient times, paper,</p>
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wood, wall and cloth formed the base for doing the painting. In modern times it is done mostly on paper pasted on to a board with glue or some other adhesive medium.

After the preparation of the board, the required sketch is then made on the paper with pencil. If a tracing of the sketch is already available it is then transferred on to the board with a carbon paper. In the earlier days, sketching was made with charcoal prepared by burning tamarind twigs in an iron tube. Colours made out of minerals were prepared by grinding the minerals in a stone mortar and then put in water to make them soft in form of a paste. Brushes were made of different materials, which included squirrel, camel and goat hair. Sometimes grass blades were also used for making sharp lines. Today, commercially available water and poster colours are used with brushes of different grades available in the market. Once the sketch is made, the gesso work is taken up on the area ear marked. Gesso work is normally done where embellishments are to be made. Design work is carried out on the mandapams, the jewelleries, the attire etc., with a specially prepared compound and a brush. On the completion of the work, after the compound dries, gold foils

are placed over them and stuck firmly. Painting is subsequently done. After the painting is completed and it dries, a thin paper is placed on top of it and rubbed softly with a smooth soft stone to bring the richness in the relief work done with gold foil.

Though the Mysore School is an art form bearing striking resemblance to the Tanjore School, it may be noted that there are distinct differences in the style. While the Tanjore School gives much of prominence to the relief work done with gold foil and embellishments with decorative stones, the Mysore school underplays the relief work. **The Mysore school does not use stones, and the relief work is subtler.**

The foil work is more delicate. In the Tanjore school extensive use of primary colours are made, viz. green, red and blue. In the case of Mysore paintings, the artist has the flexibility to use a wider spectrum of colours and need not necessarily restrict the painting to the deep primary colours. Besides in the traditional Tanjore school, the colours are more flat, while in the Mysore school the use of light and shade effect is more prominent.

While it is apparent that during the last two decades a lot of work has been

	<p>done to revive the Tanjore school, the Mysore school still needs attention. Currently there are a very few artists and art groups who are engaged in this school.</p> <p>(K) Uniqueness :</p> <p>The Mysore artists evolved their own techniques, different from what prevailed in Tanjore. Though the Mysore school has a bearing strictly resembling to the Tanjore school, it may be noted that there are distinct differences in style. While the Tanjore school give much of prominence to the relief work done with gold foil and embellishments with decorative stones, the Mysore school underplays the relief work. The Mysore school does not use stones and the relief work is subtle. The foil work is more delicate. In the Tanjore school, extensive use of primary colours are made, viz green, red, and blue. In case of Mysore paintings, the artist has the flexibility to use a wider spectrum of colours and need not necessarily restrict the painting to the deep primary colour.</p> <p>In the Tanjore school of painting the colours are more flat, while in the Mysore school, the use of light and shade effect is more predominant.</p> <p>In Mysore traditional painting the themes mostly are drawn from epics, and mythical lore, and are of popular interest.</p>	
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(l) Inspection body:	<p>Karnataka State Handicrafts Development Corporation Ltd. (KSHDC), before marketing checks for elegance, beauty colour combination, and as per traditions of Hindu mythological stories.</p>
(m) Others:	<p>KSHDC is also actively involved in this particular art. The Corporation produces Mysore Traditional paintings from artists and exhibit in the International fairs.</p> <p>The ethnic Indian group in the various parts of the world adorn their houses with Mysore Traditional Paintings.</p>
<p>Along with the statement of case in class(b) Class 16, in respect of “Mysore Traditional Paintings” in the name of Karnataka State Handicrafts Development Corporation Ltd, 45, Mahatma Gandhi Road, Bangalore- 560 001 who claims to represent the interest and producers of the said goods to which the geographical indication relates and which is in continuous use since 1964 in respect of the said goods.</p>	

Signature of the Signatory


 F. B. Ramamurthy
 (Managing Director)