

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

(To be filed in triplicate along with the statement of case accompanied by five additional representation of the Geographical Indication)

One representation to be fixed within the space and five others

To be send separately

Form GI-1

A	Application for the registration of a Geographical Indications in Part of the Register Section 11 (1), Rule 23(2) Fee: Rs. 5,000 (see entry No.1A of the first Schedule)
B	Application for the registration of a Geographical Indications 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)

1. Application is hereby made by a) **Chhattisgarh Hastshilp Vikas Board** for the registration in part A of the register of the accompanying geographical indication furnishing the following particulars:

- **Name of the applicant** : Chhattisgarh Hastshilp Vikas Board.
- **Address** : C-35, Ravi Nagar, Raipur, Chhattisgarh State, India
- **List of Association of persons/producers/organization/authority** : **Organization (Enclosed)**
- **Types of goods** : Handicrafts
- **Specification** : Annexure I
- **Name of the geographical Indication [and Particulars]** : Bastar wooden craft
- **Description of the goods** : enclosed as Annexure II
- **Geographical area of production of map** : Annexure III
- **Proof of Origin** : Annexure IV
- **Method of production** : Annexure V
- **Uniqueness** : Annexure VI
- **Inspection Body** : Annexure VII
- **Other** :


Managing Director

Along with the statement of case in class (a) 20 (b) in respect of (c) Decorative Products: Gods and Goddesses, Wall Panels, Wild Animals And Birds, Carving Scenes - Village Life, Tribal Cultures, Tribal Masks, Tribal Folk Dances with Tribal Motif etc. Furniture With Tribal Motif: Diwan, Sofa Set, Dressing Table, Mirror Frame, Dining Set, Chairs, Doors and Door Panels etc. Daily Use Products: Combs, Hairpins, Knives and Other Kitchen, Accessories, Tobacco Cases, Musical Instruments, Jewellery Boxes etc. (d) Chhattisgarh Hastshilp Vikas Board whose address is (e) C-35, Ravi Nagar, Raipur, Chhattisgarh State, India, who claims to represent the interest of the producers of the said goods to which the geographical indications relates and which is in continuous use since approx. 100 years in respect of the goods.

2. The application shall include such other particulars called for in rule 32(1) in the statement of case.
3. All communications relating to this application may be sent to the following address in India. (X)
4. In the case of an application from a convention country the following additional Particulars shall also be furnished.
 - a) Destination of the country of the origin of the geographical Indications.
 - 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 legislative or administrative provision, the judicial decisions or the date and number of the registration, and copies of such documentation.

(P) D. Raja Shekar, Asst. professor
National Institute of Fashion Technology
opp. to Hi-Tech City, Madhapur
Hyderabad - 50 00 81.
MS: 98663 950 80
ph: 070 - 2 3111 937
Fax: 070 - 2 311 4536

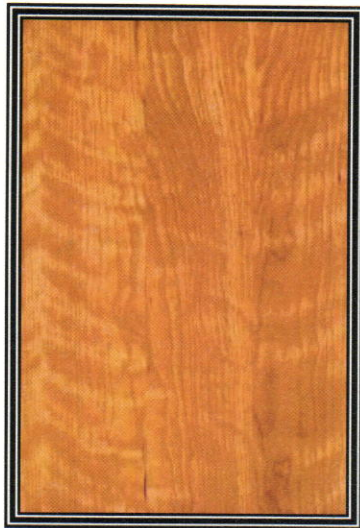
Signature
M. N. KUMAR
C.G. Hastshilp Vikas Board
Raipur (C.G.) Board

Annexure-I

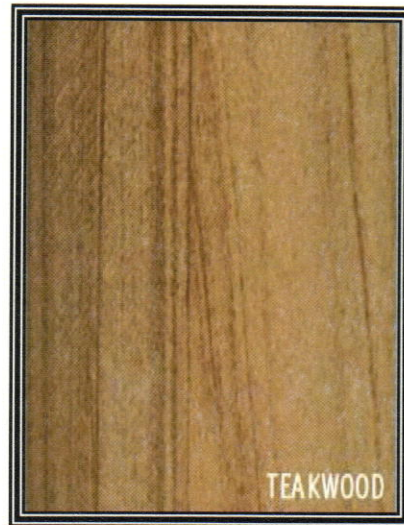
Specification

Due to abundant forest resources in the Chhattisgarh state there is huge supply of raw material (wood) to the craftsmen. They are full of Sal (*Shorea robusta*), Teak (*Tectona grandis*), and other variety of wood in these areas.

Sal (*Shorea Robusta*)



Teak (*Tectona Grandis*)



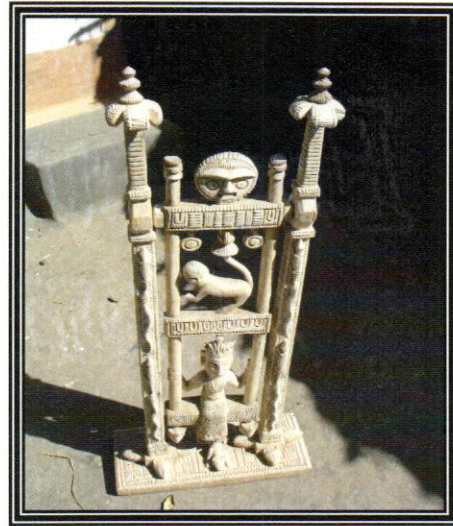
Other varieties are: Sagon (Teak wood), Seona, Sheshm, Sal, Bija, Halder, Bija (*Pterocarpus Marsupium*), Saja (*Terminalia Tomentosa*), Dhawra (*Anogeissus Latifolia*), Mahua (*Madhuca Indica*), Tendu (*Diospyros Melanoxylon*), Amla (*Embilica Officinalis*), Karra (*Cleistanthus Collinus*), Bamboo (*Dendrocalamus Strictus*).

The wooden crafts are most famous, beautiful and unique art of wooden carving of Bastar tribal. The products are Idols, wall panels, furniture items etc. Among the furniture items Deewan (Cot with box) is very famous and attractive since it involves the art of carving with different pictures of Bastar culture and other designs of interest.

The cost of the wood varies from Rs. 500-Rs.3000 per cubic feet. The products available from minimum size of 2" (inch) and maximum size 5' (feet). The products are used for decorative purpose, utility purpose, building interior, wall panel and furniture items etc.



Combs



Decorative Item

ANNEXURE II

Description of Products

This is one of the most famous, beautiful and unique art of wooden carving of Bastar tribals. These wooden crafts are made out of the finest teak wood, sheshum, sagon and shivna wood. These wooden crafts include models, Idols, wall panels, furniture items etc. Among the furniture items Deewan (Cot with box) is very famous and attractive since it involves the art of carving with different pictures of Bastar culture and other designs of interest. These handicrafts are generally exported to different places of the country, and it has demand even from foreign countries also.

The products made by the artisans of Bastar, basically tribal people were for their own use but nowadays they are making it for commercial use. These products may also have some cultural importance to these people.

The products which are generally made by them can be broadly classified into three categories:

Decorative Products

Gods and Goddesses, Wall Panels, Wild Animals and Birds, Carving Scenes of Village Life, Tribal Cultures, Tribal masks, Tribal Folk Dances with Tribal Motif etc.

Furniture With Tribal Motif

Diwan, Sofa Set, Dressing Table, Mirror Frame, Dining Set, Chairs, Doors and Door Panels etc.

Daily Use Products

Combs, Hairpins, Knives and other kitchen, Accessories, Tobacco cases, Musical instruments, Jewellery boxes etc.

ANNEXURE III

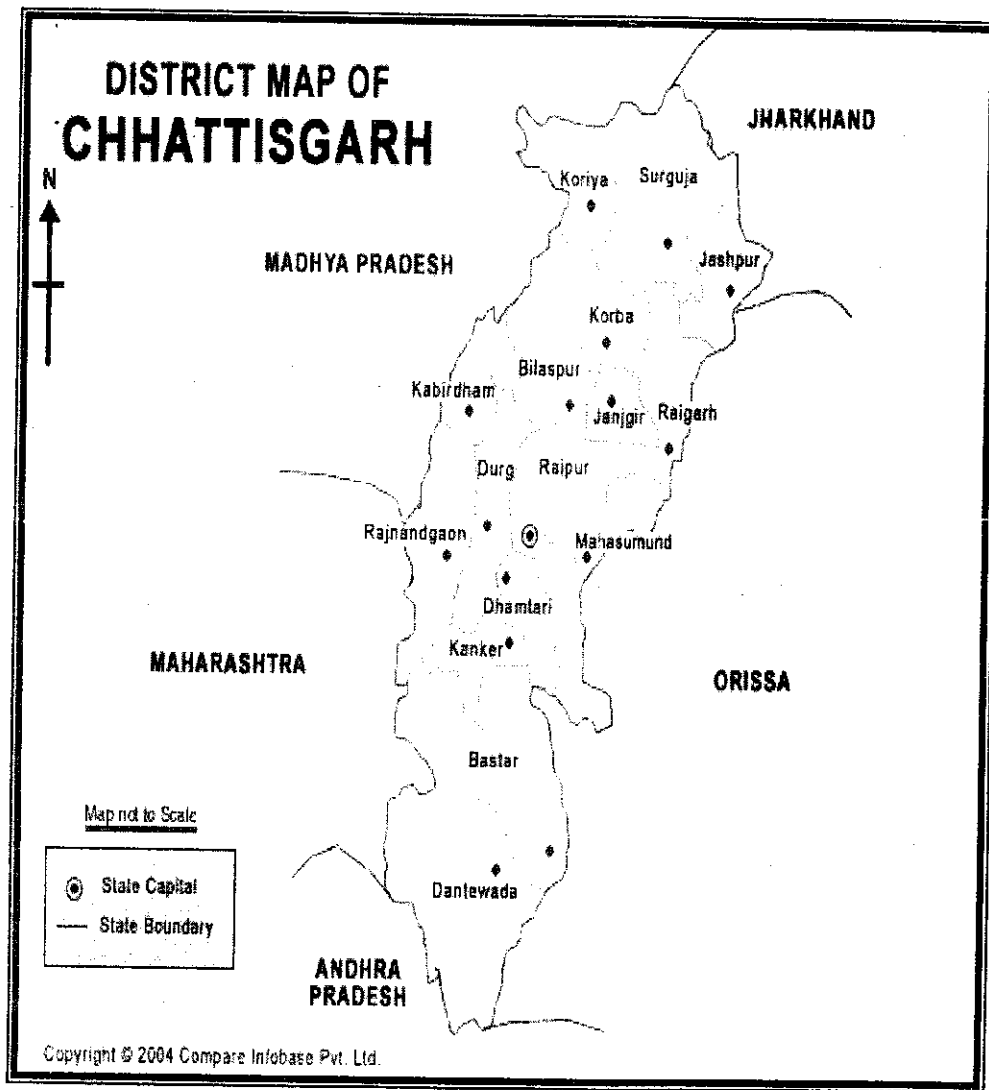


Fig 2.B: Chhattisgarh District Map

[Signature]
Secretary
Govt. of Chhattisgarh
Rural Industries Department

ANNEXURE IV

Proof of Origin

The wood craft in Bastar exist from 10th century A.D (since the existence of tribes).This craft was supposed to be on its verge, when stone carving began to decrease in the region.

After the extensive study of the archeological museum of Bastar, many texts and books written by Dr. Verrier Ellwin, who was appointed by the government of India, in 1935 to carry out the study about the tribes and culture and many more researchers did their research on the culture of the people of Bastar and described the culture which clearly gives the idea of the existence of the craft in Baster for Centuries.

Following are some of the extracts that are given as proof of origin.

Bastar folk arts by- M. Postal& z. Cooper, Page no.52,

- Tribals often live in houses not dissimilar to those of our ancestors. They decorate the wooden fixtures of their housed and shrines with intricately carved upright poles, door panels, ceiling frames, etc. with carved motifs of birds, animals, human figures, floral and geometric designs. The wooden memorials cannot stand the ravage of the weather, termite and fungal attack. Hence most of them do not last more than a decade.

Before 13th century the tribes used to do stone carving for erecting memorials and decorating temples and other public places and the stone carving was greatly effected by the craft done in Orissa because it is adjacent to Bastar and all of these regions were under one reign. Wood carving in Bastar began to be extensively practiced in 13th century, when the artisans who did stone carving became scarce as the wood was readily available. People started to meet their needs by carving out wood for erecting memorials and decoration purposes.

Tribal art of middle India, by Verrier Elwin, Page no.90,

- Mr. D.H.Gordon has suggested that at one time the koruks erected stone memorial pillars of virgal type and that the wooden memorials are derived from these, though it is possible that wooden and stone memorials at one time must have co-existed. This is the main theme of the memorial, but such symbols as jungle fowls, a spider and human ear, may be included.

www.kamath.com by Mr. J.L.Kamath, one of the historians who wrote in his book named "Memorials of The Middle East".

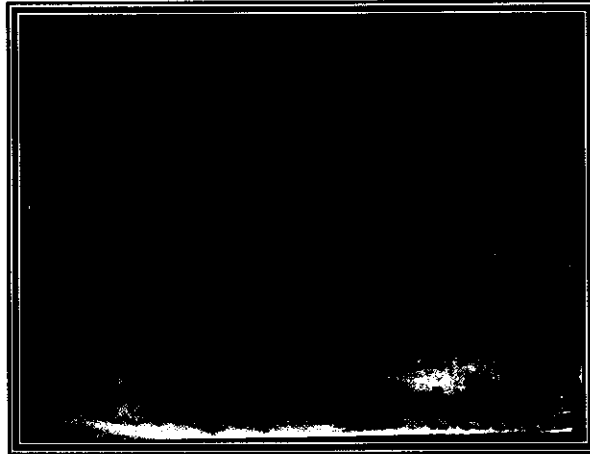
Supporting Text

When the sculptors became scarce and sculpturing became expensive, people might have opted for carved wood memorials. In Bastar where wood is abundant, they went in for the pillar type, whereas the eastern tribals preferred less expensive plank memorials.

They used to erect wood carved memorials on the death of their relatives. This tradition is supposed to be followed from 11th century, since muriyas came into existence.

Tribal art of middle India, By- Verrier Elwin, Page no.91,

- In Bastar the **muriyas** made small undistinguished pillars of wood in those areas where their megalithic cult has disappeared. The kuruks of indravati valley erected small pillars with the figure of bird carved on the top. It is only **Brision horn Marias** who has elaborated the practice.



Supporting Text

The wood carved memorial of a hero in the forest. It is very similar to stone carving in olden days near to diminishing era of stone carving

www.kamath.com

The use of similar kinds of motifs as in Indus valley civilization proves that the craft had been existing from long, used by their villagers in their day to day livelihood.

Tribal art of middle India, By- Verrier Elwin, Page no.06,

- Richard Strauss's Indus valley painted pottery has clearly illustrated and illuminatingly discussed many of the **motifs** which the tribesman used today on wall and door, on comb and tobacco-case, the modern tribesman carve geometric symbolic design that are thousands of years old, going right back to the ancient civilization of Indus valley.

www.vedamsbook.com (20th June of year 2000 in an article named "Tribed Of Middle India")

Supporting Text

The basic motifs found in Indus valley civilization were very similar to Bastar motif such as triangle, swastika, meandering lines, animal, bird, fish, horn and bull head. sun, star, comb plant, intersecting circle. fish, bird etc.

Below mentioned statements prove that the craft was used for different purposes and began to commercialize around 14th century and this proves that the craft was there since then.

He also said that during Dussehera, one of the most famous festivals celebrated at the place, the tribesmen used to carve a rath made of wood with just **an axe**, which carries the king at the time of the procession.

It was the **Kakatiya dynasty**, which provoked the artisans of Bastar to do it on a larger scale and in making of monuments for their decoration purpose.

As Stated by: The present King of Rajwara, Maharaja KAMAL CHANDRA BHANJDEO, Jagdalpur

Supporting Text

Raja ANNAM DEV, founder, brother of the Kakatiya Raja of Warangal, and Pratap Rudra Dev (1424 A.D),are said to have established themselves at Bastar under the protection of the goddess. These rajas made the tribals to learn the craft.

IN www.uqconnect.net an article printed on 20th June of year 2000 in an article named "TRIBED OF MIDDLE INDIA" says

Present an art of Bastar, which is quiet commercialized, has an old traditional Bastar art. Now days it is fully smoothened, defined, finishes and polished. Some Bengali artisans arrived to Bastar some **200 yrs ago** and started doing the Bastar art with their essence, which gave the art a Bengali tint.

Stated by: A traditional craftsmen & national awardees, Sukhpal Dhurva and Ram Mandavi.

ANNEXURE V

Method of production

The basic processes involved in wood carvings are:

- Sawing and leveling
- Splitting
- Planning
- Tracing or drawing
- Carving
- Smoothing
- Polishing and finishing.

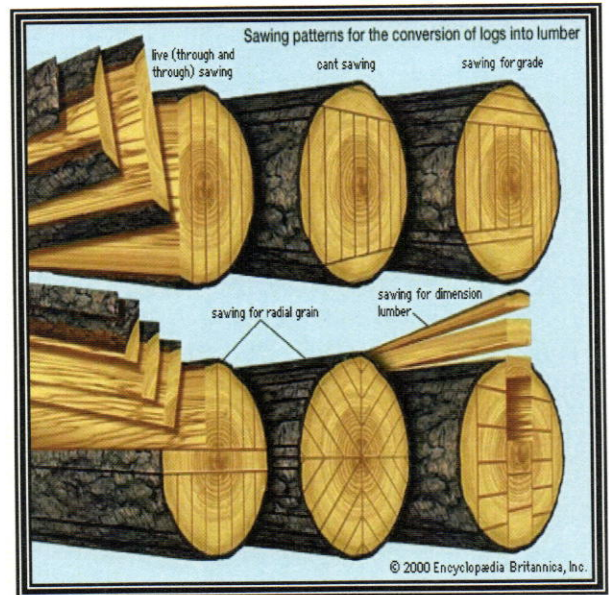
Sawing and Leveling

The first process is to cut the trees and make them into logs which are then sold in the auction to the crafts men. The branches are also sawed off and used.



Logs

The wood is also cut to particular sizes in the mills. Apart from this, wooden planks are also readily available in the saw mills which are purchased by the artisans as per requirements or to suit the size of the article to be carved.



Wood Planks

Splitting

The second step is splitting the wood from the saw mills. The craftsmen who practice figurative wood work at Bastar, cut wooden logs with the help of axe and saw, in various sizes and split them into different sizes. These sizes are required by the craftsman for each article. Sometimes edges of the logs are shaven as per the suitability.



Planning

The wooden logs cut into the required are then smoothen with “*Randa*” so that drawing can be done on them. Wood logs of particular shapes and sizes are separated according to the motifs and shapes of desired objects.



Tracing or Drawing



Drawing on wood is known as "*Nakkashi*" by the craftsmen. *Nakkashi* is done on the smoothen piece of wood with help of pencil or chalk.

The designs made by these craftsmen are traditional tribal motifs or imaginative designs. These traditional drawings are not exactly proportionate, as a result the final product also may not be in proportion.

Now a days commercial artists use various measuring devices to give accuracy to the tracings or designs.

Carving

There are two phases of carving done on wood to get final shape.

- Rough carving
- Final carving

Rough Carving

This process starts with chiseling out the boundary by a tool which has a V shape to mark the boundary of the design.

There after unwanted areas or extra piece of wood is removed by chiseling the wood so that an outer silhouette of the design is obtained.

Final Carving

In this process the final detailing of the design is carried out. Following the outlines of carving is carried out.

In the three dimensional figure the work is round, where as for the panel works high or low relief is followed for highlighting the bold motifs



Smoothing

In this process the finally carved piece is smoothed with help of filers and sand papers of different numbers. Uneven surface is smoothed by filing the surface of the article. The sand papers of 50, 60, and 80,120,150,180 are used to give it different kinds of finishes.



For polishing, touch wood is applied on the article and is put out for drying under the sun so that it should absorb the color deeply. Then the article is rubbed with shoe brush to get more glossy look.



Polishing, Finishing and Ornamentation

Polishing of the article was never done earlier and was given a raw finish. But today these articles are being polished and given very different look. Before the carved object is polished and finished, a mixture (gum based adhesive and saw dust) is used to fill the gaps or cracks present, if any. Then the article is dried under Sun.. After drying a layer of “Chap” (a solvent) and then a solution (Titaly + Chopda+ Chandra ras) is applied on the article. This is kept for drying for some time and when it dries another layer of touch wood is applied to give it a complete finish.

Touchwood solution ratio=1lit titaly: 50gms of chopda: 50 gm of chandraras



ANNEXURE VI

Uniqueness of the Craft

There are many unique features of Bastar wood carving that demarcates it from any other wood craft in India. Frequent reference to the local mythology, rituals, religion, and folklore in the exquisite shape and forms of the handicraft reflects the cultural legacy of the people that craft them. There is a unique quality of rawness in the finish that adds to the rustic appeal of the product.

Some of the unique features of Bastar wood craft which differentiate its art from rest of the world are as follows:

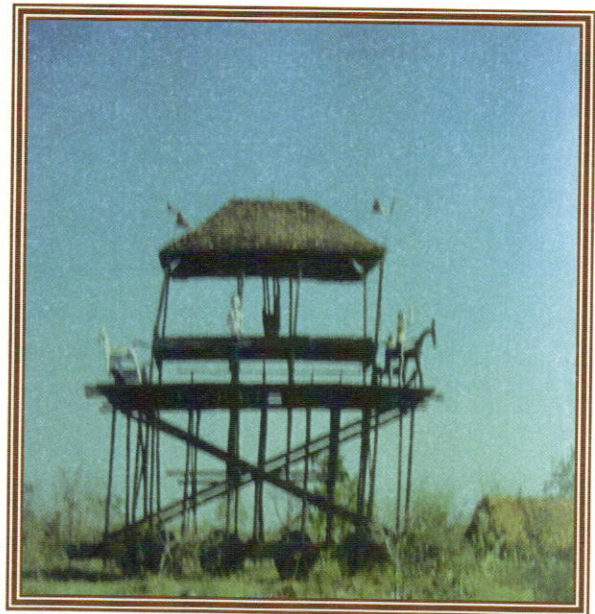
- Depicts local mythology and culture
- Rawness in finishing
- Uneven shapes and geometry
- Tribal motifs
- Self made tools
- Use of teak wood

Depicts Local Mythology and Culture

The wood craft tradition is ancient and rich and follows a hereditary system. The history of the art goes back to 150 yrs back and it is passed on from one generation to another as far as history is concerned. Wood carving was started by a person named as Arun Guha (1866). He initially started this craft as a hobby but later on worked with a few workers and trained them about this craft. They initially made bows and arrows and also figures of deities which was a peculiar thing about the craft of this place. The use of the local mythology and culture was easily noticeable in the arts of the Bastar craftsmen. They emphasized more on their local livelihood technique and used them again and again.



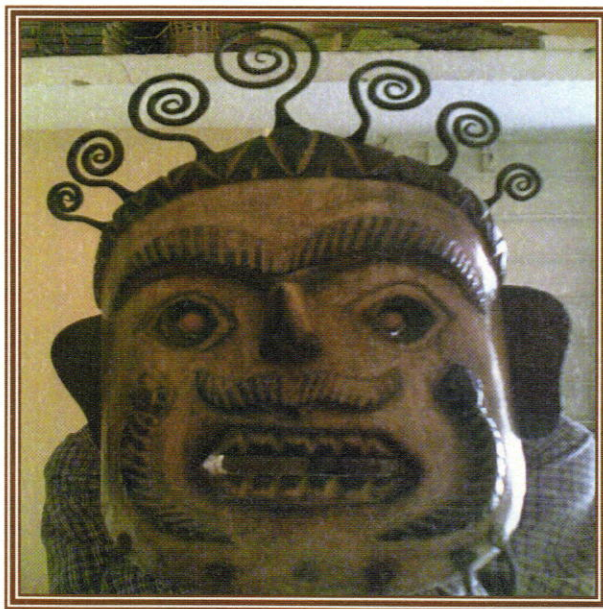
Rani Jhula



Dussehera Rath

Rawness in Finishing

Geometric motif by hand gives somewhat more haphazard arrangements of themes. There is a unique quality of rawness in the finish that adds to the rustic appeal of the product. Simple and basic tools are used for the finishing of the arts of products. Thus the level of finishing and final product results in unique appearance. The aesthetic appeal is not considered whereas a raw look is given here and the proportion is not taken care of. The unique rawness can be easily noticed in the following figures.



Wood Mask



Goddess statue

Uneven Shapes and Geometry

The typical wood craftsmen of Bastar didn't use any polish for finishing neither they ever smoothed it. They use the typical local style of short bodies and necks, square faces and large and undefined eyes without considering the right proportion and position. For example Funeral pillars and Gothul pillars were some of the religious arts of the Bastar people which consisted of the uneven shapes and

The following figures show the use of tribal motifs and the theme used by the tribesmen for their art.



Man riding a horse



Celebration

Apart from these themes and livelihood products, they also used many other things related to their environment and goddess and god for their arts. The motifs used by the Bastar craftsman are still being used but some changes have come across due to the commercialization of the place. Now some new motifs are used considering the demand of the customers and the prevailing scenario of the market. Some new motifs such as Mahatma Gandhi, Mother Teresa and many more politicians and leaders are used now a days.

Self Made Tools

The tools used are very basic in their structure and functioning.

The tribesmen mainly make basic tools and don't go for sophisticated tools. All the tools used are made by the craftsmen themselves. The tools made by them mainly consist of wood and some metal pieces which are very basic and are very sharp. There

are different tools used in the process of wood carving which are made by the craftsmen as per the use. On an average each craftsmen have 15-20 tools. Some of the tools used by the craftsmen are as follows:

- Bada patasi and bada auzaar (hammer) which are used to remove first layer of wood. This is done by hitting it on the head with a bada auzaar and chipping the layer of wood off.
- Axe is used for cutting the logs of wood. Kachak is used to give a gap or "Cheda" in the wood.
- Chota patasi is used to scrape the wood off.
- Chakorni is a half rounded wood used to cut circular design in the wood.
- Binda and golai are used to cut very fine areas like eyes and ears. Binda is used to take out waste chip of wood from the grooves.
- Balkorni is used to create gaps and form strands of hair, bangles, etc.
- Phool Binda is used for making flowers.
- Kanasi is used to sharpen the edge of the tool.
Ari is used to cut wood.
- Tape is used for measuring.
- Randa is used to shave off the wood to smoothen the surface.
- Compass is used to make circle on wood.
- Shiss (pencil) or chalk is used for marking.
- Shoe brush is used to rub the article for a better getup once it is polished.
- Filer is used to smooth the surface or the article.
- Sandpaper (60, 80,120,150 and180 no) are used to give smooth finishing to the article



Tools

Three dimensional wood carving

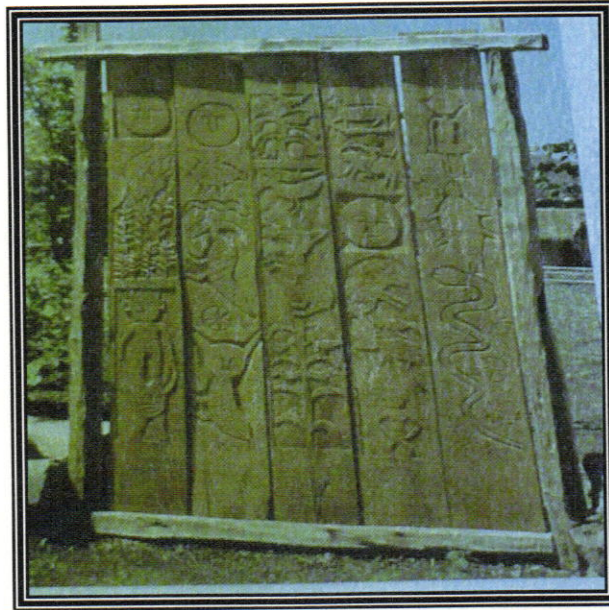
This technique gives three dimensional effects to the wood and simple forms and symbolizes figures of human being, wild and domestic animals, birds etc., Mata jhula, figures of god and goddesses, swords, axes and tobacco boxes. This type of work is carried out by artisans concentrated at nearby places of Jagdalpur, and at Garbangal (Narainpur).



3-D Wood Carving

Relief Technique

The second type of wood carving is done in the *relief technique*. The items produced are wall panels depicting tribal rituals and day to day life of tribal like *Ghotul* group dances, market and hunting scenes, etc. Other items are murals, door panels, windows, etc.



Relief Work

Some of the Bastar wood carving includes both the above mentioned techniques in them.



ANNEXURE VII

Wood carving

Inspection Body

1. Managing Director, CG Hastshilp Vikas Board, C-35, Ravi Nagar, Raipur (CG).
2. Mr. Pulak bhattacharya, Bastar Craft Development Association, Shahid park, Jagdalpur, CG
3. Mr.Rakesh Aggarwal, Wooden Furniture Mart, Baljnathpara, Raipur, CG
4. Mr.K.P. Mandal, Gaurav Art, Vrindavan Colony, Jagdalpur, CG
5. Mr. Jhiururam Vishwakarma, Village, Ektaguda, Jagdalpur, CG
6. Marketing Partner, Shabari Emporium, Hastshilp Vikas Board, C-35, Ravi Nagar, Raipur (CG)
7. Assistant Director, O/o DC (Handicrafts), Jagadalpur, CG