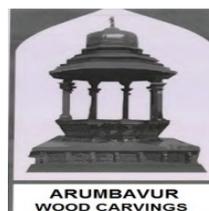


G.I. APPLICATION NUMBER – 429

Application Date: 05-07-2013

Application is made by 1. Tamil Nadu Handicrafts Development Corporation Limited (Poompuhar), Government of Tamil Nadu, at No.759, Anna Salai, Chennai – 600 002, Tamil Nadu, India; 2. The Arumbavur Wood Carvers' Handicrafts Industrial Cooperative Society Limited at Register No. 823, Bharathipuram, Post: Arumbavur, District: Perambalur – 621 103, Tamil Nadu, India and 3. The Arumbavur Temple Car and Woodcarving Artisans Welfare Society at Register No. 3422019, No. 7, SIDCO Estate, Thaluthalai Village, Post: Arumbavur, Taluk: Veppanthattai, District: Perambalur - 621 103, Tamil Nadu, India for Registration in Part A of the Register of Arumbavur Wood Carvings under Application No. 429 in respect of Wood Carving falling in Class – 20 is hereby advertised as accepted under Sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- A) Name of the Applicant :** 1. Tamil Nadu Handicrafts Development Corporation Limited (Poompuhar),
2. The Arumbavur Wood Carvers' Handicrafts Industrial Cooperative Society Limited,
3. The Arumbavur Temple Car and Woodcarving Artisans Welfare Society,
- B) Address :** 1. Tamil Nadu Handicrafts Development Corporation Limited (Poompuhar),
Government of Tamil Nadu, at No.759,
Anna Salai, Chennai – 600 002,
Tamil Nadu, India,
2 The Arumbavur Wood Carvers' Handicrafts Industrial Cooperative Society Limited,
Register No. 823, Bharathipuram,
Post: Arumbavur, District: Perambalur – 621 103,
Tamil Nadu, India,
3. The Arumbavur Temple Car and Woodcarving Artisans Welfare Society,
Register No. 3422019, No. 7, SIDCO Estate,
Thaluthalai Village, Post: Arumbavur, Taluk:
Veppanthattai, District: Perambalur - 621 103,
Tamil Nadu, India
- C) Name of the Geographical Indication :** **ARUMBAVUR WOOD CARVINGS**



- D) Types of Goods :** Class 20 – Wood Carving

E) Specification:

The Arumbavur wood carvings are primarily made out of the wooden logs of Indian siris (*Poo Vaagai*, *Albizia lebbek*), Mango (*Mangifera indica*), Lingam tree (*Mavilangam*), Indian Ash tree (*Othiyai* – *Odina woder*), Rose wood, Neem tree (*Vembu* – *Azadirachta indica*) are used for making sculptures. The carvings in Arumbavur Wood Carvings are often inspired by architectural details on temple sculptures and carvings. The dimensions of the wood blocks used depend on the wooden sculpture to be carved. The descriptions and designs which inspire the work lie in temple architecture indigenous to the region. Usually, the statues are crafted at a size range from 1 to 12 feet.

The art form also draws inspiration from mythology and mythical deities. Numerous sculptures of Lord Vinayaka, Goddess Saraswati, Lord Krishna, Lord Siva and Goddess Parvathi can be seen in Arumbavur Wood Carvings, along with auspicious motifs such as hamsa/mythical swans, poomakhumbhal cornucopia, kaamadhenu, other floral motifs; temple chariots and temple cars used during processions of deities, figures of Christ, Dasavatara panels, avatars of Goddess Lakshmi and vahanas for temple deities among numerous other designs. Presently, the Arumbavur wood carvings revolves around idols and deities, temple chariots and temple car, door panels of house, pooja rooms and temples, decorative figures, pooja mandapam.

F) Description:

The Arumbavur artisans receive an abundant supply of Vengai, Mango, Aththi and Mavilangam wood because of the high availability of wood in Pachamalai Hills as well as the Thanjavur-Kumbakonam belt. The presence of these varieties of timber in abundant quantities makes the region ideal for the wood craft. In specific, if a customer needs the products in Teak (*Tectona grandis*) / Rosewood (*Eetimaram* – *Dalbergia sissoo*) then, the logs would be given by the customer itself directly from the Timber Mart.

The Arumbavur artisans employ great skill in measuring geometric proportions and scale of wood and detailing required, from a single block of wood, for various wooden sculptures; from hand-sized carvings to temple chariots and temple cars. Temple cars and chariots are used to carry representations of Hindu gods. The dimensions of the wood blocks used depend on the wooden sculpture to be carved. The descriptions and designs which inspire the work lie in temple architecture indigenous to the region.

The Wooden sculptures are classified as two types based on the Structure namely, Full image statue (A full structure is carved out of the wood) and Bas Relief statue (Lightly carved design over the surface). Further the Wooden sculptures are classified as seven and more types based on its Utility. The following are the wooden carvings made by the Arumbavur Artisans:

1. Full image/Bas Relief
2. Panels
3. Vahanas ('Vehicle of God/Goddess', typically an animal or mythical entity)
4. Temple flagstaff
5. Temple Cars – Rathas
6. Pooja Room Interiors
7. Designed Doors
8. Others (Table, Chair, Cot, Teapoy, Mirror frame etc.)

Among the above said works, temple cars are majorly made by the Arumbavur Artisans. The base part of temple car is structured into three layers as Earthly life (King, Queen, Dancing girls,

Erotics), Celestial life (Devar, Kinnarar etcetera) and Heavenly life (Shiva, Vishnu, Vinayaga, Muruga, Tri devis). Temple car's base is structured as it is hold by Demons at the base, above that Turtles and above that Athiseshan. To hold the whole weight of temple car, the wooden log piled at the base of temple car is termed as '*Boothappaar*'. Usually all temple cars have 5 boothappars.

The Vimana of inner sanctum (Garbhagriha) is considered as the purest part of a temple car. This temple car is classified as many types. "Based on Wheel's thickness and numbers, temple car is classified as Full temple car, three-fourths temple car, half temple car by the temple car sthapatis."

Arumbavur temple car sthapatis crafted more than 400 Temple cars and 5000 temple vahanas for various temples all over Tamil Nadu and other states of India. The dwelling of maximum number of Temple car Sthapatis at one single place is the unique feature of Arumbavur. "Temple Car works means Arumbavur" is the victory for the Arumbavur native artisans' craftsmanship, hardworking nature and their contributions to the art.

While other wood carving art forms employ Red Sanders, Teak, Ebony, Madhuca etc., Arumbavur Wood Carvings employ Mango, Rose Wood, Mavilangam, *Vaagai* and Aththi, exclusively. While numerous art forms, today, are adopting industrial methods and machinery into their art forms, Arumbavur Wood Carving solely relies on traditional instruments such as gouges, chalk, saw, sandpaper, chisel, tiruppu till, elapp till, sittar uli, aakkur, malu, kottapuli, Kodari etc. for carving wood into pieces of art. Instead of adopting machinery, the art form has chosen to employ multiple artisans to work at different stages of carving i.e. sizing the wood, chiseling, carving the patterns and detail etc.

G) Geographical area of Production and Map as shown in page no: 20

Arumbavur Wood Carving is done at Arumbavur and around Veppanthattai Taluk of Perambalur District.

Latitude: 11.38° N

Longitude: 78.73° E

H) Proof of Origin (Historical records):

Arumbavur is famous for its wood carving tradition which is of a religious nature and its community of wood carvers have their origin in Madurai. The artisans (predominantly the Boyar Community) used to go to the particular place where the temple car has to be made and stay in that temple for a period of upto four years and complete the work. Then they migrate to another place, where a new temple car has to be made. Like this, artisans led the nomad life and later a cluster of people settled in Arumbavur around 250 years ago and did temple cars, other wooden statues, house utility products, carpentry works.

In 1950s, well trained artisans started their own workshop ("Pattarai"). In addition to the commercial craft works, they facilitated the training for the new comers. Youngsters from the community availed this training on their own interest and mastered it. Currently, there are 200 wood carving artisans' families are residing at this place. These craftsmen follow the rule of iconography described in the Shilpa Shastra. The Shilpa Sastra provide detailed instructions on how to fell the different timber trees, in what seasons and even how to season the timber so as to prevent cracks and unequal drying. They also lay down prohibitions against using the wood of trees that are struck down by lightning, storms or knocked down by elephants and floods etc.

Old temple cars with artistic features are even seen at the temples in the districts of Perambalur, Ariyalur, Tiruchirappalli, Salem, Villupuram, Cuddalore, Thanjavur and Madurai which were crafted by the forefathers of Arumbavur Temple car sthropatis. This was mentioned many times by their forefathers in the olden days. Among the various temple cars made by them, Aragalur temple car is 300 years old. Kallankurichi temple car is 150 years old and the rest are 100 years old.

I) Method of Production:

Raw Materials:

1. *Vaagai / Indian Siris (Albizia lebeck)*: The *vaagai* tree is a light demander, frost tender, it has a good natural lustre with a coarse texture. This wood is believed to have special properties, their leaves fold up at night giving the impression of a sleeping tree. The wood though soft and pliable, is strong and weathers all conditions. The temple vahanas are made out of lebeck.
2. *Mavilangai (Crataeva religiosa roxburghii)*: The *Mavilangai* tree is a wild or cultivated tree which occurs on glades and the edge of a forest near rivers and lakes.
3. *Aththi (Ficus racemosa)*: The *Aththi* tree is a large deciduous tree, grows to a height of 7-10 metres. It has smooth white bark which is best suited for ornamental purpose. The temple vahanas are also made of *aththi*.
4. *Rosewood (Dalbergia sissoo)*: The rosewood used for the carvings are strong and heavy, taking an excellent polish. The colour varies from a golden brown to a deep purplish brown, with darker brown streaks and have a rose scent.
5. *Mango (Mangifera indica)*: Mango wood is categorized as hardwood because of its strength, density, attractive looks and of course durability that allows it not to wear out quickly and keep their high luster texture for many years.
6. *Iluppai maram /Mahua (Madhuca longifolia)*: Mahua is a medium-sized deciduous tree, which grows to a height of 16-20 m. The crown is rounded with multiple branches. The bark is grey, vertically cracked and wrinkled, exfoliating in thin scales. Temple cars are made out of Mahua tree.
7. *Teak wood (Tectona grandis)*: The teak wood is hard wood usually brown in colour with good grains and texture. Temple cars are also made out of teak wood.

Tools used:

Artisans use variety of tools for the production of wood carvings. List of tools employed is enumerated as follows:

- i. Chisels, Ruler (*Uli*): Artisans use variety of chisels (3", 2", 1.5", 1.25", 1") for shaping and crafting the sculpture. They use *thulavu uli*, *aenthal uli*, '*SeruvaUli*' for carving, '*tiruppuuli*' for turning the screw, '*SitraUli*' to carve small idols, '*Ezhuppuuli*' to smooth the surface planer for levelling, '*KeethuUli*' for light incisions, '*pattauli*' which is a flat, broad chisel, '*dokkuuli*' small chisel and '*Tachchuli*' pointed chisel.
- ii. Hammers, '*suthiyal*'
- iii. Measuring Tape, scales
- iv. Handsaw. '*vaal*': saw also called '*Rambam*'
- v. Screw drivers
- vi. Files
- vii. Cutting tools/ cutting pliers
- viii. Spanners
- ix. Drilling Machine
- x. Puffing Machine
- xi. Sandpaper

- xii. Dividers
- xiii. T- Squares, etc.

Process of Production:

The dimensions of the wood blocks used by the artisans depend on the wooden sculpture to be carved. The wood to be carved is seasoned by natural processes such as exposing it to changing weather conditions. The artisans carve the wood in many stages which include rough carving, smoothening, sandpapering etc. which are furnished here under:

1. In the first step, the wood is sized and cut as required by the artisans.
2. Subsequently, a layout of the design to be carved is drawn on the cut wood using chalk.
3. The wood is then chiselled along the layout for a roughly-carved wooden sculpture with finer details.
4. The rough carving is then smoothened with the help of smaller chisels. The finer details are carved at this stage.
5. The wooden sculpture is then polished with sandpaper for obtaining a smooth finish.
6. The sculptures are then painted with natural colours, with lacquer or given an antique finish. Enamel paints are also used, at times. Enamel paint is often preceded by a limestone coating.

J) Uniqueness:

1. While other wood carving art forms employ Red Sanders, Teak, Ebony, Madhuca etc., Arumbavur Wood Carvings are especially made out of Vaagai, Mavilangam, Aththi, Mahua, Mango Tree's Wood.
2. The Wood Carving is done completely by hand and the immense talent and expertise of the wood carvers is evident in every figurine made.
3. While numerous art forms, today, are adopting industrial methods and machinery into their art forms, Arumbavur Wood Carving solely relies on traditional instruments such as gouges, chalk, saw, sandpaper, chisel, tiruppu till, elapp till, sittar uli, aakkur, malu, kottapuli, Kodari etc. for carving wood into pieces of art.
4. Instead of adopting machinery, the art form has chosen to employ multiple artisans to work at different stages of carving i.e. sizing the wood, chiseling, carving the patterns and detail etc.
5. Being carved out of a single block of wood, great attention and care is required, along with no ordinary amounts of skill and finesse, in creating detail given that a single error could damage the entire piece. Additionally, the carvings are deemed to be the one of the only sculpting which uphold the religious sanctity of the wood carving tradition. Further, the process of carving the wood is also deemed to be unique as the sculptors use tools which are locally made.

K) Inspection Body:

The artisans traditionally practice the craft under the guidance and instructions of master artisans as per the traditional treatise on wood carving which acts like an internal inspection mechanism.

An Independent Inspection Body is constituted for purposes of maintaining quality of products which is as follows:

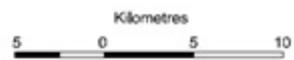
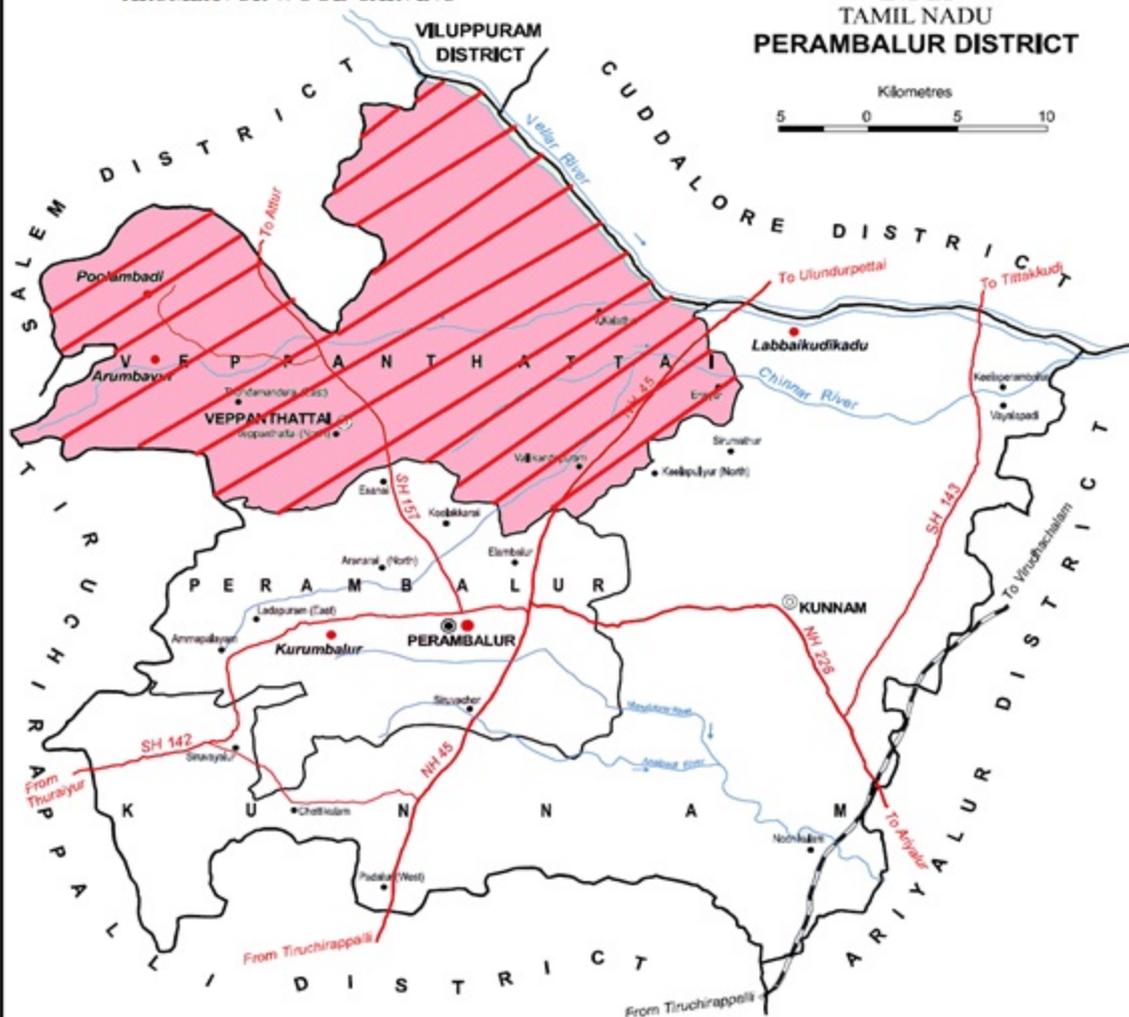
- I. One State Representative (Head Officer, Handloom and Handicrafts Department, Department of Textiles) - Chairman
- II. One Representative from TNHDCL

- III. One Representative from Development Commissioner (Handicrafts), Regional Office, Chennai;
- IV. One Representative from District Industries Officer;
- V. One Representative from Govt. Fine Arts College, Chennai;
- VI. One Representative from The Arumbavur Wood Carvers' Handicrafts Industrial Cooperative Society Limited,
- VII. One Representative from The Arumbavur Temple Car and Woodcarving Artisans Welfare Society,
- VIII. Two (2) Representatives from Artisans.

L) Others:

GEOGRAPHICAL AREA OF PRODUCTION OF
ARUMBAVUR WOOD CARVING

INDIA
TAMIL NADU
PERAMBALUR DISTRICT



Area in Sq. Kms.	1756
No. of Taluks	3
No. of Towns	5
No. of Villages	159



Area of Production of
Arumbavur wood carving:
Latitude: 11.38° N & Longitude:
78.73° E