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REGISTRATION AND PROTECTION ACT, 1999
FORM GI - 1

A	<p>Application for the registration of a geographical indication in Part A of the register.</p> <p>Section 11(1), rule 23(2)</p> <p>Fee Rs. 5000, (see entry no.1A 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</p> <p>Section 11(1), rule 23(3)</p> <p>Fee Rs. 5000, (see entry no.1A of the first schedule)</p>

Application is hereby made by (a) _____ for the registration in the part A of the register of the accompanying geographical indication furnishing the following particulars:

Received Rs. 5000 in cash/
Cheque/DD No. 940
vide entry no. 236 in the
register of vide No. 236
Camer
B.D.O.
09/04/07

i. Name of the applicant:

Orissa State Cooperative Handicrafts Corporation Limited

ii. Address:

Orrisa State Cooperative Handicrafts Corporation Limited
D-2 & 3, Industrial Estate, Rasulgarh,
Bhubaneshawar

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

Find enclosed in Appendix 1 the list of articians and names of some major associations

09/04/07

GOVT. OF INDIA
Geographical Indication Registry

09 APR 2007

DY No. 23

CHENNAI.

iv. **Types of goods:**

Class 19: Building materials, (non-metallic), non-metallics rigid pipes for building, asphalt pitches and bitumen, non-metallic transportable buildings, monuments, not of metal

Stone carving can be classified as class 19 because class 19 consists of goods related with stone and building materials. The end products of stone carving can be either monuments, statues or interior decorative pieces. This class also mentions products which in particular are not metal.

v. **Specification:**

The Raw Materials used by the artisans for developing the products are as follows:

- Soft green stone (Serpentine): Initially it is looks like solid gray in color but when artisan work on it or wash the stone it become translucent green. It is very good in look. It is got from the kenthumundi.
- Granite: It is used for heavy work. It is dark and heavy stone got from the Moyurbanj.
- Sand stone(Saan patar): it is used for rough big cheap sculpture. It is got from kunda Tapang district.
- Soft red stone (Naali stone): It is very good at work. It has fine lines and no translucency.
- Car patch (Adhesive): It is very much used in stone carving because of it's quick bond behavior (It will fix and dry with in 15 min.).
- Araldite (adhesive): It is also used for joining the stone but it is takes long time to join (12 to 24 ours).Araldite is used because of its strong bonding.
- Sand paper: It is used for giving finishing the product and making the surface smooth.

There are various kind of tools, which is used in stone carving they are known by special local names given in Oriya are–

- Tagi (chisel)
- Gunati(double sided chisel)
- Thuk thuka (wooden hammer)
- Mugura (heavy wooden hammer)
- Matama (iron angle)
- Tanki
- Ghasa stone (Sharpening stone)
- Hand saw
- Guntha
- Tuli
- Muna
- Ouha (file)
- Rounder (compass)
- Hand Drill
- Triangular file
- Flat fileHalf
- round file
- Round file

vi. Name of the geographical indication (and particulars):

The name of geographical location can be given as "KONARK STONE CARVING". This can be justified because Konark is one of the most ancient places where stone carving has been practiced. This is one of the centers of origin of the art. Although this art has been practiced in other places around Konark like Bhubaneswar, the artisians and craftsmen orginate from konark and a nearby cluster of villages. Refer Appendix 2 for the no objection certificates for the name KONARK STONE CARVING of various major associations

vii. Description of goods:

The volume and skill of the stone work in orissa is known from the remains of massive temples and stone images in various parts of orissa belonging to the period. The present day stone carving products range from sculptures, vases, interior decorations to large monuments. The artist of konark has produced an endless variety of sculptures, which can be divided into four categories

- The divine
- The secular figure
- The world of flora
- The world of fauna

viii. Geographical area of production and map:

The main geographical areas of production of konark stone carving are Konark (district Puri , Orissa, India) and near-by areas and Bhubaneswar (Orissa, India) and its outskirts

The specific location can be given in the terms of latitudes and longitudes.

Konark	86°E	19°N
Bhubaneswar	85°E	20°N

Refer appendix 3 for the maps.

ix. Proof of origin (historical records):

- a. The tradition of stone-carving is very rich in Orissa. The crafts persons of the Kalinga School have built masterpieces like the Sun Temple, Konark, and the temples at Bhubaneswar. Konark is an important centre for stone-carving. Soft stone, red sand stone, and granite are used for carving. Konark specializes in icons and figures carved in different dance poses. A variety of

household products are made from sand stone while granite is used to make images modelled on temple figures.

- b. The work is confined to people of Pathurias caste with surnames of Das, Mistri, Nayak, Maharana, etc. this has been mentioned in the year 1604 in an oriya inscription. Refer to appendix 4a for more information.
- c. The art dates back to the late 6th century or early 7th century AD Refer Appendix 4c and 4d
- d. In the 20th and 21st century the evidence of this art can be given by the list of award winning artisans. Refer appendix 4e for details.

x. Method Of Production:

The process of doing is the basic design is traced on the stone and it is given a crude shape. The final carving is then carried out and the items are polished.

The process is carried by the reduction of a block of stone to a finished state using a variety of tools. Procedures of carving processes can be used to create masonry for construction or for decorative purposes or both combined. Computers controlled cutters etc., cannot yet improve upon works finished by hand. Anyone able to swing a hammer and hold a chisel at the same time can attempt to carve. Though no one technique or method is suitable for all carving, every block of stone or marble demands a slightly different approach to the next piece because of its own unique nature.

Below is the description of the basic process of forming a stone sculpture by the art of stone carving. The process sequence is-

- The block of stone is broken down in to main planes or areas, following form of the desired shape.

- Surface is drilled to various desired depths and unwanted material removed.
- Main rough body outline is made.
- Intricate work is then made.
- Tool marks are removed with flat chisels.
- Muscular definitions are further improved.
- Finally, all surfaces are meticulously finished.

xi. Uniqueness:

- a. The most important feature of Konark stone carving is the raw material. Konark stone carving utilizes serpentine stone, which is not employed by other craftsmen. The stone is called serpentine because of its color and markings resembling the skin of snakes. Serpentine stone is found in a staggering variety of colors. Serpentine comes in multicolored green, pink, gray, and black and has a distinctive dull to greasy luster and a greasy feel. Compared to other dark rocks, serpentine is soft. Chemically it can be given as $((Mg, Fe)_3Si_2O_5(OH)_4)$ minerals; it is also often rich in other metal ores, including chromium, manganese, cobalt and nickel. In mineralogy, serpentine may refer to any of 20 minerals belonging to the serpentine group. Owing to admixture, these minerals are not always easy to individualize, and distinctions are not usually made.
- b. The figures generally carved depict Odissi dance poses (mudras)
- c. Sculptures are dressed and ornamented with traditional Orissan garments and jewellery.

xii. Inspection body:

Inspection of the end product is done by customers and retailers themselves as there are no standard parameters set for this artwork.

Along with the statement of case in class (b) _____ in respect of (c) _____ in the name(s) of (d) _____ whose address is (e) _____

_____ who claims to represent the interest of the producers of the said goods to which the geographical indication relates and which is in continuous use since _____ in respect of the said goods.

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.

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 indications.

b) Evidence as to the existing protection of the geographical indications in the 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 documentation.

Address for Service

The Director
National Institute of Fashion Technology
opp. Hi-tech city, Madhapur
Hyderabad - 500 081.
Ph: 040 - 23110841
Fax: 040 - 23114536


29.3.7
(5) SIGNATURE

Managing Director
The Orissa State Co-operative
Handicrafts Corporation
NAME OF THE SIGNATORY

APPENDIX INDEX

- 1) LIST OF ARTISANS
- 2) NO OBJECTION CERTIFICATE
- 3) MAPS
- 4) a. Crafts and commerce in orissa (16th&17th century); Tripathy Rasananda; Mittlal Publicaton, Delhi (Pg 56)
b. Sculpture masterpieces from Orissa (Behera ,K.S;Donaldson Thomas;Aryan Books International – New Delhi;Pg.35)
c. Cultural history of Orissa; Mishra;Rajiva;Naya;Prokash-Kolkata(Pg.34)
d. Later Medieval Orissa-A cultural study; Mohanty Kabitarani-R.N.Bhattacharya-Kolkata
e. List of award winning artisans.