

FORM GI - 1 (C)

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

**Application for Registration of a geographical indication in Part A of the Register;
Section 11(1), Rule 23(2)**

1. Application is hereby made by TAHAFUZ for the registration in Part A of the Register of the **KASHMIR WALNUT WOOD CARVING** under Application No. 182 of the accompanying geographical indication furnishing the following particulars:

- (a) **Name of the Applicant:** **TAHAFUZ**
A society registered under the J & K Societies Act under Registration Number 5611-S/2007 with effect from 11th July 2007.
- (b) **Address:** **Nowshera, Zadibal, Srinagar,
Jammu & Kashmir-190011**
- (c) **Class:** 8, 20 and 27.
- (d) **Type of the goods:**
- Class 8: Hand tools and implements including wooden mallet and chisels;
 - Class 20: Furniture like table desk, dinning tables, dressers, side tables, cabinets, wardrobes (door panels), chairs sofas, stools, beds, folding screens, bookracks, mirror frames, dry fruit bowls, trays, lamps, candle stands, incense burners, snuff boxes, jewellery boxes, including boxes for holding bracelets, powder, shoe, rings, perfume, handkerchief, cigarette case, mirror case, pen case, book case, watch box, wooden knives, spoons, forks, sculptures, models of house boats. Goods of utilitarian nature and decorative nature that are made of walnut and embellished with hand carving. mirrors, picture frames, goods (not included in other classes) of wood, cork, reed, cane, wicker, horn, bone, ivory, whalebone, shell, amber, mother of pearl, meerschaum and substitute for all these materials, or of plastics;
 - Class 27: Wall hanging.

(e) **Specification:**

- The wood used in the products is derived from the walnut tree, a member of the *Juglandaceae* family known by the botanical name *Juglans regia*. The tree is locally known as *dhoon kul* (Kashmiri) or *akhrot ka pedh* (Urdu);
- Kashmir Walnut Wood Carving is made from the cultivated variety of walnut wood like wantu, dun and khakazi walnut trees and not wild trees;
- Kashmir Walnut Wood is a hard wood; compact and durable yet light in colour. It is close grain and even texture which facilitates fine and detailed carving. Colour, grain and sheen of walnut wood are unique. The wood does not easily warp or shrink or splinter. It is lightweight in proportion to its strength. The wood is known for its workability and turns, stands and carves well;
- The Kashmir Walnut tree grows at an altitude of 5500 to 7500 ft above sea level in the mountainous areas of Kashmir;
- The geo-climatic conditions of Kashmir are unique for the practice of walnut wood carving;
- For carving, the walnut wood is taken from the base and trunk of the tree and not the branches;
- The walnut wood is seasoned well for carving, as seasoning reduces the gross weight of the wood, increases strength properties, increases faster holding power and thereby joint strength, increases electrical resistance, increases paintable and glue ability, and finally improves the thermal properties of wood.;
- The Walnut Wood Carving has embellishment of hand carving done by Kashmiri carvers or *naqash*;
- The Walnut Wood Carving has embellishment of hand carving that follows undercut, raised, engraved, jalli and daga kil styles of kashmiri wood carving;

- The Walnut Wood Carving has embellishment of hand carving depicting traditional designs and motifs inspired by the flora and fauna of Kashmir using traditional methods.

Photographs of the samples of Walnut Wood Carving has are attached as **Annexure 'B' in the original Form GI- 1 Application.**

- (f) **Name of the geographical indication (and logo):**

Walnut Wood Carving



Specifications:

Walnut Wood Carving is a resultant of an indigenous material and traditional carving techniques characterized by high relief and under cut style of carving of elaborate designs.

- Raw material is Walnut wood from the Kashmir Walnut tree
- Characterised by close grain, even texture and colour of Kashmir Walnut wood;
- Conspicuous by intricate carving with deep relief and undercutting;
- Typical repertoire of designs and motifs reflect flora and fauna of Kashmir
- Wood carving done by Naqash and finishing touches given by Roshangars
- Different kinds of workmanship on the wood work include undercutting (*Khokerdar*), Open or lattice work (*Jallidahr or Shabokdhar*), raised carving (*Vaboraveth*), engraved carving (*Padri*) and Shallow or Plain carving (*Sadikaam*)
- Range of products include large sized items of furniture like: cabinets, beds, dining tables, folding screens, book racks to smaller pieces of furniture like trays, lamps, candle stands, jewellery cases, mirror cases, cigarette cases, etc.

- Also included are personal accessories, cutlery items sculptures, display objects, etc.

It is also stated that no form of child labour is employed in the production of the instant GI.

Walnut Wood is generally procured from authorized agents. The felling of walnut trees is subject to government approval subject to inspection and approval from the Forest Department, J & K. Locally, the area magistrate or Tehsildar provides necessary permission for felling Walnut trees if required.

(g) Description of the goods:

WALNUT WOOD CARVING is generally identified as products made of walnut wood from Kashmir, and further embellished with hand carving of traditional designs and motifs by traditional carvers (naqash) from Kashmir.

Walnut Wood Carving which is a resultant of an indigenous material and traditional carving techniques are characterized by the high relief and undercut style of carving of elaborate designs comprising flowers, animals and fruit motifs of Kashmir.

The process of Walnut Wood Carving is known as *dhum hath kaem* (walnut wood work) or simply as *dhoon kaem* (walnut work). The process of Walnut Wood Carving is representative of local tradition of carving, evolved over centuries and transmitted through the usage of both wood as well as stone in architectural as well as sculptural medium.

The manufacturing of walnut wood carved products has developed into a highly specialized craft industry with streamline stages of production vis-a vis:

- Procurement of the basic material i.e walnut wood;
- Its seasoning;
- Manufacture of objects;
- Selection of designs;
- Style of carving ; and
- The carving process

Characteristic Walnut wood Products are:

Utilitarian objects: These ranges from both large-sized items of furniture and smaller accessories related to home or personal use. Tables, desks,

dining tables, dressers, side tables, cabinets, wardrobes (door panels), T.V. cabinets, chairs, sofas, stools, beds folding screens, book racks etc. are products that can be listed under the former, and trays, lamps, candle stands, incense burners, Jewellery cases, snuff boxes; boxes for holding bracelets, powder, shoes, rings, perfume, handkerchief; cigarette case, mirror case, photo frames, pen case, bookcase (*rehal*), watch box etc. come under the latter.

Decorative Items: These include carved panels and shields, spoons, knives and forks, sculptures, models of houseboats etc. which are mostly used for its decorative value as display objects and wall accessories.

Walnut Wood Carving is practiced in five main styles:

- Undercut (*khokedar*)
- Open Lattice (*Jalidar, Shabokdar*)
- Raised Carving (*Vaboraveth*)
- Engraved Carving (*Padri*)
- Plain Carving (*Sadikaam*), Texture with Nails (*Dagakil*)

Some of the traditional designs of Walnut Wood Carving are:

- **Gul Tarah (Flower Motif):** This design uses various flowers in a stylized version. The flowers may be represented individually, as bouquet or in the form of a plant with branches. Some of the common flower motifs used are; rose, gullal, iris (*susan*), sumbul, daffodil (*yambirzal*), jasmine (*yusman*), lotus leaf and lotus (*pomposh*), lotus fruit (*pambach*), sunflower (*gul-i-aftab*), *gul-i-cheen*, *gul-i-dawood*, *khatai*, *sher dhana*, *ashq-i-pechan*, *hei-ther*.
- **Mavi Dahar (Fruit bearing Trees):** This design mostly employs the depiction of fruits like apple, pear, walnut etc. with or without the tree.
- **Dach Tarah (Grape Motif):** One of the most popular motif in wood carving as well as papier mache depicting grapes along with the leaves and vine.
- **Badam Tarah (Almond Motif):** The almond motif is rendered in this design in a stylized manner similar to that employed in shawls.

- **Bhoni Tarah (Chinar Motif):** This design is based on the chinar leaf pattern and is one of the most popular motifs being employed in the market.
- **Janavar ti Jandhar Tarah (Animal And Animate Motif):** This design depicts various birds, animals and aquatic animal species. These include bulbul, parrot, hoopoe, dove, pigeon, mina, sparrow, crow, golden oriole, duck, geese, fish, lion, deer, rabbit, horse, snake, goat etc. mainly animal and bird species found in Kashmir.
- **Jungle Tarah (Jungle Scenes):** This design is a refinement on the janvar tarah and includes the depiction of the surrounding physical landscape like the mountain, pine trees, streams etc.
- **Scenery Dhar (Landscape):** This design is based on general landscape and seems to have developed from a stylized depiction of the famous gardens of Kashmir with flowers, trees, terraces, water channels etc.
- **Harfi Dhar:** This design is based on carving of Arabic, Persian or Kashmiri verses.
- **Taveez Dhar:** It is similar to *Harfi Dhar* design the only difference being that in this pattern Quranic verses are engraved.
- **Hashiyi dhar (Border Motifs):** This design is basically used along the borders and is based on floral motifs one two or three layer deep.
- **Raiz Kari :** Intricate floral work is known as Raiz kari

(h) **Geographical area of manufacture is limited to the following regions.**

Srinagar/City of Kashmir /Sheher e Kashmir:34 -5'23" N,74 -47'24" E.,

There are estimated 600 artisans in the Srinagar City. The locality of the Fateh Kadal in the old city was traditionally associated to this manufacture. There are many Karkhanas or units in localities within 'downtown' or older parts of the Srinagar, city like Fateh Kadal, Safa Kadal, Idgah, Zadibal and Rainawari. The district Anantnag and Budgam have some units and around 100 artisans working in them. Dist. Shopian and Anantnag are the main areas of walnut wood tress.

Map enclosed as Annexure C filed along with original Form GI 1.

(i) **Proof of Origin (Historical Records)-**

The process of Walnut Wood Carving is representative of local tradition of carving, evolved over centuries and transmitted through the usage of both wood as well as stone in architectural as well as sculptural medium.

Walnut Wood Carving was introduced in Kashmir around 1880 AD. This wood carving is said to be a later innovation that shot into acclaim because of its visible European style of realistic rendering of the flowers and motifs.

William Moorcroft has provided a detailed study of many manufactures of Kashmir including Walnut wood carving used in panelings, cabinet making, etc. The heavy taxation and famines led to Kashmiri artisans migrating in masses to the Punjab. While the wood work in Punjab was influenced by the Islamic style of Kashmir, the Kashmiri wood work became more ornate with minute perforated carved lattices and deep reliefs moving away from the bold style of the past. Animal and human figures along with Indian motifs were incorporated into screens and colonial furniture to accommodate the taste of the patrons.

Definite Colonial influences can be directly linked to the latter part of the 19th Century under the Dogra rule. The elites of Kashmir, directly linked with the Dogra Darbar patronized wood work for construction of residences and furnishing it in the contemporary fashion with trays, tables, cabinets vases and lamps and photo frames. Summer houses and houseboats furnished with abundance of wood work for visiting European tourists allowed artisans and carvers to adapt the old designs to the demands of their new patrons. There was growing demand for Kashmir carved wooden home furnishing items in Europe and America that finally led to the establishment of a walnut wood business centre in Srinagar. Fateh Kadal had many British and French dealers and agents who traded in exporting walnut wood furniture to their own countries.

The following are the most reliable sources that have discussed the wood work in Kashmir at the time.

- The first source is details from the **Gazetteer of Kashmir, C.E Bates, published and compiled in 1890**. The details of walnut tree cultivation and its products and uses are described in fair detail for our reference. From this account which consists of many notes made by William Moorcroft regarding walnut oil and its applications, it states emphatically that "The wood of the walnut, when old, is hard and dark. It is used for cabinet work (mainly furniture), papier mache boxes and gunstocks.

- The second source is the notes on wood work in Kashmir, **Arts and crafts of India- A descriptive study, by Percy Brown and George watts**, who curated the India Exhibition in Delhi around 1910 and published one of the most detailed catalogues of Indian arts and crafts of the same name. The fact that George watts traveled through Kashmir and the Punjab studying the different arts and selecting the works for the exhibition, makes for almost an eyewitness account of the state of wood arts in Kashmir of that time. Therefore it would be prudent to quote from their book.

"The walnut wood carving from Kashmir is said to be very recent, introduced few years ago. None of the bold and simple but effective wood carving that characterized the wood work of the state possibly for centuries previously or that (old) style that raised some of the famous mosques will be found in the exhibition.

The wood work of Kashmir today seems to have originated by a European suggestion given some 10 years ago. By some this style is admired by other its regarded as superfluous perhaps the most surprising feature of the exhibition is avidity with which every but of this modern Kashmir work was purchased!"

The carvers are said to be largely Mohammedans & their crafts are of Indian or Persian design consisting of screens, tables and picture frames.

- Lastly, the **Report on the economic survey of wood carving industry and trade in Kashmir by R.K Bhan**, professor of economics, SP college, published by the department of industries and commerce, during the time of Maharaja Pratab Singh, 1935AD. It is a most detailed document discussing all aspects of the industry supported with exact figures of sales, profits, production and workers and presented as one of the most reliable sources.

The report mentions that *"the modern type of wood carving is a recent development. Carving work done on different articles of furniture of daily use"* he gives reference of Dr. A. Mitra, a minister in the late Maharaja's government, for giving an impetus to this art in Kashmir by arranging an exhibition of all Kashmir arts and crafts in the government museum. He also mentions contributions of Usta Khilzar Zuz to this exhibition and that the best specimens of wood carving available work were produced at that time.

Usta Sultan Mohammed Bukla is mentioned as the pioneer of the modern walnut artwork. He relates the story that he went out of Kashmir and after his return began the carving business and setup a work shop. Messrs Ahmad Khan and Habib Joo were the first among dealers to purchase his goods.

He further mentions the admiration excited by the wood carved gate and frontage of the Kashmir camp during the coronation durbar (1910), when his late majesty King George V came to India. These articles were presented to and accepted by his late majesty the King Emperor as a monument of Kashmir art. Woodcarving was encouraged by the patronage of visitors to Kashmir & especially prominent persons like viceroys & governors. The general depression of 1929 has affected the demand as well as the decrease in visitors due to communal tensions of 1931-32 in Kashmir.

Fateh Kadal was the exclusive marketing center as all the dealers selling carved wood goods were localized here with their showrooms displaying the latest ware. Some shops & agents recently also located on the bund road though Fateh Kadal continued to retain the position of a central market. The localization was an advantage and there was no question of decentralization.

There were wood carvers workshops only in Srinagar, though woodturning was done in many parts of the valley. Carvers worked either at their homes or in karkhanas. Fateh kadal, Kadikadal, Zainakadal and Safakadal are listed, as the main centers where these were based. Workers got settled originally in these parts of the city and got localized as the trade has directly depended on the patronage of the courts at all times and on the visitors during some seasons. For both these purposes, Srinagar was the most suitable centre.

Walnut wood is mentioned as the main raw material for carving and kail and hazel nut wood for stuffing the interiors. Several problems are discussed with regard to raw material procurement and seasoning. A plant was set up in Baramulla for steam seasoning and availability of seasoned wood but the manufacturers because of lack of organization & capital were not using both.

Few carpenters are mentioned, all of them from Najar community who did the carpentry work before it was given for carving. M Genemed, Cock Burns agency, Prem bros and Subhana and sons have been listed as some of the leading dealers in Kashmir and their sales figures have been provided.

- Several extracts from the Internet, also describe Walnut Wood Carving and define it as a work originating in the aforesaid region of India.

Pictorial illustrations of Walnut Wood Carving along with Internet references are given in Annexure D & E filed earlier as part of the original Form GI 1 application.

Some more authentic information is being furnished as *Annexure 4*. Relevant excerpts therefrom are as follows:

(a) "... the art of wood carving was introduced in Kashmir by the Persian craftsmen, who had been in this art since the days of the Armanian kings... .. In Kashmir those

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immigrant craftsmen perfected the craft of perfected the craft of wood- carving in walnut wood as a substitute for shisham food" - O.C.Handa & Madhu Jain , " Wood Handicraft- A Study of its Origin and Development in Saharanpur, 1sted. 2000, p. 43 (http://books.google.co.in/books?id=B0vb8AhaXnAC&dq=Handicraft-+A+Study+of+its+Origin+and+Development&source=gbs_navlinks_s, Retrieved on 06.05.2011)

(b) D.N.Saraf's "Arts and Crafts of Jammu and Kashmir-Land People culture" 1st. ed 1987, p. 109 has captured the comments of George Watt and Percy Brown on exhibitions of Kashmir wood carvings in an Indian Art Exhibition way back in 1903. The url for the same is:

(http://books.google.co.in/books?id=r72ywi3YYMAC&dq=D.N.Saraf,+%E2%80%9C+Arts+and+Crafts+Jammu+and+Kshmir-+Land+People+Culture&source=gbs_navlinks_s, Retrieved on 06.05.2011)

(j) **Method of production**

Traditional Walnut Wood Carving in Kashmir is a highly specialized craft industry with streamlined stages of production, each performed by specialized artisans. The walnut wood is bought from registered merchants and cut into planks of varied thickness before it is naturally seasoned for a minimum of 2 years. It is subsequently made into an object by the carpenter (*najar*) before being embellished extensively with hand carving by the *naqash*. The final stage is of standing and polishing that is done by the *roshangar*.

The main and unique part is considered to be the carving process which is what essentially increases the value to the product and is unique to the region.

The production process of Walnut Wood Carving is detailed below:

i. **RAW MATERIAL:**

The material used in walnut woodcarving is obtained from walnut tree (*Juglans regia*) locally known as *Dhoon Kul* in the Kashmiri language and *akhrot ka lakdi /pedh* in Urdu/ Hindi. This wood is also considered very special as it is available only in Kashmir in India, and is now one of the few places in the world where walnut is still available.

The wood used can be from the root, or trunk. The colour, grain and sheen of walnut wood are unique. The wood is hard and durable, it's close grain and even texture facilitates fine and detailed carving work. It also presents visually interesting effects with mere plain polished surfaces.

The wood derived from root is almost black with the grain more pronounced than the wood from the trunk which lighter in colour. Branches have the lightest colour almost blond with no noticeable grain. The value of the wood differs with the wood from the root being most expensive.

The walnut trees grow at an altitude of 5500 to 7500 feet above sea level in semi-hilly areas. Walnut wood does not easily warp or shrink or splinter and is light in proportion to its strength. The tree, which is found only in Kashmir region (i.e. in India), is of four varieties; categorized on the basis of the fruit the tree bears namely;

- *Khanak* or wild walnut whose tree is diminutive in size
- *Wantu* or *Vont Dun*, the fruit has a hard shell
- *Dunu*
- *Kakazi* which is considered to bear the best fruit with the lightest shell

Wantu, *Dun* and *Khakazi* are cultivated while the *khanak* is found in the wild.

ii. Procuring the Raw Material

The best quality walnut wood is obtained from Shupiyar and Anantnag (Islamabad) areas of the valley (please refer to annexure of maps). The felling of the tree is subject to government approval, which come through after thorough inspection and approval from the forest department and is generally procured in the form of logs (*ghan*) with requisite registration documents from authorized dealers. Sale of walnut wood outside the state of Jammu & Kashmir in raw form (i.e. as logs or planks) is banned.

Traders and individual craftsmen bid through an auction. The auctions are made periodically from time to time depending upon availability. These logs of wood are sold at approximately Rupees six hundred per cubic feet and the quality of wood is always at the buyers' risk and his experience of selection.

The log so purchased by the *karkhanwala* or the artisan (*naqash*) is sent to the saw mill, known locally as *bandsaws* for conversion into planks of required thickness. The process is locally known as *laker chiren* or simply as *chirun*. There is lot of wastage when the log is cut into usable raw material and the cost per cubic feet goes up. Width of logs starts from 1 foot to 6 feet.

The thickness of the planks is determined by the nature of the article that is to be manufactured from it and varies from 2 soot (1/4 ") to 24". The average thicknesses of the planks used in some popular and widely manufactured walnut wood articles are:

- 2 soot – for Jewellery boxes, also for making inner box lining.
- 4 soot to 8 soot- for large boxes.
- 1” to 1 ½” for panels.
- 8” - for bowls to be carved from a single piece.
- 24”- for items like decorative lamp stands.

The wooden planks so obtained are then seasoned before it is considered ready to be used for making any object.

iii. SEASONING OF WALNUT WOOD:

Seasoning of the walnut wood in Srinagar is usually done naturally. Planks are cut and stacked to dry naturally allowing air to pass through. It takes 3-4 years for the wood to be ready to work on.

The first stage in this process is to keep the planks in an erect position so that the sap in the plank descends. This stage takes place out in the sun for 15-20 days in summer and 6 months in case of winter.

The wooden planks so obtained are then are piled along the edges one upon the other alternately almost in the manner of header and stretchers. The process is never carried out in the sun but always takes place in shade. The gap in between the different layers of the planks allows the passage of air, which helps in the seasoning process. The seasoning process normally takes place at the *karkhana* or the residence of the artisan (*naqash*). As a thumb rule wood is never allowed to dry completely but is generally seasoned in a manner that ensures that the plank retains 50% of its moisture.

Wood that is dried completely and is thus devoid of any moisture is liable to splinter or crack during the process of carving. The alternate layering of the wooden planks for seasoning also ensures that the wood does not warp.

A few of the more important reasons are that seasoning reduces gross weight and imparts dimensional stability, increases strength properties, increases fastener holding power and thereby joint strength, increases electrical resistance, improves paintability and glueability, and finally, improves the thermal properties of wood. In addition to these advantages, drying wood below the fiber saturation point renders it impervious to biological degradation so long as it is not re-wetted. Attack by wood destroying fungi, in particular, is prevented.

iv. MANUFACTURE OF OBJECT:

The seasoned walnut wood is then sent to the carpenter who makes the required object from it, which may be a box, a piece of furniture like table, chair etc. The traditional tools that the carpenter uses in the manufacturing of various items are the saw (*leter*); planer (*randha*); measuring tape (*phet gaz*); L-angle for obtaining parallel, perpendicular lines (*khari hat*) and Wooden scale (*khat chhal*), *tur* etc.

The planks are first planed, made into uniform thickness of regular size. The carpenter also fits the object with the required hardware accessories like hinges, screws etc. Traditionally the joinery detailing of many walnut wood items was of an inferior quality and the hardware was also not properly fixed. These days machines like drills etc and better joints are used in the process.

From the carpenter who is generally referred to as furniture *tchan* (furniture carpenter), the object is then passed onto the wood carver or the *naqash*.

v. WOOD CARVING:

The wood carver may be directly dealing with client or may carve an object on the basis of his own liking. In the first case the carver along with the client fixes the pattern, motif and the nature of the carving to be employed based on the clients criteria in terms of preference for some design and the cost involved. In the second scenario the carver independently fixes these parameters with the hope that the finished object will fetch him the requisite market value. Once the design i.e. the nature of the motif or motifs to be rendered is finalized, the *naqash* sketches the required motif on the wood by means of pencil. The motif is traced on the basis of artistic memory alone.

The only geometrical tools used traditionally and also by most of the senior craftsmen in the present day scenario for ease of tracing the motif are the compass and the angle. Stencils or *khakas* are only used in case the carver has to make a trophy or a regimental shield. Round and oval shaped bowls which are made from a single piece of wood generally manufactured by the *naqash* himself; wherein the wood is first immersed in water and then chiseled out in required shape. The same is the case when human figures are to be rendered in wood.

Different styles of wood carving; from top to bottom: Undercut and raised

The outline of the motif is then chiseled out from the wood based upon the required depth of work to be achieved. Thus the carving can be *padrey* i.e flat or *dunaray* comprising 2 layers or *sat naray*, which is basically, a variation of under cut carving.

The carving is carried out with the help of a wooden mallet (*khunt*) and a large number of tools some available in the market and others made locally by the craftsmen themselves. The wooden mallet varies in weight from ¾ kg to 1 ½ kg. The weight of the mallet required depends on the nature of the carving to be done with the lighter mallet used for finer and intricate work.

vi. Various stages involved in walnut wood carving process

- **Dagun:** This involves the broad delineating of the motif from the surrounding surface. The basic motif is carved out with the inner intricacies.
- **Zamin Kadun:** This involves deeper digging around the motif so as to obtain the required depth of the relief.
- **Guzar:** This involves broader outlining of the inner intricacies within the motif.
- **Kanjiwar:** This is a major stage in the carving and involves carving along the sides or edges of the motif so as to obtain depth that gives the impression of 3-dimensional relief work.
- **Guzar Safai:** The edges are rounded off to the required shape.

vii. FINISHING

After this process the wood is smoothened with sand paper. The various sand papers used are No.60, No. 80, No. 100, No. 120.

Sumbi Duin: This process involves the usage of nails with specially crafted teeth at the edges which are gently used for rendering the surface with uniform patterns comprising a series of dots.

Dagi Kil: This is a process almost similar to the previous one(sumbe duin) the only difference being the nature of the mark left by the file (nail) which in this

case is made of lines rather than dots. The lines may be straight, wavy or semi circular in nature.

viii APPLICATION OF POLISH:

The object is then applied with a coat of wax polish by the *naqash* or the *roshangar*. Before the application of the polish the wood is once again sand papered. In case some darker or lighter tone is to be imparted to the wood then powder colours are applied. The required colour is either directly sprinkled on the product then rubbed with a brush before application of wax polish or else the colour is mixed with the polish itself and then applied. Some of the colours that are applied are;

- *Surkh Amber* (dark red);
- *Zard Amber* (yellow);
- *Turki Amber* (between red and maroon);
- *Siah Amber* (black);
- *Nais Amber* (brown).

The wood is then rubbed with a semi precious stone locally known as *pullet* fastened at the end of a specially crafted penholder (*kalam*). After the application of *pulet* wax polish (mansion) is applied with the help of cotton rags (*khedar*) and left to dry 3 hrs to 24 hrs. In case of high relief work the polish is applied in between the inner intricacies by means of brush.

Wax polish brings out the inherent sheen of walnut wood while varnish obscures the grain of the wood and alters its hue. It is for this reason varnish is avoided. The polish is applied in 5 to 6 coats with the last coat comprising light application of polish and known as *marun pahash*. There after *khedar* is vigorously applied to the wood to obtain the requisite luster. (k). Human skill

The process of walnut wood carving is known as *dhun hathi kaem* (walnut wood work) employs a process of hand carving done very carefully and delicately in various styles by means of varied tools, depicting motifs that have evolved over a period of centuries. The process of seasoning the wood, selection of design, incorporating motifs on the wood before carving, style of carving, using measured strokes of wooden mallet and a set of chisels and locally fabricated nails for chipping, carving, and rounding of the motifs involve great skill and precision.

(l) Uniqueness

Walnut Wood Carving is the procurement of the raw material i.e Walnut Wood derived from the walnut tree, *Juglandaceae* known by the botanical name *Juglans regia*, found only in Kashmir. The colour, grain and sheen of walnut wood are unique. The wood is hard and durable, it's close grain and even texture facilitates fine and detailed carving work. It also presents visually interesting effects with mere plain polished surfaces.

The wood is seasoned naturally and sent to the carpenter who makes the required object from it. The wood is thereafter carved according to the selected design. Carving of the walnut wood involves several styles and techniques. The designs and motifs carved on walnut wood objects are a reflection of the flora and fauna of Kashmir. The process of walnut wood carving reaches finality with the polishing of the product. Further, the uniqueness and long and distinguished use of Kashmir Walnut Wood carving has been effectively captured in the, SOC and other documents

(m) Inspection Body

The Memorandum of Association of the applicant along with the affidavit furnished herewith as *Annexure 2* undertake to safeguard the GI and its producers including its quality control and protection of its certifications. Moreover the said affidavit signed by the President of the applicant society refers to the constitution of an inspection body comprising of technical representatives from Crafts Development Institute and the applicant society itself for quality control and promotion of the crafts.

(n) Others:

Volume of Production: It is submitted that the turnover of the Walnut Wood Carving trade is approximately **Rs. 12.50 Crores** per annum.

Size of Skilled practitioners: It is submitted that there are approximately **680** skilled practitioners/artisans are occupied in the main embroidery process of the Walnut Wood Carving production.


It is requested that all Annexures filed with the original Form GI -- 1(c) be taken on record with the present amended Form GI -- 1 (c) application and its present Annexures.

3. All communications relating to this application may be sent to the following address in India.

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ANAND & ANAND, , Advocates
New No. 31, AR Villa, Flat GA,
3rd Main Road, Gandhi Nagar, Adyar,
Chennai 600 20, India

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


ANAND & ANAND
Counsel for Applicant

The Registrar of Geographical Indications
The Geographical Indications Registry
Chennai