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WOOD CARVING OF GUJARAT

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Superintendent of Census Operations, Gujarat

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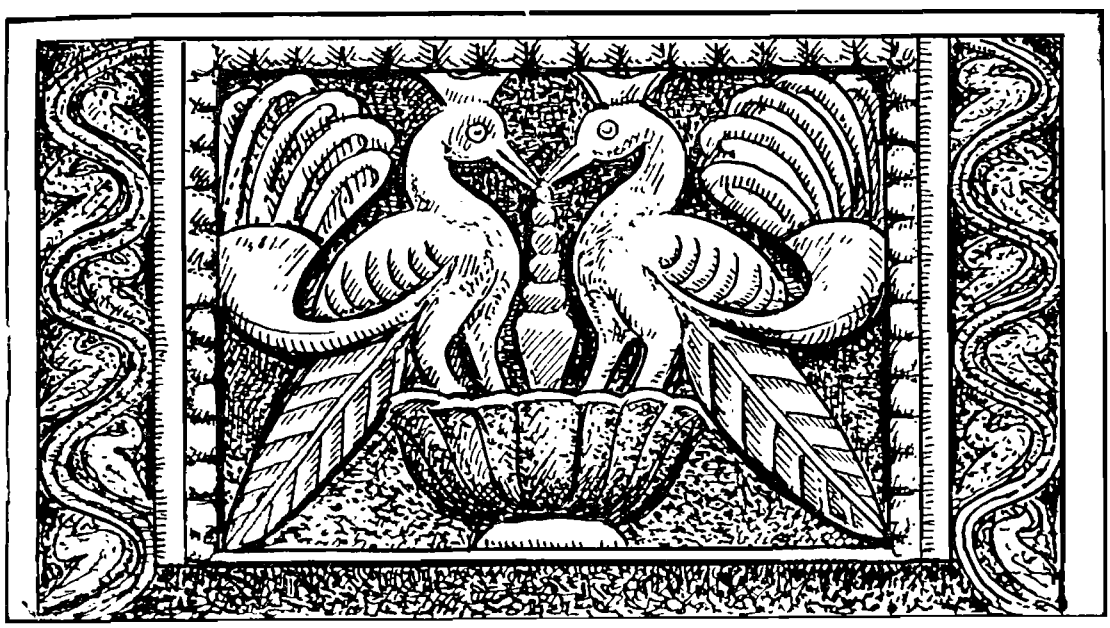
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FOREWORD

Inscriptions at Sanchi tell us how carvers on ivory and wood came to work on stone and produced some of the most sacred sculpture of the world. Wherever one looks in this country one cannot but be struck by the ivory and wood carver's way of working and of handling of tools even in the most massive of architectural sculpture. Architecture itself, through the ages, has been much influenced by the craft of the joiner. This has been particularly true for West Bengal and all the lowlying coastal tracts, where the abundant rainfall and the cooperating soil yield a wide range of timbers good for many kinds of use, from seagoing vessels to the finest of minutely carved combs. In all coastal tracts of India wood has influenced most sacred and domestic architecture and along with them freestanding and architectural sculpture.

The *ratha* or chariot, for example, has influenced temple and domestic architecture not only in Bengal but in Orissa, Andhra, Madras, Maharashtra and Gujarat, and even Kerala. In their turn the sculptural ornaments of the *rathas*, carved in wood, have helped architects and sculptors in stone in their many problems of load and stress, of elevation, optical proportion and foreshortening.

The nineteenth century gazetteers of the Bombay and Sind Presidency left, for some areas at least, detailed inventories of the best specimens of domestic architecture in wood, particularly for the districts of Nasik, Ahmedabad, North Gujarat and Baroda State. Campbell's Gazetteer of the 1870's enabled me in 1960 to locate some of the oldest relics, now rapidly being pulled down, in the heart of Nasik City. Earlier in 1956 the Ahmedabad and Kathiawar Gazetteers stimulated me to search for and be rewarded with the sight of magnificent specimens in the cities of Ahmedabad and Rajkot.

A visit to Sri Gautam Sarabhai's jewelled house at Hansol, five miles from Ahmedabad, in 1961 impelled me to request Sri Trivedi to consider the preparation of a monograph. Sri Trivedi did not need to be freshly enthused, for he had already made extensive study of this subject and knew most of the findspots. Some of the magnificent specimens of Gujarat have already been described in his 1961 Census Report on Housing. The present study is much more elaborate and goes beyond the pale of domestic architecture and wood carving in Gujarat alone. I feel well rewarded that Sri Trivedi has added so well to our knowledge and appreciation of this craft.

NEW DELHI,
December 27, 1965.

ASOK MITRA,
Registrar General, India.

PREFACE

While the Census Organisation was being set up in the various States and Union Territories, Shri Asok Mitra, Registrar General, India, addressed an inspiring letter to all his colleagues as early as July 1959 stressing the desirability of utilising the opportunity the assignment of working as Superintendent of Census Operations offered, to set their course on some fruitful hobby which would lead to the making of some contribution of permanent interest and value. Such a contribution was to be in any field that one might care to choose, bearing of course in some way or the other on the population of the State. The subjects to be chosen were to be either sociological, economic or industrial, some aspect of agriculture, irrigation or power development, geographical investigation, art, literature or ancient history. Pursuant to this expectation, the subject of Wood Carving of Gujarat was chosen as a special study, as this unique and ancient art, which has been so popular with the people of Gujarat, particularly in the field of constructive architecture and decorative art, was practically on the verge of extinction under the impact of modern influences and economic stress without any hope of its revival. Wood being a perishable material does not possess that durability which stone does and has a comparatively lesser span of life. In this age of iron and cement, when simplicity is the order of the day, wood carving which had been profuse and common in the past has been completely eliminated in present-day structures and whatever exists in older houses is gradually disappearing. A time will, therefore, come in the near future, when one will completely lose sight of the exquisite carving that was once the pride and attraction of this region. The process of extinction has been further accelerated by demolition of older houses to widen existing streets and lanes to make room for increasing urban traffic which is rising day by day with the growth of population and modern ways of living and economic behaviour. It was, therefore, felt that a study like the one which has been attempted in this monograph, might be helpful in preserving some record at least of this magnificent art of wood carving, the various phases of its development, and the diverse manner in which the craftsman has given expression to the artistic sense of the people of Gujarat who used to weave art in every walk of their life.

This study which started more than 2 years ago was initiated with the listing of three principal items of interest, namely, (i) structures which exhibited carving of exquisite workmanship, (ii) houses and temples which possessed carved pieces of furniture and other articles of distinctive merit and (iii) living craftsmen capable of working in traditional style. All the Municipal authorities in the State were requested to furnish in prescribed proformas particulars about the owner of the house, its location, nature of carving, and the probable age of the structure. This information was to be collected by Municipal Inspectors of the locality, who were likely to be aware of such specimens. Similar letters were also addressed to District Panchayats for non-municipal areas. In the initial stages, the response was varying and not altogether satisfactory. Frequent correspondence stressing the importance of the survey and explaining the exact nature of information required was inevitable, as that which was furnished was either incomplete or inadequate. In a city like Ahmedabad, a special survey had to be carried out through the members of the Census Organisation not only because of the vastness of its size but also because of its being a very important centre of wood carving in Gujarat, where masterpieces of wood carving still abound in the older quarters of the city. Such an inquiry was greatly facilitated by a list of such houses supplied by Miss Giraben Sarabhai who because of her keen interest in wood carving had it prepared some time back by Shri Sarabhai Navab. But to Patan goes the credit of having some of the graceful and elegant structures marked by diversity and richness of workmanship. The information thus collected is incorporated in two statements reproduced at the

end of this monograph. These statements are neither exhaustive nor complete. They, however, give a fairly representative idea of the widespread popularity and richness of this ancient art of Gujarat. The third aspect of inquiry relating to craftsmen did not yield any fruitful results as was seen from the entries received. It has not been, therefore, thought advisable to publish it. It has, however, disclosed one important fact that the artisans knowing the traditional technique and still working at it do exist, though they can be counted on fingers' ends.

An intensive programme of taking photographs of important specimens of wood carving preserved in old houses, temples and museums was then organised after scrutiny of the lists received. Various places in different parts of the State were visited for on-the-spot study, whereafter a judicious selection of those items which deserved to be reproduced was made.

This monograph is divided into three sections, viz., (i) the monograph proper, which deals with the 'Wood Carving of Gujarat'; (ii) plate notes and plates reproducing photographs and line-drawings numbering 149; and (iii) statements giving particulars of carving on houses, temples, furniture and articles of distinctive merit.

Though there are numerous treatises on the subject of architecture, temple as well as dwelling houses, they make no mention of the technique of carving which has remained a closely guarded secret of the family, to which only the members of the household and other close relatives had access during a period of intense training and apprenticeship. Such an attitude was really unfortunate, as the knowledge of the intricacies of the art was denied to others. Master craftsmen and knowledgeable persons had, therefore, to be contacted to have a clear idea not only of the technique and other incidental matters but also of the extant specimens of wood carving worth visiting. The persons visited were master craftsmen like Harichandra, whose unstructured biography appears in this monograph, Shri Jamanadas Pancholi, the grandson of the late Mistri Somnath Bhudar, who still possesses some of the best specimens of wood carving executed by his grandfather, noted temple architect like Shri Oghadbhai Sompura, artists, scholars and research workers like Shri Ravishanker Raval, Dr. Haribhai Gaudani, Pandit Mafatlal Zaverchand Gandhi, Shri Sarabhai Navab, Munishri Punyavijayji, Dr. H. G. Shastri, Dr. Panubhai Bhatt and others interested in this ancient art. To all of them I am deeply grateful. I must also express my gratefulness to the authorities of the Metropolitan Museum, New York, who have been good enough to make available and permit the reproduction of photographs of the Jain temple of Wadi Parshwanath of Anhilvad Patan now housed in that Museum.

Among my staff members, I value the assistance rendered by my colleague, Shri K. P. Yajnik, Deputy Superintendent of Census Operations, in charge of Special Studies Section, who has taken keen interest in this novel study and worked with singular zeal and industry in the collection of a variety of material required. For photographic work the staff photographer, Shri K. D. Vaishnav, and for the excellent line-drawings the staff artist, Shri Somalal Shah, deserve special mention. For the quality printing of this volume, the credit is shared by Mr. G. J. Gonsalves, Director, Printing and Stationery, Government of Gujarat, Shri R. G. Thakar, Manager and Shri V. M. Sonar, Overseer, Government Press, Baroda and my Head Proof Reader, Shri M. P. Jacob, all of whom have spared no pains to make this publication what it is. I must also mention Shri Ratilal L. Shah of Raj Process Studio, Ahmedabad, who personally attended to the making of blocks for the numerous plates appearing in this monograph.

Last but not the least, my grateful thanks are due to Shri Asok Mitra, Registrar General, India, who has inspired me to undertake this interesting study and helped me with valuable suggestions during the course of its preparation, as also to Dr. Roy Burman, who has gone through the manuscript before print.

R. K. TRIVEDI,
Superintendent of Census Operations,
Gujarat.

AHMEDABAD,
29th December, 1965.

CHAPTER I

INTRODUCTORY

Uses of Wood

Wood has been put to diverse uses in the service of man. It has supplied material for his dwelling, for the dwelling of his gods, for his household articles, utensils and furniture, agricultural implements, vehicles, boats, fuel for cooking his food and lastly the fire that consumes and disposes off his bodily remains after death. Trees the medicinal properties of whose roots, barks, flowers and fruits, are well-known are not few. Their contribution to alleviate human sufferings has been the greatest in bringing rains so very essential for human existence. Trees have thus proved to be the greatest benefactor of mankind all the world over.

Tree Worship

To the Indian community the animal as well as the vegetable kingdom forms part of the same fraternity. In gratefulness for the many benefits derived from them, people have worshipped them as deity from ancient times. The most notable instance of tree worship in Hindu mythology is afforded by the banian tree worshipped by Sati Savitri to retrieve the life of her husband from Yama, the god of death. Hindu wives perform *Vat Savitri Pujan* for *akhand saubhagya* or unbroken marital bliss and the long life of their husband, even to this day. *Vat* or *vad* tree is the Indian fig or *Ficus indica*, which is considered to be the emblem of god Shiva, who wears matted hair like the tangled roots of the tree. It is very sacred to the Hindus and is believed to be the abode of the three gods of the Trinity, Brahma, Vishnu and Shiva. Its wood is used in sacrificial fire. Its milky juice is believed to have medicinal and energy-giving property. It is one of the principal shade-bearing trees giving welcome relief from the scoarching heat of the Sun. If a person who has no son, wants to perform the sacred-thread ceremony he does it to the *pipal* tree (*Ficus religiosa*). *Samadi* tree (*Prosopis spicigera*) is worshipped on the Dussera day. Its branch is installed at the entrance of a house, before commencing the celebrations of any auspicious occasion like marriage. *Tulsi vivah* or the marriage of basil plant or tulsi *Osimum sanctum* to Vishnu is an occasion of earning great religious merit by a devout Vaishnav. New village sites are named after trees and bear such names as Pipaliu, Vadali, Ambaliara, Limbda, Amba, Mahudi, etc. Trees have thus acquired a special significance in the life of the people of this land.

Universal Appeal of Wood

As will be seen presently, the antiquity of wood as building material has long been established by archaeologists and historians through authentic sources and references to wood work in the Vedas and Puranas and the accounts of foreigners who visited the Indian sub-continent during the periods of known history. While wood carving reached the zenith of perfection in India particularly in the field of decorative art and architectural construction, it has had universal appeal since the dawn of history in every part of the globe, be it the East or the West. In India, its uses have been varied and numerous both in constructive and decorative art. In Asia, countries like Burma, Nepal, Tibet, China and Japan evolved tradition of architectural wood work very nearly similar to those in India in the construction of temples and dwellings.

A Superb Medium of Art Expression

It is the basic artistic instinct of the people which governs the creation of various forms of art through which the artist expresses himself. For, the artist is the creation of the community he lives in. His ideas are formed and fashioned by the artistic sensibility of the society to which he belongs. It was the love of art which pervaded the life of the people of this land that was instrumental in evolving a distinctive style of architecture and

ornamentation in wood work by recognising the special qualities of wood as a medium of art expression.

Matter, form and spirit are the very essence of art. The superior or inferior quality of matter helps or hinders not only the creation of form but also the expression of spirit, which the master artist attempts to infuse in his work. The interconnection between these three elements of arts is so intimate that one cannot but influence the other. For, with the best of artistic talent, even a master craftsman would fail to express the true spirit of his art to the extent he is capable of, if the medium is base. Though the converse is equally true, the creative genius of the artist would transcend the limitations of matter and produce a real masterpiece of art. But in wood, the artist has found such a superb and pliable form of matter through the medium of which even the commonest artist has succeeded in expressing the spirit of his art by creating forms having great esthetic and artistic beauty. It is the varied facets of art expression through the medium of WOOD—which this Monograph attempts to describe. This subject has been particularly chosen as this unique and ancient art of wood carving, which has developed and flourished in Gujarat in a variety of forms, is now threatened with extinction in this modern age of brick, cement and iron, when haste, crude simplicity and false notions of durability are the hallmark of progress.

CHAPTER II

ANTIQUITY OF WOOD WORK

WOOD CARVING is the most ancient of India's arts. Its antiquity is established through various literary sources and archaeological researches carried out in recent times. Wood carving finds mention in the Vedas, in the great epics *Mahabharat* and *Ramayan*, in Buddhist literature, as also in the accounts of foreign visitors who have described the early architectural forms, the prototypes of which one can find in the Buddhist relief of the first century B.C. at Bharhut, Bagh, Bhaj and Sanchi and later in the rock-cut cave temples of the Maurya and early Gupta periods. The stone railings, their uprights and crossbars and the *torana* on the gateway around the famous Buddhist *stupa* at Sanchi bear testimony to their imitation of the wooden forms which existed in ancient times. Historians have noted that the palaces of the great Maurya Emperor Chandragupta at Pataliputra which surpassed in splendour the royal residences of Susa and Ekbatana were all made of wood. Extensive use of wood in the construction of palaces and civil buildings during the Maurya period has been referred to by Percy Brown in the following terms while establishing their wooden origin :

> "Among other achievements the art of building, stimulated by royal patronage, took a notable step forward, as Megasthenes' account of the Mauryan capital of Pataliputra (near Patna) plainly shows. This Greek ambassador who resided at the court of the Emperor Chandragupta about 300 B.C., presents us with a striking picture of the great Indian ruler's stronghold. Occupying a narrow parallelogram about nine miles long and a mile and a half broad, it ranged along the banks of the Ganges like an immense castellated breakwater, surrounded by a stupendous timber palisade, with loopholes for archers and protected externally by a wide and deep moat. At intervals were bastions with towers, over five hundred in number, and it was entered by as many as sixty-four gates. Within the walls was the royal palace, evidently a much more spacious and elaborate edifice than that erected by any previous ruler in the country. The main portion of this imperial residence consisted of a series of hypostyle halls containing pillars of wood each of which 'was clasped around with vines embossed in gold and ornamented with designs of birds and foliage in gold and silver, thus excelling in magnificence the famous royal pleasaunces of Susa and Ecbatana'."

The same authority goes on to say :

> "Of the fortifications surrounding this great capital city of the Mauryan empire nothing has survived except fragments of the wooden ramparts unearthed at Bulandi Bagh, near Patna, the beams of which by their size prove that the Greek envoy's account of its dimensions was by no means exaggerated. An idea may be gained from the foundations which consisted of timbers laid in parallel lines like railway sleepers each twelve to thirteen feet long, corresponding to the thickness of the stockade at its base. To these horizontal beams upright posts were tenoned, some of them nine feet high, but it is not possible from such scanty remains to estimate its total height."[1]

The antiquity of wood is further established by excavations of the Maurya Period carried out by the Archaeological Survey of India which has unearthed remains of wood structures erected on "a number of massive teakwood platforms each 30 feet in length found burried deep in the silt and apparently introduced as a kind of wrap to support the foundations of the facade or propylaeum of the palace. Composed of beams, jointed together 'with a precision and reasoned care that could not possibly be excelled', they illustrate the absolute

1 PERCY BROWN, *Inaian Architecture*, (Buddhist and Hindu), p. 6, 1956

perfection of such work and those who executed them would find little indeed to learn in the field of their own art, could they return to earth today."[1]

An upper portion of the Mauryan stockade referred to above can be seen at the Indian Museum, Calcutta.

Whereas the Mauryan structures confirm the undoubted antiquity of wood as a standard material for constructive architecture and decorative art in ancient India, its adaptation in stone is more than amply proven by the earlier Buddhist cave-temples or *chaityas* and their ancillary buildings, monasteries or *vihars* for their monks, which have reproduced in their construction all the ancient forms of wood work. In the words of Benjamin Rowland

> " As many authorities have pointed out, the barrel vaulted chaitya-halls of the Buddhist period, the rock-cut cave-temples of western India, are imitations of free-standing buildings in which the barrel roof was constructed of interlocking wooden ribs covered with thatch. In many of the cave-temples of western India, although the interior is really a cave cut from the living rock, the duplication of the wooden original is carried to the point of affixing actual wooden ribs to the socle of the solid stone roof. Such later features of Hindu and Buddhist architecture as the horse shoe-shaped chaitya arch presumably had their origin in the Vedic Period. "[2]

It would be interesting to observe that the various artistic forms and motifs in wood were copied not in stone alone. They also came to be imitated in terracota as seen from some of the brick stupas, unearthed in recent times. The excavations of a Buddhist stupa at Dev-ni-Mori near Shamlaji in North Gujarat have revealed designs and motifs in terracota similar to those found in contemporary wood work.

Wood carving is thus the forerunner of stone carving of later days, when it was gradually replaced by brick and stone to ensure permanency and durability in public and private buildings.

Apart from the rock-cut cave-temples and monuments of the Mauryan and post Mauryan period, there are other instances, which establish the antiquity of wood and its persistence right upto the present times. Legend has it that the third temple of Somnath built by Lord Shri Krishna was of wood. At the time of the invasion of Mohamed of Gaznavi, the flooring and pillars of the Somnath temple were of wood. That he carried with him to Gaznavi the doors of sandal wood is a fact recorded by history. That the famous Jain temples which were originally erected on the Holy Mount Shatrunjay were of wood is established by references made in Jain manuscripts about 400 years old. The anecdote regarding Uda Mehta causing wooden temples to be replaced by stone is considered by some to refer to Shatrunjay and not to Girnar, as is generally believed. The story goes that while the famous minister was reciting Navakaravalli in the shrine at Shatrunjay, he saw a mouse carrying away a burning wick. Realising its danger to the wooden temples, Uda Mehta resolved to rebuild the temple in stone. Later, when he was mortally wounded in a battle, he expressed the three last wishes, which he desired his son to fulfil. These were (i) to have the *darshan* of a *sadhu* before death, (ii) to make his son a Dand-nayak, and (iii) to rebuild Shatrunjay temple in stone. It was in pursuance of this last wish that his son replaced the wooden shrine on holy mount Shatrunjay by stone. The tradition of building temples in wood survived with the Jains for a much longer period. Towns are not few which still have *derasars* or portions thereof built in wood between the 14th and 19th centuries. Jain *derasars* exquisitely carved in wood still exist in cities and towns like Ahmedabad, Surat, Patan, Cambay and Radhanpur. Chintamani Derasar at Surat and Shantinath Derasar at Ahmedabad, all built of wood, are intact even to this day. Jain temples constructed of wood are also reported to have been built in the city of Baroda, but none is found to be in existence now. But parts of a jain

1. *Archaeological Survey of India*, p. 76, 1912–13
2. BENJAMIN ROWLAND, *The Art and Architecture of India Buddhist-Hindu-Jain*, p. 21, 1959

temple purchased by a Parsi gentleman for sale in America from Sinor in former Baroda State and later acquired by H. H. the Gaekwad are erected in the Museum at Baroda. The Wadi Derasar of Anhilwad Patan which Burgess and Cousens have illustrated in their volume on 'the Architectural Antiquities of Northern Gujarat'[1] now adorns the Metropolitan Museum, New York.

The tradition of constructing temples in wood thus persisted *pari pasu* with their construction in stone and brick in various parts of Gujarat even during the Hindu and Muslim period and continued into the nineteenth century when wood was completely replaced by brick or stone in temple architecture. The reasons are not far to seek. The religions of this country have placed God before everything, and preached plain living and high thinking, practice of self-abnegation and dedication of all their material possessions to God. The natural consequence of such a philosophy was for the people to earn religious merit through the construction of temples, an activity which received the greatest impetus before Gujarat came under Muslim rule.

Prior to Muslim invasion, Hindu rulers must have constructed palaces for their personal use and public edifices for administrative purposes which are for the most part extinct. It cannot be that the people and princes who constructed such beautiful temples in stone in medieval period did not have their residence built with equal taste and art. But the fact that such structures do not now exist show that palaces like ordinary dwellings were constructed of wood and brick. The use of stone in the construction of structures other than temples came into fashion after the Muslim invasion. Even then it was the material in demand only for the construction and decoration of mosques, mausoleums and palaces. For, stone has certain obvious limitations to its use in construction as compared to wood or brick, owing to its massiveness, difficulty in transport, its heavy cost and availability only at particular places, all of which restrict its use only to those who can afford it. Small wonder that its choice was confined only to princes and potentates, who had no consideration for the wealth to be expended. For others, wood and brick continued to be the common building material in use by the high and the low who could equally afford it.

1. For details of these temples, see Chapter VI

Persistence of Wood Work to Present Times

Wood as a material of constructive architecture and decorative art has been in use since ancient times both in the erection of temples and dwellings. Its use in India has persisted to the present times, though brick and mud for the dwelling of the common man have been in use all over the country ever since prehistoric times as revealed by the excavations of the Harappan period at Lothal about 42 miles away from Ahmedabad. The use of any material for building construction is mainly determined by its local availability and cost. The first material which man could without any difficulty make use of even in primitive times was wood. Its persistence, however, till the commencement of the twentieth century for constructive work has been mainly due to its easy availability and comparative cheapness. But in Gujarat, the plastic quality of wood has provided a very handy material for the expression of an art so dear to the people of this land, where some carving at least on the door or window frame is the commonest feature of houses in towns and villages, its extension to other parts, elaboration and ornamentation varying according to the purse of the owner. The development, however, of wood sculpture as a distinctive style of art was encouraged by the inherent quality of the material, the artistic taste of the people, the creative genius of the carver further stimulated by religious zeal and royal patronage, all of which were instrumental in keeping alive the traditions of wood work in every nook and corner of Gujarat.

CHAPTER III

REGIONAL CHARACTERISTICS

WOOD CARVING is the most ancient and popular art worked withal by the ordinary carpenter and the most expert of artists. Because of its immense popularity and universality of its appeal this art was assiduously cultivated all over the country. The degree, however, of its permeation and the objects to which it was applied in the different regions has been varied, influenced as it was by the inventive faculty of the artist and the quality of the material on the one hand and the religious enthusiasm and artistic taste of the community on the other. The art of sculpturing in wood made remarkable progress all over the country except for parts of Madhya Pradesh, Bengal and the dry and arid areas of Rajasthan, where also the difference is one only of degree. For, it cannot be said that wood work was totally absent in these regions.

The tradition of wood work appears to be basically the same all over the country, inspired as it was by the same objective in constructive architecture, which had its roots in temple building and house construction. The regional characteristics of wood carving and its influence on neighbouring countries will now be reviewed in brief in order to give an idea of the nature, extent and direction of its development in these areas.

Northern India—The north, which would include the Punjab and Kashmir, has shown that the nature of wood work which flourished in this part of India was strictly architectural. It leaned more towards dwellings than towards the construction of temples, though the latter aspect cannot be said to be totally absent, as seen from some of the richly carved wooden temples of Chamba. The north has shown undoubted influence of Mohamedan style in the various branches of art to which wood work is no exception. Carving on doors studded with metal bosses at times overlaid with brass ornamentation, lavish carving of foliage, small and great figures, human as well as animal, coupled with exquisite panelling and *pinjra* or *jali* work, *i.e.*, pierced lattice screen show distinct influence of Mughal style. Doors, doorways, balconies, lintels and jambs formed the usual objects to which the artistic ability of the wood carver was applied. Carving in small articles was absent, as in the rest of the country, though in recent times, with the gradual disappearance of the architectural wood work, commercial aspect of wood industry, namely making of wooden furniture and small articles for sale has been receiving increasing attention under Government patronage since Independence. Among other branches of wood work in the Punjab mention must be made of (a) laquer work, turnery and *kamangiri*, (b) furniture, (c) carriage building, (d) boat-building and (e) musical instruments, etc. In former times the Punjab wood carving used to be carried out in every district and large towns which had their own master craftsmen. Places which had special reputation were Bhera, Amritsar, Batala, Chiniot, Hoshiyarpur and Hissar.[1]

Kashmir has developed the Muslim tradition of tracery and intricate geometrical designs, owing to the local availability of *deodar*, which has proved to be a very facile material for such work in the hands of the wood artist.

Madhya Pradesh and Uttar Pradesh—While wood work in Central India shows Maratha influence in its wood carving, particularly at Nagpur and several other towns, Muslim influence in Uttar Pradesh naturally predominates. Carved, painted and inlaid wood work was particularly developed at such places as Aligarh, Bareili, Nagina, Bedaun, Bulandshaher, Faruqabad, Gazipur, Lucknow, Manipur, Muthra and Saharanpur, where exquisite wood carving was done in *sisam* or blackwood *sal*, ebony, *nim* and *dudhi* or white wood for furniture and other ornamental purposes. In recent times, the industrial and commercial aspect of wood work has been coming to the fore and

1. D' DWYER, M. F., *Wood Manufactures in the Punjab in the Journal of Indian Art*, Vol. III Nos. 25-32, 1890

furniture making and manufacture of smaller articles for sale in workshops and emporia are becoming increasingly popular.[1]

South India—The land of temples that South is would naturally express its artistic faculties in wood carving also in temple architecture. The massive overdoors, architraves, nitches and images in Chalukyan temples and wood work in some of the royal palaces which survive to this day at Suchindram and Padmanabhpuram in Kerala, show the innate preference the people of this country had for the expression of their artistic talent in wood carving. The huge festival chariots, wherein gods with various religious myths and legends have been depicted show the masterly presentation of wood carver's art. Tanjore, Chidambaram, Kanchi, Mayuram, Madura and Mysore are the famous centres of wood carving in South India. In later times, the industrial and commercial aspect of wood work is gaining in popularity owing to the local availability of sandalwood (*Santalum album*) or *Sriganda*, wherefrom saleable pieces of artistic excellence depicting various gods and goddesses are carved for sale. Pieces of furniture manufactured from teak and rosewood, with fantastic and grotesque designs are also manufactured by furniture makers whose workmanship is nowadays in increasing demand. Carving in sandalwood done in South India is so exquisite, so minute and so detailed that large artistic pieces depicting mythological incidents such as the battle of Mahabharat, prepared by master craftsmen are presented to the distinguished heads of States visiting this country.[2]

Eastern India— What has been stated above about the South holds equally good as regards the temples of Eastern India, where temple cars and wood work in temple architecture provided a fertile field for the expression of the inventive faculties of the artist. Pillars, capitals and brackets bearing foliated and tasseled designs and mixed animal forms furnished a variety of subjects to the carver in Orissa and Assam. Wood carving in Bengal is said to have been insignificant and confined for the most part to the making of furniture in European style.[3]

Western India—In the Western part of the country, Gujarat enjoyed a unique position in the development of wood carving, both in the construction and decoration of temples and dwelling houses. Some of the Jain temples built in wood and decorative work in the houses of towns and villages all over Gujarat display the various aspects of wood work that came into vogue in this part of the country. The artistic instinct of the people was so highly developed in Gujarat that in addition to temples and dwelling houses, the master craftsman had full scope for the application of his inventive faculties to such diverse objects as *ghar derasar*, pigeon houses for birds, carts, chariots, boats and articles of domestic use.

Wood work in Burma and Nepal—The torch of civilisation has been carried far and wide by religious missionaries of this land since ancient times. Hinduism and Buddhism have thus made great impact on the culture and civilisation of neighbouring countries, which have adopted along with religion the various artistic forms evolved and perfected in India, as witnessed by some of the most exquisite masterpieces of art and architecture existing in countries like Nepal, Tibet, Burma, China, Japan, etc. That wood work was no exception to this process of assimilation by our Eastern neighbours, is established by wood carving in temple and house construction in these countries. While Burma is well-known for the development of ornamental wood work except in the construction of pagodas which were massoanry structures, the abundant supply of teak was responsible for the general use of wood in house construction. Wood carving in Burma evolved three very distinctive styles, namely, (i) the bold massive form seen on the ruddar chairs of boats, (ii) the deep and elaborate under-cutting of screens in pagodas and monasteries and (iii) simple incised carving on house doors and window shutters. " The demon worship of Burma has greatly affected its wood carving as well as its other arts, the *bilu* for demon being constantly reproduced. Some of the Burmese figures, whether human or mythological, are excellent specimens of wooden statuary. The

1. *The Imperial Gazetteer of India, The Indian Empire*, Vol. III, Economic, p. 229, 1908
2. *Ibid.*, P. 230, 1908
3. *Wood Sculptures of India*, in Desk Diary, Tala Industries Private Limited, 1965

chief centres for wood work are Rangoon, Mandalay and Moulmein."[1]

Wood carving in Nepal acquired great proficiency in the older houses and temples of Khatmandu. The resemblance of Nepalese temples to the Chinese and Japanese pagodas have given rise to the general belief that the art of wood carving owes more to these countries than to India. But the unique resemblance of carving in struts or brackets, balconies, window panelling, all lead to confirm the view expressed by Benjamin Rowland that this art derived its initial inspiration from the Indian prototypes of the time.

> "It is quite possible that some of these structures preserved now lost styles of early Indian construction. A typical example is the Bhavani temple at Bhatgaon, which, although in its present form dedicated only in 1703, probably repeats the shape of earlier prototypes. The sanctuary proper is raised on a stone pyramid in five stages, and itself consists of a five storeyed wooden tower with sloping roofs supported by wooden brackets. One is immediately reminded of the pagodas of China and Japan. The explanation for this resemblance probably lies in the fact that the Nepalese towers and their Far Eastern equivalents have common prototypes in now lost wooden architectural forms in India. We have already seen pyramidal stone roofs of a similar type in Kashmir. The skyscrapers of ancient Nalanda, as described by Hsuan-tsang, or even the famous wooden pagoda at Peshawar, may well have furnished the inspiration for this and similar Nepalese temples."[2]

The 18th century temple at Patan and the Krishna temple in the Darbar square in Bhatgaon, are "Nepalese modification of the Indian Shikhara mounted over a single cell and perpetuating many details of the Indian prototype, such as the attached turrets fluted finial."[3]

The foregoing analysis of the regional peculiarities of wood work in different parts of the country clearly establish their basic origin in dwelling houses and temple architecture, later adapted to other uses according to the ingenuity of the artist.

1. *The Imperial Gazetteer of India*, Vol, III, Economic, 1908, pp. 230-231
2. BENJAMIN ROWLAND, *The Art and Architecture of India*, Buddhist, Hindu, Jain, p. 148, 1959
3. *Ibid.*

CHAPTER IV

WOOD—THE RAW MATERIAL

THE EXCELLENCE of any work of art, the form it takes and the designs it produces are essentially influenced by the medium of its expression. Every material in which the artist works has its own inherent qualities and limitations. What is possible in stone may not be equally possible in wood, canvas, metal or fibre and *vice versa*. But it is the ingenuinety of the artist which overcomes the basic handicaps from which the material suffers and creates some of the exquisite master-pieces of art which have been the wonders of the world. Wood and stone, though possessing quite different qualities have, in Gujarat, been found to possess unique kinship in the expression of the carver's art. While wood carving because of its antiquity has furnished the initial motifs and art concepts copied in stone, the latter material, because of its capacity to produce finer forms carried the sculptor's art to perfection. Despite the limitation of matter, the wood carver has produced all the forms and designs worked in stone. For, he had such a confidence in his material and in his artistic abilities that he did not believe outside his reach anything that was possible in stone.

SELECTION

Since the medium in which the artist works has a great bearing on the ultimate expression of his faculties, the wood carver has to select his raw material with utmost care. It must possess the requisite plasticity and bring out both delicacy and boldness to vivify subtle expression of human forms, numerous postures of animals and birds and minute details of flowers, creepers and trees. It must lend itself easily to the manipulation of cuts by chisel and gouges through the movement of his hand. The wood selected must be strong enough to sustain and support the weight of the super-structure and withstand the ravages of insects and the rigours of climate to which it is constantly exposed. Timbers which would combine all these qualities would be obviously rare. The craftsman has, therefore, to use his skill in the proper selection of wood. As a skilled workman very aptly put it, a successful artisan has to understand the *svabhav* or the temperament of the timber, so that he knows the way in which the different varieties will behave under the stroke of his tools.

TREES

Trees which provide the wood most suitable for carving and satisfy most of the requirements in Gujarat are *sag* and *sisam*, as expressed by carpenters in a popular saying, '*sag-sisam to sonu*', *i.e.*, teak and blackwood are like gold because they last long and can be shaped like gold. Sandalwood is widely used for carving smaller articles. Some of the other important timbers are :

1 *Haldarvo* (*Adina cordifolia*)
2 *Nim* (*Azadirachta indica*)
3 *Rayan* (*Manilkana hexandra*)
4 *Dudhi* (*Lagenaria Vulgaris*)
5 *Sal* (*Shorea robusta*)
6 *Sevan* (*Gmelina arborea*)
7 *Sajad* (*Terminalia tomentosa*)
8 *Mahudo* (*Madhuka indica*)
9 *Ambli* (*Tamarindus indica*)
10 *Bio* (*Pterocarpus marsupium*)
11 *Kegar* (*Acacia ferruginea*)

Rayan is used for the threshold which must be very tough, *mahudo* for beams, *sevan* for white decorative pieces which are not required to bear the strain of weight but used only for ornamentation. Other woods used outside Gujarat are *deodar* or cedar, ebony, walnut, satin-wood, *padauk*, Madras redwood, *anjan*, red cedar, *sal* (*Shorea robusta*), *rohira* and jack-wood. A detailed list of the timbers commonly used in structural and other wood work in Gujarat, with their botanical names, properties, uses, etc., and a classified list of timbers according to the uses to which they are put are printed in Appendix I. The

most important of these woods are briefly described below.[1]

(*a*) *Teak* (*Tectona grandis*)

Teakwood is the prince of timbers. Besides the Dangs and Gir forests in Gujarat State, it is found in North Kanara district of Mysore, Western Ghats, and Madhya Pradesh. Outside India, it grows in Malaya, Burma, Sumatra and Java. It is a lofty deciduous tree. Some trees grow as high as 150 feet taking sixty to eight years to mature. Leaves and branches grow in pairs and in alternate directions. The tree blossoms from June to September, when it looks handsome. Its small, white flowers grow in numerous bunches, lending splendour to it. Its fruit is small, about 1 inch across, with a furry nut at the core. Teak is considered ' the most naturally durable wood of the world ', which is ' practically indestructible ', so much so that " even the white ants ..... can make no impression upon it '.[2] It lasts for hundreds of years. Teak wood contains oil which preserves nails from rust. In crowded surroundings it grows quite tall, but if there is enough space, it acquires great girth and strength. In order to obtain straight logs of wood, the practice of cutting off branches sprouting off on the sides of the young plant was in vogue in former times. As this had to be done within one or two days of their growing, persons were specially employed to watch the growth. Such wood cost more than the ordinary variety. Because of its so many qualities combined in one, it is an all-purpose wood. Its very name in scientific parlance—*Tectona grandis*—shows its great value to the wood worker, from the Greek *tekton*, a carpenter and the Latin *grandis*, meaning grand or large (Plate I). Its versatile wood is suitable both for structural and *rup* work or decorative carving, and is used not only in buildings, ships and furniture, but also bridges, well-construction, agricultural implements, carts and carriages, looms, tobacco pipes, railway sleepers, telegraph poles, railway carriages, and a number of other articles. Being very durable it can be used again and again. For example, if the carving is defaced, the log can be planed and carved once again on the new surface. Besides medicinal use of its roots, bark, wood, flowers and seeds, it yields good oil, useful in preparing paints and varnish.

Burmese and South Indian teak is more suited for construction and has a utility value, while that from Dangs is preferred for beauty of grain and colour. The latter is popularly called *Valsadi sag*, being exported from Valsad or Bulsar, a railway station, a minor port, and the main outlet of timber from the Dangs. Burmese teak which was imported by Gujarat even before the advent of the British, and Malabari *sag*, which was freely available in the past, are now very scarce. A variety of repute, called BBTCL, was the most coveted for its hardness, strength, compact texture and absence of cleavages. It is not easily available now. Two of the skilled and experienced artisans interviewed stated that they preferred the teak of South Gujarat to that from Moulmein (Burma) and Malabar, which was too soft for carving. This view is also supported by H. E. M. James over 70 years ago, when he said :

> " By far the best grained teak for carving purposes is not, in the Ahmedabad artist's idea, that from Moulmein or Kanara. He prefers teak grown in the rugged forests of his own Gujarat, procured from the hilly country called the Dangs, between Surat and Khandesh. "[3]

(*b*) *Black-wood or Sisam* (*Dalbergia sissoo*)

Sisam or black-wood is another quality of wood in extensive use. An indigenous tree of Gujarat, it is also found in the sub-Himalayan tract from the Indus to Assam, Madhya Pradesh and Baluchistan (Pakistan). A handsome tree, it grows with an erect trunk to a height of about

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1. *Source* : (*a*) PALANDE, M. R., *Gazetteer of Bombay State, (Revised Edition) General Series*, Vol. A, Part III, *Timbers*, 1957
   (*b*) COWEN, D. V., *Flowering Trees and Shrubs in India*, 1957
   (*c*) KAPADIA, G. A., *Timber wealth of Maha Gujarat* in *The Journal of Gujarat Research Society*, Vol. XVI, No. 1, 1954
2. JAMES, SIR H. EVAN M., *Wood-Carving in Guzerat* in *The Journal of Indian Art and Industry*, Vol. XVII, Nos.129–136, p. 75, 1916
3. JAMES, HENRY E. M., *Notes on an Ahmedabad Carved Screen and Bracket*, in *The Journal of Indian Art*, Vol. V No. 38, p. 9, 1894

25 feet. Its yellowish white flowers blossom in March to June. Its wood is brown with darker veins. It is close grained, very hard, strong, heavy, durable and easy to season and polish and does not easily crack. It is not much used in house building, but extensively utilised for *rup* work or perforated and ornamental carving, boat-building, furniture, panelling, etc. It is indeed the "finest of Indian cabinet and furniture woods". Among indigenous furniture articles traditionally made of *sisam* are *kothala* or large receptacles for storage, *damachia* or stands on which mattresses are piled, *thala* or basins of hand-mills, *sangamachi* or low chairs, pegs, etc.

(*c*) *Haldarvo* (*Adina cordifolia*)

The tree is quite common in India and is also found in Burma and Ceylon. It has an erect trunk and grows to the height of about 35 to 70 feet. Its yellow flowers grow in June to August. Its wood is yellowish, lustrous, smooth and even-grained. It has moderate strength and durability. It is easy to work, finish and polish, but sometimes develops cracks. It is used mainly for planking in buildings and boats, furniture, agricultural implements, drums, etc.

(*d*) *Sandalwood* (*Santalum album*)

Chandan or sandalwood, with pleasant appearance and scent, is favourite with wood carvers desiring delicacy of detail. It is found mostly in Peninsular India, and is abundant in North Kanara and other parts of Mysore, Coorg, Nilgiris, and Coimbatore. The best variety grows in rich soils mixed with rock. A small evergreen tree with drooping branches, its scentless flowers blossom in March to August. Its wood is yellowish, brown and has a strong and agreeable smell. Close-grained and oily, the wood is used for carving, marquetry, frames and other fancy and presentation articles. In Gujarat, it is used mainly in Surat for preparing beautiful marquetry boxes. Parsis offer it to their holy fire. Its fragrant powder is used as incense and its paste in *puja* by Hindus. Its valuable oil has uses in perfumery and medicine. Its many good qualities—its softness, beauty, fragrance and coolness—have earned for it perhaps the most profuse references in literature and legends.

(*e*) *Babul* (*Acacia arabica*)

Babul, a great benefactor of the peasantry, is found all over the State and in Maharashtra, Punjab, Bihar, Rajasthan, as also in Ceylon, Arabia, Egypt, Tropical Africa and Natal. It grows rapidly even in dry climates many times in thick groves. A thorny tree, it rises to the medium height of about 40 feet, with straight branches. Its small golden yellow flowers grow in ball shaped clusters in July to November. Its pod having a maximum length of 6 inches holds about a dozen seeds. Its wood is pinkish red, turning reddish brown on exposure, and has dark streaks. It is hard, durable and shock resistent. It is easy to saw when green, and air-seasons satisfactorily. Because of its toughness and easy availability it is most widely used in making agricultural implements. Its popularity for the purpose is illustrated in the proverb *Suthar-nu man bavaliye*, or, the carpenter's mind is always in the *babul*. It is also used for house-building, carts and carriages, boats, sugar and oil-presses, and engraved blocks for textile printing. It has varied other uses. It is excellent fuel and gives the best charcoal. Its gum, bark, etc., have medicinal value. The bark is used for tanning and dyeing. Its leaves and pods are good fodder for animals. It provides good shade in hot climate and its throny branches are a convenient fencing material.

(*f*) *Mango* (*Mangifera indica*)

Mango is another favourite tree found in abundance in the countryside especially in Mainland Gujarat. It is found in Konkan, North Kanara, Satpudas, Bihar, Khandesh and Western parts of the South Indian peninsula, Bhutan, Sikkim and Burma. The stout tree rises about 50-60 feet high on its short trunk, and its pleasantly shaped foliage offers deep and cool shade. It has thick growth of tiny, white and greenish yellow fragrant flowers. Its flowering time in March, coinciding with the spring, was an occasion of joy for the ancients. Mango, perhaps the best known Indian fruit, has a number of varieties. It is large and fleshy with a big stone. The juice or slices of luscious mango, the fruit *par excellence* of India, provides a feast to the great and small alike in summer. The raw fruit is also widely

pickled in Gujarat. Its wood is grey or dark brown, coarse-grained and easily worked. It is easily seasoned and polished and fairly strong but not very durable. Mango wood is used for planking, doors, windows, packing cases, cheap furniture, canoes, boats, and numerous other articles. As it is easily susceptible to rot and bends under burden, it is not used in parts supporting weight. It is an auspicious tree for Hindus, and *torans* or festoons are made of its leaves like *asopalav*. Some of its parts have medicinal uses also.

(*g*) *Nim* (*Azadirachta indica*)

Limbdo or *nim* is another familiar tree, ubiquitous throughout the State, and found all over the country. It also grows in Burma. A valuable shade bearing tree, it has a moderate height of about 45 feet. It grows tiny yellowish white flowers in March to May. Its yellowish green fruit has a stone surrounded by sticky juice enclosed in a thin wall. The abundant growth of fresh green leaves gives it a pleasant appearance. The leaves, flowers and fruit have a bitter taste. Its wood is reddish, close grained, hard, scented and durable. It resembles mahogany and can be finely polished. Because of its bitter taste it is not attacked by white ants. This wood is extensively used in house-building especially for pillars, beams, doors and window frames, furniture, carts, boats, agricultural implements, etc. It has many medicinal uses. It yields oil which is quite useful in soap making, medicine, etc. The juice of its leaves and flowers keeps malaria away and is taken and distributed among friends and relatives on the New Year day of the Saka era. According to Ayurved, a person suffering from T. B. is advised to keep his bed under a *nim* tree.

(*h*) *Sevan* (*Gmelina arborea*)

Sevan, also called comb teak and white teak, is another tree very useful to carpenters. Common in deciduous monsoon forests, it grows in the Dangs, Satpudas, Khandesh, Kanara and throughout the rest of India, as also in Sind, Ceylon, Malaya and Phillippines. It is a moderate sized tree about 50 feet high. It has brownish yellow flowers which grow in March-April. Its small fruit is smooth and fleshy. The wood is yellowish, greyish or reddish white, and has a glossy lustre. It is soft, light, strong and durable. It does not crack, and is easy to saw and season. It can take a good finish, and can be very satisfactorily painted or polished. Uniform in colour and character, this 'steady' wood is considered 'first class workshop wood'. It is used for planking, door panels, furniture (especially for decorative designs), carriages, palanquins, drums, grain measures, canoes, boxes and packing cases, toys, carved images, picture frames, musical instruments, match-sticks, etc., and makes good wood pulp. Its roots, leaves, flowers and fruits are used medicinally, and the fruit is eaten by the poor in the Satpuda region.

The varieties, qualities and uses of timbers are so numerous that the short space available in this monograph will not bear an account in details greater than that given in the preceding paras and the details reproduced in an Appendix to this Chapter.

SELECTION OF WOOD

The choice of the species was not all that was considered by the carpenter. It was followed by the most meticulous care bestowed on the selection of particular pieces of logs for the various parts or objects to be worked. Even the alignment of the veins in the piece selected was a material factor in its selection, as it helped bring out the beauty of form and expression as revealed by the carved figure of a damsel in one of the temple Plates. The veins on the nose are seen in the chaste form of a steady flame of a lamp to which the perfect nose is traditionally compared. The veins on the face similarly exhibit remarkable harmony in tune with the round contour of the face expressive of serene happiness. The work indicates a truly well chosen log, which helps the artisan in showing his workmanship at his best. Describing the special characteristics of wood which determine the quality of work to be done, Sir George Watt remarks :

> " The art conceptions seen in wood-work have been greatly influenced by the grain of the timber employed, such as the deep undercutting and sculpture that is possible with teak, red-wood and walnut, the low relief of *shisham* and *deodar*, the incised designs of

ebony, the intricate and minute details of sandal and the barbaric boldness of *rohira*, *sal* and *babul* (kikar) and other coarse grained and hard woods."[1]

TREES AND THEIR USES

Pursuant to the tradition of reducing desirable practices into religious tenets, ancient treatises describe not only the types of wood to be selected for different purposes, but also the auspicious trees, the time and manner in which they should be cut, the different types and places the trees of which should be discarded for obtaining best results, religious ceremony to be performed and auspicious and evil omens as auguring good or bad result for the owner. *Rajvallabh*, an authority on constructive architecture, lays down that teak, *shal*, *mahudo*, *sarj*, *kher* and *bio* may be used singly or jointly in a house. But *saral*, *arjun*, *panas*, *shriparnika*, *sisam*, *haldarvo*, sandalwood, *surtaru*, *padmak* and *timbaran* should not be used jointly with others. Further, a burnt or dried up tree, a thorny tree, a tree near a temple or having birds' nests or milky juice, or one which is felled by wind or haunted by spirits, as well as trees like tamarind and *baheda* should not be used at all by the carpenter.[2] Varahmihir in his *Brihat-Samhita*[3] deals in great detail with the auspicious aspects in the selection and cutting of trees. He says that *arjun*, *ajkarna*, *priyak*, *dhav* and *guler* are the five auspicious trees for preparing the ceremonial *indradhvaj*, while feminine trees like banana and jujube are inauspicious. *Baheda*, *nim* and *arani* should likewise be avoided in the construction of houses.[4] Other trees which an architect should discard include, besides those already indicated above, (i) trees growing in a garden, crematorium, anthill, or sacrificial ground, (ii) trees growing near a temple or on the roadside, and (iii) trees which are deformed, surrounded by creepers as well as those on which rot has set in.[5]

A detailed procedure is also laid down as to the manner of selection and felling of trees. A tree, grown in white or black soil in a place not frequented by human beings, should be approached at night, and *puja* should be offered to it according to Brahminical rites. Touching the tree, the following *mantra* should then be chanted, "I wish well to all the beings on this tree. I bow to them all, and offer this sacrifice and pray to them to reside at some other place. O, tree! I wish you well. The king desires you for the *indradhvaj*; therefore, be pleased to accept my prayer." Thereafter, facing north or east, the tree should be cut after sunrise. If the axe makes a creaking noise, it is an evil omen; but a deep and sweet sound is considered auspicious. If the tree falls in the north or east without breaking or bending, it shows portents of victory for the king. Portions of eight *angul* or fingers from the top and four from the bottom should be cut off from the tree, which should then be submerged in water. Thereafter it should be carried by men or a cart to the gate of the town. If in this process, a spoke of the cart wheel breaks, there are defections in the army; if the axle breaks, the army perishes; if the yoke breaks, wealth is destroyed; and if the *hado* breaks, the carpenter dies.[6]

The tree which is to be used in a house should be worshipped with sacrifice, etc., at night. In the morning it should be cut in the *pradakshina* sequence, starting from north-east. The tree should be considered auspicious, if the portion which is cut is found free from rot. Reptiles and other animals like serpent, lizard, toad and stone or water are likely to be found in the middle of the tree according to the various colours that may be found in the portion sawn.[7] A sculptor wishing to select wood for an idol should start in an auspicious *muhurta* fixed by an astrologer and should enter the forest after observing good omens as while starting on a pilgrimage.[8]

Rajvallabh also lists woods propitious for making bedsteads for kings. *Shriparnika* or *sevan* and *tinduki* or *timbaran* bring wealth, *asan* or *bio* cures disease, *sisam* promotes progress, teakwood and *shirish* or *sarasdo* induce happiness, *padmak* or *patang* brings longevity, and sandalwood destroys the enemy. It is further laid down that

1. WATT, SIR GEORGE, *Indian Art at Delhi*, p. 100, 1903.
2. *Rajvallabh*, V, 16–17
3. *Brihat-Samhita*, XLIII, 13–16
4. *Ibid.*, LIII, 119–120
5. *Ibid.*, XLIII, 13–14
6. *Ibid.*, XLIII, 15–22
7. *Ibid.*, LIII, 121–123
8. *Ibid.*, LIX, 1

carriages, carts, chariots, palanquins, scabbards, *tavdan, pats* or large benches and *patla* or wooden seats may be made of all these varieties. But each of these articles should be made exclusively of one wood without mixing it with any other variety.[1]

SEASONING

Seasoning of wood is no less important than the selection of appropriate variety. It is necessary for its preservation and prevention of deformation and degeneration in course of time. Varahmihir has given thought to this problem too. He prescribes, for walls and idols in particular, two *vajralepas* or very durable ointments prepared out of a number of ingradients which would preserve the work "for one crore of years".[2] Sir H. E. M. James noticed that the outside portion of the wood work in houses is "usually oiled, which not only gives it the handsome colour of ebony, but serves as a protection against the fierce rain which is often so destructive in India".[3] *Kanjhi* oil having a pungent smell and sesamum oil were applied to *sisam*. The latter was also applied to sandalwood. For coating teak, a little *ramzi* (a kind of red earth) was added to that oil which was then boiled and used after cooling. It was applied three to four times in the first year. It worked not only as a preservative, but also gave an attractive red tinge to teak wood. Another such oil used was one pressed from sesamum and *limboli* or *nim* seeds mixed together in the proportion of five to one.

The best type of seasoning is, however, obtained by air seasoning. The skilled craftsmen interviewed were unanimous that the best results are obtained from naturally seasoned wood which does not easily decay. One of them pointed out that in olden times, logs of wood and tree trunks used to lie about in the open for years together—sometimes as many as ten to twelve years—either in the timber yard or near the owner's house. Timber was in abundant supply and there was a sufficient time lag between cutting of timber and its use. In contrast, in the present age of speed and short supply of raw material, wood is used soon after trees are cut, with the resultant shrinking and decay in course of time. A special type of seasoning is still done at Mahuva in Bhavnagar district which was a well-known centre of maritime trade in the past. Mango wood and bamboos which are susceptible to rapid decay, are immersed in sea-water for six months before use. People nowadays prefer artificial seasoning which, though quick, is not as good as the natural process.

Some of the ingenious devices to cure the defects and curvatures of wood were narrated as under :

If a plank is bent, water is applied to the concave side. The plank is laid down with the defective side buried in earth. On the exposed side heat is then applied to correct the defect. Another way to prevent wood from bending is to cut a groove or cleave in the side likely to bend in a concave manner and then drive a wedge into it.

1. *Rajvallabh*, VIII, 3
2. *Brihat-Samhita*, LVII, 4-6
3. JAMES, SIR H. EVAN, *Wood-carving in Gujarat*, in *The Journal of Indian Art and Industry*, Vol. XVII, No. 136, pp. 75-76, 1916

APPENDIX I

TIMBERS AND THEIR USES

A—TIMBERS

Extracts from *Gazetteer of Bombay State (Revised Edition), General Series* Volume A, Part-II, *Timbers*, between pp. 1 and 241

1. Acacia Arabica Willd (*Baval* बावळ)

FAMILY—*Mimosaceae*

COMMON NAMES—*Gujarati* : Baval ; *English* : Babul, Indian Gum Arabic ; *Hindi* : Babul, Babus ; *Kannad* : Gobli, Jali, Jaligida ; *Marathi* : Babhul, Babul ; *Trade name* : Babul.

CHARACTER—A moderate-sized or a large tree. *Bark* : dark-brown or black, longitudinally fissured. Branches thorny. *Spines* : 6-5 cm. long, large, white, often with brown points, straight, somewhat ascending. *Leaves* : rachis downy with several cup-shaped glands ; pinnae generally 6-12, 1.3-4 cm. long ; leaflets 20-40, linear, membranous, 6 cm., glabrous or downy. *Flower* : yellow, in globose heads. Peduncles slender, grey-downy, with bracts in the middle, 3-6 fasciculate. *Corolla* : campanulate, twice the length of the calyx. *Fruit* : pod, coriaceous, densely grey-downy, stalked. 7.5-10 cm. 1.3 cm. moniliform, 8-12 seeded. *Flowering time* : June-January (rainy season). *Fruiting time* : cold season.

There are two varieties. Variety cupressiformis. Stew-branches erect, like a cypress in growth, called Ram-Kanta. Variety vediana—bark more deeply cracked, crown formed of twisted angular branches ; spine white ; stout ; pods flat, called Vedi-babul.

DISTRIBUTION—Throughout the dry districts of the State ; forms extensive forests in the black-soil country of the State proper. Indigenous in Gujarat and North Deccan, Punjab, Bihar, Rajasthan, Western Peninsula, Ceylon, Arabia, Egypt, Tropical Africa, Natal.

DESCRIPTION OF WOOD—*Colour* : sap-wood large, whitish ; heart-wood pinkish white, turning reddish-brown on exposure ; mottled with dark streaks. *Pores* : moderate-sized, sometimes large, oval and sub-divided in patches of pale loose tissue, which are occasionally confluent in more or less regular but usually interrupted concentric rings. *Medullary rays* : fine and moderately broad, short, numerous, unequally distributed, conspicuous on a radial section. *Hard* : very durable (sap-wood not durable) ; has a very good shock-resisting ability ; air-seasons with fairly good results ; kiln-seasons with difficulty. Easy to convert and saw very green ; finishes to a good surface, takes a fair polish, but requires careful fillings. *Weight* : 54 lbs. per cubic foot.

USES—Wood used for house-building, carts, carriages and their parts, boat-building and their parts, sugar and oil-presses, rice-pounders, agricultural implements, Persian wheels, well curbs, cooper's work, packing for buffers of railway rolling stock, carving and turning including carved dies for cloth stamping. Good fuel, gives good charcoal. Gum from bark is largely collected. Branches, leaves and pods are fed to cattle, sheep and goats. Thorny branches used to fence fields. Tree sometimes used for rearing lac insects.

2. Acacia Ferruginea DC. (*Kegar* केगर)

FAMILY-*Mimosaceae*

COMMON NAMES— *Gujarati* : Kegar, Khaiger ; *Kannad* : Banni ; *Marathi* : Pandhra Khair.

CHARACTER—A large deciduous tree, 7.5-12 m. high. *Bark* : 1.3 cm. thick, rough, dark coloured. Spines short, hooked, twin, infra-petiolary ; sometimes absent. *Leaves* : rachis with one small circular or linear gland on the common petiole, and one between the uppermost pinnea. Pinnae 6-12, 5-7.5 cm. long ; leaflets 20-60, glaucous, rigid, subcoriaceous. *Flower* : yellowish, in dense axillary spikes, 10-12.5 cm. long. *Corolla* : very small. *Fruit* : pod, 7.5-10 x 2 cm. dark-brown, glabrous veined, 4-6 seeded, the upper suture narrowly winged. *Flowering time* : October-November. *Fruiting time* : January-February.

DISTRIBUTION—Forests of Konkan, Dangs and Gujarat (Panch Mahals). Western Peninsula, North Bengal, Madhya Bharat.

DESCRIPTION OF WOOD—*Colour* : sap-wood large, yellowish-white ; heart-wood olive-brown. *Pores* : moderate-sized, generally single, in small rounded patches of soft tissue, which are only sometimes confluent. *Medullary rays* : short, pale, numerous, fine. *Very hard* : heavy, durable ; polishes well without absorbing much polish. *Weight* : 70 lbs. per cubic foot.

USES—Wood used for buildings, carts, agricultural implements and well-construction. Bark astringent and is used in the distillation of arrack.

3. Adina Cordifolia Hook F. (*Haldarvo* हळदरवो)

FAMILY—*Rubiaceae*

COMMON NAMES—*Gujarati* : Hardarvo, Haldarvo, Haladwan ; *Hindi* : Haldu, Hardu, Karam ; *Kannad* : Arsantega, Hedde, Yettaga ; *Marathi* : Hedi, Hedu, Honangi ; *Trade name* : Haldu.

CHARACTER—A large deciduous tree with erect trunk and horizontal branches ; 12-24 m. high ; girth 1.2-4.5 m. *Bark* : brownish-grey, thick, furrowed, exfoliating in thick scales ; inner bark mottled, red. Young parts pubescent. *Leaves* : 10-30 x 7.5-23 cm., coriaceous, pubescent beneath, cordate, abruptly acuminate, petiole thick. *Flower* : yellowish in heads 2-2.5 cm. in diameter ; peduncles 2.5-5 cm. axillary, solitary, or 2-3, each bearing one head ; bracts small. *Corolla* : downy, style long-exserted ; stigma clavate. *Fruit* : head consists of numerous capsules, dehiscing from the base. *Flowering time* : June-August. *Fruiting time* : ripens December-March. *Sheds leaves* : in hot season; *New foliage*: very soon.

DISTRIBUTION—Common throughout India and the State in deciduous forests, Sub-Himalayan tract from the Jumna eastwards up to 900 m. altitude. Burma, Ceylon.

DESCRIPTION OF WOOD—*Colour* : yellow ; lustrous with smooth feel ; no heart-wood. Even-grained. Annual rings faint. *Pores* : small, numerous, evenly distributed. *Medullary rays* : very fine, short, numerous. Moderately hard, durable, strong ; seasons well but sometimes apt to warp and crack ; decays soon when exposed to wet ; easy to saw and machine ; one of the nicest Indian woods to work by hand and turn ; finishes very easily ; takes stain and polish remarkably well. *Weight* : 45 lbs. per cubic foot.

USES—Wood used for buildings (chiefly planking), canoes, planking of river boats, packing cases, cigar-boxes, grain measures, sieve-frames, furniture, agricultural implements, yokes, gun-stocks, brush-backs, combs, drums, cooper's work. Excellent, highly coloured wood for turning, carving, bobbins, and panelling, most suitable for bathroom, bakery and kitchen fitments ; has given very satisfactory results as a decorative panel wood in Europe. Leaves are fed to cattle.

4. Azadirachta Indica Juss (*Limbado* लीमडो)

(*Melia Azadirachta Linn*) FAMILY—*Meliaceae*

COMMON NAMES—*English* : Neem or Margosa tree ; *Gujarati* : Limbada, Limbra ; *Hindi* : Nim, Nimla ; *Kannad* : Bevu, Nimba ; *Marathi* : Balant-Nimb, Kadulimb.

CHARACTER—A moderate-sized to large tree, 12-15 m. sometimes 24 m. high ; girth 1.8-2.7 m. *Bark* : grey, with numerous scattered tubercles. *Leaves* : imparipinnate, approximated near the ends of the branches, 20.8-39 cm. long. Leaflets 9-15, 2.6-7.8 × 1.34-4 cm., opposite, sub-opposite or alternate, ovate-lanceolate, unequal-sided, oblique of sub-falcate, acuminate, serrate, glabrous, very shortly petioluled. *Flower* : small, white, honey-scented, on short puberulous pedicels arranged in large, solitary, axillary panicles shorter than the leaves. Calyx lobes 5, minute, rounded petals 5, shortly ciliate. *Staminal tube* : as long as the petals. Anthers 10 opposite the teeth of staminal tube. Ovary 3-celled. *Fruit* : drupe, oblong, size of an olive, yellowish-green, stone almost always 1-celled, 1-seeded. *Flowering time* : March-May. *Fruiting time* : rainy season; *Sheds leaves* : hot season ; *New leaves* : March-April.

DISTRIBUTION—A common tree growing throughout the greater part of India in the city region ; usually planted along roadside ; also self-sown. In dry forests of the Karnatak and parts of the Deccan ; Dry land forests of Burma.

DESCRIPTION OF WOOD—*Colour* : sap-wood grey, heart-wood red. Close-grained. *Annual rings* : doubtful ; shows alternating bands with numerous and with fewer pores ; also pale concentric lines. *Pores* : scanty moderate-sized and large, often oval and sub-divided, visible on a vertical section. *Medullary rays* : fine, numerous, white, bent outwards where they touch the pores ; the distance between the rays less than the transverse diameter of the pores. *Hard* : scented, durable. resembling mahogany ; takes fine polish ; owing to bitterness not attacked by white ants. *Weight* : 51 lbs. per cubic foot.

USES—Wood used for house-building (posts, beams, door and window frames), furniture, carts and their parts, ship and boat-building, ploughs, oilmills, cigar-boxes and carved idols. Bark, gum, leaves and flowers are all used in Medicine, while the seeds yield an oil (neem or margosa oil) used in medicine, for soap making and burning.

5. Dalbergia Sissoo Roxb (*Sisam* सीसम)

FAMILY—*Papilionaceae*

COMMON NAMES—*English* : Sissoo ; *Gujarati* : Sisam, Tanach ; *Hindi* : Shisham, Sissu, Sissai ; *Kannad* : Biridi ; *Marathi* : Shisavi ; *Trade name* : Sissoo.

CHARACTER—A handsome deciduous tree with an erect trunk about 8 m. high ; girth 1.8-3.6 m. *Bark* : grey exfoliating in narrow longitudinal strips. Young parts and branches grey downy. *Leaves* : alternate, imparipinnate, on a zig-zag petiole, leaflets 3-5, 2.5-3.5 cm. each way, orbicular, with a sudden long acumination, entire, firm, glabrescent. *Flower* : yellowish-white, nearly sessile, in densely pubescent axillary panicles, much shorter than the leaves. Calyx campanulate, pubescent ; teeth very short ; 2 upper ones obtuse, 3 lower acute, the central one the largest. *Corolla* : twice the length of the calyx; standard with a long claw. *Stamens* : 9, monadelphous ; sheath open on the upper side. *Fruit* : legume, thin, linear-lanceolate, pale-brown, glabrous, with a stalk twice as long as the calyx, generally 2-3 seeded. Seeds compressed, reniform. *Flowering time* : March-June. *Fruit time* : November-February, *Sheds leaves* : December-January. *New leaves* : February-March.

DISTRIBUTION—Planted throughout the State ; believed to be indigenous in Gujarat ; in river-beds, of sub-Himalayan tract from the Indus to Assam ; plains of Madhya Bharat ; Baluchistan.

DESCRIPTION OF WOOD—*Colour* : sap-wood small, white ; heart-wood brown, with darker longitudinal veins. Close-grained. *Annual rings* :

not distinctly marked. *Pores* : large and moderate-sized, scanty, in light-coloured irregular patches which are joined by fine, wavy, more or less concentric streaks, which are frequently interrupted and often very oblique, well-defined on a longitudinal section often filled with resin. *Medullary rays* : pale, very fine, uniform, and equidistant, numerous. *Very hard* : remarkably strong ; fairly durable ; air-seasoned and kiln-seasoned without difficulty ; does not warp or split ; takes fine polish. Heart-centres are however a frequent cause of trouble ; they often contain a white calcareous deposit ; easy to saw and work. Sisoo is the main standby when best plywood is required quickly. *Weight* : 48 lbs. per cubic foot.

USES—Wood extensively used in boat-building, house-building, furniture, frames and parts of carriages, ploughs, oil and sugar-mills, well-construction, bridge, piles, tentpegs, toys, interior panelling and furniture of railway carriages, sport goods, gymnastic materials such as Indian clubs, bars, etc. Used by Ordnance Department in connection with ammunition, transport materials, etc. Finest of Indian cabinet and furniture woods. Leaves are a good fodder for cattle.

6. Gmelina Arborea Roxb (*Shivan* सीवन)

FAMILY—*Verbenaceae*

COMMON NAMES—*English* : Kashmiri Tree, Comb Teak, White Teak ; *Gujarati* : Savan, Shivan ; *Hindi* : Gambhari, Gumbhar, Shiwan ; *Kannad* : Bachanige, Gupsi, Kumbudi, Shiwani ; *Marathi* : Shiwan ; *Trade name* : Guman

CHARACTER—A moderate-sized unarmed deciduous tree, 15-18 m. high ; girth 1.8-3.6 m. Branchlets and young parts clothed with fine mealy pubescence. *Bark* : smooth, greyish-yellow, corky ; inner bark mottled, yellow, turning quickly brown on exposure to air. Young parts pubescent. *Leaves* : 10-20 × 7.5-15 cm., ovate-acuminate or acute at the apex, rounded or cordate at the base, tawny-tomentose beneath while young, entire, almost coriaceous on a petiole 5-7.5 cm. long. *Flower* : yellow tinged with brown, 2.5 cm. long, on short yellowish pedicels in small cymes, forming raceme-like tomentose, terminal and axillary panicles. Inflorescence, calyx and corolla densely tawny-tomentose. *Corolla* : 5 - lobed, bilabiate. *Fruit* : drupe, 2.5 cm., ovoid or obovate, fleshy, smooth, yellow when ripe. *Flowering time* : March-April. *Fruit time* : May-June. *Sheds leaves* : February-April. *New foliage* : April-May.

DISTRIBUTION—Throughout the State in deciduous monsoon forests. Common in the Satpudas, Khandesh, Dangs, Kanara. Throughout India, Sind, Ceylon, Malaya, Philippines.

DESCRIPTION OF WOOD—*Colour* : yellowish, greyish or reddish-white, with a glossy lustre. Even-grained. *Annual rings* : marked either by white lines or by more numerous pores in the spring wood. *Pores* : large and moderate-sized, often sub-divided, rather prominent, on a vertical section ; sometimes arranged in rough, more or less concentric lines. *Medullary rays* : short, moderately broad, prominent, visible in the silver-grain as irregular horizontal bands. *Soft* : light, strong, durable, does not warp or crack, easy to air-season and kiln-dry. Green conversion and open stacking with crossbars under cover will give the best results ; easy to saw and work to a good finish ; takes paint or polish extremely well ; usually very uniform in colour and character ; regarded as a first class workshop wood. It is not very ornamental but is an extremely 'steady' wood. *Weight* : 36 lbs. per cubic foot.

USES—Wood used for planking, door-panels, furniture and cabinet-work, carriages, palanquins ploughs, sluice-valves, well-construction, drums (a favourite wood), grain-measures, dug-out canoes, knees and thwarts of boats, oars, cooper's work, gunstocks, interior panelling and lining of railway carriages, boxes and packing-cases, combs, toys, carved images, picture-frames, sounding-boards of musical instruments ; pronounced very good for match manufacture ; makes fairly good unbleached wood pulp. Root, leaves, flowers and fruits used medicinally. Fruit is eaten by poor classes in Satpudas and also by cattle.

7. Madhuka Indica Gmel (*Mahudo* महुडो)

(*Bassia Latifolia Roxb*) FAMILY—*Sapotaceae*

COMMON NAMES—*English* : Honey Tree, Mahuva of South India ; *Gujarati* : Mahuda, Movonujhad ; *Hindi* : Moha, Mohua ; *Kannad* : Ippe, Huli, Movaro ; *Marathi* : Mohachejhad, Mohwa.

CHARACTER—A large evergreen tree, 12-15 m. high ; girth 1.2-1.8 m. *Bark* : dark yellowish-grey, thick, slightly furrowed, scaly ; inner bark red, milky. Young shoots villous. *Leaves* : 10-18 × 2.5-4 cm., clustered near the ends of the branches, lanceolate, narrow at both ends, entire, smooth on villous petioles 2.5-4 cm., stipules villous, caducous, ensiform. *Flower* : crowded near the ends of branches, pedicels 5-7.5 cm., sub-erect, one-flowered. Calyx segments 4, acute. *Corolla* : tube equal to length of calyx, limb 8-10-cleft. Anthers 16-20 in two series. *Fruit* : berry, oblong, size of a plum, yellowish when ripe. *Flowering time* : April-May. *Fruit time* : August-September.

DISTRIBUTION—Common in the dry forests and along the rivers and *nalas* in the State ; common in the Konkan and North Kanara but nowhere abundant. Western Peninsula, Mysore, Karnatak. Ceylon, upper Burma. Often planted.

DESCRIPTION OF WOOD—*Colour* : red. Close and straight-grained. *Pores* : small to moderate-sized, in short radial or oblique echeloned strings. *Medullary rays* : numerous, fine, uniform, equidistant, bent round the pores. Transverse bars fine, irregular, wavy. *Moderately hard* : very flexible, durable. *Weight* : 60 lbs. per cubic foot.

USES—Wood used for house-building, bridge-construction, trenails, carts, furniture ; valued for ship's keels and for planking below the water-line. Flowers are eaten raw, cooked or roasted. Seeds contain about 30 per cent of yellow oil ; used for lamps, for manufacturing soaps and for candles. It is also used as an adulterant or substitute for ghee. Bark, flowers and oil are used medicinally.

8. Mangifera Indica Linn (*Ambo* आंबो)

FAMILY—*Anacardiaceae*

COMMON NAMES—*English* : Cuckoo's Joy, Mango tree ; *Gujarati* : Ambo, Amri ; *Hindi* ; Am; *Kannad* : Mavin-mara, Mavu, Rasala ; *Marathi* : Amba ; *Trade name* : Mango.

CHARACTER—A large evergreen tree 15-20 m. high with girth upto 4-5 m. *Bark* : thick, dark-grey, nearly black, rough with numerous small fissures and exfoliating scales. *Leaves* : coriaceous, oblong-lanceolate 12.5-25 × 3.5-7.5 cm., shining above. *Flower* : monoecious in terminal panicles, pubescent. Calyx 4-5 partite, deciduous. Petals, 4-5, oblong with 3 orange-coloured ridges on the inner face. *Stamens* : 4-5, only one fertile. *Fruit*: drupe, large, fleshy, sub-ovoid, 7.5-20 cm. long, stone compressed hard. *Flowering time* : February-March. *Fruit time* : May-June.

DISTRIBUTION—Common everywhere, wild and cultivated ; rain forests of Konkan and N. Kanara ghats and the Satpudas ; cultivated throughout the State ; tropical Himalayas, Bhutan, Bihar, Khasia Hills, Sikkim, Western Peninsula from Khandesh southwards ; cultivated throughout India for its fruit ; Burma.

DESCRIPTION OF WOOD—*Colour* : grey ; in old trees sometimes dark-brown with black streaks. *Pores* : scanty, moderate-sized and large, distinctly marked on the longitudinal section, often sub-divided and sometimes joined by short concentric bands. *Medullary rays* : fine, wavy, closely packed, interrupted by or bent round the pores. Wood in old trees hard, in young ones coarse-grained and soft ; seasons easily and retains its shape after seasoning. *Fairly strong* : not very durable in exposed positions ; saws and works easily ; finishes to a clean surface and takes a good polish. *Weight* : 42 lbs. per cubic foot.

USES—Wood used for planking, door and window frames, tea, opium and indigo boxes, packing cases, cheap furniture, dug-out canoes, boats with their parts and ship-building, Masula

boats, (Madras), well-construction, sieve-frames, brush-backs, ploughs, yokes, cart-wheels, and cooper's work, occasionally used for railway carriage furniture. Good wood for dry cooperage and shoe-heels. Roots, leaves, flowers, fruits and seeds used medicinally. Fruits are eaten raw or ripe.

9. Manilkana Hexandra Roxb (*Rayan* रायण)

(*Mimusops Hexandra, Roxb*) FAMILY—*Sapotaceae*

COMMON NAMES—*Gujarati* : Rayan ; *Hindi* : Khir, Khirni ; *Marathi* : Khirni, Raini, Ranjana.

CHARACTER—A large evergreen ornamental, glabrous tree, 15-18 m. high, girth 3.6-4.5 m. Head shady, trunk erect without branches for a considerable height. *Bark* : blackish-grey, deeply furrowed. *Leaves* : 5-10 × 4-5 cm., obovate-oblong notched at the end, narrowed at the base, sometimes crowded at the end of the branches, glabrous, shining above, petiole 1.3-2.5 cm. *Flower* : white and yellow not fragrant, .6 cm. diameter, on solitary, axillary pedicels. Calyx segments 6. *Corolla* : lobes two series, the outer consisting of 12 white and the inner of 6 yellow lobes. *Stamens* : 12. *Fruit* : about 2.5 cm. diameter, yellow when ripe; smooth, usually 1-seeded by abortion. Seed compressed oblong, about 1.3 cm. *Flowering time* : October-December. *Fruit time* : ripe in March.

DISTRIBUTION—Common in the dry forests of the Deccan, Khandesh and Gujarat, South Maratha Country (Belgaum) ; Western Paninsula, cultivated in North West India ; Ceylon.

DESCRIPTION OF WOOD—*Colour* : red. Close and even - grained. *Pores* : small scanty, occasionally solitary but usually in short-radial lines which are echeloned at a distance in slanting fashion. *Medullary rays* : very numerous, fine, uniform, equidistant. Transverse lines wavy irregular, less prominent. *Very hard* : strong, durable, tough, *Weight* : 65 lbs. per cubic foot.

USES—Wood used for house-building, bridge-construction, bridge, and wharf-piles, boats, agricultural implements, oil-presses, sugar-mills, carts, carriages, waggons, tool-handles and turning ; very successfully employed in decorative house-fittings and furniture ; gives an excellent fuel. Fruit is eaten and is said to be the chief article of food of poorer classes in Gujarat, during hot season. Leaves are fed to buffaloes.

10. Pterocarpus Marsupium Roxb (*Bio* बियो)

FAMILY—*Papilionaceae*

COMMON NAMES—*English* : Indian Kino tree, Malabar Kino tree ; *Gujarati* : Bia, Bio, Bibla ; *Hindi* : Bija, Bigash, Hirdokhi ; *Kannad* : Benga, Bibla, Honne ; *Marathi* : Bibla ; *Trade name* : Bijasal.

CHARACTER—A large deciduous tree, 15-18 m. high, girth 1.8-2.4 m. *Bark* : grey, with long vertical cracks, exfoliating in small pieces of irregular shape and size. Leaflets alternate, coriaceous, 5-7, obtuse, acute or emarginate. *Flower* : numerous, yellowish white, 1.3 cm. in diameter, arranged in paniculate racemes. Petals twice the length of the calyx, waved or curled. Sheath of monodelphous stamens is sometimes deeply divided into 2. Fruit-pod, 2.5-5 cm. broad articular. *Flowering time* : May-June. *Fruiting time* : December-March.

DISTRIBUTION—Throughout the State in deciduous monsoon forests, scattered but not gregarious ; ascends to 1,100 m. in Akrani Khandesh and Dangs. Common in North Kanara, Konkan, Western Peninsula, Madhya Bharat and South India ; Ceylon.

DESCRIPTION OF WOOD—*Colour* : sap-wood small ; heart-wood yellowish brown with darker streaks. Close-grained, giving a red resin. *Pores* : moderate-sized and large, often sub-divided, scanty, resinous, uniformly distributed in pale patches

which are joined by fine, white, wavy, often interrupted concentric lines ; marked on a vertical section. *Medullary rays* : very fine, numerous, short, uniform and equidistant. *Very hard* : No taste, no smell ; stains yellow when damp. Seasons easily and develops a few defects (cracks and splits) which are not very serious ; kiln seasons easily without degrade. Fairly heavy, strong ; has a very good finish and takes a good polish. *Weight*: 55 lbs. per cubic foot. An excellent and valuable timber.

USES—Wood much used for door and window frames, posts and beams, furniture, agricultural implements, cart and boat-building ; railway waggons ; It has also been used for railway sleepers ; also used for drums, toys, combs, cooper's work. Bark yields a red gum-resin (Kino) used medicinally and for tanning purposes.

11. Santalum Album Linn (*Chandan* चंदन)

FAMILY—*Santalaceae*

COMMON NAMES—*English* : The White-Sandal-wood-tree ; *Gujarati* : Suket ; *Hindi* : Chandan, Chandal, Sandal ; *Kannad* : Gandada, Gandha; *Marathi* : Chandan.

CHARACTER—A small evergreen glabrous tree with slender drooping branches. *Bark* : dark-grey, nearly black, rough with short vertical cracks, inner substance dark red. *Leaves* : opposite, 4-6.3 × 1.6-3.1 cm. elliptic-lanceolate, sub-acute ; entire, thin, base acute. *Flower* : brownish purple, inodorous, in terminal and axillary paniculate cymes shorter than the leaves, Perianth campanulate ; limb of 4 valvate triangular segments. *Stamens* : 4. *Fruit* : globose, 1.3 cm. diameter purple-black ; endocarp hard, ribbed. *Flowering time* : March-August. *Fruit time* : cold and hot seasons.

DISTRIBUTION—Western Peninsula from near Poona southwards ; indigenous throughout the dry districts of the State ; also abundant in some of the dry deciduous forests of North Kanara; often along the bunds of tanks and in hedges; dry regions of South India, Mysore, Coorg, Nilgiris, Coimbatore.

DESCRIPTION OF WOOD—*Colour* : sap-wood white and scentless ; heart-wood yellowish brown, strongly scented. Very close-grained and oily. *Annual rings* : distinctly marked by more numerous and slightly larger pores in the spring-wood. *Pores* : small, numerous, evenly distributed. *Medullary rays* : short, fine, numerous, uniform and equidistant. Hard. *Weight* : about 60 lbs.per cubic foot.

The best scented wood is obtained from rich soils mixed with rock, but the scent becomes less where the soil is rich and without stones, (P. Lushington).

USES—Wood used for carving, manufacture of boxes, frames and other small fancy articles, and for burning in Parsi temples ; a valuable essential oil is obtained by distillation from the wood and the roots, which latter yield the largest quantity ; it is used in perfumery and in medicine. The seeds yield a thick viscid oil. Fruits are eaten in times of scarcity.

12. Tamarindus Indica Linn (*Amli* आमली)

FAMILY—*Caesalpinaceae*

COMMON NAMES—*English* : Tamarind tree ; *Gujarati* : Amli ; *Hindi* : Amli, Imli, Nuli, Teter ; *Kannad* : Amla, Amlike, Hunase ; *Marathi* : Chinch.

CHARACTER—A large evergreen tree, 12-18 m. high. *Bark* : 1.3 m. thick, dark-grey, with longitudinal fissures and horizontal cracks. *Leaves* : abruptly pinnate, 5-12.5 cm. long ; rachis channelled ; leaflets subsessile, 10-20 pairs, closely set. *Flower* : in lax few-flowered racemes at the end of branchlets ; *Corolla* : petals 3 (one upper and 2 lateral) subequal, yellowish with pink strips ; *Stamens* : 3 fertile. *Fruit* : pod, 7.5-20 × 2.5 cm., 1 cm. thick, slightly curved, scurfy, seeds

3-12, obovate-oblong, truncate ends with a shallow oblong pit on each of the flat faces, brown, shining. *Flowering time* : April-June. *Fruiting time* : ripe February-March.

DISTRIBUTION — Evergreen forests of Konkan and North Kanara ; shady parts of rain forests. Self-sown near villages and in waste lands, also cultivated throughout the State. Throughout India and Tropics, generally, indigenous in tropical central Africa.

DESCRIPTION OF WOOD—*Colour* : sap-wood yellowish-white, sometimes with red streaks ; heart-wood small, near the centre of old trees only, dark purplish-brown, with an irregular outline and readiating ramifications. Close-grained. *Annual rings* : indistinct. *Pores* : moderate-sized, uniformly distributed, each pore or group of pores surrounded by round patches of soft tissue, which are sometimes confluent. *Medullary rays* : very fine, very numerous, uniform and equidistant. *Hard* : very durable, difficult to work but highly prized. *Weight* : sap-wood 62 lbs. per cubic foot, heart-wood 80 lbs. per cubic foot.

USES—Wood is used for wheels, oil and sugar-mills, rice-pounders, mortars, ploughs, mallets, planes, tool-handles, furniture, house-fittings, well-construction, cooper's work, side planks of boats, turning, etc. Fruit-pulp is used in medicine ; it is also made into preserves and exported to Europe. Leaves and fruit-pulp used in curries ; the ground seeds mixed with gum furnish a strong cement. Annual excellent avenue tree.

The seed powder is now used largely for preparing sizing material for the textile industry. It is a source of pectin used in the food industry.

13. Tectona Grandis Linn (*Sâg* साग)

FAMILY—*Verbenaceae*

COMMON NAMES—*English* : Indian Oak, Ship-tree, Teak ; *Gujarati* : Sag, Sagach ; *Hindi* : Sagun, Sagwan ; *Kannad* : Tega, Tegu ; *Marathi* : Sag, Sagwan ; *Trade name* : Teak.

CHARACTER—A large deciduous tree, 21-30 m. high, girth 3.6-4.5 cm. (occasionally exceeding 6 m.) *Bark* : light-brown or grey, fibrous, with shallow longitudinal cracks, outer bark peeling off in long thin flakes. *Branchlets* : quadrangular, channelled, stellately tomentose. *Leaves* : opposite, 30-60 × 15-30 cm. (much larger in seedlings), rough above, grey tomentose beneath. *Flower* : shortly pedicelled in cymes. *Corolla* : tubular, 5-6 lobes, lobes unequal, white. *Fruit* : Sub-globose somewhat 4 lobed, pericarp dense hairy, endocarp bony. *Flowering time* : June-September. *Fruiting time* : November-January. *Sheds leaves* : early in cold season, *New foliage* : in May.

DISTRIBUTION—Throughout the State in monsoon and mixed deciduous forests ; abundant all along the slopes of Western Ghats to the Mahi river in Gujarat. Best teak-forest in Bombay State are on the slopes of Kalinadi and the Ganga-vali rivers of N. Kanara. Western Ghats of Madras State, Circars, Madhya Bharat ; Malay Peninsula, Burma, Sumatra, Java.

DESCRIPTION OF WOOD—*Colour* : sap-wood white, usually small, heart-wood dark, golden-yellow, turning brown, dark-brown and finally almost black with age. *Annual rings* : marked by one or more lines of regularly arranged pores, often set in a belt of loose tissue ; in the rest of the wood they are scattered, scanty, sometimes sub-divided, variable in size from small to moderate-sized, a few large. *Medullary rays* : moderately broad to broad, fairly numerous giving a conspicuous handsome silver-grain of elongated plates. *Pith* : large quadrangular. Strongly and characteristically scented and containing an oil which is easily perceptible to the touch and is a preservative. A strong wood of average hardness and of durability. The most naturally durable wood of the world. Sap-wood is very perishable and is usually quickly destroyed by rot, white ants and borers, but can be readily treated with preservatives ; easy to saw and work. The wood from dead or fallen trees is lighter and stronger than from trees killed by girdling. *Weight* : 45 lbs. per cubic foot.

USES—Wood used for house-building, bridge-construction, building of ships of all descriptions

and their parts, furniture and cabinet-work, carpentry of all kinds, carving, turning, well-construction, agricultural implements, railway keys, all parts and bodies of carts and carriages, looms, frames of spinning wheels, cotton cleaning apparatus (Madhya Pradesh), combs, jars, bowls, brush-backs, toys, tobacco-pipes (from the hard knots of occluded branches), and many minor purposes ; good deal used for railway sleepers, telegraph poles ; most extensively used for the construction of all classes of railway carriages and waggons in India ; largely used for tubs, buckets, barrels and cooperage in general. In ordnance depots for boarding of tongas, double-decked platforms, skids, hold-fasts rammer and spong-staves, axle-beds of transport carts, planking for waggons, boxes for maxim-gun ammunition and other small boxes. Teak from Burma and South India is preferable for constructional utility purposes, while teak from the Deccan and the Dangs is preferable for beauty of grain and colour. Root, bark, wood, flowers and seeds are used medicinally. Tree yields good oil, which is considered a substitute for linseed oil in preparation of paints. Yields also good varnish. Leaves used as plates and for wrapping parcels and thatching. A yellow dye is also made from them. Young leaves and twigs are eaten by cattle.

14. Terminalia Tomentosa W. and A. (*Sajad* साजड)

FAMILY—*Combretaceae*

COMMON NAMES—*Gujarati* : Sajad, Sajadio, Sadad, Sadro, Hadri, Sadri; *Hindi* : Asan, Sadri, Sain, Saj ; *Kannad* : Banapu, Kare-Matti, Matli ; *Marathi* : Ain, Madet ; *Trade name* : Laurel.

CHARACTER—A large deciduous tree, 24-30 m. high, girth 2·4-3 m. *Bark* : 2·5 cm. thick, grey to black, with long, broad, deep, longitudinal fissures and short, shallow, transverse cracks ; inner substance red when fresh. Branchlets, young leaves, and inflorescence rusty tomentose. *Leaves* : 7·5-23 cm. sub-opposite or alternate, elliptic, ovate or obovate-oblong, glabrous or hairy when old, coriaceous, cordate or suddenly narrowed the base into short petioles, with 2 glands near the base of the midrib. *Flower* : of a dull-yellow colour in panicled spikes. *Fruit* : 2·5-5 cm. obovoide oblong, wings broad, marked with prominent horizontal lines ; edges of wings thin, irregularly crenulate. *Flowering time* : April-May. *Fruiting time* : January-April of next year. *Sheds leaves* : January-March ; *New leaves* : at the end of the hot season.

DISTRIBUTION—Common throughout the State in mixed deciduous forests, and in the jungles at the foot of the ghats in Konkan ; throughout the moist regions of India ; Ceylon.

DESCRIPTION OF WOOD—*Colour* : sap-wood reddish-white ; heart-wood dark-brown, hard, beautifully variegated with streaks of darker colour, showing on a radial section as dark undulating streaks. Straight-grained and of medium to coarse texture. *Pores* : moderate-sized and large, uniformly distributed, each pore enclosed in an irregularly shaped and generally elongated patch of soft tissue ; these patches are often arranged in concentric lines and frequently joined by thin wavy, concentric bands. *Medullary rays* : not distinct, very fine, numerous, uniform, equidistant, often wavy, the transverse diameter of the pores many times larger than the distance between the rays. *Hard* : strong, tough ; apt to split in seasoning, fairly durable ; lasts well under water ; a valuable and well-known timber, next to teak the most important in this State. *Weight* : 67 lbs. per cubic foot.

USES—Wood used for house-building, rough furniture, carts, ships and boat-building, much used as mining timber in collieries ; used for oil-mills, rice-pounders, agricultural implements, railway sleepers. Excellent fuel and furnishes good charcoal. Bark is used for tannig and dyeing black. Ashes of the bark give a kind of lime eaten with betel leaf. The 'Tasar' silk-worm feeds on its leaves and lac is occasionally gathered from its branches. It gives a brown gum.

B—CLASSIFICATION OF TIMBERS ACCORDING TO USES

Extracts from *Timber Wealth of Maha Gujarat* by G. A. KAPADIA in *Journal of the Gujarat Research Society*, Vol. XVI, No. 2, pp. 20-22, 1954

(i) CONSTRUCTION AND GENERAL CARPENTRY

Common Names	Botanical Names
Baval (बावळ)	*Acacia arabica*
Kegar (केगर)	*Acacia ferruginea*
Haldarvo (हळदरवो)	*Adina cordifolia*
Shisham (शीशम)	*Dalbergia sissoo*
Savan, Shivan (सेवन)	*Gmelina arborea*
Mahuda (महुडा)	*Madhuka indica*
Ambo (आंबो)	*Mangifera indica*
Rayan (रायण)	*Manilkana hexandra*
Bio (बीओ)	*Pterocarpus marsupium*
Chandan (चंदन)	*Santalum album*
Sag (साग)	*Tectona grandis*
Sajad (साजड)	*Terminalia tomentosa*
Kher (खेर)	*Acacia catechu*
Rataval (रतवाल)	*Adenanthera pavonina*
Bili (बीली)	*Aegle marmelos*
Kalo Sarsado (काळो सरसडो)	*Albizzia Lebbeck*
Dholo Sarasio (धोळो सरसीओ)	*Albizzia odoratissima*
Kinhal, Kilai (किन्हाल)	*Albizzia procera*
Kali Sisir (काळी सिसिर)	*Albizzia stipulata*
Dhavdo (धावडो)	*Anogeissus latifolia*
Supari (सुपारी)	*Areca catechu*
Phanas (फणस)	*Artocarpus intergrifolia*
Limbado (लींबडो)	*Azadirachta indica*
Tivar (तीवार)	*Barringtonia acutangula*
Shemalo (शेमळो)	*Bombax malabaricum*
Tad (ताड)	*Borassus flabellifer*
Ekalkanto (अेकलकंटो)	*Bridelia retusa*
Kumbha (कुंभा)	*Careya arborea*
Garmalo (गरमाळो)	*Cassia fistula*
Tuni, todu (तुणी)	*Cedrela toona*
Billu, bhariyo (बीलु)	*Choloroxylon swietenia*
Gunda, mota gunda (गुंदा)	*Cordia myxa*
Varno, Vayavarno (वर्णो)	*Crataeva religiosa*
Karmal (करमाळ)	*Dillenia pentagyna*
Timbru (टींबरु)	*Diospyros melanoxylon*
Panarvo (पनरवो)	*Erythrina indica*
Jambu (जांबु)	*Eugenia jambolana*
Kothi (कोठी)	*Feronia elephantum*
Pipalo (पीपळो)	*Ficus religiosa*
Dhaman (धामण)	*Grewia asiatica*
Anjan (अंजन)	*Hardwickia binata*
Charel (चरेल)	*Holoptelea integrifolia*
Bhamarchhal (भामरछाल)	*Hymenodictyon excelsum*
Kakria, chino (चीणो)	*Lagerstroemia parviflora*
Ruhin, Kapilo (कपीलो)	*Mallotus philippinenses*
Bakan limbado (बकान लीमडो)	*Melia azedarach*
Champo (चंपो)	*Michelia champaca*
Borsali, bakul (बोरसली)	*Mimusops elengi*
Tunaj, timsa (तुणज)	*Ougeinia dalbergioides*
Khajuri (खजुरी)	*Phoenix sylvestris*
Ambalan (आंबळां)	*Phyllanthus emblica*
Karanj (कारंज)	*Pongamia glabra*
Mindhol, mindhal (मींढळ)	*Randia dumetorum*
Markho (मरखो)	*Schrebera swieteniodes*
Rohni, Ron (रोण)	*Soymida febrifuga*
Kadamb (कदंब)	*Stephegyne parvifolia*
Parul (पारुल)	*Stereospermum suavcolens*
Kharsing (खरसींग)	*Stereospermum xylocarpum*
Bahedan, bedan (बहेडां)	*Terminalia belerica*
Badam (बदाम)	*Terminalia catappa*
Hirda, harda (हरडा)	*Terminalia chebula*

(ii) SHIP AND BOAT BUILDING, MASTS, SPARS AND OARS

Baval (बावळ)	*Acacia arabica*
Haldarvo (हळदरवो)	*Adina cordifolia*
Shisham (शीशम)	*Dalbergia sissoo*
Savan, Shivan (सेवन)	*Gmelina arborea*
Mahuda (महुडा)	*Madhuka indica*
Ambo (आंबो)	*Mangifera indica*

Common Names	Botanical Names	*Common Names*	Botanical Names
Sag (साग)	*Tectona grandis*	Varno, vayavarno (वर्णो)	*Crataeva religiosa*
Sajad (साजड)	*Terminalia tomentosa*	Panarvo (पनरवो)	*Erythrina indica*
Kalo Sarsado (काळो सरसडो)	*Albizzia lebbeck*	Khakharo (खाखरो)	*Erythrina suberosa*
Kinhal, kilai (किन्हाल)	*Albizzia procera*	Jambu (जांबु)	*Eugenia jambolana*
Phanas (फणस)	*Artocarpus intergrifolia*	Kakria, chino (चीणो)	*Lagerstroemia parviflora*
Limbado (लींबडो)	*Azadirachta indica*	Champo (चंपो)	*Michelia champaca*
Tad (ताड)	*Borassus flabellifer*	Borsali, bakul (बोरसली)	*Mimusops elengi*
Salai (सालइ)	*Boswellia serrata*	Khajuri (खजुरी)	*Phoenix sylvestris*
Kerado (केरडो)	*Capparis aphylla*	Ambalan (आंबळां)	*Phyllanthus emblica*
Kumbha (कुंभा)	*Careya arborea*	Karanj (करंज)	*Pongamia glabra*
Saru (सरु)	*Casuarina equisetifolia*	Mindhol, mindhal (मींढळ)	*Randia dumetorum*
		Arjuna, sadra (अर्जुन)	*Terminalia arjuna*
Gunda, mota gunda (गुंदा)	*Cordia myxa*	Bahedan, bedan (बहेडां)	*Terminalia belerica*

(iii) Carriage and Wagon work

Baval (बावळ)	*Acacia arabica*	Billu, bhariyo (बीलु)	*Chloroxylon swietenia*
Haldarvo (हळदरवो)	*Adina cordifolia*		
Shisham (शीशम)	*Dalbergia sissoo*	Gunda, mota gunda (गुंदा)	*Cordia myxa*
Savan, shivan (सेवन)	*Gmelina arborea*	Timbru (टींबरु)	*Diospyros melanoxylon*
Mahuda (महुडा)	*Madhuka indica*		
Ambo (आंबो)	*Mangifera indica*	Jambu (जांबु)	*Eugenia jambolana*
Bio (बीओ)	*Pterocarpus marsupium*	Kothi (कोठी)	*Feronia elephantum*
		Umaro (उमरो)	*Ficus glomerata*
Sag (साग)	*Tectona grandis*	Dhraman (ध्रामण)	*Grewia tiliaefolia*
Sajad (साजड)	*Terminalia tomentosa*	Anjan (अंजन)	*Hardwickia binata*
		Moti Hiravani (मोटी हीरवणी)	*Kydia calycina*
Kher (खेर)	*Acacia catechu*	Tunaj, timsa (तुणज)	*Ougeinia dalbergioides*
Bili (बीली)	*Aegle marmelos*		
Kalo Sarsado (काळो सरसडो)	*Albizzia lebbeck*	Kusum (कुसुम)	*Schleichera trijuga*
Dholo Sarasio (धोळो सरसीओ)	*Albizzia odoratissima*	Parul (पारुल)	*Stereospermum suavcolens*
Kinhal, kilai (किन्हाल)	*Albizzia procera*	Kharsing (खरसींग)	*Stereospermum xylocarpum*
Dhavdo (धावडो)	*Anogeissus latifolia*		
Ekalkanto (अेकलकंटो)	*Bridelia retusa*	Arjuna, sadra (अर्जुन)	*Terminalia arjuna*
Kumbha (कुंभा)	*Careya arborea*	Bahedan, bedan (बहेडां)	*Terminalia belerica*
Garmalo (गरमाळो)	*Cassia fistula*	Hirda, harda (हरडा)	*Terminalia chebula*
Tuni, todu (तुणी)	*Cedrela toona*		

(iv) Wood for Furniture, Cabinet Work and Panels

Haldarvo (हळदरवो)	*Adina cordifolia*	Sajad (साजड)	*Terminalia tomentosa*
Shisham (शीशम)	*Dalbergia sissoo*		
Savan, shivan (सेवन)	*Gmelina arborea*	Kalo Sarsado (काळो सरसडो)	*Albizzia lebbeck*
Mahuda (महुडा)	*Madhuka indica*	Dholo Sarasio (धोळो सरसीओ)	*Albizzia odoratissima*
Rayan (रायण)	*Manilkana hexandra*		
Sag (साग)	*Tectona grandis*	Kinhal, kilai (किन्हाल)	*Albizzia procera*

Common Names	Botanical Names
Phanas (फणस)	*Artocarpus intergrifolia*
Limbado (लींबडो)	*Azadirachta indica*
Kenchna (कांचन)	*Bauhinia purpurea*
Tad (ताड)	*Borassus flabellifer*
Salai (सालइ)	*Boswellia serrata*
Kumbha (कुंभा)	*Careya arborea*
Tuni, todu (तुणी)	*Cedrela toona*
Billu, bhariyo (बीलु)	*Chloroxylon swietenia*
Gunda, mota gunda (गुंदा)	*Cordia myxa*
Varno, vayavarno (वणो)	*Crataeva religiosa*
Vans (वांस)	*Dendrocalamus strictus*
Karmal (करमाळ)	*Dillenia pentagyna*
Timbru (टींबरु)	*Diospyros melanoxylon*
Panarvo (पनरवो)	*Erythrina indica*
Khakharo (खाखरो)	*Erythrina suberosa*
Umaro (उमरो)	*Ficus glomerata*
Pipalo (पीपळो)	*Ficus religiosa*
Dhaman (धामण)	*Grewia asiatica*
Dhraman (ध्रामण)	*Grewia tiliaefolia*
Charel (चरेल)	*Holoptelea integrifolia*
Bhamarchhal (भामरछाल)	*Hymenodictyon excelsum*
Moti Hiravani (मोटी हीरवणी)	*Kydia calycina*
Bakan Limbado (बकान लीमडो)	*Melia azedarach*
Borsali, bakul (बोरसली)	*Mimusops elengi*
Saragvo, sakato (सरगवो)	*Moringa pterygosperma*
Shetur (शेतुर)	*Morus alba*
Mavedo, samat (मावेडो)	*Odina wodier*
Tunaj, timsa (तुणज)	*Ougeinia dalbergioides*
Khajuri (खजुरी)	*Phoenix sylvestris*
Mindhol, mindhal (मींढळ)	*Randia dumetorum*
Rohni, ron (रोण	*Soymida febrifuga*
Parul (पारुल)	*Stereospermum suavcolens*
Kharsing (खरसींग)	*Stereospermum xylocarpum*

(v) Turnery, Toys and Small Articles

Baval (बावळ)	*Acacia arabica*
Haldarvo (हळदरवो)	*Adina cordifolia*
Shisham (शीशम)	*Dalbergia sissoo*
Savan, shivan (सेवन)	*Gmelina arborea*
Mahuda (महुडा)	*Madhuka indica*
Ambo (आंबो)	*Mangifera indica*
Bio (बीओ)	*Pterocarpus marsupium*
Chandan (चंदन)	*Santalum album*
Sajad (साजड)	*Terminalia tomentosa*
Kher (खेर)	*Acacia catechu*
Dhavdo (धावडो)	*Anogeissus latifolia*
Tivar (तीवार)	*Barringtonia acutangula*
Garmalo (गरमाळो)	*Cassia fistula*
Saru (सरु)	*Casuarina equisetifolia*
Tuni, todu (तुणी)	*Cedrela toona*
Timbru (टींबरु)	*Diospyros melanoxylon*
Khakharo (खाखरो)	*Erythrina suberosa*
Umaro (उमरो)	*Ficus glomerata*
Malan (मालण)	*Gardenia lucida*
Karikhado (कारीखडो)	*Holarrhena antidysenterica*
Moti Hiravani (मोटी हीरवणी)	*Kydia calycina*
Bakan Limbado (बकान लीमडो)	*Melia azedarach*
Al, alya (आल)	*Morinda tinctoria*
Shetur (शेतुर)	*Morus alba*
Jasvanti (जसवंती)	*Murraya exotica*
Mavedo, samat (मावेडो)	*Odina wodier*
Tunaj, timsa (तुणज)	*Ougeinia dalbergioides*
Karanj (करंज)	*Pongamia glabra*
Mindhol, mindhal (मींढळ)	*Randia dumetorum*
Markho (मारखो)	*Schrebera swieteniodes*
Rohni, ron (रोण)	*Soymida febrifuga*
Kadamb (कदंब)	*Stephegyne parvifolia*
Bahedan, bedan (बहेडां)	*Terminalia belerica*
Dudhalo (दधलो)	*Wrightia tinctoria*
Ruchhalo dudhalo (रुंछाळो दूधलो)	*Wrightia tomentosa*

Common Names	Botanical Names	*Common Names*	Botanical Names
	(vi) CARVING		
Baval (बावळ)	*Acacia arabica*	Timbru (टींबरु)	*Diospyros melanoxylon*
Haldarvo (हळदरवो)	*Adina cordifolia*		
Shisham (शीशम)	*Dalbergia sissoo*	Umaro (उमरो)	*Ficus glomerata*
Savan, shivan (सेवन)	*Gmelina arborea*	Karikhado (कारीखडो)	*Holarrhena anti dysenterica*
Chandan (चंदन)	*Santalum album*		
Sag (साग)	*Tectona grandis*	Charel (चरेल)	*Holoptelea integrifolia*
Rataval (रतवाल)	*Adenanthera pavonina*	Mavedo, samat (मावेडो)	*Odina wodier*
Kalo Sarsado (काळो सरसडो)	*Albizzia lebbeck*	Rohni, ron (रोण)	*Soymida febrifuga*
Limbado (लींबडो)	*Azadirachta indica*	Kadamb (कदंब)	*Stephegyne parvifolia*
Kumbha (कुंभा)	*Careya arborea*		
Tuni, todu (तुणी)	*Cedrela toona*	Dudhalo (दूधलो)	*Wrightia tinctoria*
Billu, bhariyo (बीलु)	*Chloroxylon swietenia*	Ruchhalo dudhalo (रुंछाळो दूधलो)	*Wrightia tomentosa*
	(vii) TOOLS AND TOOL HANDLES		
Baval (बावळ)	*Acacia arabica*	Timbru (टींबरु)	*Diospyros melanoxylon*
Shisham (शीशम)	*Dalbergia sissoo*		
Savan, shivan (सेवन)	*Gmelina arborea*	Dhraman (ध्रामण)	*Grewia tiliaefolia*
Rayan (रायण)	*Manilkana hexandra*	Anjan (अंजन)	*Hardwickia binata*
Chandan (चंदन)	*Santalum album*	Kakria, chino (चीणों)	*Lagerstroemia parviflora*
Sajad (साजड)	*Terminalia tomentosa*	Borsali, bakul (बोरसली)	*Mimusops elengi*
Kher (खेर)	*Acacia catechu*	Jasvanti (जसवंती)	*Murraya exotica*
Rataval (रतवाल)	*Adenanthera pavonina*	Tunaj, timsa (तुणज)	*Ougeinia dalbergioides*
Dhavdo (धावडो)	*Anogeissus latifolia*		
Garmalo (गरमाळो)	*Cassia fistula*	Kusum (कुसुम)	*Schleichera trijuga*
Saru (सरु)	*Casuarina equisetifolia*	Kadamb (कदंब)	*Stephegyne parvifolia*
	(viii) ENGRAVING		
Chandan (चंदन)	*Santalum album*		

CHAPTER V

ARTISAN, TOOLS AND TECHNIQUE

ARTISAN

WOOD CARVING is essentially the craft plied by a carpenter, a term which would include withal the village artisan as well as the expert carver in wood. Vishvakarma, the celestial carpenter, is the architect of gods, whose services were requisitioned for the creation of this universe. This deity is credited with numerous powers and offices and is described in *Mahabharat* as the master craftsman well-versed in a thousand handicrafts. The carpenter, known in local parlance as *Suthar* or *Sutradhar*, the holder of string, is one of the functional castes of Hindu society, which traces its decent to Vishvakarma.

The four principal castes of Suthars in Gujarat are (i) Vansh or Vaishyas, who could do both carpentry or masonry work, (ii) Mevadas, who are expert in wood carving, furniture making, etc., (iii) Gurjars or cartwrights and (iv) Pancholis, who specialise in oil *ghanis*. Among these sub-castes, Mevadas and Gurjars denote their territorial origin and indicate the place from which they have migrated to Gujarat. Among these sub-castes, the Vaishyas enjoy a superior social status, and along with Mevadas in North Gujarat, invest their sons with sacred thread as among the Brahmins. All the sub-castes follow Hindu religion and worship the gods and goddesses of Hindu pantheon. Among the various sub-castes, the Mevadas originally hail from Mevad in Rajasthan. They were well-versed in the traditional art of wood carving and are found mostly in North Gujarat, Ahmedabad and Baroda. Gurjar Suthars have settled in Surat and South Gujarat. Some new sub-castes which are coming up are distinguished by prefixing the name of their original caste to that of the new profession of 'suthar' which they have adopted in place of the traditional one they have given up. Such sub-castes are known as Luhar-suthar, Sai-suthar, Kumbhar-suthar, etc.

TOOLS

Amongst the various tools utilised by the wood carver for minute carving, the most important are chisels and gouges of various sizes and shapes ranging from the point of a needle to three fourths of an inch. (Plates II and III)[1] They also varied in number from half a dozen to a few hundred, according to the extent of artistic ability of the craftsman, the nature of carving and the quality of wood on which he worked.

For preliminary work like cutting and preparing pieces of wood to be carved, the artisan, who is also skilled in simple carpentry, uses the common tools like *karvati* or hand-saw, *vanslo* or adze, *randho* or plane and *farsi* or chisel. Other small instruments include a *shardi* (centre-bit), a *chavi* (screw-driver), a *hathodi* (hammer), a foot-rule and a *pathri* (hone) for sharpening chisels. But the main dependence of the carver is on a large number of small handleless chisels, gouges and punches of various sizes and shapes called *tankana* and *vindhna*, worked with the help of a *gotilo* or *thapdo*, i. e., a mallet of wood used to strike the chisel (Plate II). Every artisan has his own collection of a wide range and vareity of these carving instruments commensurate with his skill in using them. The tools used sixty years ago by the craftsmen of Surat, mostly for sandalwood carving were ten gouges of varying breadth from $\frac{1}{16}''$ to $\frac{1}{4}''$, sixteen carving chisels called *pania* ranging from a little more than a sharpened needle to about $\frac{1}{4}''$, eight punches termed pattern chisels and gouges, (*chitarvana tankna*) and three veining chisels called *ar* which were the only tools with handles. *Chitarvana tankna* were used for decorating the spaces between the carving *in relievo*, by carving such shapes as crosses, circles, etc. Veining chisels were 'V' shaped angular gouges, used to describe veins of leaves by grooving.

1. Some of the unique tools brought to our notice while this monograph is in print have also been reproduced in Plates II A—II D.

Some of the *tankna* described by a skilled craftsman are :

Chhindri - a chisel having a *kodi* or circular or concave edge

Daniyu - a small *chhindri*

Nakhlo - another type of circular chisel

Sutaria - a chisel having a straight edge

Anialu - having a pointed blade for carving in straight lines, lettering, etc.

Venu - chisel with a circular blade for punching a round hole

Chorsi or *Chorsu* - small chisel with a $\frac{1}{16}''$ blade

Falfal - used for cutting a groove

Daraj - a large *falfal*

Randho - plane, sometimes as small as 3" in length

Pavthu - board with a wooden strip fixed on one end to hold the piece to be worked in position

Adatara - indigenous files prepared by making notches on iron bars

These tools are all of simple character and indigenous make, prepared by local blacksmiths out of steel. They are made to specifications and under instructions of the carvers. Surat and Patan were formerly well-known for their excellent tools. Many a skilled carver prepared his own fine chisels according to his requirements. The invention of the ' V ' shaped chisel is attributed to the ingenuity of an artisan who substituted it for two straight chisels tied together for making angular cuts. Old files and springs of good steel and even useless umbrella spokes came in handy for preparing chisels and gouges, big and small. The tools were so designed as to automatically bring out the desired shapes, like circular chisels describing circles with repeated cuts. Curved or bent blades of some chisels facilitate deep carving and under-cutting. The depth was automatically controlled by the shape and size of the blade. *Galefas* measures the diameter, and *ajolo* assists in drawing a circle. Chisels and gouges are sharpened on *pathri* a honing stone with water. The *gotilo* or mallet, about 9" in length, is made of tough and strong wood like *kher* or *babul*, or the *gar* or heart-wood of *amli*. Sometimes it used to be adorned with gold or silver *ghughra* or small bells at the end of the grip, the musical notes of which helped relieve the monotony of work. During the past generation or two, the prices charged by a blacksmith have gone up from 25 P. to Re. 1 per chisel. A craftsman engaged in wood carving now requires tools costing about Rs. 500, whereas in former times they hardly cost Rs. 50 to 75.

Training and Apprenticeship

No formal instruction was given to the apprentice in the technique of carving in the past. The art was in their blood, and they picked up their trade at the feet of a master craftsman who happened to be the father or some elder. Begining very young, while not yet in their teens, they rendered whatever help they could to the skilled artisans in their work. When they were free, they tried their hand at simple shapes first. The grand-nephew of Chaku Bhudar, an expert wood carver of Ahmedabad, whom H. E. M. James lauds so much, related how he began as a novice. The first lesson was the carving of ordinary *kangara* or crenulations in relief on a spare piece of wood after the model executed by an accomplished worker. Working under the supervision of his grandfather Somnath or his brother Chaku, he was by stages introduced from simple to more complicated work. Never was the supervision slack. If a worker made a wrong stroke, the watchful master would fling his *gotilo* at him to teach a lasting lesson. Mistri Harichandra, whose unstructured biography is printed as an Appendix received his training at Bombay about fifty years ago in the shop of a furniture-maker of repute who belonged to his home district, Mehsana. In later years, he himself had trained many such apprentices including his nephews and cousins. At that time there were about a hundred shops of Mevada Suthars in Kalbadevi area, Bombay, which attracted many an apprentice first to be trained and then employed in the trade, patronised by its European residents and Parsis. From this work, Harichandra later on switched over to structural wood carving. Another artisan, self-taught in designs, used to see dramas, making rough sketches of designs painted on wings and curtains of the theatre, while the drama was on, and utilised them in his work.

Wood carving is an ancient Indian art, which has exhibited a very high standard of technical skill and artistic excellence. It aimed at

ornamentation in wood through the working of the chisels and gouges manipulated by hand. The art of wood carving has shown varied stages of development from simple to the most artistic. The worker in wood includes alike an ordinary village carpenter and the master carver capable of producing the most exquisite pieces of art by means of simple tools made locally. Before an individual could master the technique of wood carving, he had to pass through a period of intense training extending over a number of years, which alone initiated and made of him an adept in the technicalities of the art. Wood is such a material wherein purely natural shapes and forms cannot be expressed, but have to be varied and conventionalised in their treatment by simplifying and arranging them in a manner suited to the medium worked in. This is possible only if he has studied the different qualities of wood, their texture and grain and also possesses the knowledge of form and skill to ensure expert use of tools. Wood work was done neither in a workshop run by the master craftsman, nor directed to producing articles to be offered for public sale. The master craftsman popularly known as a *mistri* had a band of workers attached to him. Whenever he was called to work at the place of a builder, he went with them and worked till the construction was over. He had the greatest freedom in the execution of his work, as he was not fettered by any restrictions or interference from the builder. His inventive faculties, therefore, found the greatest scope for their spontaneous expression in various forms and designs which he created with remarkable skill and imagination.

Technique

How did the artist of yore create such beautiful works of art? How did he proceed step by step from a log of wood to the most intricate designs? What were the stages by which he, unaided by modern scientific devices, carried his work to perfection? Ancient treatises like *Rajvallabh*, *Pariman-manjari*, etc., written when the art was at its zenith, prescribe in detail the measurements and proportions of different architectural parts, the types of designs, qualities of wood, etc., to be carved and similar other requirements. Written as they are according to the Indian tradition in verse with an accent on brevity, it is doubtful whether these Sanskrit works were understood by the artisans without the help of translation in vernacular. But these treatises are practically silent on the technique and processes to be adopted. The secrecy with which all skilled processes are guarded in this country precluded any mention of the technique in these works. It is, however, possible to have a distinct picture of his technique from some of the old and experienced hands still engaged in wood carving working with the same tools and practising the same age-old processes without any significant change. For this type of work was done long before such treatises recorded what was evolved to perfection by long standing experience extending over a number of years. The tradition of work which thus came into vogue was handed down from father to son generation after generation. The fact of the matter is that the artisan, specialising through hereditary occupations, developed and achieved perfection in his art through carefully preserved tradition and heredity in workmanship.

The artisan works squatting on the ground, sometimes holding fast the piece of wood with his toes. He needs no work benches, table holdfasts, or dogs. Small pieces, for example in sandalwood carving, are sometimes placed on a low stool for convenience, and turned round whenever required. The piece of wood on which carving was to be done was first cut off in required size from the log and given proper shape. For this purpose, straight lines were marked with the help of a string dipped in *ramzi*, *khadi* (chalk) or *geru* (red ochre). This gave the carpenter the name of *Sutradhar* or holder of the string, later on corrupted into *suthar* or *thar*, which became a caste name. The piece was carefully trimmed with the adze to give the desired shape.

At a time when there was neither paper nor pencil, the first outline which the artisan had to draw on the material was by free-hand using chalk, *geru* or *ramzi*. Later on, broad designs were cut in *farma* or paper stencils or sometime drawn on the wood itself. When transparent paper was not available, the worker resorted to the expedient of applying kerosene to paper to make it amenable to tracing. Tracing on wood is nowadays done by pencil. An old method was to apply a thin solution of *saresh* or resin on wood

and, after placing the paper or card-board stencil on it, to sprinkle *kali-chuna* (lime) or indigo from a small bundle tied in cloth. Even aged artisans are unable to say exactly whether or how their forerunners in very old times must have worked without stencils when paper was not available to enable stencils to be cut. It is, however, clear that much of the work was done by free-hand in the past, assisted by rough outlines drawn on wood. Even a stencil would only give the outlines, while relief carving as well as low and deep undercutting must depend on the skill of the worker, The artist translated the shape in his imagination into perfect form in wood with extraordinary deftness. It is essential that before starting his work, he must have in his mind a clear perception or image of the final shape of the article. Only then can the execution be successful. Because of this wonderful gift which had become a second nature, the artisan, who was otherwise uneducated and illiterate was enabled to produce some of the finest works of art. As a present day worker put it, ancient artists 'had a truly divine mind and worked under divine inspiration'.

The carver was helped by various formulas and instruments in arriving at the required shapes and determine the proportions of various parts. For example, it is laid down "that if the nine planets, the twelve signs of the Zodiac and the fifteen dates of the lunar month, were kept in line together, Vishwakarma had told that they would subtend a right angle. Further that the breadth of the room should be divided into 24 equal parts, of which 14 in the middle and 2 at each end should be left blank, while the remaining two portions should each form windows or *jalis*. The space between the plinth and the upper floor should be divided into nine parts, of which one should be taken up by the base of the pillar, six parts by the column, one by the capital and one by the beam over it ".[1]

For preparing an oblong, the *makdi* which had two points on two sides, was placed on the figure. The points moved in straight lines along which markings were made to help describe the required oblong. Similarly, there were formulas for octagons, 12-sided polygons, etc. There was thus no need for a stencil, as the artisan went on working on these formulas, so that the desired figure or shape was obtained in the end.

After drawing the outline on a selected log of wood, the superfluous portion is first taken out to give it a rough shape. The real technique and skill, however, lie in the subsequent operations, which require on the part of the carver true knowledge of forms and correct use of tools which would enable him to deftly take out the unwanted portion by means of gouges and chisels of different sizes with the manipulation of strokes through the movement of hand. Starting with broad outlines, the artisan proceeds from simple to intricate carvings. Beginning with large tools, he progressively uses finer chisels, smoothening surfaces, carving veins, giving light and shade, curves, relief, chipping off spaces in the recesses or decorating the background. The chisel in the hand, lightly held and freely manipulated by the fingers, was tapped by the mallet with repeated strokes, light or heavy according to necessity. Thus the artist worked from low to moderate and moderate to high relief (*carvo relievo*) and carried out low or deep undercutting (*carvo intaglio*) as required by means of very simple tools, which helped him to so surface the contours that a work of exquisite workmanship emerged through processes cultivated and perfected by constant practice and training.

Foreigners have remarked that the Bombay carver was a very slow worker. This increased the cost of his work. Some were struck by his lack of sense of time. While they appreciate the final product as excellent, they observe that speed generally makes for deterioration in quality. J. A. G. Wales suggests that if manual labour is replaced by machinery in the preliminary shaping, the Indian worker would turn out articles at half the cost of European products, and thereby stimulate their demand in the foreign market. The slowness of the Indian worker was attributed by Wales to their tools and method of working. The Western artisan works with chisels having wooden handles with which effective cuts were many a time made with the force of muscles and play of the wrist. The Indian worker's method of tapping handleless chisels with the mallet was

1. WATT, SIR GEORGE, *Indian Art at Delhi*, pp. 124–125, 1903

in his opinion time consuming. However, a skilled craftsman expressed the view that while working, it is of utmost importance that the attention of the worker should be concentrated on the point of the chisel which carves the surface of wood. A larger wooden handle on the chisel would divert attention, and even obstruct the view where deep undercutting is required.

Finish

It is a matter of no small wonder that the artisan should have been able to bring about smooth finish and fine polish without modern files and polishing material. In ordinary wood carving innumerable patient strokes of finer chisels gave a satisfactory finish in most cases. According to knowledgeable persons, artisans used indegenous files called *adatara* for smoothening roughages. On bold carving work *kathi* or dry coconut husk was rubbed, just as *sanghedias* or turners rub *ketki* leaves for polish. It is also believed that a purple stony substance called *kuranj*, used for polishing agate, was also used for polishing wood. Sticks of varying thickness were made of the powder of *kuranj* for polishing deep or perforated surfaces. Wales found the sandalwood carvers of Kanara using a piece of dry coconut husk cut transversely for this purpose, while the oil in the wood gave the required polish. Ordinary tooth brushes were used in Surat.

The use of certain types of oil for preservation and polish has been commented upon earlier. In course of time, paints took the place of preservatives and polish by applying repeated coats of oil colours. This imposition of painting upon sculpture has spoiled many a work of art by blurring the finely cut lines and filling up details and suppressing the natural texture of wood, the original grains and veins of which enhanced its inherent beauty of design and form. Connoisseurs have deplored the damage which in most cases cannot easily be undone.

Wages and Working Conditions

There are very few artisans at present who can execute the traditional type of wood carving. Their wages are consequently bound to be very high, which in turn increase cost. The prevailing wages of a very skilled artisan are reported to be Rs. 12 to 15 per diem. A religious minded craftsman employed in renovating the wooden dome of Shantinath Temple in Ahmedabad stated that he charged Rs. 8·50 per day instead of his usual wages of Rs. 10 because he was working for a religious institution on the recommendation of an appreciative patron.

In the past, when artisans were contented and not caught into a spiral of high wages and prices and competitive pulls, the wage rate was quite low. Articles were not produced for sale, but the craftsmen were called to work generally at the owner's place. Towards the beginning of the present century, the daily wages were Re. ½, ¾, 1 and Rs. 1¼ depending upon the skill of the artisan, work being generally done to order. At Surat, where small articles were made for sale, work was got done on piece-work basis. Elaborate carving on boxes, photo frames, etc., was remunerated at the rate of Re. ¼ per square inch, while less skilful work earned half that rate. A craftsman, working mostly at his own house, earned Rs. 15 to 20 a month. The sandalwood carver of South India earned Re. ¾ to Rs. 2¼ daily. It is reported that in the year 1902 skilled carvers employed by European furniture makers in Bombay were paid Rs. 25 to 40 per month, while inferior workers in smaller establishments earned daily wages of 6 to 14 annas.

H. E. M. James has described the work conditions in an expert's establishment in " a little bare, dimly-lighted loft " in a " narrow, evil-smelling alley. "[1] Even the best of the craftsmen were not rich and needed advance payments for works ordered. However, an interesting tale has been told about the capitalist firm of Messers. Mulchand Hutheesing Brothers of Ahmedabad. It is said that it fell into bad days as there was no demand for carved articles. The proprietor, anxious to maintain his faithful workers, asked them to go on preparing one inch cubes pefect in every respect. Curious to know what the master did with them, one of the workers spied him feeding them in his *hooka*. When this was known by other artisans, they became careless and their cubes were no longer perfect. The owner, noticing this, regretfully discharged the workers saying that their faithlessness was the cause of their downfall.

1. James, Henry E. M., *Notes on Ahmedabad carved Screen and Brackets*, in *The Journal of Indian Art*, Vol. V, No. 38-45, p. 9, 1894.

APPEIDIX II

BIOGRAPHY

A Skilled Craftsman in Wood Carving

NAME : MISTRI HARICHANDRA VAKHATRAM
AGE : 72 years,
ADDRESS : Near Chuna Chakki, Sant Kabir Road, Baroda

1. INTRODUCTION

I was born in the month of Chaitra in V. S. 1949 at village Limbodra in Kalol taluka of Mehsana district. Mistri, meaning a carpenter, is my surname. There are four sub-divisions of our Suthar caste, viz., Vansh, Mevada, Gujjar and Pancholi. My sub-caste is Mevada.

2. ORIGIN OF CASTE

About the origin of these sub-castes, the popular legend is that Vishvakarma had four wives, one each from Mewad, Gujarat and Panchal, and the fourth was a prostitute or *veshya*. The children of these four wives are known as Mevada, Gujjar, Pancholi and Vansh respectively. But the first three did not care for Vansh whom they considered as of inferior social status, being the children of a prostitute. To do them justice, Vishvakarma gave the highest rank to Vansh, second to Mevada, third to Gujjar and fourth to Pancholi. He also distributed among them the work of adorning the world in the following manner, viz., masonry and carpentry to Vansh, wood carving and furniture making to Mevada, making of carts and carpentry work to Gujjar and making of oil *ghanis* for Ghanchis to Pancholi. The right of putting on sacred thread is given to Vansh and Mevada only and not to the other two sub-castes. According to legend, the latter two offsprings went to see a fight between a blacksmith and demons, against the direction of Vishvakarma. When the blacksmith broke the bones of the demons, their blood was sprinkled upon them rendering them impure. The right of putting on the sacred thread was, therefore, not given to them. Thus Vansh and Mevada artisans are considered superior to the other two. All these four divisions do not inter-dine or inter-marry. Mevada and Vansh take food cooked only by Brahmins whereas Gujjar and Pancholi have no objection in taking food cooked by others.

3. DISPERSAL OF ARTISANS

Mevada artisans are concentrated in North Gujarat especially in Ahmedabad, Lunawada (about 300 households in three adjacent localities), Limbodra (about 50 households) and Baroda (about 20 households). They are also to be found in Vadnagar and Visnagar in Mehsana and Bhuj in Kutch districts. Vansh artisans are concentrated in Sirohi (Rajasthan). New artisans of other castes who have taken up carpentry work also add the word *suthar* or carpenter after their caste names, viz., Sai-Suthar, Luhar-Suthar, Kumbhar-Suthar. Kansara-Suthar, Soni-Suthar and Sompura-Suthar.

4. CUSTOMS AND CEREMONIES

(a) *Betrothal*—In our caste, the parents of the bridegroom see the bride first and those of the bride see the bridegroom afterwards. The reputation and tradition of the family, culture, education, and nature of the family members and other nearest relatives are some of the main factors taken into consideration while selecting the match. After the betrothal is decided upon, the bridegroom and his relatives are invited by the girl's father. The bridegroom sits on a *bajoth* or low stool and a rupee is given to him as a token of finalisation of the betrothal which is noted on a paper with red ink by a Brahmin in the presence of the gathering, whereafter *gur* is distributed to all present at the ceremony. The amount of fine for not fulfilling the above agreement is fixed at Rs. 50 by the caste organisation. Child betrothal or marriage does not take place now. The ceremony of putting on sacred thread was formerly performed at the age of 8 or 12. It is now performed at the time of marriage.

(Bk) Y-3—5

(b) *Marriage*—The father of the bridegroom pays Rs. 200 in cash to the bride's father. He also gives three ornaments, viz., necklace, earrings and anklets to the bride. No particular weight of these ornaments is prescribed. Cotton clothes for the bride, a turban for the father of the bride, a cotton *sari* for the mother of the bride and some pieces of cloth for other relatives are presented in *desh purat* ceremony. The parents of the bride present a *mugto*, a *paghdi* and a *sari* to the bridegroom, his father and mother respectively. Nowadays, cash is given instead of clothes by both the parties.

Usually 25 persons are allowed in the *jan* or marriage party, but there is no restriction on inviting more persons by the bridegroom's party if mutually agreed upon. No cases of divorce in the past are heard of. There is a custom of widow remarriage in our caste. A sum of Rs. 150 is to be given to the father of the bride at the time of remarriage. There is no specific custom for presenting ornaments and clothes during such remarriage. The ceremony of remarriage is colloquially known as *natrun*. This custom started 75 years ago.

Lunavada village does not fall within the *gol* or cluster of certain number of villages say, 17, 42 or 52, within which betrothal and marriage take place. For a breach of this regulation, the defaulter who arranges betrothal or marriage of his son or daughter outside his own circle has to pay Rs. 25 as fine to the *panch*, locally known as *pan-soparina paisa*, which I duly paid. In urban areas Mevada Suthars generally arrange such remarriages for their sons but they do not allow their widowed daughters to remarry. They ask them to pass their lives in the worship of God instead.

(c) *Death*—The death ceremony resembles that of other Hindus. The relatives are feasted on the 12th and 13th days after death. A *gol* or circle of 42 villages has been formed with a view to facilitate the administration of such social matters as betrothal, marriage and death ceremonies. About 50 years ago, 900 utensils were required to be distributed as present among the total households of the circle. This distribution is known as *lahanu*. Thus the entire sub-caste consisting of 900 households was invited and feasted during the death ceremony. But there is no such compulsion now.

5. FAMILY HISTORY

My father was engaged in making furniture, doors, windows, pillars and other wooden parts of buildings on daily wages. He expired when I was 12 years old. My mother expired when I was 22. In all, I had two elder brothers, one younger brother and two elder sisters. My eldest brother worked as a carpenter in the firm Powell and Company, Bombay, manufacturing artificial wooden limbs for disabled persons. He expired (of sickness) twelve years ago. Twenty five years ago, the other elder brother renounced the world affairs after the sudden death of his wife and daughter. Some one told me that he has become an ascetic and attends a temple in Lucknow. But I am not sure about this information, as I do not know his whereabouts. The third brother Dahyalal, residing in Dhana Suthar Pole, Ahmedabad, does not carve now as he is suffering from asthma for the past 10 years. He is also a skilled craftsman in wood carving and in fixing silver plates on carved articles. His son is engaged in making of silver ornaments like crowns, etc., for Jain idols in Jhaverivad, Ratanpole, Ahmedabad. One of my sisters is married at Pilvai and the other at a Sardarpur, about 6 and 12 miles away respectively from Vijapur, the headquarters of the taluka in which these villages are situated. I had trained six sons of these two sisters in the craft of wood carving. Somnath, son of the elder one serves in Kalabhavan at Baroda as a teacher in minute wood carving, and Chhotalal, son of the other sister makes wooden patterns or models of machine parts for artisans who prepare engineering spare parts on lathe machines. He works in Dariapur, Ahmedabad.

My betrothal was arranged when I was 8 or 9 years old and my marriage took place at the age of 17 at village Manekpur, one mile away from my native place Limbodra. My wife gave birth to two daughters. She died of fever after passing a happy life for 20 years. I then married a widow at village Ajul, 10 miles away from Limbodra. She also gave birth to a daughter. She expired of fever 9 years after marriage. Ten years ago I married at Lunavada another widow who came to my home with her 15 year-old son. That son is engaged in wood carving and in building

construction work. My eldest daughter is married at Tetudar of Vijapur taluka where her father-in-law is engaged in making wooden implements for agriculture. He also works in building construction work as a carpenter for regular customers. The middle one is married at Dholkua of Mehsana taluka and the head of her family owns a shop of furniture making at Bombay. The youngest daughter is also married but lives with me as she is not keeping well. Her husband, a native of village Gerita in Vijapur taluka of Mehsana district, owns a furniture shop at Bombay and sends a small amount for her maintenance. All these daughters have studied up to primary standard II to IV. In Mevada caste, female literacy is improving after Independence.

I migrated to Baroda from Mehsana district as many households of my caste comprising about 70 persons are settled there and also because my father-in-law stays there. I purchased a house at Baroda at Rs. 3,000 eight years ago and spent Rs. 3,000 after its repairs. Its present value is estimated to be Rs. 10,000. I have given some portion of this building to two tenants on hire to supplement my income.

6. EDUCATION

I passed six primary standards in village school in my native place. I completed the six standards within 3 years. In those days students were examined by the teacher or Darbar, i.e., chieftain of the village. The instruction which was imparted 65 years ago, was divided into four stages of multiplication tables, (1) upto *chalisa* or 40 x 10, (2) *pa, adadha*, i.e., fractional multiplication by 1/4, 1/2, etc., (3) *agiari, Ram*, i.e., squares, (4) 16 *ghat*, i.e., 16 degrees. For completing each stage a fee of Re. 1 was charged. Over and above these cash amounts, a student brought *sidhu* consisting of rice, *dal*, flour, vegetables and *ghee* as well as firewood for the teacher from his parents according to turns fixed for all the students in the class. The student fetched drinking water also from the well. In case of poor performance in studies or for not preparing lessons or homework, the teacher used to punish the student with a ruler after tying both the hands with string or inflict similar hard punishment. In those days, the artisans were satisfied with acquiring primary education only. Nowadays they give their children secondary and higher education, especially preferring technical and engineering lines. They have adjusted themselves with the growing demand of the changing times so far as education is concerned.

7. TRAINING

About 60 years ago there were 100 shops of Mevada Suthars in Navi Wadi, Kolbhat Lane, Kalbadevi, Bombay. They were skilled in making of furniture with minute wood carving. New apprentices received their training there. English and other European people and Parsis were patrons of this craft. We found that Germans could understand and appreciate our work much better than others. Their study was always deep and they used to raise doubts when they could not understand any point. My brothers worked there on daily wages of Rs. 2 to 4. Mistri Kacharalal Govindlal from Kukarwada of Mehsana district which is 10 miles away from my village, ran a shop of furniture making in Bombay. His patrons were Englishmen living in that city. One of my relatives who was his friend recommended my name to him and I joined his establishment about sixty years ago and learned the art of wood carving. He was thus my *guru* who showed me the path of earning my livelihood. I went to Bombay in V. S. 1961, and left it after V. S. 1971. We worked in the firm of Messrs. Devji Kanji and Amarji Kanji. Such reputed firms used to get orders from princely states and employed 200 artisans at a time. All these workshops have been closed down and replaced by other shops. During my stay there, I got an opportunity to show my art and workmanship to fulfil a contract for making carved articles at Sir J. J. School of Art, Bombay to be displayed at an exhibition in America. I worked there for 6 or 7 months and prepared 12 photo frames of life-size, i.e., 6′ in length and a throne with two elephants having accommodation for 3 persons for which I received a merit certificate. They paid me Rs. 4 per day which was a comparatively high rate at that time. From V. S. 1972, I concentrated on structural wood carving in temples and worked for two years at Sikandrabad in the Decan in the firm of Govinddas Khajamiya and Co. One of the owners was a Bania and

the other a Muslim. I was also called to Gadhada, Ahmedabad and other places for work. In V. S. 1984 I prepared a chariot for the Swaminarayan temple in Karachi where I stayed for more than a year.

Artisans are trained in wood carving at Baroda in Kalabhavan, a training school run by the State Government. Only a few students are trained and given a small stipend. Present day workers can be satisfactorily trained, if the Government gives employment to reputed artisans in any institute for training in wood carving. I do not know about any financial assistance at present given to the artisans carving in wood.

8. WORKMANSHIP

Some of the best articles prepared by me, including caskets presented to leaders and dignitaries are listed below :

(i) Casket presented to Queen Elizabeth by the Ahmedabad Municipal Corporation. The *toran* of Vadnagar was carved on one of the four panels, another had a scene of a *bhatwari* having a child on her waist and looking at a *dandia ras* or folk dance performed by 4 Kathiawadi farmers. On the third panel were depicted a farm with a mango tree, thorn-fencing, heap of grass, and a plough with two bullocks ; and on the fourth, a water room and a hut having two sparrows on it and a buffalo on the ground.

(ii) Casket for presentation to Dr. Rajendra Prasad—a perforated cylindrical box for the address

(iii) Casket with a symbolical flame (*jyoti*) for Pandit Jawaharlal Nehru presented at the time of the inauguration of Jyoti Sangh in Ahmedabad.

(iv) A dining table of *sisam* wood for Shri Chinubhai Sheth (price Rs. 5,000 including carving charges Rs. 800).

(v) Pedestals for the deity and doors in Swaminarayan temple, Ahmedabad.

(vi) Doors in Jain temple on Taranga Hill in Mehsana district.

I also do the work of metal plating of wooden articles as wood carving does not provide full time work throughout the year. The doors, door frames, *pichhvai* and *sukh-shaiya* in the Swaminarayan temple at Bombay were all made by me. I have also done work for the Swaminarayan temple at Vadtal where I fixed gold plates on a brass cradle. I can fix silver or golden plates on brass lattice work without the help of nails. I have prepared several of the silver *jalis* or screens in Ahmedabad.

9. WORKING CONDITION

I work here in Shantinath Jain *derasar* as a wood carver. I replace the damaged parts of the dome by carving new panels, figures, etc. I charge Rs. 8·50 per day because this is the work of a religious place and I have come here on the recommendation of Shri Kasturbhai Sheth, a patron of my workmanship. Generally I charge Rs. 10 per day. The prevailing wages of the traditional wood carver are Rs. 12 to 15 per day. I work from 8 a. m. to 12 noon and 2 p. m. to 6 p. m. The period of 2 hours, i. e., 12 noon to 2 p. m. is my recess. I have chisels for ordinary as well as minute wood carving along with the traditional tools and implements of a carpenter. In the past the blacksmith charged Re. 1 for four chisels. Now one chisel costs one rupee. For fixing golden or silver plates on a carved wooden piece, types of chisels required are different. An artisan engaged in wood carving nowadays requires tools and implements worth Rs. 500.

10. HEALTH AND HABITS

I take food cooked by myself when I go for wood carving outside Baroda. During that period I prefer mango in the season and *chapati* or *pauva* and milk once in a day. I visit Swaminarayan temple twice as I follow Swaminarayan Sampraday. I read religious books of the sect whenever I get time. Though I am old, I am healthy. I do not take tea, betel leaves or *bidi*. My wife also has no such addictions. Uptil now I have never visited a teashop, restaurant or boarding house during my life and have seen drama only four times and cinema twice for the sake of accompanying my family members.

Swaminarayan is my family religion. I read religious books, like *Satsangi Jivan, Shiksha Patri Bhashyam, Gopalanand Swamini Vat, Gunatit*

Swamini Vato, Vachanamrit, etc. So far as philosophy is concerned, I am *atmadarshi, brahmadarshi* and *swarupnishtha.* I am preparing a philosophical chart explaining the concepts of *janma, maran, moksha, bhakti, dev,* etc.

11. TIMBERS

I believe that the timbers of a place resemble the people inhabiting it. For example, trees on Surat side have a stunted growth. Rising to a short height, they get bent this way or that. People on that side are also flippant. The timbers of Malabar are straight and tall like its people. The people of *vilayat* are honest. Trees of North Gujarat are not deformed, but elegant, as are the people there.

Before selecting timber, the temperament (*swabhav*) of wood must be studied. Ancient works contain general directions about timbers to be preferred and avoided, but not the detailed instructions as to how and which type of wood should be selected for different types of carving. They only contain broad suggestions. The details can be known only by practical working.

Wood requires seasoning before it can be used. Fresh timber was never used in the past. For seasoning wood was kept for some time in the sun to remove dampness. If more heat was required to be applied, it was kept near fire. Formerly wood was in abundant supply and freshly hewen timber always lay unused for sufficient time to get itself seasoned automatically. Nowadays, because it is in short supply, fresh timber is used with the result that work suffers. Sometimes artificial seasoning is done by new methods which have been evolved, but the result is not like natural seasoning. Sometimes practical devices are used to correct defects. For instance, if a plank is bent, water is applied to the concave side. The plank is then laid down with that side underneath, touching earth. On the top side heat is applied, which corrects the defect. Another way is to prepare a cleave in the side likely to bend in a concave manner and drive a wedge into it. This prevents bending.

12. WOOD CARVING

Wood carving in our country is such an ancient craft that its origin cannot be traced. *Salats* or stone carvers also admit that they have taken up stone work in imitation of wood carving which preceded stone carving. Designs were formerly selected according to *shilpa-shastra* which was the ultimate authority for all designs. *Khadi* or chalk and *ramzi,* a red dye, and later on, stencils were used for preparing rough outlines, but much of the carving was done by free hand. Certain formulas and tools no doubt helped the craftsman in this work. Formulas when strictly followed automatically gave the desired angles and shapes. Tools, properly used, made for the desired curvature, depth, etc. Besides, the artisans who did excellent carving had truly divine minds. The modern artisan cannot do such minute work.

I do not know about colour applied to wood work because that is not my subject. The excellent finish and smoothness of the ancient work done without the help of the modern files and polishing materials show the skill of the craftsmen. According to my conjecture the old artisans must be rubbing some stone or other substance for giving polish to the finished work.

CHAPTER VI

ARCHITECTURE

Richness and Diversity of Wood Carving in Gujarat

Wood work in Gujarat has taken various forms, carving, sculpture, painting, lacquer work, silver and gold plating, inlay work, marquetry, etc., which have afforded to the wood artist the greatest scope for the expression of his artistic talents. Architectural forms in particular had the fullest play because of the large variety of parts wherein wood carving can be done, the pliability of the material used, its relative cheapness, easy availability of the material and labour involved. Compared to stone, wood because of its plasticity lent itself to a variety of adaptations in form and design and quickness in execution. There was a severe competition between the stone and the wood carver to excel each other in the perfection of his workmanship by introducing elaborate details and variety of ornamentation. The rivalry between the two was healthy, each imitating and accepting the best of the art evolved by the other. It is for this reason that there has been in Gujarat great kinship between wood and stone sculpture, both of which have displayed unique similarity in design and form. But no other art has shown that diversity and richness which wood carving has done. Whereas constructive architecture and idols are the principal subjects worked in stone, wood has, besides these two, many other alternatives in furniture, vehicles, articles of household use, etc., the decoration of which has not been the good fortune of stone carver to attempt because of the innate limitation of the matter. There has thus been a rich assortment and diversification of the ancient art of wood carving, which was both constructive and decorative, architectural as well as utilitarian, capable of abundant display of such a wide array of splendid forms and designs.

Treatises on Wood Work

The use of wood in art and architecture was so extensive and based on such scientific principles that various treatises on the subject of wood work have been written by master craftsmen laying down in minutest details the quality of wood to be preferred or discarded for various objects and architectural purposes, measurements of various parts, their length, breadth and thickness, the parts to be decorated, subjects of ornamentation, etc. *Rajvallabh*, *Pariman Manjari*, *Brihat-Samhita*, *Shilpashastra* and many other works have been written for the benefit of the craftsmen giving the details of construction of temples, palaces, dwelling houses of different strata of society, the rich, the middleman and the poor, etc. Even the particulars to be noted in the making of limited furniture then in use, such as *sinhasan* or lion-legged pedestal for the king and the like have been minutely stated. The height of the wall, the doors and the various parts are meticulously regulated by tenets of construction laid down in these works. These rules prescribe that the entire breadth of the room should be equally divided into 24 parts, 14 in the middle, 2 each at the end to be left blank, the remaining two portions to form windows or *jalis*. Likewise, the space between the upper storey and the plinth was to be divided into 9 parts—one for the base of the pillar, 6 for the column, one for the capital and one for the beam overhead. Any departure from this injunction is strictly prohibited.[1]

The art of wood carving for which Gujarat has been so famous is primarily architecutral. "As far, at least, as Western India is concerned, the art of wood carving for architectural purposes most assuredly belongs to Gujaratis."[2] The diversity of form and design and the variety of ornamentation it has displayed in twin aspects of house and

1. Watt, Sir George, *Indian Art at Delhi*, p. 125, 1903
2. *The Journal of Indian Art*, p. 127, 1884

temple construction have evoked appreciation and admiration from all those who had an occasion to witness them. But the unique peculiarity of the architectural woodwork as developed in Gujarat is its application and acceptance by the common man, which has made of wood carving a real folk as well as classical art. For, every carpenter was an artist inborn. Any man of some means would have some carving at least either on the pillar or on the door or window frames of his house, the extent of elaboration increasing with the financial status of the builder. Wood carving in residential buildings has been such a common feature of houses in Gujarat that one has ceased to be conscious of its existence and lost all measure of its excellence. It had been the very life and soul of the people who had an innate sense of appreciation of all that was artistic. Doors, windows, jambs, balconies, walls, brackets, lintels, arches, architraves, capitals, ceilings and supports formed the various objects of decoration which gave ample opportunity to the wood carver to exhibit his artistic ingenui /.

Preference for Wood

Constructive architecture in Gujarat is a unique combination of brick and wood. Stone is also used but not to that extent to which brick or wood is. Stone is an alternative for brick when it is used in the roughest form conjointly with mud in areas where it is easily available from local quarries. In temples, churches, mosques, tombs, palaces, etc., it has replaced brick where massiveness and ornamentation are desired. In other structures the entire facade encased in a wooden framework is so nicely alternated with brick and wood work as to produce a pleasing effect in elevation and give the fullest play to the wood carver for the expression of his art in diverse forms and designs. Such an ornamentation is not possible when wood is combined with stone, when its use is mainly confined only to doors, as balconies, struts, brackets, lintels are all worked and carved in stone. Till the commencement of the twentieth century, the wood carver's fancy for extending the field of decorative art replaced brick to such a large extent that the front facade, particularly in the upper storey, was made of wooden panels either richly carved or worked in pierced lattice work. The use of wood had another advantage, namely of reducing weight without affecting the strength of the structure, which was amenable to elaborate ornamentation on diverse parts not possible in brick or stone. There are certain parts, however, of constructive architecture which completely rule out use of any other material but wood. These are doors and windows and framework enclosing them. In modern times the use of wood is reduced to the minimum, as R. C. C. has replaced even the most commonly used constructive features like beams, rafters, lintels, railings, brackets, *jali* or pierced lattice work formerly done in wood.

Greater Scope and Freedom of Expression in Wood

The large number of parts wherein wood was used in house construction in Gujarat made it possible for the wood carver to devise various artistic forms and designs, which were from time to time elaborated and refined under the impact of various styles that influenced art and architecture in Gujarat. Stone carver has assimilated all the various motifs formerly worked in wood, and at times excelled the wood carver because of the nature of his material which has enabled him to produce some of the artistic forms and motifs, which could not be worked so well in wood. He has tried even to imitate and work at some place doors along with panelling entirely in stone. as in wooden structures. Conversely domes and arches which are the special features of constructive art in stone and brick have been successfully adopted and executed in wood. The most unique feature, however, where the wood carver has had the greatest play because of the possibility of deep under-cutting, which is possible in wood alone, has been the *madal* or bracket which is the most notable speciality of constructive architecture in Gujarat. The sculptor has not been able to carve in stone the numerous motifs and designs worked in wooden brackets. A fanciful combination of floral scroll work, animals, birds, human figures and deities intermixed with intricate geometrical designs is the distinctive feature of wood sculpture, as expressed in the carving of brackets. Brackets are no doubt utilised in supporting the dome of a temple but the subjects treated are limited only

to human figures which are heavenly musicians and dancers, carrying musical instruments, and standing in different poses of classical dance. The variety and rich assortment of decorative work in *madal* that is to be found in the old houses of Gujarat is reproduced in Plates XXII—XXVII given in this Monograph, which depict from simple to the most complex of artistic designs, which the fancy of the wood carver has sought to portray in this marvel of constructive architecture.

Gujarat House a Unified Structure

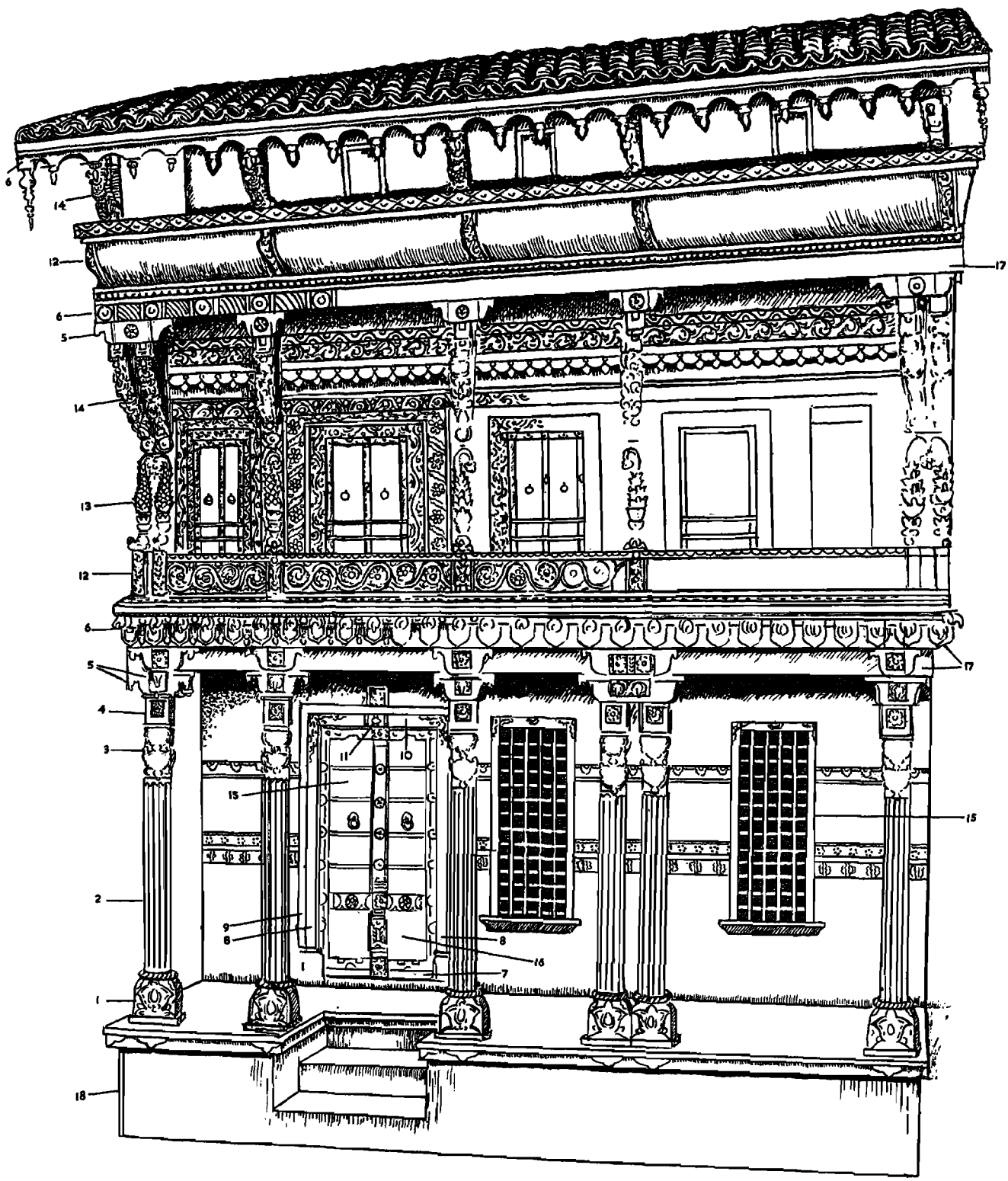
The plate opposite shows the various parts of a building where wood carving can be introduced and elaborated according to the artistic ability of the craftsman on the one hand and purse of the builder on the other. The entire construction was so devised as to combine art with utility, regulated by climatic conditions, the mode of living and social and economic status of the people. It has been not infrequently observed that wood being a perishable material for house construction, discounted durability in the structure that made use of it. But years of experience have proved otherwise and established excellence of the combination of the twin materials in house construction—brick and wood. The entire fabric was so well proportioned as to give support to different parts in a manner which conduced to durability, greater permanency and harmony. Moreover, the teak used in the construction of houses was of such a quality as made it practically indestructible and immune from the attacks of white ants. The builders had also mastered the art of treating wood with oil and various other ointments which added to the durability of this apparently destructible material. The various ointments to be applied to wood in the construction of buildings offered not only immunity from destruction by insects but also increased the strength of the wooden material manifold and gave it a natural colour. Encased in a wooden frame filled in with brick work, the entire structure formed a complete whole by joining together various parts in a unified pattern which besides being artistic was marked by distinct utility in design and construction. The entire facade from plinth to roof was so arranged and alternated by brick and wood work that the composite effect produced by the play of light and shadow and variation in the colour of wood and brick work was at once pleasing and charming.

Wood Carving in Vogue since Ancient Times

Carving on wood is a common feature of house construction practically in all parts of the country because of its antiquity and the precedence it has enjoyed in the construction of human habitation since ancient times. The use of brick and stone is a later innovation introduced to ensure greater permanency and durability. The unique nature of wood carving in Gujarat and its popularity even with the common man have been the object of appreciation and admiration by many a connoisseur of art, who had the occasion to see the dwelling houses in the towns of Gujarat. Some of the superb specimens of Indian wood carving which were displayed at various exhibitions held in India and abroad during the close of the 19th and commencement of the 20th century were so greatly appreciated and attracted such a wide notice that numerous articles in *The Journal of Indian Art* and an interesting series of monographs describing the unique qualities and peculiarities of wood carver's craft as was then practised in the different parts of the country were published by the various Provincial Governments during the first decade of the present century. Gujarat, however, seems to have attracted greater notice because of some of the excellent masterpieces of picturesque wood work which were contributed to the Colonial and Indian Exhibition held in London in 1886 and displayed in the various courts erected by the ruling princes of the time. The partiality for wood work that Gujarat has, has persisted till the beginning of the present century, when change in the economic conditions of the people and the influence of modern ideas and education put a stop to any further evolution of this ancient art.

Distinction between Temple and House Architecture

There is well-defined distinction between the temple and household architecture in this country, based upon the fundamental difference in the outlook of the people who place God above



1. *Kumbhi* (Base); 2. *Stambha* (Shaft); 3. *Kanda*; 4. *Bharanu* (Achinus); 5. *Shirsa* (Capital); 6. *Chhadya* (Roof); 7. *Udumbara* (Threshhold); 8. *Dvarashakha* (Door frame); 9. *Pratidvarashakha* (Second Door frame); 10. *Uttaranga* (Lintel); 11. *Mangalchihna*; 12. *Kakshasana, Gavaksha* (Balcony); 13. *Stambha* (Pillar supporting *Kakshasana*); 14. *Madala* (Bracket); 15. *Vatayana* (Window); 16. *Grihadvara* (Door); 17. *Patta* (Beam); 18. *Pitha* (Plinth).

everything. God was *satyam, shivam, sundaram.* Everything that was beautiful was dedicated to God. And so the best specimens of Hindu architecture, sculpture, painting have all been devoted to the glorification of God. The temples are, therefore, more profusely and elaborately carved and ornamented with a variety of designs and forms, figural patterns, statuettes, etc. God lives in heaven. It is, therefore, but natural that the temples which are the abode of God should have been lavishly decorated, particularly in the dome, which represents heaven or the dome of the universe. God lives in the innermost recesses of human heart. And so it is the inside of the temple, the *rang mandap* and dome wherein the greatest elaboration and the richest of carving have been attempted by the artist. Not so with human mortals, who live on earth and love outward display of their material possession. In a dwelling house, therefore, it is the front portion which is usually decorated. And that too it is the first storey which catches the eye and is within the normal range of a man's vision that is the subject of all ornamental decoration. While the ground storey is comparatively simpler, those above the first are simpler still and practically devoid of any ornamentation. Plates XI and XII show the exterior of a facade and exhibit the various parts where wood is used and embellished. Whereas the exterior presents a greater scope and opportunities for decoration, the interior though not completely devoid of it has comparatively less of ornamentation than in the front. And naturally so, as what is sought to be presented is the entire elevation of the facade which meets the eye. This explains the reason why the first storey and the pillars that support it had received the greatest of attention from the artist.

Parts Decorated

(i) Dwelling Houses

The usual style of house construction in Gujarat is the erection of the structure on a raised plinth. There is usually a small *otta* in front, whereon pillars supporting the upper storey stand on stone bases. The front wall is divided into various sections by wooden bands filled in between by brick work.

The various parts decorated in a dwelling house are pillars, window and door-frames, doors, lintels, brackets, arches, ceiling, wall panels, etc. These will be referred to in brief in order to appreciate the nature, quality and extent of wood work done on each of them (Plate facing page 40).

Door

The door is divided either into square or rectangular panels enclosed by thick wooden frame running vertical and crosswise. The doors are studded with metal knobs nailed down at the point where planks meet. The door panels are either plain, carved or perforated with *jali* work. In temples they are very elaborately carved by images of gods or overlaid by intricate geometrical designs, which are often plated in gold and silver. The door-frame which is usually plain in ordinary houses and shows the minimum of decoration is exquisitely carved in temples. The entrance gates to temples, *haveli* or mansion of the well-to-do persons have very large and massive doors constructed on the same design but provided with a small window gate for entrance and exit when the main door is closed. The lintel over the door-frame has some floral decoration with the image either of Ganesh or Shri Lakshmi or *kalash* or pot in the centre. The upper corners of the door-frame or *todla* are either plain or ornamented (Plates XXIX-XXXIX).

Windows

The windows are either built in or projecting. The window-frames on the ground floor are done in a comparatively simpler style. But on the upper storey the ornamentation is profuse and varied. Grey band *jali* or iron rods are fixed in the frame, as a measure of security and protection. When the *jali* or screen is worked in wood it has exquisite floral designs carved with interstices left for air and light. Such pieces as shown in Plates LIV and LV which were the speciality of Patan are highly prized and purchased at fancy price, when some old house is dismantled. While the decorative work gave full play to the chisel of the artist, it embodied all the essential features of utility and practical convenience by warding off excessive heat which marks the climatic conditions of Gujarat. Such devices while allowing free use of air tended to restrict excessive light and heat and

ensured a cool and peaceful atmosphere in the house.

Pillars, Capitals, Brackets, Beams, etc.

The pillars which support the upper storey either stand on a raised *otta* or platform or are built into the wall. They are mostly square but not infrequently round and fluted, sometimes tapering as they go upwards. The capitals, struts, etc., are the common objects of ornamentation. From the simplest to the most profuse, they are ornamented at the top either by half roundels or geometrical designs. The architraves and beams which support the upper storey are decorated with festooning, lotus flowers, string friezes and foliated designs. (*Vide* Plates XX and XL-XLIV). The frieze and capital at the top frequently bear floral and geometrical patterns. The two devices to support the upper storey are either pillars with or without struts, joists, or projecting brackets. The artist has shown the greatest ingenuity and fancy in the carving of bracket or *madal*, wherein foliage, geometrical designs, birds, animals and human forms are interwoven in a variety of ways. The master craftsman has found in the bracket a very fertile field for the manipulation of his art, which displays wealth of details. The subjects treated range from the simplest and archaic to the most complicated and include mythological episodes and legendery incidents (Plates XXII-XXVII and XCIV-CI). A remarkable feature of constructive architecture in Gujarat is the *jharukha* or the balcony, which helps relieve the monotony of plain walls. In the upper storey, the front has either a balcony or projecting window, the intervening portion being panelled either by relief or pierced lattice work. The second storey is a complete contrast to the one on which it stands marked as it is by the greatest of simplicity, except for stringed friezes or some fluted supports or lightly ornamented brackets. On the inside the ceiling has not often received good attention in the homes of the well-to-do and displays a variety of geometrical designs in wood.

(ii) TEMPLES

Temple architecture in wood in existence today is entirely Jain. There are no specimens of wood temples in Gujarat belonging to any other faith, except the prosaic *haveli* type temples of the Vaishnavas. The Muslims that came later had greater fancy for stone architecture in the construction of mosques, which developed in Gujarat by the adoptation of Hindu form in a manner suited to Islam.

Carving in wood as it existed in the past and is found in some of the living specimens of Jain temples built in wood at Patan, Ahmedabad and Surat reveal uniform and common traits, as described below.

The stone and wooden temples the Jains have erected are generally enclosed by a wall, the inner side of which has niches for the various *Tirthankars* of Jainism. The main temple is thus well protected from rain and weather. This peculiarity has tended to protect some of the wooden sculptures of Jain temples to the present times by sheltering them from the onslaught of weather. A Jain shrine, like any Hindu temple consists of two parts, namely, (i) the *mandap* where the devotees congregate and (ii) the principal shrine where the deity is installed. It is the former of the two which shows profusion and details of carving and has given the greatest scope for expression in wood and stone. In fact, the wooden sculptures exhibited in Jain temples are the exact replica of those masterpieces in stone and marble erected at Mount Abu, Girnar, Shatrunjay and various other places in Gujarat, as the artist believed that whatever was possible in stone was equally adaptable in wood and *vice versa*.

Rang Mandap

Entering through a main gateway facing either east or north, one has a glimpse of the *mandap* erected on a series of pillars which support a beautiful and exquisitely carved dome on architraves and beams, all of which are elaborately ornamented. The dome is generally constructed in concentric circles reaching its apex from which a lotus like pendant is made to hang. There are certain temples where the pillars support a flat ceiling of geometrical designs as in the Chintamani Derasar at Surat. The *mandap* portion every inch of which is full of rich carving is replete with figural wood sculptures representing statuettes and relief panels in frieze depicting animals,

birds, flowers, foliated and tasselled design, sun flowers, roundels and festooning and shows the perfection the art of wood carving attained in Gujarat. Another innovation which is not infrequently introduced in the *mandap* and is also an imitation of the temples in stone is the balconies or *jharukhas* projecting inside the *mandap* and supporting the dome, as in the temple of Wadi Parasnath in Anhilvad Patan, which is now housed in the Indian art section of the Metropolitan Museum, New York.

The Arch

The most unique feature of temple architecture is the conception of an arch formed by successive layers, each projecting beyond its predecessor until it reached the centre. The number of layers varied with the size of stone and became less where the slab was larger. Such an arrangement gave a flat rather than a pointed arch, which later developed under Maratha and Muslim influence.

The Dome

The dome is made circular by the arrangement of pillars 12 in number erected equidistance and bridged by architraves, the number of pillars increasing according to the length and breadth to be covered. Bracketed capitals and struts were further devised to give necessary strength to the structure. These devices, while meeting the architectural needs of the edifice provided a very fertile field for the presentation of the most ornate features of wood carving. It was over these brackets, struts and architraves that the dome in concentric circles came to be constructed on an octagonal base. About this form of architecture, Sir George Watt remarked,

> "Lastly there being no lateral thrust the necessity for a keystone did not exist and in consequence the stone that completes the dome was developed within the structure into a superb pendant which hangs from the centre of the dome more like a lustre of crystal drops than a solid mass of marble or of stone."[1]

The same device has been very faithfully and artistically repeated in wooden domes, wherein both architecture and ornamentation are the exact replica of stone. While bracket is the most artistic feature of house construction and the circular dome of temple construction, the artist has worked them both in stone as well as in wood. The quality, however, of their performance in either material has varied. Whereas the stone carver has had the fullest scope for the expression of his artistic ability in dome, because of the firm and solid nature of the medium at his disposal, it was the *madal* or bracket which enabled the wood artist to give full play to his imagination in the expression of varied forms and designs in relief and under-cutting possible only in this plastic material. The wood carver has doubtless tried his hand at the construction of a dome in wooden temples and not without success, but the execution is not so exquisite, as it is in stone or marble. And naturally so, as the limitation of the matter or the media through which they work cannot but influence the mode of expression and subjects treated. While wood carver has been at his best in producing a rich assortment of floral scroll work combined with animal and human forms in the *madal*, the perfection with which human figures, celestial musicians, dancers, etc., have been delineated by the stone carver are unrivalled in their life-like proportions, form and expression. This is but natural. The various figures which are possible in stone cannot attain the same degree of excellence in wood. It is, therefore, to be wondered at that the performance of the wood carver despite the handicap of the material should have been so exquisite and remarkable even in the construction of a dome.

JALI OR PIERCED LATTICE WORK

Jali or the pierced lattice work, one of the varied innovations which the architects of this land have devised and introduced very liberally both in the house and temple architecture, deserves special mention. Decorative as well as utilitarian, it is a product of the peculiar climatic conditions of this country where bright sunshine and blazing heat are the characteristic features of a tropical country that India is. The necessity, therefore, of devising means of introducing shade and coolness is bound to appeal to the people. The *jali* or pierced lattice work known as *pinjara* work in the North had its origin in the physical conditions under which the people live. While affording

1. WATT, SIR GEORGE, *Indian Art at Delhi*, p. 120. 1903

protection from oppresive heat and excessive light, it ensures adequate ventilation, light and air. All structures large and small have, therefore, resorted to the device of *jali* work, which has been evolved in India since very ancient times. Even the most primitive structures, the hutments of the aboriginals, as well as the royal palaces have adopted this unique feature of constructive architecture, which is varied only in design and material according to the financial capacity of the owner. Starting from a modest beginning of introducing appertures in walls, encased by wooden or bamboo chips or bricks, the *jali* has developed into the most artistic feature of building construction by means of pierced stone or wooden screens. The lattice work, which adorns the various structures, temples in particular, consists of a series of square openings filled in with tracery or scrolled plant forms, birds, animals, human figures and geometrical designs. It has been incorrectly believed by some authorities that pierced lattice work is an innovation the Muslims introduced in India. This appears to be far from truth. For, *jali* work has existed in this country since Buddhists times, which fulfilled a very important function in building construction. Dating as far back as the Ashokan period, it has been very freely made use of in the Buddhist *chaitya* halls and *viharas* attached thereto, as evidenced by its existence in the earlier caves at Bhaj in the Western Ghats. As the architectural art advanced in India, a variety of forms and designs were introduced in *jali* work, which passed through various stages of evolution and reached perfection in the pierced stone screen enclosing the verandahs or corridors of the temples. The *jalis* also came handy to the Muslim invaders, who made use of the material of the temples they demolished in the tombs and mosques constructed immediately after their coming to India. Such structures are to be found in all parts of the country. To women observing *purdah* system the pierced screen was a great advantage as it enabled them to attend the royal functions unseen by others. The Muslims naturally took fancy for such a device which was freely introduced in the magnificent structures and edifices they erected. The pierced stone screens in the Taj and the palace of Fatehpur Sikri are world famous. In Gujarat the art of pierced lattice work shows the culmination of the art in the windows of the Sidi Saiyad's Mosque at Ahmedabad, which has caught the imagination not only of the stone carver but also of the wood carver as also of the local weaver, all of whom have introduced this exquisite design into the wood carved and silk and *jari* brocades woven by them. Since all the forms and designs of architecture, which were worked in stone were also executed in wood, we have some of the exquisite panels carved by the wood artist, framed in the windows and houses of Anhilvad Patan (Plates XLI and LV). In Northern India, *jali* work has taken the form of geometrical designs, which are also to be found in the houses and temples of Gujarat (Plates LXII, LXIII, LXXXV, LXXXVI and CII). Carved screen work as an important feature of wood carver's art was found to be so attractive that the various Indian courts at the Colonial and Indian Exhibition held at London in 1866 were enclosed by screens beautifully carved in wood and donated by the various ruling princes of Gujarat. It has also established its popularity by finding a place in the massive edifices built by the English architect Mr. Baker at the Indian capital of New Delhi.

Ghar Derasar

Any reference to temple architecture in Gujarat would be incomplete without a mention of *ghar derasar, i. e.*, the household temple or place of worship which occupied a very important place in the dwelling of any Jain of means. *Ghar derasars* are also to be found in Hindu houses, though considerably reduced in size and proportion, and not characterised by that degree of ornamentation which is the principal feature of *ghar derasars* of Jains. The latter are the exact replica of their wooden and stone prototypes which are reproduced in a miniature form for family worship. Some of these *ghar derasars* display exquisite workmanship and rich carvings which are the pride of the family (Plate CXXVIII).

Parabadi or Pigeon House

Wood carving embellishes not only the dwellings of man and gods but also of the denizens of sky. Built as an act of piety by philanthropic persons, *parabadi* or pigeon house which serves as a watering and feeding place

for domesticated birds—pigeons, sparrows, parrots, peacocks, etc., is the commonest feature of towns and villages in Gujarat. Some of these are exquisitely carved and ornamented with statuettes worked in stone or wood. A beautifully carved pigeon house which was got prepared by H. H. the Gaekwad by local craftsmen and displayed in the Baroda Court was very much admired at the Colonial and Indian Exhibition held in London in 1886.

Articles of Domestic Use

Wood work must also include pieces of furniture and articles of domestic use, which have become popular objects of decoration by wood carvers. The use of these articles is primarily governed by the mode of living of the people and climatic conditions of this land. The diverse and intricate pieces of furniture, which are common in Western countries were not in vogue in India. By tradition and habit, the people were accustomed to a simple way of life, which required very few articles used as furniture. Chairs, sofa sets, sideboards, teapoys, mantelpieces, dining tables, cupboards, etc., which are essential and indispensable to the western style of living, were not needed for the Indian way of life, which restricted to the minimum the pieces of articles required for domestic use. For people usually squatting on floor, a simple carpet or *dari* would suffice. The only articles that came into fashion for the common man were *pat*, *bajoth*, or a bedstead, to which was added a *jhula* or swing for those of the middle and higher classes. The Indian way of life has been marked by simplicity in all its phases. The stratification of society into high or low and the distinction of class which mark the present day society were totally absent in the past. The rich and the poor lived alike, ate the same food, wore the same clothes, used similar pieces of furniture, though living in houses of different dimensions and space. The people were contented and lived as equal members of society in a common fraternity irrespective of economic status. The jealousy and the envy which the class distinction harbours these days had little scope to exist. Decorative furniture that came into use was restricted to articles limited in number. Some of these, viz., the *tran-khania*, the *nav-khania* (built in cupboards), *paniara* for keeping pots of water, *pataras* (chests), etc., were exquisitely carved, as the artistic taste of the people demanded art in every article they made use of (Plates CXXXII and CXXXIII). Even in royal palaces the *sinhasan* or the throne of the king was the only added piece which the kingly dignity made use of by embellishing it in gold, silver and precious stones.

Modern Trends

The life of the people has changed after the advent of the British rule and is very much influenced by modern trends. Use of furniture on western lines has come into fashion to an extent hitherto unknown. When the foreign pieces of furniture came into vogue, they adopted Indian forms and designs deeply undercut in pieces which were mostly made of blackwood or *sisam*. Wood carving in furniture was getting popular in the beginning of the present century at Bombay, where local as well as foreign firms of cabinet makers employed craftsmen from Ahmedabad and Surat to turn out what was then known as Bombay furniture. The carving was largely perforated and adorned by scrolls, foliage and grotesque figures of animals and birds executed under skilled European supervision which attempted to preserve the native character of work by adopting the designs of carving from the temples and mosques of Gujarat. These firms sent their designs for execution at Ahmedabad where quality work was required to be done. But in course of time the taste of the people changed from artistic to simple and the former patronage vanished. There was a shift in the taste of the people who craved for simple designs which would meet the requirements and purse of the people living in the modern age, which prefers the utilitarian to the artistic.

TEMPLES IN WOOD

I. Particulars of the wooden temples referred to or illustrated in this monograph are :

Ahmedabad

(i) Shantinath Derasar in Haja Patel's Pole, Kalupur, Ahmedabad. (Plates LXXXVII, XCIII, CVIII-CX, CXII-CXV and CXVIII-CXXI)

The temple is a masterpiece of exquisite beauty. According to a stone inscription the

temple was completed in Vikram Samvat 1446, that is, 1390, A. D. by one Sheth Somji. The entire temple is a wooden structure with a *mandap* enclosed by a dome, 14 ft. x 14 ft. which has 17 concentric layers of carving, made of 248 pieces. Though the pillars supporting the dome are plain, they are adorned by brackets and architraves which are richly carved with animals, chariots, *dikpalas*, celestial musicians and dancers in classical pose. Because of the rarity of such a monument, this temple has been included in the documentary film entitled Jain Temples of India, produced by Government of India.

(ii) The exquisitely carved facade and dome in Jagvallabh Parasnath Derasar in Nisha Pole, Ahmedabad.

Baroda

(iii) Rang Mandap, Baroda Museum, Baroda.

This temple, Mr. H. Goetz, then Director of Baroda Museum, believes to have been erected by Jain Marvaris from Jodhpur or Bikaner, who were the agents of Raisingji Rathor, a prominent general of the Mogul Emperor Akbar and a friend of Jehangir and likewise the leading Jagirdar in that part of Gujarat. This monument was acquired about the year 1917-18 by a Bombay firm of art dealers, Messrs. Gazdar Brothers. Its richly carved *mandap* was brought to Bombay in the hope of selling it to some American museum. But the restrictions that were later imposed by Government prohibiting the export of art treasures from this country came in the way of its disposal abroad. This *mandap* was acquired for the Baroda Museum in 1947 through the good offices of the then ruler, His Highness Maharaja Pratapsinhrao of Baroda. Mr. Goetz has stated that whereas it is not possible to determine with certainty the particular place to which this monument belonged, he has from certain facts concluded that it came from some Jain temple in a place located in South Gujarat between Broach and Surat in the neighbourhood of Sinor which then formed part of the former Baroda State territory. From considerations of style which bear the impact of Mogul and Maratha influence, he has come to the conclusion that the decorations which this *mandap* exhibits show the influence of Gaekwad Court between 1850 and 1870. The structure as now erected is not a single whole belonging to one particular period as parts of an earlier temple belonging to the third quarter of 19th century have also been added and fitted into the *mandap*. A detailed description of this *mandap* has been reproduced as an Appendix to this Chapter to give an idea of the general structure and design of this impressive monument of the art of wood sculpture in Gujarat. Details about its plan, structural analysis, iconography, ornamentation and style history will be found in a special bulletin of the Baroda Museum and Picture Gallery, Vol. VI, Part I and II (August 1948 to April 1949).

Patan

(iv) The temple of Wadi Parshwanath popularly called Parasnath in Zaverivad, Patan.

The temple of Wadi Parshwanath in Zaverivad, Patan was built in 1594 and was in existence at that place when Burgess and Cousens carried out their survey of the architectural antiquities of Northern Gujarat about the year 1890. This temple was later purchased for the Metropolitan Museum, New York, where it is housed at present and forms one of the most exquisite treasures of Indian sculpture in wood (Plates CII-CVII, CXXII and CXXIII).

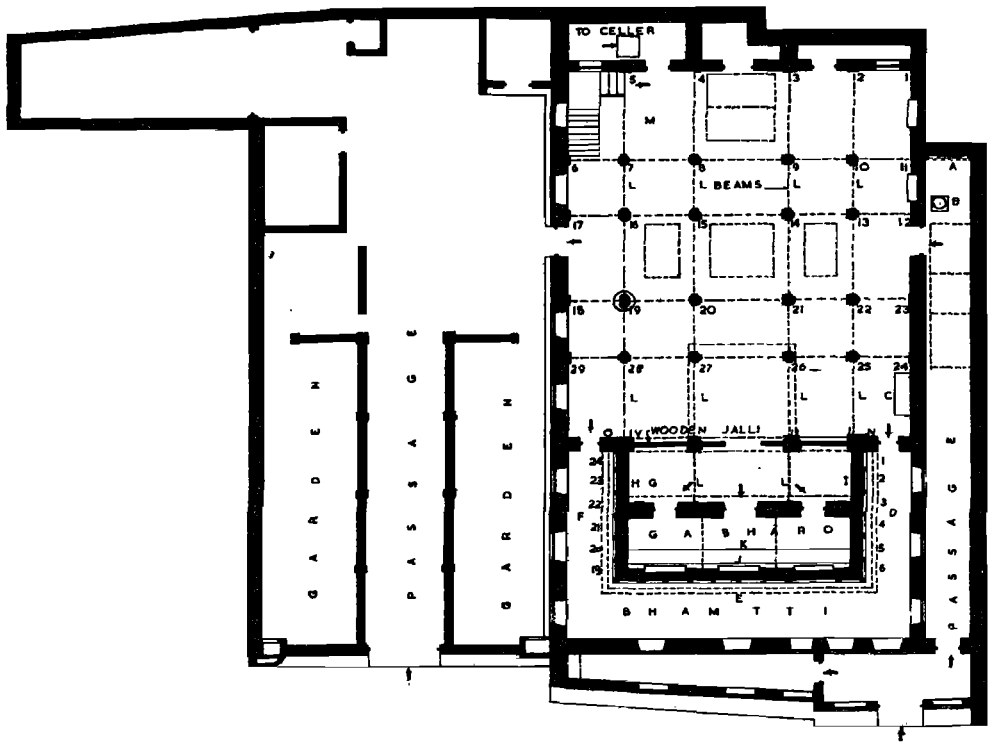
The edifice has been described as under :

" Turning now to the temple of Vadipura-Parsvanatha in Jhaveri street, built in 1594, we find it covered by an elaborate and well carved roof (Plates IV, XX and XXI). It is in the form of a dome rising to the height of 11¼ feet, and 11 feet in diameter. Round it above, and completely enclosing the dome against bats and swallows, is a wire grating or cage. The roof is decorated in concentric circles with figures and bands of ornament, and has a lotus-shaped pendant hanging from the apex. Eight large bracket figures are placed at equal intervals round the inside. These are female musicians and dancers ; and between each pair of these is a seated male figure with two attendants. These are the ashtadikpalas or eight regents of the points of the compass and are arranged in the ceiling according to their proper quarters, and each with his *vahana* or conveyance carved below his seat. Some fine carving, now much injured, has filled up the corners or spandrels

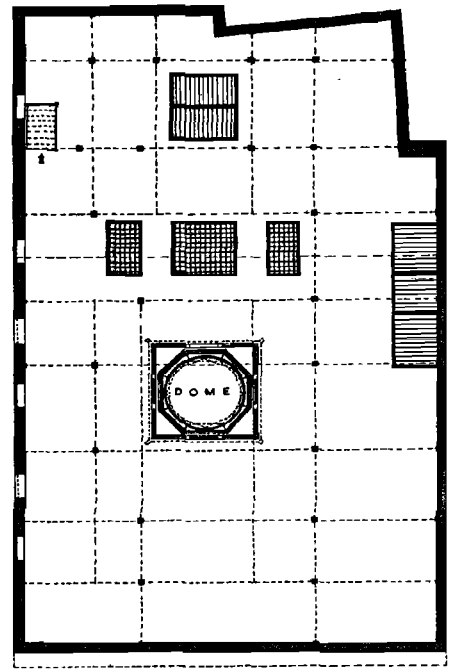
PLAN
OF
CHINTAMANI DERASAR
AT SHAHPOR, SURAT



CELLAR AT M



GROUND FLOOR



FIRST FLOOR

BY COURTESY : SURAT BOROUGH MUNICIPALITY

of the octagonal roof, between the lowest circle of the dome and the lintels (Plates XX and XXI). Under the dome and helping to support it are four balcony windows, projecting inwards from each side of the apartment, which are very delicately worked. Lower still is a *dado* running round the four walls, and carved with musicians and dancers in niches, with row of geese and other ornamental carving below. The rosettes in the spaces between the brackets below the window-sills are rich and effective (Plates IV and XX). All the carving, designs and figures, in this wood work are precisely the same as are found in stone. With the Hindu workman, whatever was practicable in stone seems to have been regarded as equally so in wood, and *vice versa*. In the group of figures on the ledge of the window-sills is Gaja-Lakshmi in the centre, with musicians playing and a couple of girls—hands joined and feet together—whirling round in true school-girl style."[1]

Plates depicting its rich carving are given in *The Architectural Antiquities of Northern Gujarat* by James Burgess and Henry Cousens published by the Archaeological Survey of Western India. Some of these with others from photographs through the courtesy of the authorities of the Metropolitan Museum are reproduced in this Monograph (Plates CII-CVII, CXXII and CXXIII).

Surat

(v) The temple of Shri Chintamani Parshwanath, Shahpur, Surat (Plates LXXXVI, LXXXVIII and LXXXIX).

Intricate wood carving on wooden pillars of Shri Chintamani Parshwanathji Derasar at Shahpur is unparalleled in the Jain temples of Gujarat. The temple is said to have been originally built on another site before 1540 A. D. Two centuries later the entire structure was shifted to the present site where the idol was installed in V. S. 1701. Entirely a wooden structure supported by 29 pillars, the temple has not only exquisite carving but is also adorned with beautiful paintings depicting the wedding of the *Tirthankar*. In the *bhamti* or circumambulatory passage around the main shrine is a series of niches with carved pillarets and *torans* having images of the *Tirthankars*. Ornamentation is the richest on the front wall of the inner sanctum which has three doors. It is beautified with flower-creepers and animal figures like elephants, horses and tigers painted in pleasing red and golden colours. The painted door-frame looks as if it is gold plated. The *todlas* or struts on either side of the door are shaped like elephants holding *toran* in their trunks. It is said that years ago some Englishmen offered to buy the whole structure for Rs. 1 lakh and to rebuild it in marble. The pillars are tastefully carved, while bold and thick lattice screens which enclose them lend grace to the *mandap*. On the walls as well as on the ceiling and the dome are numerous paintings large and small, depicting mythological stories and events painted in the traditional style (Plate LXXVI). The ground plan of the temple appears on the opposite page.

II. Other masterpieces of wood carving are :

Ahmedabad

(i) Three hundred years old Jain *derasar* of Shri Parshwanath in Shri Samet Shikharji's Pole, Mandvi Pole, has fifteen feet high wooden model of the holy mount of Shri Samet Shikharji with a rotating contrivance, which is not working now (Plate CXXV).

(ii) Exquisitely carved wooden *nari-kunjar* in the *derasar* of Shri Ajitnath (2nd *Tirthankar*) in Vaghan Pole, Zaverivad. This *nari-kunjar* was formerly carried in religious processions (Plate CXXIV).

(iii) The pillars in the dome of the *rang mandap* and wooden wall panels in the famous *derasar* of Chintamani Parshwanath and Sahasrafana Parshwanath in Nisha Pole. All of them have been well preserved.

(iv) The *derasar* of the fifth *Tirthankar* Shri Vasupujya Swami has richly carved walls, door-frames and dome on the *rang mandap*. The bases of pillars of another *derasar* of the 10th *Tirthankar* Shri Shitalnath Prabhu in Shekhpada, Zaverivad are simply superb.

1. Burgess, Jas. and Cousens, Henry, *Archaeological Survey of Western India*, Vol. IX, *The Architectural Antiquities of Northern Gujarat*, p. 49, 1903

(v) The pillar-bases of Shri Suparshwanath (7th *Tirthankar*) Derasar in Shri Ramji's Pole, Haja Patel's Pole are marvellous.

Patan

(vi) Exquisite pieces of wood carving of the family *derasar* of Shri Lallubhai Danti at Maniati Pada.

(vii) The most ancient wood work of pillar-bases and domes of *rang mandap* of Shri Rushabhdev Swami's *derasar* at Kumbharia Pada.

(viii) Dancing girls carved on wooden pillars and figures in an encircling fashion on domes of the *rang mandap* in Kapur Mehta Pada.

(ix) The lotus-seat in the family shrine of one Vaishnava *bawa.*

Palitana

(x) The family *derasar* of Jain Gurukul of Shri Yashovijayji at Palitana is also a fine piece of wood carving.

Radhanpur

(xi) The *derasar* of the 16th *Tirthankar* Shri Shantinath at Bha's Pole.

(xii) First *derasar* of Shri Rushabhdev in Kadvamati Sheri.

(xiii) The Adishwar *derasar* in Adishwar Sheri at Panjrapole.

(xiv) The Chintamani Parshwanathji Jain *derasar* in Bhonyra Sheri.

(xv) The Nana Chintamani Parshwanath *derasar* in Akhi Doshi's Pole.

Cambay

(xvi) Dancing girls with various musical instruments around the pillar-bases and other figures on the dome of the *rang mandap* in Shri Simandhar Swami's *derasar.*

(xvii) Shri Chintamani Parshwanathji in the bazar.

(xviii) Shri Navapallav Parshwanathji's *sinhasan* at Bolpipla.

(xix) The *derasar* of the third *Tirthankar* Shri Sambhavanathji in Vaghmani Khadki, Bolpipla.

OTHER BRANCHES OF WOOD WORK

Carving was not the only direction in which the artistic faculties of the Gujarat craftsman were directed. Other branches of wood work had an equal opportunity to expand because of the artistic taste of the people, who were always eager to see art expressed in all the various phases of their life and living. These may be referred to in brief with a view to give a comprehensive idea of the diversity of this remarkable art.

Painting—Painting has been a necessary adjunct of temple carving. It has not been resorted to, to that extent in residential wood work to which it has been done in temple architecture. The wood work in houses, either plain or decorative, was in earlier times generally allowed to remain as it was so that its mellow grace and beauty may not be spoiled. Outer application, if any, consisted of some medicated oil or ointment which acted as a preservative and offered protection against white ants and vagaries of weather. But colour was invariably applied to temple carvings to embellish and enhance their outward beauty. In temple architecture the Jains have made a unique combination of carving and painting by depicting in colour religious and mythological incidents, as seen in the panels in between carved portions of the Chintamani Derasar at Surat (Plates LXXXVI, LXXXVIII and LXXXIX) In recent times wood carving on dwelling houses is also being painted to protec it from deterioration by rain and weather, as the carving has a natural tendency to wear out as years advance. While the first coating of paint gave some added attraction to the carving by bringing it into greater relief, subsequent coatings tended to disfigure its natural beauty by hiding the original form and outline of the sculpture. The paint, however, proved to be a blessing in disguise by preserving wood for a longer period. The *derasar* of Shantinath to which reference has been

made before, had its carving painted all over. The management of the temple realising that the original beauty and grace of the excellent wood carving which this temple possesses was spoiled by paint have undertaken the work of removing it and exposing the original (Plate V). The painted dome which enclosed the *mandap* had to be dismantled some years back, as it was threatened with damage because of age and deterioration. In the process some of the parts were destroyed or lost. The management propose to put up the dome in its original position once again by giving proper supports to the existing structure, after the replacement of the missing parts and removal of the paint. The coats of paints are removed with great effort. The surface is first tapped with thin chisels removing crusts of dry paint. Thereafter the carved piece is rubbed with a chemical solution with brushes made of grass as are used for whitewashing. The process is time consuming and also involves a great deal of manual labour and expense. But they are worth it, as the original work emerged in its full glory after these operations as can be seen from the plates of the fourteen dreams and dancing *apsaras* and *kinnars* reproduced in this monograph (Plates XCIII, CXII-CXV and CXVIII-CXXI). The desirability of inventing a suitable preservative which can be applied at an interval of a few years will doubtless prove to be a great boon by protecting such monuments for the posterity. The search is reported to be still on.

Lacquer Work—Lacquer work is an art of the turner or *kharadi* found in every town of Gujarat, making bed posts, bed legs, toys, tops, sticks, fruits, cradles and various other articles of domestic use. The articles are made into the required shape by turning on the lathe, whereafter they are coloured by pressing sticks of colour to the revolving surface, according to the design and effect sought to be produced. In Gujarat lacquer work has acquired special importance at Sankheda,Baroda district, where a special technique of lacquery in transparent colours has been evolved through the use of a liquid solution of tin. Chairs, sofa sets, cradles, swings, toys and various other articles of household use are manufactured at this place, the products of which are in growing demand not only in this country but also abroad (Plates CXXXVI and CXXXVII).

Gold and Silver Plating—Not satisfied with carving alone in wood, particularly for the doors enclosing the principal shrine in the temple, ornamental work is plated in precious metals like silver and gold, the use of which is extended to articles of ceremonial worship like *rath* or chariots, *bajoth* (stool), *chamar*, *chhadi*, swings for cradling the deity and numerous other objects used in religious worship (Plates CXXVI and CXXVII). The art of metal plating has developed a unique process whereby thin sheets of gold and silver are so applied that the entire piece appears as if made of gold and silver. Some artists who know this technique still exist in the city of Ahmedabad.

Marquetry—Surat is famous for wooden marquetry. Beautiful boxes of various shapes and sizes, like ornament and toilet boxes, tie-boxes and caskets are made of sandalwood or of inferior wood on which sandalwood panels are fixed. The panels are beautifully carved in relief, the common designs consisting of popular deities, natural scenery, etc. Around the panels and sometimes all over the box beautiful inlay patterns are executed by a special technique. Thin triangular strips of ivory, ebony, red wood, green bone and tin are stuck together with remarkable accuracy so that the cross-section shows the required design. From the rod so formed slices $\frac{1}{16}''$ thick are cut off and fixed on the box to form the desired pattern. The work is so fine and minute that a hexagon measuring $\frac{3}{16}''$ may contain as many as 69 different pieces, 33 of tin and 9 of ebony, redwood, green bone and ivory each. There are only a couple of establishments which have kept alive this highly prized art in Surat to this day (Plate CXXXIV).

Block Engraving—Another craft involving minute wood carving is that of engraving blocks for textile printing. The most important industry of Gujarat since ancient times has been textile weaving, dyeing and printing in numerous artistic forms—cotton, silk and brocade. It is, therefore, but natural that the ancillary craft of block making should also thrive in Gujarat. It is at present localised mostly at Pethapur in Mehsana district, Ahmedabad and Rajkot. Block engravers use

teak wood from which they cut pieces 1½" to 3" thick. After smoothening one of the surfaces and applying chalk mixed with gum, the design is traced on it from a stencil. The intervening spaces are then chipped out with gouges as in ordinary wood carving, with this difference that in block engraving the work is very minute and in deep relief. Designs are mostly traditional, with flowers, *butta*, creepers, leaves and geometrical motifs. A handle 1½" high is fixed or carved out on the other side of the block. The printer goes on repeating the same block in straight lines on the cloth while printing the design. There have to be as many blocks as there are colours in the design to be printed. The full design is, therefore, split up by the engraver in a number of blocks which together give the complete picture. Though facing keen competition from machine and screen printing, the craft still survives because of the variegated effects, combinations and colour schemes which block printing alone can permit.

Shipbuilding—Gujarat, which has the longest coast-line among the maritime States of India, has been well-known for its sea-bound trade since prehistoric times. It is but natural that with its thriving sea trade, a number of ports on its coast-line and forests yielding timber of good quality, the industry of shipbuilding should also flourish as an important aspect of wood work in Gujarat. In olden times Mandvi in Kutch, Veraval near Somnath or Prabhas Patan in Saurashtra and Surat in South Gujarat earned high fame for building country crafts of various types. With the advent of mechanisation in shipping, the marine traffic and consequently the shipbuilding industry of Gujarat were adversely affected. But the maritime trade survived, though on a smaller scale, in some of the native States on the seaboard of Kutch and Saurashtra, notably Mandvi, Jamnagar, Okha, Porbandar, Veraval and Bhavnagar. Shipbuilding in Gujarat had, however, added a glorious chapter in the history of this industry during the nineteenth century, after the British acquired Bombay in 1818 A. D., when expert Parsi shipbuilders from Surat were settled at Bombay as master builders for the East India Company. This important position the family of Lavji Wadia retained till the third quarter of that century. Ships built by them proved good for the British Navy even after 15 years' use by the company. The teak wood ships built by Gujaratis were better than the British ships built with oak. They lasted four to five times longer and were four times cheaper. It is said that the Victory, the famous vessel of Nelson was built in 1766 A. D. by ship-builders of Gujarat. Weighing 2162 tons, it was 106 feet long and 52 feet broad, contained a hundred guns and accommodated 700 persons.

Though credited by some to be the origin of all wood carving which is said to have started with rudder and deck chairs, shipbuilding did not provide much scope in ornamental carving as architectural wood work. A little carving that was done on the front, deck, etc., was meagre. What the art of shipbuilders really required was expert selection of the wood of most durable quality which would not be affected by constant contact with water and also withstand the salty climate of sea. The craft required high profficiency in joinery and strength of construction besides swiftness, manouverability and overall efficiency of the vessel in stormy weather or naval battles, in which the artisans excelled. The industry survives even to this day, though on a much lesser scale at ports like Veraval in Saurashtra and Bilimora in South Gujarat where country-crafts are built to cater to the needs of a fair amount of traffic, still carried not only in the coastal waters but also with Near East and African countries.

APPENDIX III

JAIN MANDAP IN BARODA MUSEUM

EXTRACT FROM *A Monument of Old Gujarati Wood Sculpture* by H. GOETZ in *Bulletin of the Baroda Museum and Picture Gallery*, Vol. VI, Pt. I-II pp. 3-4, 1950

General description—The Mandapa is 21 feet 9 inches long, 11 feet 2 inches broad, and 10 feet 3½ inches high. It is supported by six columns (figs. 3, 4) and two pilasters (fig. 1), and at present is open in every direction. Its central dome (fig. 19) rises from an octagon on top of a square supported by four architraves (11'2" × 11'2") (figs. 12-16). The two wings have flat ceilings (11'2" × 4'2") (figs. 29, 31). The columns (figs. 3, 4), in cross-section cannelated dodecagons, rise from very late Mughal bases, and go over into late Gujarati capitals below which, however, an intermediate cube is inserted. The pilasters (fig. I) are decorated merely with rich friezes of lotus roundels. These columns and pilasters are again interconnected, in front, by three very rich late Maratha arches on the sides and on the back by a sort of "sun screen" formed by parallel vertical boards cut into oval "windows", but interconnected only along the architrave, whereas the beams separating the lateral ceilings from the dome are supported only by some brackets (figs. 6, 12, 13, 16). The architraves (figs. 12-16) around the central dome are covered with relief panels showing some Jain legends, those around the lateral ceilings (fig. 7) with ornaments of various types and times, one with peacocks, others with single figures, or panels representing Sri-Lakshmi or Ambika. Outside, there are likewise ornamental friezes, most of late date, but also some older figural reliefs subsequently added. The lateral ceilings are pieced together from various fragments of small pilasters, jalis, bas-relief panels, etc. The central dome, rising on top of two circles of stylized lotus petals (figs. 14-16), is covered with a multitude of single figures and relief panels (figs. 19, 32-45, 49-60), some originally belonging to it, more, however, added at later dates. First, there is a series of twelve figures, i.e., eight lower godlings playing musical instruments (fig. 16), another female figure, two horsemen (fig. 40), a Yaksha or Dikpala sitting on a lion (?) (fig. 15). Next there are four chapel-like niches again enclosing Dikpalas (fig. 60). Between these chapel niches eight figures of angels, heavenly musicians, Apsaras or Surasundaris (figs. 32, 34, 42-45) and sixteen bracket-panels (figs. 32, 34, 49-52) are arranged, the latter of which show, each, a heavenly dancer musician on top of a Yaksha (Kichaka). The third set is formed by seven brackets shaped like balconies, and supporting small wooden horses and other animals (fig. 19). Between every two of these, two small reliefs of "Yakshas" have been placed. Next there comes a small frieze of Jaina saints in niches (figs. 19, 35), thereafter a circle of conch-shaped half-roundels filled, each, with a flower and finally the voussoir pendentif in the form of a gigantic flower (fig. 19). From this latter again four brackets with divine musician girls are standing off. Also to the columns and pilasters similar bracket figures of heavenly musicians and dancers are fastened.

CHAPTER VII

ART

Art the Handmaid of Religion

The art of wood carving is basically architectural and constructive not only in its origin but also in its later evolution and persistence through present times. The profound influence religion has exercised on the minds of the people of this land is revealed by the spontaneous efforts that have been made since ancient times to dedicate all their earthly belongings at the altar of the deity of their accepted faith. This has been true of all the races of the world which have expended their energies and wealth for the deification of their gods by building temples to house them. In days bygone, it has been the religion which has carried the torch of civilisation and culture and stimulated arts of peace. Human heart in its endeavour to please God the Almighty has at all times erected some of the most magnificent monuments of art. *Chaityas*, temples, churches and mosques built in ancient as well as medieval times are the living embodiment of this innate desire of mankind to subserve material prosperity to the needs of earning religious benediction. The primitive and the civilised alike have revelled in the glory of God and sought to deify the supernatural in human form according to their own light and understanding and endowed them with all that is the best in the service of God. Besides temples, churches and mosques, objects of worship and articles dedicated to the deity—idols, clothing, ornaments, etc., have given the greatest impetus to the evolution of art in various forms—architecture, sculpture, painting, music and dancing.

Style

Stone and wood carving as developed in Gujarat is based on the same principles translated into two distinct media by the same artist. There is no differentiation, therefore, between the two in the evolution of their style from one period of time to another. Viewed from this angle, wood sculpture in vogue in this part of the country may be classified into 3 periods, namely, (i) the purely Hindu style before it became susceptible to Saracenic or Muslim influence, and (ii) the Muslim period when adaptations of Muslim forms and designs were made in the art and architecture of this country during the era of intense building activities which characterised the construction of mosques, tombs and palaces. We can also add a third period, when all sorts of arts either in wood, stone, metal or paintaing degenerated for want of royal and religious patronage during the British regime.

Though specimens of wood carving in temples and houses constructed prior to the fourteenth century are not found to exist to this day because of the destructible nature of the material that wood is, the perfection of the wood and the stone carver's art noticeable in the 14th century structures go to show that the style was not evolved and perfected all of a sudden. The wood carving in vogue at this period must have been the prototype of the stone architecture, seen in the temples of the time. The style which was basically Hindu in origin, persisted unaltered in Jain temples wherein certain innovations, refinement, elaboration of details and richness of carving were later introduced. The period that followed was marked by Saracenic influence which led to the adoption of some of the characteristic features of Muslim architecture in the construction of dome and arch and in the delicacy of form and design. The Muslim style of architecture which flourished in Gujarat was, however, different from the grandiose structures which were erected by the Mohammedan rulers in the North and other parts of the country. The style which came into vogue in Gujarat was rather dwarfed but marked by profusion of exquisite and artistic forms, which more than compensated for the loss of massiveness and size. The Maratha influence, though not

appreciable, made itself manifest in the construction of arch which differed from the one seen in the Hindu and Jain temples of the Solanki period. The advent of the British and other foreigners was marked by gradual degeneration of art. Some of the foreign forms and floral designs then adopted appeared lifeless and out of tune when compared to the elaboration and richness of carving seen in earlier structures (Plate XXXIX).

Wood carving, as evolved in Gujarat, is a purely indigenous art of the local carpenter and not an industrial art displayed in shops for sale. The artisan was equally capable of making the most commonest and simplest of structures as well as the most beautiful and ornate edifices decorated by rich carving. For, the stone carver was also the wood carver before the two occupations were separated and specialised by two distinct schools of workers. Moreover, wood carving owes its development in the manner in which it has done in Gujarat to its geographical, botanical and geological peculiarities, which ruled out the use of stone to any appreciable extent. The plains of Gujarat had abundance of wood but not of stone, which was the good fortune of some of the other parts of the country to possess. The teak wood available in the forests of Gujarat supplied a very strong and durable variety of wood in the local *sag*, which was amenable to the expression of all the diverse forms and designs worked in stone. Apart from temples even the palaces were built of wood and brick and the use of stone in the construction of palaces came into vogue only during the Muslim period. All these factors coupled with the artistic taste of the people and the innate faculty of the artisan made wood carving particularly popular in Gujarat.

The architectural style with particular reference to temple construction, has sometimes been described as Jain. It would be hardly proper to make such a distinction. If one goes deeper into its origin, it is noticed that the beginning of all the styles in Gujarat were laid into Hindu style of temple architecture, which developed and flourished in this region under the patronage of a succession of rulers who constructed some of the magnificent shrines of the time. The architecture and sculpture exhibited in the Rudramahalaya at Siddhapur, Maha Meru Prasad at Somnath, Surya Mandir or the Sun temple at Modhera and various others built of stone in Gujarat in no way differ from that adopted in the construction of Jain temples built in marble or stone at Mount Abu, Girnar and Ranakpur, all of which have been similarly constructed and adorned by the same motifs of ornamentation in design and form. The *shastras* or treasises followed by both were one and the same. The artists who executed the one, erected the other. The art was the same; the artist was also the same. It is, therefore, not correct to make any such distinction and dub the architectural style either as Jain or Hindu. Moreover, except for certain difference in their philosophy, the followers of both the faiths do not show any fundamental divergence either in their cultural or social outlook. The only innovations that were introduced during the era of temple building undertaken by Jainism about the twelfth century was in the adaptation of mythical forms and concepts and elaboration of some of the details which such a fine material like marble permitted. Later, when Gujarat was ruled by Muslim Sultans and Mogul Viceroys, the Saracenic influence came to be keenly felt. While the Muslims in India adopted all the forms of art and architecture that were basically indigenous, certain innovations to suit the tenets of Islam were introduced in the structures they erected through the local craftsmen. The process of assimilation which was thus at work had inevitable repercussions on the Hindu structures either temples or residential buildings in the construction and sculpturing of which the new style which was coming up under the Muslim influence was unconsciously adopted. Gujarat has thus evolved a truly synthetic style of architecture of its own, unique in the details of ornamentation of stone as well as wooden structures.

The temples in wood last longer than dwelling houses, because the former are well protected, better cared for and made of more durable material strongly built. It is, therefore, possible to find specimens of wood carving in temples about five centuries old ranging between 14th and 19th century. Whereas frequent additions, alterations, renovations, repairs and replacements take place in houses to suit the taste of the people and change in the mode of their living, a temple once constructed is not generally demolished, unless a better structure

in more durable material is erected instead and the idols reinstalled with necessary religious rites. It is, therefore, but natural that carved houses older than 150 to 200 years rarely exist, though some of the local authorities have reported houses as old as 500 years. Since the style of architecture and the manner of decoration, both in temple and house construction, were the same except for certain variations in design and form, the continuity of the art and its existence in the past can be traced from temple architecture, as specimens of the 14th century carving are still in existence in the remains of Wadi Parshwanath Derasar of Anhilvad Patan constructed in the year 1594 A. D. The excellence of carving which is noticeable in this monument shows the height of perfection attained at that time. This was not done all at once. For, it had its origin and continuity in the distant past much earlier than the 13th century. It, however, seems to have developed in the direction it did during the era of intense temple building activity which gave to the world the most exquisite master-pieces at Mount Abu and other places between the eleventh and thirteenth centuries. For, in Gujarat though wood was the most popular building material in house construction, temple building favoured both the media. And what was worked in one was also done in the other.

Temple Iconography

The general iconography of the *mandap* in a Jain temple consists of frieze panels either narrative or representative. The narrative frieze depicts the various episodes in the life of the *Tirthankars* and other legendary and mythological incidents. The story of the renunciation of Lord Neminath, who returned from the wedding pavilion when he saw a large herd of cattle waiting to be slaughtered for feasting the wedding party is the most popular theme depicted. Another such theme is preaching by a Jain *acharya* surrounded by his devotee. The frieze panels usually consist of all the 24 *Tirthankars*, Jain saints, Shrilakshmi or Gajlakshmi, Ambika and Chakreshwari. Another circle has the 8 *dik-palas* or *kshetrapals* surrounded by *yakshas* and *gandharvas*, *apsaras*, *sursundaris* and *kinnaris* (celestial musicians and dancers) are usually depicted in brackets in the classical pose playing such musical instruments as drums (*pakhvaj*), flutes (*bansi*), trumpets, *sitar*, *tambur*, *tabla*, *vina*, *shehnai*, cymbals, *sarangi*, *manjira*, etc. The columns that support the dome are either square or round surmounted by capitals of cross-corbels in *shridhar* and *ghatpallav* (pot and foliage) type. The shrine proper has the traditional door frame with the 14 dreams the mother of the *Tirthankar* had at the time of his birth carved on the lintel. The door panels are richly carved with figures of gods and goddesses, at times with floral designs and patterns, either embossed or perforated and not infrequently plated with silver and gold. The inner sanctorum has a high pedestal on which images of God are enshrined in a beautifully carved *sinhasan*.

Ornamentation

Man is the product of his environments. Art is the product of the environment in which he lives. Any form of art and literature, whether it is carving, sculpturing, painting, dancing, music, folk-art, folklore or classical literature, depicts the surroundings, the spirit and the atmosphere its creator breathes. The potter while painting his earthenware, the artist while spreading colours on his canvas, the goldsmith working on his trinkets and jewellery, the sculptor while carving, the poet while writing a poem or drama, all derive inspiration from the objects of their environment. The extent to which they find expression in the work of art is influenced by the artistic taste of the people which plays no small role in the development of art. An artist living in the midst of a people without any liking for or appreciation of art will not find any encouragement in the land of his birth. Instances are not few where the best of artists have had to migrate to alien climes for want of patronage. Gujarat has had the good fortune of a happy combination of these fundamental essentials required for the development of art, viz., (1) environment, (2) patronage, and (3) an appreciative people with an artistic sense of the highest order. This unique circumstance has been instrumental in giving to Gujarat some of the best and exquisite masterpieces of art. It is not only the deities and elements of nature in human form which have provided the subjects of artistic expression by the wood and stone carver, but also the atmosphere and objects, trees and flowers, birds and animals

in the midst of which he has lived have found the fullest expression in a variety of forms in the works of art he has created. It is but natural that a community which regards the flora and fauna of the land as part of the same fraternity should have provided along with human beings, a very favourite theme for the portrayal of his art by the artist.

Flora

Among the flora which have commanded popular appeal are certain trees, creepers and flowers. The banian tree, the *pipal* tree and later the cyprus tree have been the subject of much ornamentation both in sculpture and wood carving. Some of the finest traceries have been inter-woven in the exquisite panels carved out in wood with a realism which is at once exquisite and natural. Among the flowers, the most popular and one that is most amenable to a variety of forms reproduced in architecture and sculpture is the lotus. The lotus flower reproduced in a variety of forms has found universal acceptance in the temple architecture of Gujarat. In the interior of the temple, the pendant that hangs from the dome blooming into numerous petals, surrounded by endless human and animal forms and geometrical designs worked alike in stone and wood is the marvel of artistic workmanship. (Plates CVI and CIX). The artists were always particular to choose for their motifs objects which have great religious significance, when expressed through the medium of symbols. In addition to its being the favourite flower of the Goddess of Wealth, lotus among flowers is beauty incarnate. It has colour, form, design, charm and beauty all its own. Such an object can never fail to attract the attention of a genuine artist in whose hands it becomes an invaluable means of picturesque presentation. Leaves, creepers, branches of trees all assume a new shape and spirit under the inspired chisel of the carver as will appear from the beautiful wood carving reproduced in numerous plates in this monograph.

Banian Tree

The most famous and the most popular design ever evolved is that of the banian tree in the window of Sidi Saiyad's Mosque near Bhadra, at Ahmedabad. There would hardly be a tourist visiting this city who would omit to see this masterpiece of artistic beauty in stone. The banian tree grows out of and around a smaller palm tree and branches off with equal spacing, wherein the distribution of various parts filled in with rich tracery represents the highest domain of conventional decorative art. This motif has been so popular with the artist and the people that it has been repeated times without number by craftsmen working in various materials, i. e., stone, wood, cotton, silk or gold, and was copied in all its intricacy and elaborateness also by the cabinet makers in the furniture they produced for foreign market. A replica of this window displayed at the Colonial and Indian Exhibition held in London, in 1886 attracted great admiration and praise.

Fauna

The fauna claim a variegated array of birds and animals such as peacock, parrot, swan and animals wild as well as domesticated such as elephant, lion, alligator, horse, bullock, cow, etc. The reasons why some of them have caught the fancy of the artist deserve special mention.

Peacock

The peacock is one of the few birds which are popular with the peoples of the world since earliest times. Mentioned in the Old Testament, referred to in Ramayana, and profusely dealt with in classical literature as well as folklore, it has been the most widely accepted theme of expression in architecture for thousands of years because of its innate beauty of colour and form. The sweeping and graceful colours of its neck, body and plumage, artistic features, its melodious voice and its unique dance have endeared peacock to the people of India. In ancient times, it was the dynastic symbol of the Mauryas, considered sacred by the Greeks and imported into Europe and Africa through Iran. It is the national bird of India, Burma and Japan. The claim of peacock to national status has been vindicated by the pride of place it has occupied in the literature, art and architecture of this country since time immemorial. The Indian peacock is unique in its grace and beauty, colour and form which distinguish it from the spotlessly white peacock of Africa, yellow peacock of Java, Malaya and parts of Assam and the green species of Japan, Indo-China and China. A favourite of Lord Krishna

the cowherd whose crown its feathers adorn, it is popular both with the princes and the populace. The *takhte taus* or *mayurasan* of the Mogul Emperor Shahjehan was fashioned after peacock. The village potter and the carpenter never missed an opportunity to decorate with peacock the earthen wares, the cradle and other articles he made for domestic use. The peacock has been the most popular theme of expression in literature, music and dance, art, sculpture and painting, ceramics and brassware, cotton and silk fabrics and folk-art of every description which has shown a special partiality for it. The peacock has thus come to symbolise beauty in all its aspects. The display of its feathery train stands for exquisite beauty, conquetry and even roguish trickery. Its dance is an expression of sheer ecstasy and its songs like the tune of Malhar, the harbinger of rain. The *tribhanga* or triple curve of its neck typifies beauty of form and pride in its posture. It has replaced swan as a carrier of Saraswati, the Muse of poetry. Thus attracting one and all by its beauty, it supplies one of the most widely used forms of art, adornment and ornamentation. The peacock or *morli* elaboration of the protruding joist ends, pendants, brackets and capitals has been the delight of the Gujarat carver as will be seen from some of the numerous motifs, reproduced in Plates LXXIV and LXXV.

Parrot

Among domesticated birds, parrot holds an unchallenged popularity in human households. It is alike the favourite of a child whose cradle it adorns and of the elderly householder who nurses and feeds it as a regular member of the household. It is the favourite topic of decoration by the village artisan, potter, carpenter, coppersmith and brass-smith. It pleases all—those in the countryside as well as those in the towns by its imitation of human voice which no other animal or bird can. Such a bird would naturally acquire the popularity it has enjoyed with every strata of society to which a wood carver cannot be an exception (Plate LXXIII).

Swan

Swan is another such bird. Proverbially credited with eating pearls, the artist has depicted it also as holding a string of pearls in its beak. The panel and friezes bearing the patterns of *hamsa* with *muktamala* have been the favourite subject of treatment by the artist in colour, stone and wood. *Hamsa-thar* has been an essential form of decorating the exterior of a temple, as well as in theinner frieze of the dome. The great popularity this bird has acquired with all artists, the wood carver, the sculptor as well as the painter since ancient times is evidenced by a variety of swan motifs depicted in rock-cut cave temples at Ajanta and Ellora.

Elephant

Among wild animals, elephant, the carrier of Lakshmi, the Goddess of Wealth, has been the most popular with the artist. It is usually represented as watering that deity with a *kalash* or pot. It is also the symbol of royal insignia. As a common man can never afford to maintain such a costly animal, there is a popular saying that an elephant can adorn either a *raj darbar*, i.e., a royal court or a *dev darbar* or the court of gods. This animal has, therefore, received a special recognition in the *gaja-thar* of the temple. It is also depicted at the entrance of the royal palace and the temple and the decorated pedestal of gods and kings. Its slow and majestic gait is considered to be one of the traits of a beautiful woman described as *gajagamini*. In wood work, it appears both in temple as well as building architecture.

Lion

Felis leo as a lion is called is the most famous of the wild animals known to the human race since prehistoric times. Its only habitat in present times is the countries of Africa and India, where Gujarat enjoys the unique distinction of being its only abode in the forest of Gir in Saurashtra, which, it is said, was once joined to the African continent. Old and New Testaments mention it as the symbol of Jesus Christ who was styled the Lion of Judah. The Persians, the Assyrians and the Greeks had given to the lion a very high place in their civilization, as the emblem of their gods, Sun and Fire. Among the constellations, the sign of Leo is the house of the Sun. Lion hunting was a sign of great bravery which dates back to the performance of combats of unarmed Roman gladiators with lions in the colosseum. The lions are mentioned

in the *Vedas, Puranas,* epics like *Iliad* and *Odyssey* and in the *Bhagavadgita* wherein Lord Krishna has said that he is the lion among animals. It is also the *lanchhan* or the sign of Lord Mahavir and carrier of Amba Bhawani, the Mother Goddess. For these reasons lion has acquired a distinguished position in the art of various races and regions. The ancient Egyptian represented their god *Shu* and goddess *Shechmat* with the heads of lion and lioness. Lion represents kingly dignity. The throne on which kings held public audience is called *sinhasan* or lion-legged throne. The lion capitals of Ashok on several monolithic pillars are world famous. They guard many a Hindu shrine and also take the place of knobs, handles and gargoyles in the West. The qualities of bravery and strength are represented by martial communities like Rajputs and Sikhs who append the word *sinh* or *sing* as a suffix to their names such as Ranjitsinh, Pratapsinh, Udaysinh, etc. Its majestic gait and powerful strides combine immense muscular strength with alertness and agility. But it stands for much more than mere physical prowess. It personifies valour, majesty and nobility of character. It does not hunt unless it is hungry and does not attack human beings unless provoked. It does not lurk in the dark as does the tiger. It is not cunning like the leopard or *cheetah.* Its very bearing is replete with dignity and magnanimity. Such a noble and majestic animal which has secured such a high place in the hearts of the people cannot but appeal to the artist as a natural theme for any artistic expression either in wood or stone.

Mixed Animal Forms

Mixed animal forms such as lion and horse, elephant and lion as well as mixed animal and human forms rank among some of the favourite subjects treated by the wood carver in temple architecture, (Plates XXIV, XXV and CXXIII).

SYMBOLISM IN ART

Symbolism is both an art and a science expressing ideas and concepts through symbols, represented by objects and marks. The symbols take the form of some object, sign, token, numerals, alphabets, words or designs which clothe the inner meaning of the idea or concept sought to be conveyed In religion, symbolism has come to be synonymous with mysticism and rituals which are considered to be the privilege only of the adept to practise and understand. Symbolism is also the favourite of the people in the political and social life, because of the facility which symbols afford in the expression of their aspirations and ideals. Symbolism has thus developed itself into a science, with a language all its own. Only those who are well-versed in it can decipher it. Hinduism, Buddhism, Jainism, Christianity and Islam all have devised symbols which represent to their followers the essence of their faith. The *swastik* of Hinduism meaning auspiciousness, the *dharma-chakra* of Buddhism representing the wheel of religion, the cross of Christianity denoting the crucifixion and sacrifice of Christ, the crescent of Islam indicating the advent of good times after a period of slaughter and hardships are the symbolic expression of what the various religious faiths stand for. Hinduism has evolved an entire *tantrik shastra,* which has been embodied in a treatise written by Shri Adya Shankaracharya in *Saundarya Lahari.* The *yantra* worshipped in place of the icon symbolises the various forms of Divine Power. The various caste marks betoken the religions practised and the philosophy they have preached. The 14 dreams which are carved on a lintel of a Jain temple symbolise certain auspicious omens which his mother had prior to the birth of Mahavir. The *dharma-chakra* of Ashok and the lion capitals which adorn the monolithic pillars stand for the rule of Divine Law. The various dance *mudras* of *Natya-shastra* are the symbolic expression of the various moods, passions, actions and sentiments. The various national flags, their colours and symbols represent in essence the ideals and aspirations of the countries they represent. The coat-of-arms has been a popular mode of illustrating the history and tradition of the family it stands for. Symbolism has thus played a very significant and important role in the religious, social and political lives of the people.

In a country like India where symbolism has caught the imagination of the people to an unprecedented extent, the use of symbols has permeated every walk of life. Even the very gods they worship symbolise elements of Nature and divine characteristics which they represent. Hindu religion is thus symbolism *par excellence,* where the highest

concepts are expressed through symbols. A people with such a great fascination for symbols cannot but adopt symbolic motifs also in the expression of their art. No art has resorted to symbolic expression of its subjects to that extent to which it has done in India. The form of a Hindu temple is an expression in symbols. The spiral tower and the dome seen in the temples of Gujarat and the *viman* in the temples of the South convey the celestial abode of God living in heaven. Lion, *kalash* or pot, lotus flower, *linga*—the phallic representation of Lord Shiva—the Divine Spirit, Shakti the Cosmic Energy, Ganesh and numerous other deities are the symbolic expression of well-known religious concepts of universal powers. Every door-frame in a house or a temple is decorated either with a *swastik*, *kalash* or pot or the idol of Ganesh or Gajalakshmi, which represent wealth, prosperity and auspiciousness (Plates XXIX-XXX, XXXII to XXXIII and XXXVIII). Animals, birds, flowers, trees, etc., likewise represent qualities described earlier. Symbolism has thus made a unique contribution to the development of art in this country by conveying ideas and concepts through symbols so dear to its people.

Influence of Religion on Art

The two principal religions which flourished in Gujarat were (i) Shaivism before the advent of Vaishnavism preached by Vallabhacharya in the 15th century, and (ii) Jainism. Of the two, it was Hinduism which held the ground in Gujarat before Jainism made itself felt under the powerful influence of such a distinguished and learned *acharya* as Hemchandracharya and patronage derived from a series of rulers like Kumarpal and others.

All religions preach renunciation and dedication of earthy belongings for the glorification of God. But the renunciation preached by Jainism and practised by its ecclesiastical order was profound and severe. Jainism has made the greatest use of the material wealth renounced or dedicated by its followers. The renunciation by the laity under the preaching of the *sadhus* has taken various forms and practices which have encouraged the accumulation of *dev dravya* or wealth dedicated to the deity. The *dev dravya* is considered so sacrosanct that its use for any purpose other than worship of idols or the repairs and maintenance of temples is strictly prohibited. Jains being a well-to-do community have tried to maintain the influence of Jainism through wealth. Their *sadhus*, who are dedicated missionaries made them spend their wealth on temples, installation of idols of *Tirthankars*, spread of knowledge and philosophy of Jainism and thus became instrumental in patronising and developing arts. Vaishnavism, on the other hand, could not have any appreciable impact on art, as *bhaktimarg* or the path of devotion that it has preached is based on love for God in the incarnation of Lord Krishna. It was the deity which assumed supreme importance. And so, it was on the idol that all the good things of this world, viz., garments, ornaments, food, fruits and flowers were lavished. The arts which Vaishnavism encouraged in Gujarat are music and painting, and not sculpture and architecture, as in the case of Jainism and Shaivism. But to Jainism goes the credit not only of keeping the artistic traditions of Gujarat alive, but also of their revival in modern times, through extensive repairs and renovations carried out during the last decade at Mount Abu, Girnar, Shatrunjay, Ranakpur and other places. It has thus resuscitated an ancient art which was on the verge of dying for want of patronage. It is because of the greatest importance which the Jain community attaches to the upkeep of their temples, that the Jain temples are spotlessly clean and in the best state of preservation, when compared to similar structures of other faiths.

CHAPTER VIII

THE FUTURE

IN THE MODERN AGE, temple building activity has been very much at a discount. Even in constructive architecture so far as house construction is concerned, wood carving has been totally eliminated without any hope of renewed activity in the future. The religious enthusiasm and fervour which characterise a community in the initial stages of history, gradually diminish as the influence of original preaching becomes less and less with the passage of time. The basis of all building activity in the field of temple construction, in India as elsewhere, lies in the renunciation of wordly objects and their dedication to the deities of the faith professed. Renunciation encouraged simple living, promoted contentment and made people look to heaven for salvation from the bondage of flesh. Such an attitude of mind made them willingly offer all they had in the service of God, and made itself first manifest in the construction of temples, a process which was accelerated by royal patronage and religious preceptors.

WOOD CARVING A UNIQUE ART

The artistic taste of the people and the acute sense of perception of the carpenter to whom the varied qualities of wood unfolded vast possibilities in the art of wood carving have given to Gujarat a wide array of sculptures in this material. The expression of this art has been far more extensive and elaborate than in the case of any other medium adopted by the artist, It is unique not only because of its antiquity but also because of the splendid display of form and variety of subjects delineated in wood work. As already seen, the principal characteristic of the style of wood carving evolved in this part of the country is constructive architecture and ornamental wood work. The artist derived his inspiration from the various monuments in stone which abound throughout the length and breadth of the State. Even the smallest article of household and domestic use turned out in the hands of the artist to be an exquisite work of art. Wherever wood was capable of being used, the material was transformed into beautiful objects in use not only by the wealthy and well-to-do but also by the common man. Thus, apart from temple architecture and dwelling houses, articles of common use like *paniara, tran-khania, nav-khania, damachia, bajoth, patla, pat, lakadiyu, divi,* snuff box, *dholia,* toys, *dhinchaniya,* sticks, cooking utensils, receptacles for taking alms—all received equal attention at the hands of the wood carver. The synthetic process at work in the evolution of all types of art in this country enriched the art of wood carving in Gujarat by the adoption of forms, designs and motifs worked and developed in stone under the influence of the Rajput and Muslim styles. For the artist imitation was no crime, it was a virtue. What mattered with him was not the source from which innovations were derived, but the excellence of work that guided all his artistic activities and made wood carving a living art. The relatively perishable nature of the material that wood is obviously restricts the life of such works, as they do not possess that durability and life which more solid material like stone does. Compared, however, to the deplorable fate and decaying condition of various stone monuments in Gujarat, the limitation from which wood carving suffers may not appear to be so great owing to the quality of local teak which has been described to be practically indestructible.

THE SETBACK

Art and architecture which flourished in Gujarat during the Hindu and Muslim period received a sudden setback on the advent of the British. Artistic activity, which was so intense in days gone by, suddenly waned ; established tradition of arts degenerated ; and the workers in stone and wood gradually disappeared for want of former patronage. The awe and the reverence in which the foreign rulers were held by the people

of this land surrounded them with a kind of halo, which inculcated in the minds of the people a sort of inferiority complex that came to regard everything that was foreign as something worth imitating and all that was indigenous as useless and valueless. The former architectural styles evolved and perfected by patient working through centuries fell into disuse. Even the well-to-do who could well afford to keep the tradition alive took fancy for bungalows of European type, where the use of wood was reduced to the minimum. Even the Indian Princes while constructing new palaces adopted a hybrid style of mixed oriental and western designs and made the least use of wood. Popular taste for wood carving so commonly found in towns and villages of Gujarat was adversely affected by new ideas in architecture imported from abroad. The extent of carving diminished with the gradual reduction in the use of wood. Simplicity in construction discarded all carving in wood and the very little that was done was lifeless, dull and prosaic, which required minimum of artistic skill, ornamentation and elaboration. Doors and window-frames remained the only places where wood could be used in house construction. The deterioration which set in thus was responsible for the fast disappearance of the art of wood carving from Gujarat and elsewhere. The age of iron and cement eliminated the use of wood still further, as the ceiling, beams, pillars, etc., which were formerly made of wood are now replaced by similar structures in concrete. Since iron frames with glasses have taken the place of wood in windows, the only part where wood has been retained are the door-frames fitted with simple and prosaic flush doors. Under these circumstances, wood carving cannot have any chance of survival either in constructive architecture or in the making of articles for domestic use in this machine age when glass, cement, iron and plastic substitutes are comparatively much cheaper. The use of wood in furniture has been greater than ever before, but it is incapable of reviving the art of wood carving as it aims at anything but artistic.

The popularity of wood carving in the constructive architecture of Gujarat was due to a variety of causes. But the most important among them all, as already seen, was the genuine taste of the people who were eager to express art wherever possible. Other fortuitous circumstances were the general prosperity of the people, religious devotion to the faith practised and the cheapness of labour and material used. To this should be added the contented nature of the artist who had not become materialistic but was satisfied with wages paid if they were sufficient for his living. In the present day, everything is different. The former contentment no longer exists. The strain of living has immeasurably increased. Rather than restriction of wants, its multiplication is the philosophy of the day. The needs of the people are rising day by day and with them the dissatisfaction and discontent from which the modern society suffers. The inevitable consequence of such a condition has been that what was within the reach of the common man has now become the monopoly of a limited number whose wealth can afford any departure from simplicity and want. The gradual disappearance of the art of wood carving in our own times despite highest perfection in the days gone by can be easily understood under such a variance of circumstances existing at the present and in the past.

The ornamented wood carving that adorned the houses of Gujarat attracted great notice from foreigners and British Civil Servants serving at that time in Ahmedabad who took a keen fancy to this work and got models prepared for some of the exhibitions held in the country and abroad. Some of them were so enamoured of its beauty and richness, that the entire facade of old and dilapidated houses, and parts of wooden temples were purchased for museums in England and America as also for the decoration of private houses in New York. At the Colonial and Indian Exhibition held in London in 1886 carved wooden screens were exhibited in various courts donated by Indian princes. The sections that have been specially mentioned are the Baroda, Bhavnagar, Kutch and Junagadh Courts, some of which were got constructed locally by expert wood carvers. Others were made at Bombay under the supervision of Mr. Griffiths, Director, Bombay School of Art. The entire screen of the Indian pavilion consisted of two lengths, each 80 feet long, divided into 8 open bays, each 10 feet wide, with 4 ends each 12 feet wide, making a total length of 208 feet each with a uniform

height of 10 feet, illustrating the most picturesque wood carving executed in this part of the country. In addition to these screens, the Baroda Court had a large pigeon house worked in exquisite details, a beautiful State carriage worked in silver and various other works of art. The Bhavnagar Court contained the facade of a house in the traditional style of architecture. This specimen was so attractive that it was purchased by the Indian Museum at Calcutta, where it has been at present erected (Plate LXXX). Specimens of wood carving were also displayed at the Exhibition of Indian Art organised at Delhi in the year 1886. In the Calcutta International Exhibition held in the year 1884, a doorway and balcony taken from an old and dilapidated building at Dabhoi in the former Baroda State were exhibited after they were cleaned by local artists whose services were specially requisitioned for the purpose. The work was so much appreciated that the artisans engaged in cleaning this facade were awarded a gold medal for their work. While the trends of degeneration in the wood carver's art were becoming apparent towards the end of the nineteenth century, these exhibitions served a very useful purpose in drawing the attention of the world to the excellence and richness of wood sculpture in Gujarat and elsewhere and the need for its revival in the country. The only direction in which this new-born interest could help this ancient art was in the making of furniture, which could be manufactured in this country and exported abroad. There were at that time certain firms which carried out trade with foreign countries, United States of America in particular, by supplying some of the exquisite pieces of furniture to that country as well as to England. In Ahmedabad, the firm of Messrs. Mulchand Hathising Brothers turned out some of the most covetable pieces of furniture in wood carving which adorned some of the American houses of the time. This firm had at that time sent its exhibits for display at the Antwerp and other Exhibitions where it was awarded certificates of merit. It has been recorded that at one time this firm engaged as many as 125 artisans to cope with the demand of foreign market. In course of time the demand dwindled and went down to such a deplorable extent that in 1902 it had work only for a dozen artisans.

Bombay Firms of Cabinet Makers

There were some foreign firms of cabinet makers then working in Bombay. The Wood Carving Company, an American firm, used to manufacture carved wooden furniture in the last quarter of the nineteenth century. It prepared replicas of some of the famous stone *jalis* of Ahmedabad. Mr. Wimbridge of the East India Art Manufacturing Company prepared in 1886 some beautiful specimens of wood carving which included designs from famous mosques of Ahmedabad like Muhafizkhan, Shahpur, Dasturkhan and Sipri mosques. Artisans of that city had prepared for Mr. Forbes models of Rupvati and Muhafizkhan mosques at a cost of Rs. 800 to 1,000 each. The designs in the niches of Shahpur mosque were employed in furniture as in the backs of chairs, etc. Replicas of the *jalis* in Sidi Saiyad's mosque near Lal Darwaja, costing Rs. 1,000 were also reproduced in furniture.[1] Mention must be made of an American gentleman, Lockwood de Forest, whose own apartment at 9, East, 17th Street, New York, was decorated with wood work produced in North India. Such was the fancy for the Indian wood work in those days that a 17th century balcony at Ahmedabad was reproduced for a projecting window on the house at No. 7, East 10th Street, New York.[2]

It would be interesting to observe that when such exquisite pieces of wood carving as were exhibited in the various provincial courts attracted universal attention of the people who visited the Colonial and Indian Exhibition at London in 1886, it was hoped that a great demand for carved furniture would be created in England. But as remarked by Mr. Henry James in his article in *The Journal of Indian Art* published in 1894, "this hope has proved illusive. Americans, as already remarked, are the only foreigners who patronise Gujarat carving. Would that Mr. Blundell Maple, M. P., or some of our great furniture purveyors in England, would shew equal enterprise. English people in India prefer English furniture, which reminds them of their home beyond the seas, just

1. Ratnamanirav Bhimrav, *Gujaratnun Patnagar Ahmedabad*, p. 535, 1929
2. Lancaster, Clay, *Indian Influence on the American Architecture of the XIX Century*, in *Marg*, Vol. VI, No. 2, p. 29, 1953

as they strive to grow violets and La France roses rather than tube roses and *champahs* ; and Mr. Wimbridge in Bombay has of late years completely driven the old heavy blackwood carved furniture out of the field, in favour of English 'high art' designs, which are prettier, lighter and better suited to a hot climate ; but if Mr. Maple would send a designer of furniture out to Ahmedabad, to stay for six months, and instruct the local carpenters how to adapt their art to English furniture and mantel-pieces, I feel sure that he would return loaded with valuable spoil. Such furniture exhibited in a London show-room, might soon become the fashion, and the English capitalists and the humble carpenters of Ahmedabad would profit alike. Whoever is first in the field has a great opening before him"[1]. But these expectations have been rudely shaken by the force of circumstances which have created among the people of this world a fancy for naked simplicity.

Mistri Somnath Bhudar and Chaku Bhudar

The notable contribution which these two brothers, Mistri Somnath Bhudar and Chaku Bhudar of Ahmedabad, have made in arousing interest in the art of Gujarat wood carving abroad, has hardly been recognised. They had reproduced in wood some of the exquisite designs worked in stone found in the famous monuments which are scattered all over and round about Ahmedabad. Some of the excellent pieces worked by them are marvels of carving in wood. They were highly appreciated at various exhibitions held in Europe and America, and won for them gold and silver medals. Their workmanship was of such a high order that the late Dr. Hariprasad Vrajrai Desai took Mahatma Gandhiji to the residence of the late Somnath Bhudar to witness some of the beautiful pieces executed by him. Besides two panels of excellent workmanship, namely, one the banian tree in the window of the Sidi Saiyad Mosque and another in a purely Hindu style showing Lord Krishna playing flute seated on a *kadam* tree, the *mistri* showed him *jalis* and balconies, the workmanship of which resembled that found in the step-well at Adalaj. Some of these are reproduced at Plates CXLII-CXLIV along with a few designs drawn by him in pencil. Gandhiji was very much impressed by the masterpieces shown. The workman who had poured his soul into his work was full of tales of woe for the absence of former patronage, which had resulted in the disappearance of art of wood carving from the land where it had reached its zenith. Somnath's brother, Chaku, was an equally great artist who designed and made for Sir Evan James, then Commissioner, Northern Division, a beautiful screen based on the carvings on the panels of a *ghar derasar* or house chapel in Kaira, which he had specially visited for this purpose (Plate XC).

Reawakening

The art of wood carving which has been forgotten and neglected for a number of years has suddenly evoked enthusiasm and appreciation on the part of wealthy Gujaratis who have now developed a craze for art collection. Pieces of exquisite wood carving in the dilapidated houses at Patan, Ahmedabad, Cambay and other towns have caught their fancy after their inherent beauty was appreciated and prized by the art collectors and Museum authorities in foreign countries who acquired some of them for their art sections. The Baroda Museum in Gujarat, the Prince Albert Museum at Bombay, and the Indian Museum at Calcutta, have parts of wooden temples and other carvings procured from Patan, Ahmedabad or South Gujarat. The Wadi Parasnath Derasar at Anhilvad Patan referred to in such glowing terms by Burgess and Cousens in their *Antiquities of Northern Gujarat* was acquired by the authorities of the Metropolitan Museum at New York, and is now erected in its Indian Art Section. Sir Purdom Clarke acquired the front of an entire house in Ahmedabad, which is now erected in the South Kensington Museum. Foreign yoke of nearly two centuries has inculcated in the people of this land a tendency to take fancy for objects which are appreciated and in demand by the ruling race. Wood carving has not been an exception to this trend which has been instrumental in reviving people's interest in this native art. But this consciousness has come rather too late after much vandalism had been wrought and some of the most exquisite pieces of wood

1. James, Henry E. M., *Notes on an Ahmedabad Carved Screen and Brackets in The Journal of Indian Art*, Vol. V, Nos. 38-45, p. 10, 1894

carving destroyed or burnt as fire-wood when the streets of Ahmedabad were widened to make the present Relief Road, which is said to have contained some of the remarkable pieces of wood sculpture in that city. Even then, much still remains in many of the older localities inhabited by the middle class people, such as Khadia, Sankdi Sheri, etc., where specimens of architectural wood carving in dwelling houses bear testimony to the highest perfection, which this art had reached till the middle of the 19th century. But these also will soon disappear, as the fancy of the people for structures in modern style and the perishable nature of wood do not give any good hope for their permanent preservation. Information about existing specimens collected through the municipalities, and nagar and district panchayats of the State is presented in Statement I printed in this Monograph which gives the name of the owner, location, type and age of the building and the portion where carving is done along with a brief description of the nature of carving. Statement II gives similar particulars about furniture and other articles carved in wood.

Of late, connoisseurs, museum authorities, art collectors and the well-to-do people in Gujarat and outside have been hunting for brackets, lintels, friezes, balconies, window and door-frames, panelled doors with *jali* work, figural work of celestial musicians and dancers from wherever they are available particularly from such reputed centres as Patan and Ahmedabad. Those among the well-to-do who are endowed with artistic taste beautify their houses by making skilful use of these articles. For example, small *madals* serve as pedestal for lamps and larger ones sawn vertically into two provide hand rests for a sofa made from carved friezes and bands. *Jali* work of windows is converted into teapoy tops and door-frames, wall panels and other pieces are fitted into almirahs, chests of drawers, built in cupboards or used for interior decoration. Traditional designs judiciously used in making household furniture give a striking and beautiful effect as in the case of a dining table having legs shaped like temple pillars. Such enlightened interest by the elite augurs well for the revival of this ancient art, albeit in a limited way of furniture making, and justifies the claims advanced by skilled craftsmen that they can work traditional forms and designs to suit new ideas. From the high quality of carving which some of them still do, there is no doubt that given proper guidance and encouragement, they are capable not only of reproducing old wood sculptures but also of blending this ancient art with modernity to suit the tastes of the time.

Attempts are being made these days to revive the art of wood carving through the Schools of Art started by various local Governments which have included wood carving as one of the subjects of their curriculum. The efforts that these institutions have made at the regeneration of this lost art are directed more towards carving of small pieces and introducing some engraving in such furniture as teapoys and dining tables, without any significant success. The reason is obvious. The people have neither the taste nor the money which formerly enabled them to go in for such articles which were made comparatively cheap. Moreover, in this atomic age, everything has to be done in haste and in the quickest of time. The people have no patience with anything which takes time. Under such circumstances, any hope of revival of the art of wood carving would be vain and limited to the making of smaller articles, which will have a selected market either in this country or abroad.

Preservation and Protection

Query regarding the existence of craftsmen who could execute wood carving in the traditional manner has disclosed that such artisans do survive to this day, though they are few and far between. The services of those conversant with the technique are utilised either in the rejuvenation of former structures or in the carving of door panels in temples, mostly Jain. Since their work is not much in demand, a few of the wood carvers in traditional style who still exist, will, it is feared, gradually disappear. Every lover of art would feel that the superb art of wood carving which has been cultivated and perfected since olden times cannot be allowed to be completely wiped out from Gujarat. The tradition must be kept alive, and no efforts should be spared to revive it. The art is dying but not dead. The technique still survives and has been preserved intact. While it may not be possible to retrieve it in the constructive architecture of modern times in house or temple

building, the decorative art assiduously cultivated through ages must be revived in smaller pieces and household furniture. Schools of Art can utilise the services of master craftsmen in devising new forms and designs pursuing the former technique of work. Government can also keep this art living by having in Rashtrapati Bhavan, Raj Bhavan and other public buildings some rooms wherein wood carving in traditional style can be executed. All the extant pieces of wood carving of artistic value can be acquired by Government wherever old structures are demolished. The Act relating to protected monuments should be applied to the preservation of monuments of wood carving. Plaster casts of genuine pieces of art which cannot be reproduced should be prepared and preserved in National Museums. By this way, this ancient art of wood carving, which has such great antiquity and artistic merit can be saved for the posterity.

PLATE NOTES AND PLATES

PLATE NOTES

Different aspects of wood carving which is both an art and a craft are sought to be portrayed in the following plates numbering 149. All the salient and noteworthy points about the various items illustrated are described in the Plate Notes giving architectural details, designs, motifs, along with their location, age and details of measurements, wherever available, so as not to make the legends below the plates unduly lengthy.

TREES—PLATE I

PLATE I

Sag or teak wood, *Tectona grandis*, is a lofty tree, the prince of timbers. Bulsar *sag* from the Dangs forest was used extensively in architectural wood carving, because of its durability and indestructibility against white ants.

TOOLS—PLATES II-III

PLATE II

Common tools used by ordinary carpenters. Concave shaped blades of various shapes and sizes are useful in carving circular designs.

PLATES II A-II D

Tools used by Mistri Somnath Bhudar of Ahmedabad, a skilled master craftsman who worked in the first quarter of the present century. Plate II A shows *farsi*, gouges, *nakhiyu*, *chorsu* and *girmit*. The flat chisel is used for straight carving. The gouges vary in length from 5″ to 9″ and 0.1″ to 0.4″ in width and used for round carving with the circular blade. *Nakhiyu*, 6.5″ long and 0.2″ wide has a nail-shaped blade while *chorsu*, a little smaller, has square-shaped blade. The *girmit* with grooves like a screw is used for punching. Plate II B shows small saws varying in length from 6.2″ to 8.8″ the smallest one having teeth on both the edges. *Kanas* or *marfa* are very thin files, 6·2″ to 7″ in length and 0.1″ to 0.2″ in width used for smoothening intricate carving. *Shardi* or drills are about 6″ long and *pana* or blades of pointed chisels from 5″ to 7″. The *randho* has a thin blade 0.2″ wide while the small handy *katkhuno* (right angle) is 4.5″ long. Plate II C shows *tankana* or chisels, scrapers and gouges 2.3″ to 7.8″ long and 0.4″ to 0.6″ wide. Plate II D shows thinner chisels used for minute work varying in length from 2.2″ to 6.2″ and in width from 0.1″ to 0.25″.

PLATE III

Chisels and gouges of different shapes and sizes employed by skilled artisans for low and deep under-cutting, relief as well as incised carving.

ARTISANS—PLATES IV-V

PLATE IV

The technique of carving involves deft strokes of chisels with a mallet and movement of hands roughages being removed by small files.

PLATE V

Paints were initially used to beautify and protect wood carving which is distingured by successive coatings. Layers of unwanted paint in the Shantinath Temple, Ahmedabad, are scraped out with chisels and cleaned with chemicals.

DESIGNS—PLATES VI-X

PLATES VI-X

Pencil designs by Mistri Somnath Bhudar of Panch Patti, Kalupur, Ahmedabad, a very skilled master craftsman who worked in the first quarter of the current century. These designs which are all frayed, faded and torn have been obtained from the collection preserved by his grandson. Plates VI and VII show various designs for panels, Plate VIII for pierced screen work, Plate IX for a round table—top and stand—and Plate X for modern wall brackets having perforated and extremely intricate designs copied from the stone monuments in and around Ahmedabad.

HOUSES : FACADES—PLATES XI-XII

PLATES XI-XII

The front facades of the houses of Shri Todarmal Chimanlal Sheth, Panchbhai-ni-Pole,

Gheekanta Road, Ahmedabad and Shri Bhanubhai Chhaganlal Panchal, Bobadia Vaid-ni-Khadki, Raipur Chakla, Ahmedabad, constructed about 200 years ago. The various parts which were ornamented show that wood carving was limited in extent on the ground floor, but rich, elaborate and intricate on the first floor and very sparce or non-existent on the second storey.

PILLARS—PLATES XIII-XXI

PLATE XIII

The stages of evolution of the pillar from a simple and crude support to the most artistic, varied in shape and design, with and without bracket. The gradual increase in the ornamentation of pillar and other parts like capital, bracket, struts, beams, etc., leading to the upper storey show the minutest details of carving and common motifs like festooning and *morli* or peacock line.

PLATES XIV-XVI

With the extension of carving to the whole shaft of the pillar, it becomes heavily ornamented, and is not without foreign influences in the design of the capital and shaft.

PLATE XVII

Ornamentation in various parts of the pillar and ancillary superstructures like the *kanda* immediately below the capital, the shaft, the capital and the abacus. Pillars are single or in pairs. The rich capitals of twin pillars supporting the entablature in the *chowk* of a 200 year-old house owned by Mohanlal Chunilal and others in Haribhakti-ni-Pole, Ahmedabad, show intricate designs in traditional style carved on various parts.

PLATES XVIII-XXI

Plate XX : House No. 1041-1043 at the top shows a portion from the Haveli of Lakshmiram Dhaneshwer, Kaira, built about 250 years ago. The photograph at the bottom shows a section of house No. 284/6, owner : Panalal Umabhai Sheth, near Fatasha Pole, Khadia Ward No. 3, Ahmedabad, about 200 years old.

Plate XXI : Left : House No. 1075, owner : Lalbhai Chandulal Vasa, Totalaji-ni-Pole, Kalupur Ward No. 1, Ahmedabad (150 years old).

Right : House No. 1296, owner : Pratapbhai Jagjivanbhai Patel, Jada Bhagat-ni-Pole, Dariapur Ward No. 2, Ahmedabad (150 years old).

Bracketless pillar with struts and panels supporting the beam are always tastefully ornamented.

MADALS—PLATES XXII-XXVIII

PLATES XXII-XXVIII

Plate XXVI : Bottom left : *Madal* from the house of Shri Gautam Sarabhai, Hansol, Ahmedabad. Right : *Madal* from the Haveli of Lakshmiram Dhaneshwer, Kaira (250 years old).

Plate XXVII : All the *madals* are from Ahmedabad. These at the top are 100-150 years old, while the one at bottom left is over 70 years old. The *madal* on the right is from the house of Shri Gautam Sarabhai, Hansol, Ahmedabad.

Plate XXVIII: Carving done on different parts of the pilasters and above them is found in the Haveli of Lakshmiram Dhaneshwer at Kaira about 250 years old. The brackets on the pilasters are missing at present.

Details of carvings on *madals* and capitals which are among the most ornamented parts of the building. *Madals* offered unlimited scope to the artisan in attempting under-cutting and incision of a large variety of forms and designs. While motifs of elephants, peacocks, creepers, foliated designs are quite common and popular in the sculpturing of a *madal*, the influence of seacoast is seen in *madals* in Plate XXIV having imaginary marine animals carved in Porbandar about 75 years ago.

DOORS—PLATES XXIX-XXXVII

PLATES XXIX-XXXV

Plate XXXI : House No. 1296, owner : Pratapbhai Jagjivanbhai Patel, Dariapur Ward No. 2, Ahmedabad, 150 years old.

Plate XXXIV : Left : House of Shri Gautam Sarabhai, Hansol, Ahmedabad.

Right : House No. 4/1156, Juno Darbargadh, Porbandar, built 300 years ago.

Plate XXXV : Left . House No. 1/240, Taheri Masjid, South Bandar Road, Porbandar (100 years old).

Right : House of Shri Gautam Sarabhai, Hansol, Ahmedabad.

In traditional house architecture, the front doors

served the dual purpose of security and ornamentation. Strongly built with iron straps, nails and knobs, the doors are beautified with carvings especially of floral motifs on the borders, overlaps with door frames and lintels, heavily ornamented. Among the various illustrations, Plate XXXI shows a door set in the traditional fashion with its surroundings, namely, *otta*, pillars, architraves and entablature. Plate XXXIII gives details of the upper portion of the door in the house of Shri Gautam Sarabhai, Hansol, Ahmedabad, and shows the auspicious sign of *kalash* carved in the centre of the *uttarang* or lintel. By contrast, Saracenic influence is seen in altogether different floral motifs on the door of Mullani Haveli, Saifi Mohallo, about a hundred and fifty years old, in Jamalpur Ward No. 1, Ahmedabad, which bears an Arabic inscription over the lintel. Plate XXXV displays simple panels with very little carving which lend grace to the doorway.

PLATES XXXVI-XXXVII

Plate XXXVI : Left ; A recent specimen of relief carving on doors at Ahmedabad.

Right : House No. 638, owner : Surpani Lakshmishanker Shastri, Lakha Patel-ni-Pole, Khadia Ward No. 3, Ahmedabad, 200 years old.

Plate XXXVII : Doors prepared in Ahmedabad 40 years ago.

Carving on the door panels is either in relief as in Plate XXXVI or incised as in Plate XXXVII.

LINTELS—PLATES XXXVIII-XXXIX

PLATE XXXVIII

Top : Lakshmiram Dhaneshwer's Haveli, Kaira (250 years old).

Bottom : House No. 1075, owner : Lalbhai Chandulal Vasa, Totalaji-ni-Pole, Kalupur Ward No. 1, Ahmedabad (150 years old).

Traditional lintels with *saubhagyapatta* or *shobhavatu* on the top and massive *todlas* on both the sides. Besides flower strings and roundels, the lintel usually bears an auspicious symbol in the centre, namely, Lord Ganesh, a pot, Gajalakshmi, etc. It may also have figures of attendants and elephants as at the top and peacock at the bottom.

PLATE XXXIX

Top and bottom : House No. 1114, owner : Mohanlal Trikamlal, Talia-ni-Pole, Khadia Ward No. 1, Ahmedabad. Middle : House No. 1114, owner : Lalbhai Mohanlal Parikh, Gundi-ni-Pole, Kalupur Ward No. 1 (built in 1921 A. D.). While those who can afford still go in for carving on lintels, the designs of late have changed both in the theme depicted and deteriorated workmanship. These designs, all from Ahmedabad, show at the top a portrait, probably of the owner, in the middle goddess Saraswati riding a peacock, and at the bottom various aspects of community development with the figure from the life of Mahatma Gandhiji in the centre. While the ideas and designs are modern, the deterioration in the quality of carving is conspicuous.

FRONT AND BEAMS—PLATES XL-XLIV

PLATE XL

A corner of the courtyard showing a doorway with lattice work, carved pilasters, entablature and a projecting window on the first storey of the Haveli of Lakshmiram Dhaneshwer in Kaira, said to have contained many other pieces of beautiful wood carving about 250 years ago.

PLATE XLI

Reproduced from one of the volumes of the Archaeological Survey of India, is the front view of the upper storey of a house in Patan wherein every inch is covered with elegant and delicate wood work alternated by perforated screen work of a very high order.

PLATES XLII-XLIII

Architraves and beams supporting the ceiling are either simple or beautified with graded carving as in Plate XLII, which is elaborated with festooning, *morli* or elephant lines as in Plate XLIII.

PLATE XLIV

House No. 11/4/325, the ancestral house of Mahatma Gandhiji at Porbandar, about 150 years old, where he was born. The picture shows details of carving on lintel, architrave and other parts.

WINDOWS—PLATES XLV-LVII

PLATES XLV-LIII

Plate XLV : Top : House No. 1296, owner : Pratapbhai Jagjivanbhai Patel, Jada Bhagat-ni-Pole,

Dariapur, Ahmedabad (150 years old).

Bottom : House No. 802, Tankshal Haveli, Haja Patel-ni-Pole, Kalupur Ward No. 2, Ahmedabad.

Plate XLVI : Left : House No. 1296, owner : Pratapbhai Jagjivanbhai Patel, Jada Bhagat-ni-Pole, Dariapur Ward No. 2, Ahmedabad (150 years old).

Right : House No. 2600, owner : Madhusudan Sarabhai Joshi, Dhuna-ni-Pole, Raipur, Khadia Ward No. 1, Ahmedabad (150 years old).

Plate XLVII : House No. 2476, Jagvallabh Parasnath temple, Nisha Pole, Kalupur Ward No. 2, Ahmedabad (16th century). The exterior of Jain temples was many times built exactly like houses.

Plate XLVII : Top : House No. 1064, Purshotamdas Mathurdas Trivedi, Salvi-ni-Pole, Raikhad Ward No. 1, Ahmedabad (150 years old).

Bottom : House No. 694, owner : Himatlal Amrutlal Kolsavala, Lakha Patel-ni-Pole, Khadia Ward No. 3, Ahmedabad (150 years old).

Plate XLIX : Top : House No. 1296, owner : Pratapbhai Jagjivanbhai Patel, Jada Bhagat-ni-Pole, Dariapur Ward No. 2, Ahmedabad (150 years old).

Bottom : House No. 1763, owner : Chandrakant Shankerlal Doctor, Dhobi-ni-Pole, Khadia Ward No. 3, Ahmedabad (200 years old).

Plate L : Left : House No. 1296, owner : Pratapbhai Jagjivanbhai Patel, Jada Bhagat-ni-Pole, Dariapur Ward No. 2, Ahmedabad (150 years old).

Right : House No. 920, owner : Somchand Halabhai Parikh, Kalusha-ni-Pole, Kalupur Ward No. 1, Ahmedabad (150 years old).

Plate LI : House No. 1/239, owner : Bansilal Biharilal Desai, Nagarvada, Nadiad (200 years old).

Windows either built in as in Plates XLV to L or projecting as in Plates LI and LII received special attention in the decoration of the first storey which is usually the most profusely carved portion of the building. Arranged symmetrically among floral panels all round they balance the front view of the house. In such cases the whole of the front wall is wooden. The pilasters between the windows which bear the burden of the upper storey stand out with a rising creeper and *madal* at the top supporting the projecting balcony or roof overhead. The portion immediately below the windows is many a time carved in the fashion of a balcony railing as seen in these plates. Projections of windows as in Plates LI and LII are sufficiently roomy for a person to sit watching the street from above. The railings carved either in relief with floral or geometrical design or with lattice work provide a welcome break in the plain facing of the wall.

PLATES LIV-LV

Jalis from Patan and Kapadvanj. Windows are fitted with iron bars or beautiful wooden *jali* or lattice work. They keep out the heat without impeding the flow of air. The *jali* work in wood is perforated and very intricate requiring a great deal of skill in carving and joinery. The lintels, frames and *todlas* are carved like their counterparts on doors, while immediately below the window a small shelf is also fitted.

PLATES LVI-LVII

Plate LVI : Top : Lakshmiram Dhaneshwer's Haveli, Kaira (250 years old).

Bottom : House No. 2600, owner : Madhusudan Sarabhai Joshi, Dhuna-ni-Pole, Raipur, Khadia Ward No. 1, Ahmedabad (150 years old).

Plate LVII : Top : House No. 1075, owner : Lalbhai Chandulal Vasa, Totalaji-ni-Pole, Kalupur No. 1, Ahmedabad (150 years old).

Bottom : House No. 1763, owner : Chandrakant Shankerlal Doctor, Dhobi-ni-Pole, Khadia Ward No. 3, Ahmedabad (200 years old).

Details of decorative window panels.

BALCONIES—PLATES LVIII-LIX

PLATES LVIII-LIX

Balconies provide much scope to the wood artist for displaying his skill. Plate LVIII shows at the bottom a century and a half old ornamental balcony from Cambay supported by four *madals* fitted in the wall. Its close-up at the top brings out the details of wood carving below the balcony and on wall panels and *madals*. Plate LIX shows at the top the most beautiful round balcony of Vaishnava Haveli at Nadiad, while at the bottom is a polygonal *jharukha* from Cambay. The six *madals* joined at the base and fanning out at the top to support the balcony present a novel feature in the designing of this balcony.

ORNAMENTATION—PLATES LX-LXXV

PLATES LX-LXI

Plate LX : Top : House No. 920, owner : Somchand Halabhai Parikh, Kalusha-ni-Pole, Kalupur Ward No. 1, Ahmedabad (150 years old).

Middle : House No. 478, owners : Mohanlal, Chunilal, etc., Haribhakti-ni-Pole, Khadia Ward No. 3, Ahmedabad (200 years old).

Bottom : House No. 899-900, owners : Dahyabhai Chunilal and Rameshchandra Jivanlal Shah, Tokarsha-ni-Pole, Raikhad Ward No. 1, Ahmedabad (100 years old).

Plate LXI : Top : Mullani Haveli, Saifi Mohallo, Jamalpur Ward No. 1, Ahmedabad (150 years old).

Bottom : House No. 238, owner : Bansibhai Dahyabhai, Doshivada-ni-Pole, Kalupur Ward No. 2, Ahmedabad (70 years old).

A variety of friezes and relief carvings adopted in the ornamentation of different parts of constructive architecture.

PLATES LXII-LXIII

Highly ornate floral tracery and screen work on wall and door panels. The exquisitely delicate and pierced screen work have a charm all their own, and show the genius of the good artist who could match his work with that of the stone carver with equal grace and beauty.

PLATE LXIV

Some of the terracotta designs found in the recently excavated Buddhist *stupa* at Dev-ni-mori near Shamlaji, Sabarkantha district, belonging to the Kshatrapa period, i.e., second century A. D. Their resemblance to wood work establishes the antiquity of wood carving in Gujarat from which stone carvers and other craftsmen derived their artistic inspiration.

PLATES LXV-LXXI

Specimens of designs carved in wood in traditional style later influenced by Saracenic designs and motifs. Their variety is truly unlimited and no two pieces are exactly identical, because, even if the basic motif is similar, some individual variation is introduced by the artist in each piece. Such relief panels and foliated designs are found on door-frames, beams, front facades (Plates LXV, LXVIII, LXIX), built in wall panels (Plates LXVI, LXVII, LXXII), balconies and pilasters (Plate LXX), and over doors and door panels (Plate LXXI).

PLATES LXXII-LXXV

Next to the ubiquitous flower theme, birds and animals are the most favourite with the carver. Some of the numerous characteristic and beautiful poses of the parrot (Plate LXXIII) and peacock (Plates LXXII, LXXIV, LXXV) employed are shown here by line drawings.

CEILING—PLATES LXXVI-LXXVIII

PLATES LXXVI-LXXVIII

Plate LXXVI : Lakshmiram Dhaneshwer's Haveli, Kaira (250 years old).

Plate LXXVII : Top : Sabhamandap of Swaminarayan temple, Ahmedabad (early 19th century).

Bottom : Left : House No. 2214, Dwarkadhish Haveli, Khadia Ward No. 1, Ahmedabad (350 years old).

Right: House of Shri Gautam Sarabhai, Hansol, Ahmedabad.

Though not often ornamented, ceilings, can, nevertheless, be beautified with flowers and geometrical patterns.

INTERIOR—PLATE LXXIX

PLATE LXXIX

Interior of House No. 478 belonging to Mohanlal Chunilal and others in Haribhakti-ni-Pole, Khadia Ward No. 3, Ahmedabad, built 200 years ago, showing the open *chowk*, covered *alind* or verandah, and pilasters with capitals and beams supporting the upper storey. This interior part of the house is carved also like the outer facade.

EXHIBITIONS—PLATE LXXX

PLATE LXXX

1 and 2 show sections of the screen displayed at the Colonial and Indian Exhibition at London in 1886, and donated by two ruling princes from Gujarat. They contain typical carvings on *bharanu* and *sharu* of pillars, *madal*, *nirvyuhakas*, *falna*, architrave, mouldings and balcony railings

all worked in traditional manner of form and design. No. 3 is the front of Bhavnagar house exhibited by H. H. the Maharaja of Bhavnagar at the International Exhibition, Calcutta in 1884, and now displayed in the Indian Museum at Calcutta.

PIGEON HOUSES—PLATES LXXXI-LXXXIII

PLATES LXXXI-LXXXIII

Pigeon houses, formerly made of wood were also beautified like houses and temples. While the one in Plate LXXXI is an exhibition piece, the remaining two are actual specimens from Ahmedabad and Cambay.

TEMPLES : GATES—PLATES LXXXIV-LXXXV

PLATE LXXXIV

The massive gateway of Swaminarayan temple, Kalupur, Ahmedabad, built about 150 years ago, which is 22′ high and 14′ wide. The wooden doors are strengthened with iron straps, knobs and pointed nails for security, while the simple pattern also looks highly decorative.

PLATE LXXXV

Doorway of Utkantheshwer Mahadev temple Kapadvanj taluka, Kaira district, showing simple, lattice work with intricate and ornamental circular disc in the middle (nineteenth century).

PILLARS—PLATES LXXXVI-LXXXIX

PLATE LXXXVI

The Chintamani temple in Shahpore, Surat built in the 16th century has excellent wood carvings painted all over with attractive colours. The paintings relate to mythological episodes or contemporary incidents. The picture shows a portion of the *mandap* near the *garbhadwar* with elegantly carved pillar and *jali*, and a series of beautiful paintings on the wall in the background.

PLATE LXXXVII

Shantinath temple in Haja Patel-ni-Pole, Ahmedabad, built in 1390 A. D. is another shrine with exquisite wood carving. The photograph shows the life-like figures of *wdarpals* on a pilaster in the wall of the *garbhadwar*. The figures are about 16″ high and about 6″ broad and the niches in which they are carved are about 3″ deep.

PLATES LXXXVIII-LXXXIX

Carvings in different sections of Chintamani temple, Surat (16th century). The first photograph of Plate LXXXVIII shows the niches with pillarets and *torans* in the *pradakshina marg*, enshrining images of *Tirthankars*, while the other shows the elaborate carving and painting on the wall of the *garbhagriha*. Plate LXXXIX shows details of a carved and painted pillar from the *mandap*. The colours most used are red and golden.

WALL PANELS—PLATES XC-XCIII

PLATES XC-XCI

A general view and details from the very profusely carved facade of a household shrine in the Haveli of Lakshmiram Dhaneshwar, Kaira, built about 250 years ago in Kaira. The specimen no longer exists now, but the pictures reproduced from *The Journal of Indian Art and Industry*, 1916 show the superb quality of the work executed by wood carvers of Gujarat in the past.

PLATE XCII

From the group of old shrines of Jagvallabh, Chintamani and Sahasrafana Parsnwanath in Nisha Pole, Ahmedabad, built about 16th century, the wall panels of Chintamani Parshwanath printed here depict *panch kalyanaks* or the five auspicious occasions in the life of the Tirthankar.

PLATE XCIII

The panel above the door of Shantinath temple, Haja Patel-ni-Pole, Ahmedabad, built in 1390 A. D., depicting the 14th dreams of auspicious objects which are seen by the mother of a *Tirthankar* before his birth. The whole panel is 10′ long and 9″ broad. The piece, like other parts of the temple, was formerly covered with repeated coats of paints which have now been removed so that the carving has emerged in its full glory with sharp and precise lines bringing out its real beauty and workmanship, in contrast with the vague lines blurred with paint as can be seen by a comparison with Plate LXXXVII.

MADALS—PLATES XCIV-CI

PLATES XCIV–XCVIII

The *mandap* of Suparshwanath temple, Ramji Mandir-ni-Pole, Ahmedabad which has been re-assembled and preserved at Shantisagar Upashraya, Kalupur, Ahmedabad after the temple was rebuilt in stone. The *mandap* is 8′-5″ square and has four pillars 7′-8″ high. The massive *madals* shown in Plates XCV to XCVIII admeasure :

Length 4′-10″
Projection at the top 2′-3″
Thickness 1′-3″
Breadth 1′-6″

Such large *madals* with bold carvings, both relief and round, are very rare. The eight *madals*, two on each pillar, contain a number of topical representations such as royal procession on elephants with courtiers, cavalry, attendants, musicians, winged creatures, minor deities, etc. The mythical bird *sharabh*, which carries a number of elephants at a time—seven—on various parts of its body, viz., wings, claws, beak, etc., is a unique object depicted in Plate XCVII. The figures are sometimes entwined in a thick creeper rising from the base of the *madal* and winding its way to the top. The entire structure is painted with oil colours and the ceiling is beautified with wood carving interspersed with mica.

PLATE XCIX

Damsels and musicians generally carved on temple brackets.

PLATES C-CI

Madals in the *sabhamandap* of Swaminarayan temple, Kalupur, Ahmedabad, built in early nineteenth century. The pillars with their capitals, brackets and struts are all carved profusely. The *madals* which are quite large measure :

Length 5′-6″
Projection at the top 2′-6″
Thickness 1′
Breadth 1′-3″

They contain one or two prominent figures like a warrior, Lord Ganesh and Hanuman along with other minor figures and animal forms.

SCREEN, DOMES, ETC,—PLATES CII-CXI

PLATES CII-CVII

Different parts containing superb wood carving belonging to Wadi Parshwanath temple of Patan built in 1594 A. D., later on removed to America and on display at the Metropolitan Museum of Art, New York, since 1916. The Plates show the screen wall (Plate CII) of the *mandap*. On the first storey are exquisitely carved *jharukhas* and panels adorned with beautiful pillars and *torans* and have mythological episodes depicted on the railing and panels which surround it (Plate CIV). The dome rests on an octagonal base mounted over the quadrangle of the walls, the corners being filled up with spandrels having floral designs, *kalpataru* and masks (Plate CIII). The dome rises with successive friezes progressively projecting upto the top (Plate CV). The dome is most profusely carved with lotus petals and animal forms, while the middle section of the dome carries large images of *dikpalas*, minor deities, etc., alternating with celestial musicians and dancing girls in graceful poses (Plates CVI and CVII). While deities are carved in deep relief in niches set in the dome, damsels are carved round and fitted like brackets. They, therefore, represent the acme of the art of the wood carver who was also an expert in statuary.

PLATES CVIII-CIX

The dome of Shantinath temple, Haja Patel-ni-Pole, Ahmedabad, (built in 1390 A. D.), before and after resent renovation. Erected in the traditional manner, it is 14′ in diameter and rises 8′ high. Plate CVIII shows the dome before renovation painted several times over and damaged at the top. Pictures in Plate CIX taken after its renovation and experimental assembly show the lotus shaped pendant and a view of the dome from outside. The pendant is 2′-9″ long, with a circumference of 6′-6″ at the base.

PLATE CX

Picture at the top shows the central panel of the dome of Shantinath temple, Ahmedabad (built in 1390 A. D.) with a *dikpala* 1′-2″ high and 1′-1″ wide flanked by heavenly musicians 2′-8″ high. The picture at the bottom shows the less

profusely carved wooden dome of Chintamani Parshwanath temple, Ahmedabad, built in the sixteenth century.

PLATE CXI

Some temple carvings.

HEAVENLY MUSICIANS AND DANCERS

PLATES CXII-CXXIII

PLATES CXII-CXXIII

Wood sculptures of heavenly musicians, damsels, minor deities, *gandharvas*, *kinnars* and mixed animal and human forms which adorn the domes of temples. This type of *rup* or figure work represents the highest skill of the artisan right from selection of the wood to execution of the minutest detail and finish. Damsels in Plates CXII-CXV and CXVIII-CXXI from Shantinath temple, Ahmedabad show the wood sculptor's art at its highest. Every piece of wood is selected so carefully that the veins therein accentuate the charm of the figure. Ornaments and musical instruments are realistic, the expression on the face is serene and the pose is graceful. The total height of the figures in Plates CXII-CXIV is a little over 2'-6" while the breadth is 10". The figures of musicians and attendants in Plate CXVI have been recently acquired by the management of the temple from Patan. With a height of about 2'-2", they vary in breadth from 4½" to 10".

ARTIST'S FANCY—PLATES CXXIV-CXXV

PLATE CXXIV

Nari-kunjar or composite elephant made of female figures kept in Ajitnath temple, Ahmedabad built in the 18th century. It is mounted on a base 5'-3" x 2'-3" and 1' high, and admeasures without the howdah, 2'-10" in height, 3'-3" in length and 1'-5" in breadth. The howdah and the rider together add 1'-3" more to the height. The *nari-kunjar* is fitted with wheels as it used to be taken out in procession on ceremonial occasions.

PLATE CXXV

The central portion of the model of the holy mount Samet Shikhar kept in the Parshwanath temple, Ahmedabad, built in the 18th century. The whole structure is wooden fitted on an octagonal base with each side measuring 9'-5" and about 3' high. The mount, which is 39'-2" in circumference at the base, is 12'-6" high. The shrine seen in the Plate is in the middle of the mount and measures 2' x 2'-5" and is 3'-8" high. The mount has a number of small shrines in all directions and figures of visiting pilgrims, animals, heavenly dancers, etc. A contrivance in the base of the mountain which helped it rotate is now out of order. The model is painted with oil colours in emulation of natural scenery. A similar but smaller mount is also kept in Mota Derasar, Kaira.

HINDOLAS—PLATES CXXVI-CXXVII

PLATES CXXVI-CXXVII

Hindolas or swings in which the deities are cradled in the Vaishnava temples in the festive season of Dolotsava are very artistic and many a time plated with silver and gold. Plate CXXVI shows at the top the lathe turned and lacquered *hindola* of a Vaishnava temple in Kaira and the swing with shell inlay work in Natvarlalji Haveli, Ahmedabad, which has a total height of 8'-9" with the seat 2'-9" square. At the bottom are silver-plated *hindolas* from the Pushtimrgiya temple at Kaira and the Swaminarayan temple at Prantij which is about 150 years old. Plate CXXVII shows the details of the upper portion of the elaborately carved and plated *hindola* of Swaminarayan temple, Ahmedabad having a total height of about 13'.

HOUSEHOLD SHRINES—PLATE CXXVIII

PLATE CXXVIII

Ghar derasar or household shrines with some of the Jain families are generally delicately carved in the fashion of a temple. The shrine at the left belonging to Sheth Narottamdas Mayabhai, Haja Patel-ni-pole, Ahmedabad, is about 300 years old. It is 5'-6" high, with the front side measuring 5' and the sides 3'-8" each. Besides the elephants at the base and the damsels in the brackets, it has peacocks in 16 different postures. The several coats of paints applied one after the other during this period were removed 20 years back when the shrine was freshly painted and decorated with golden foil at the cost of Rs. 3,000. The *sisam* doors of the shrine were also fitted at that time.

Another *ghar derasar* belonging to Shri Ramanlal Chamanlal Shah, Shantinath Pole, Ahmedabad is about two centuries old. Its total height is 7′-2″ with the front side admeasuring 5′-1″ and the sides 5′-8″ each. The shrine is erected on a 10″ high base with a large elephant on either side which is 1′-7″ high, 1′-8″ long and 1′ broad, the rider adding 8″ to its height. Both the shrines are exquisitely ornamented with floral designs.

CEREMONIAL ARTICLES—PLATE CXXIX

PLATE CXXIX

The *sukh-shaiya* where the deity rests and the chariot for taking out the god in procession are the ceremonial articles in use in temples.

LAMP STANDS—PLATE CXXX

PLATE CXXX

Traditional lamp-stands at the top are so contrived that the height of the light can be adjusted according to requirement. Those at the bottom are fitted on or near door frames so that by rotating them the inner room can also be lighted. The peg at the centre can be hung from the ceiling.

CUPBOARDS—PLATE CXXXI

PLATE CXXXI

Cupboards with traditional and modern designs.

MAJUS—PATARA—PLATES CXXXII-CXXXIII

PLATE CXXXII

Cupboard in traditional style called *tran-khania*, i.e., with three compartments from Ahmedabad. Strong as well as decorative, it is 3′-9″ high, 4′-3″ broad and 2′ deep.

PLATE CXXXIII

A *patara* or ornamental wooden chest from Bhavnagar. A traditional article of furniture on which embossed and perforated metal strips are fitted. Lined inside with steel sheets, it is used by villagers for storing valuables, clothes, etc., and given to a daughter at the time of marriage.

MARQUETRY—PLATE CXXXIV

PLATE CXXXIV

Wooden marquetry box and carved sandalwood box for which Surat is well-known.

FURNITURE—PLATES CXXXV-CXLI

PLATE CXXXV

Carved and perforated blackwood furniture in foreign style like sofas, tables and teapoys became very popular in the first decades of the current century and was manufactured by the Bombay firms of cabinet makers, European as well as indigenous.

PLATES CXXXVI-CXXXVII

Specimens of the famous transparent lacquer work from Sankheda, district Baroda. Designs hand-drawn with tin solution are covered with transparent lacquer in gold and silver tints, while the background is red, green or purple.

PLATES CXXXVIII-CXXXIX

Old pieces salvaged from dilapidated houses are utilised in making modern pieces of furniture by the well-to-do connoisseurs who have developed a taste for traditional carving. *Madals* kept upright form the pedestals of lamps (Plate CXXXVIII), old panels can be fitted on the back and the seat of sofa sets and an old *jali* window can be turned into the top of a teapoy with brackets forming the legs (Plate CXXXIX). Covered with a glass plate it can be lighted from below.

PLATES CXL-CXLI

Traditional designs can also be employed in making modern furniture. The specimens got prepared about 20 years back by a well-to-do person of Ahmedabad show designs on a seat, teapoy and divan (Plate CXL) and a leg of a dining table designed like a temple pillar and a low *pat* (Plate CXLI).

NOTE: Pieces shown in Plates CXXXVIII to CXLI belong to Shri Chinubhai Chimanlal Sheth, Ahmedabad.

DECORATIVE PANELS, WALL BRACKETS, PHOTO FRAMES, ETC.—PLATES CXLII-CXLIV

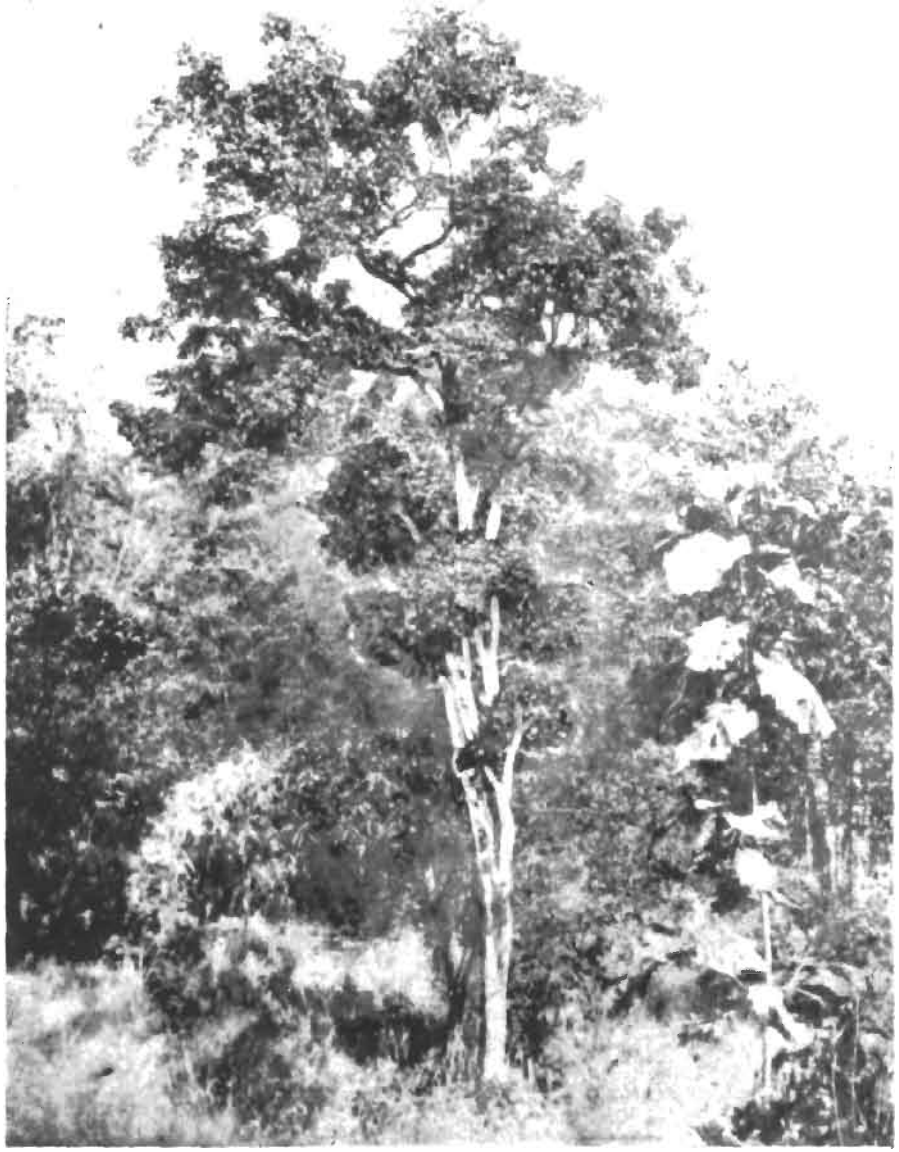
PLATES-CXLII-CXLIV

Some specimens of the exquisite wood work executed by Mistri Somnath Bhudar of Ahmedabad, who died about 1930 A. D. at the age of 70 years. They were displayed at several international exhibitions held in the country and abroad. Plate CXLII shows the replicas of the famous stone *jalis* of Lal Darwaja Mosque, Ahmedabad with patterns of banian and cocoanut palm trees. The *jali* plates measure 1′-2½″×8½″ and are ¾″ thick. The ornamental frame is 1½″ broad. Wall brackets in Plate CXLIII contain beautiful *jalis* framed in flower panels, surmounted by *toran* designs, with shelves fitted on supports at the base. The total length of the bracket is 3′ and breadth 1½″. The main *jali* is 1′ x 1′-3″ and 1½″ thick. The railing of the shelf contains small *jali* panels 1″ square. Plate CXLIV shows a flower basket prepared by the same artisan from a single block of wood and two photo frames, one with the photograph of the artisan himself.

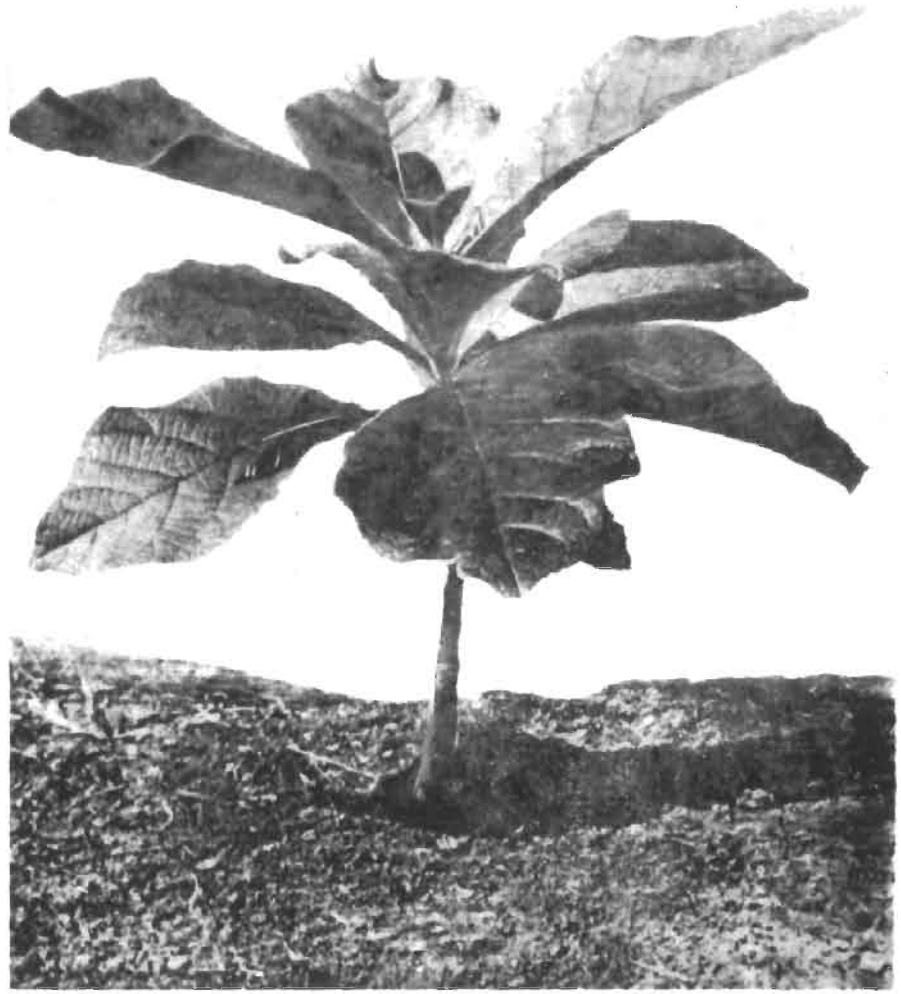
ORNAMENTAL PIECES—PLATE CXLV

PLATE CXLV

Ornamental pieces of wood like ash-trays and animal figures prepared by skilled craftsmen from Bilimora and Visnagar.

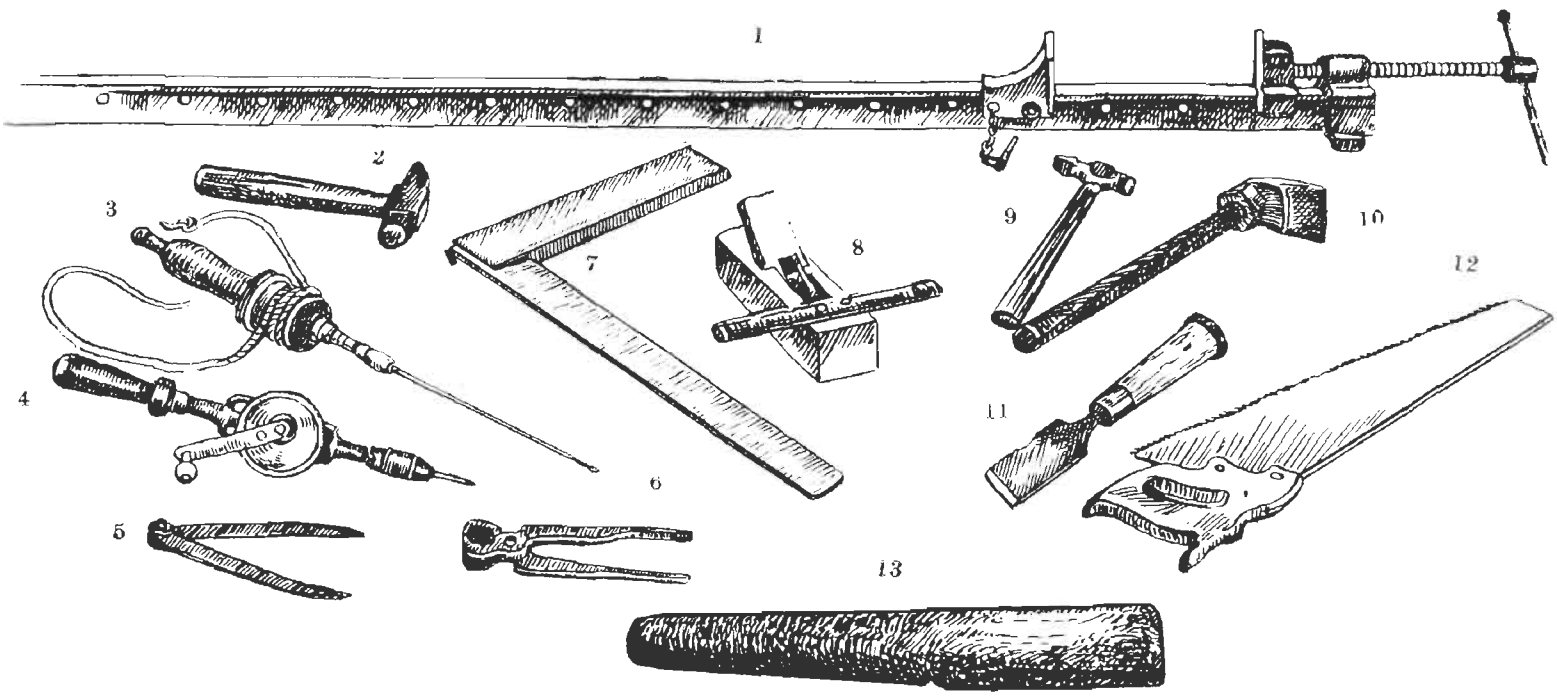


1

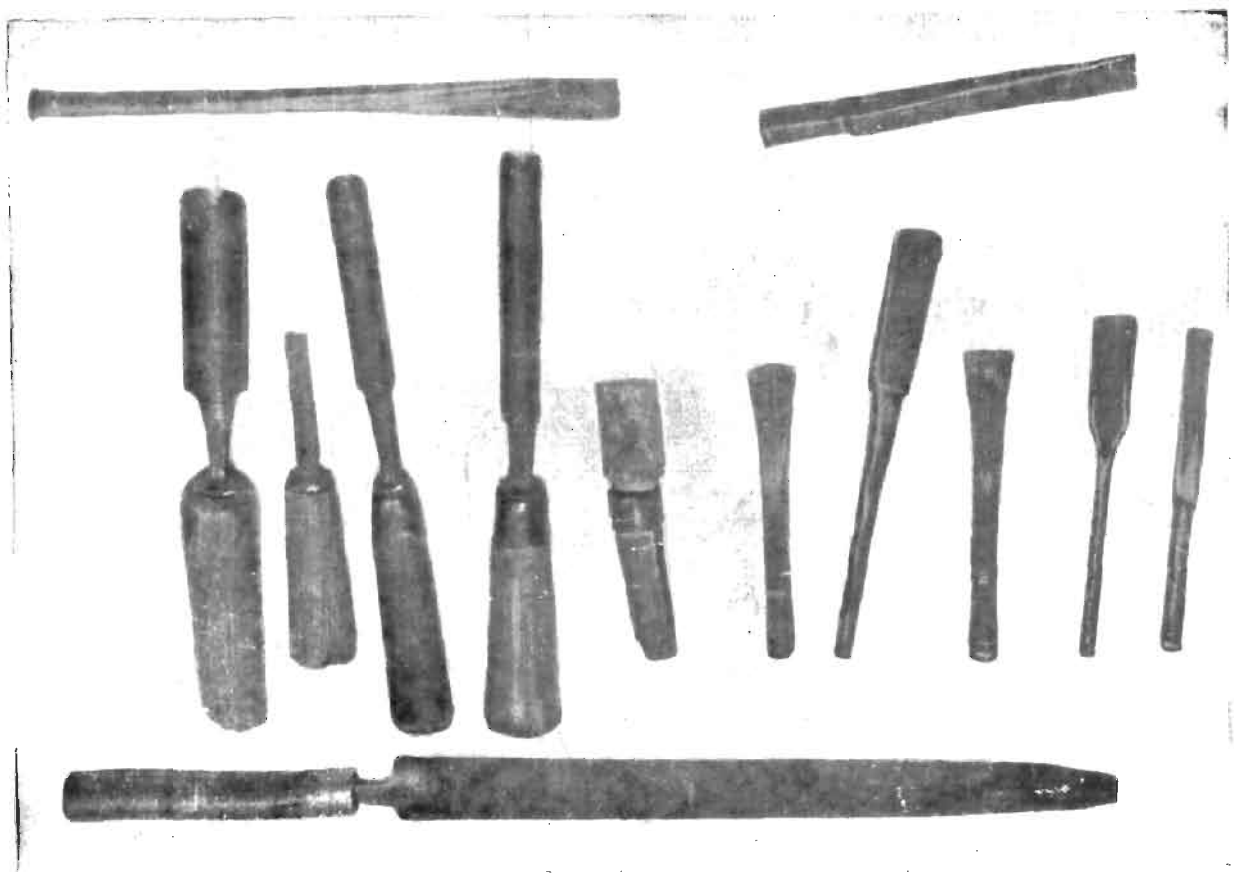


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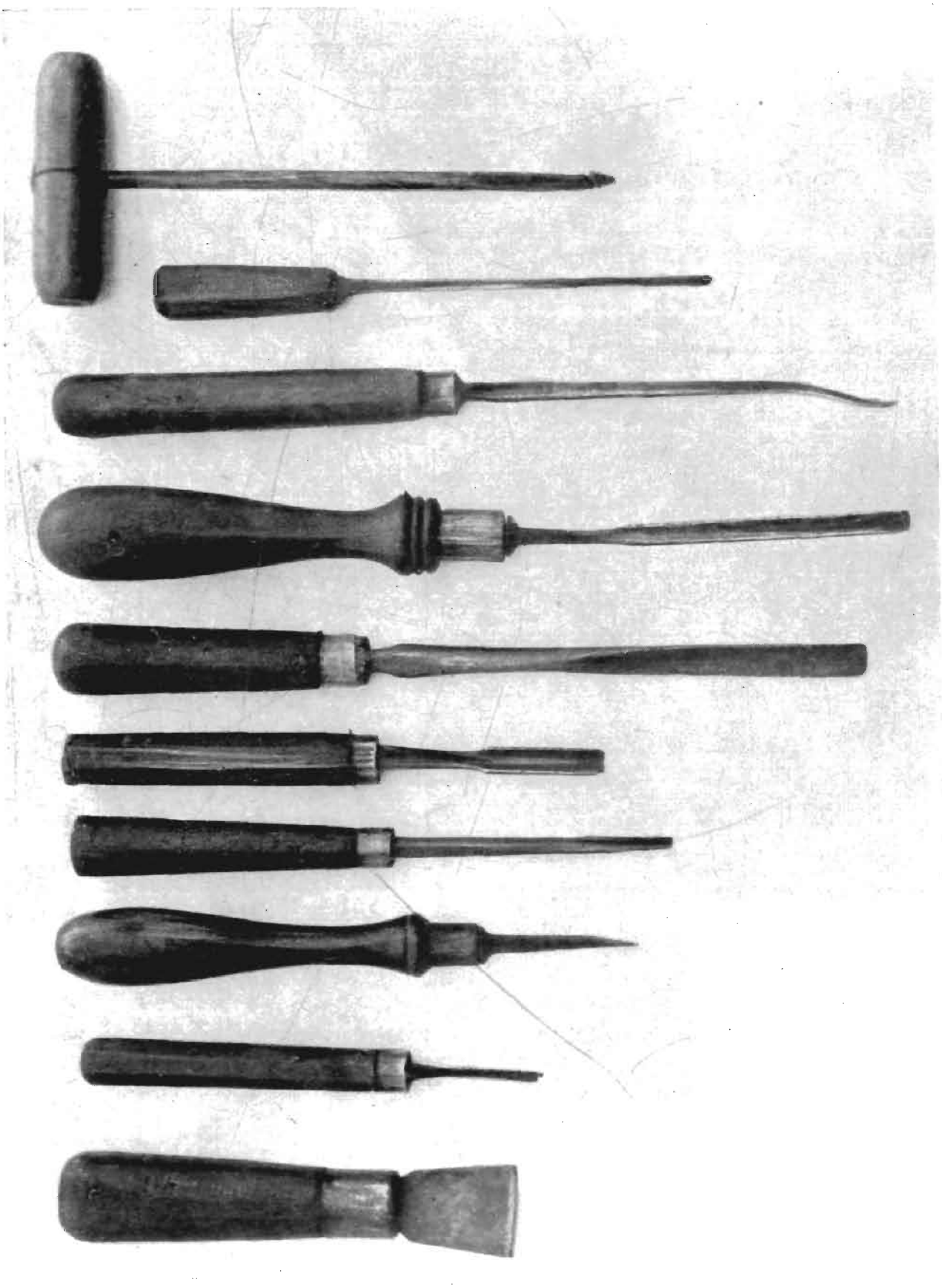
' Sag ' or teak, ' Tectona grandis ' the best carving wood of Gujarat (1) In full growth, (2) Young sapling
(Reproduced from the Journal of Indian Art and Industry, Vol. III, Indian Timbers, 1910)



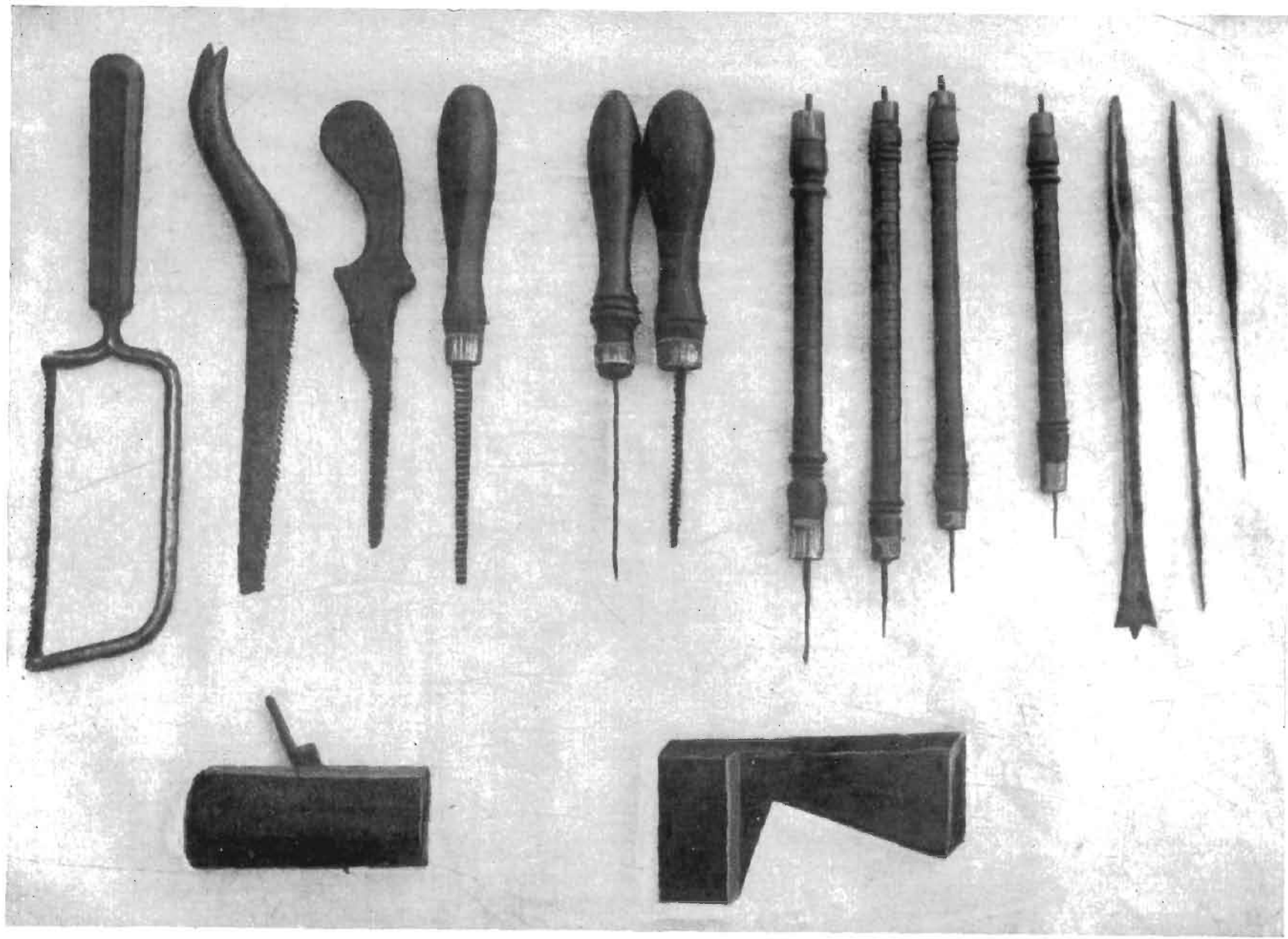
Tools :-- 1. Vice; 2 & 9. Hathodi (hammer); 3 & 4. Shardi (drill); 5. Compass; 6. Jambur (nail puller); 7. Katkhuno (right angle); 8. Randho (plane); 10. Vanslo (adze); 11. Farsi (chisel); 12. Karvat (saw); 13. Gotilo (mallet)



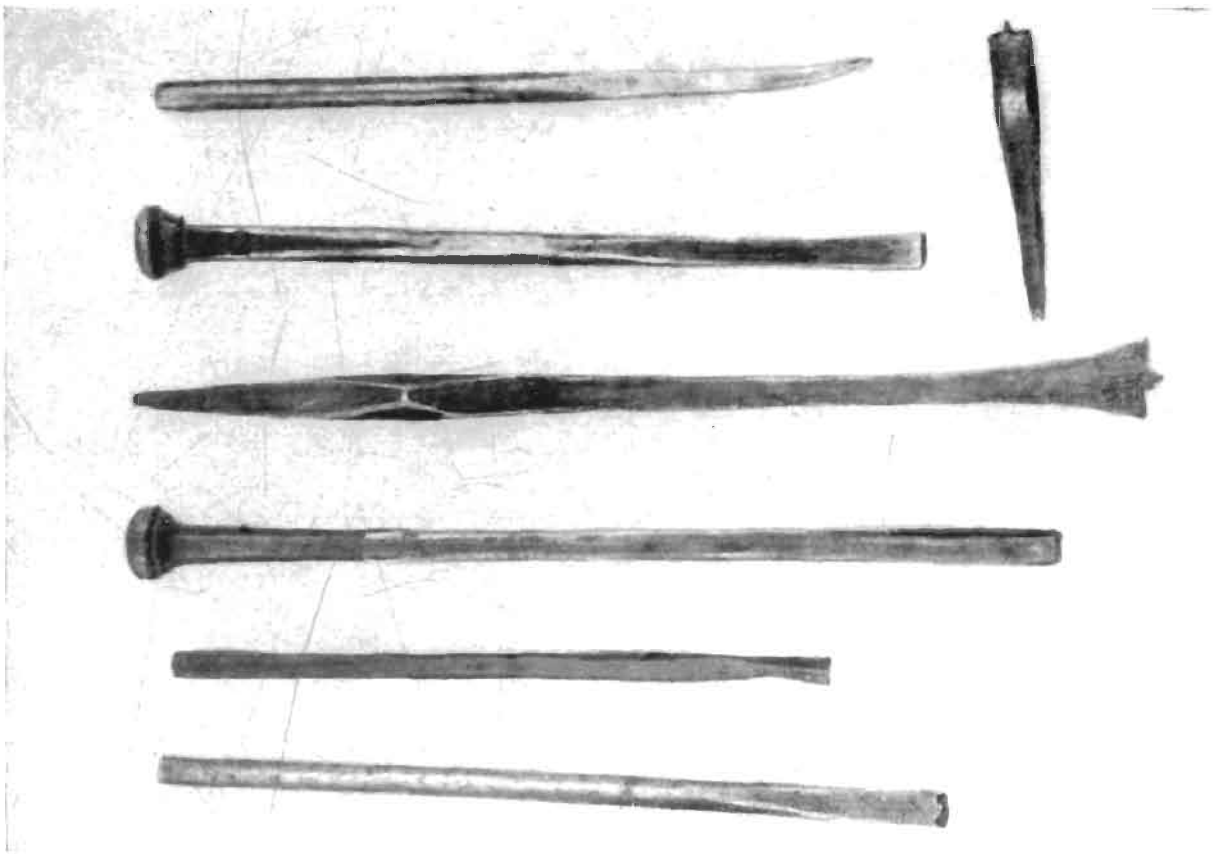
Chisels, gouges and file at the bottom

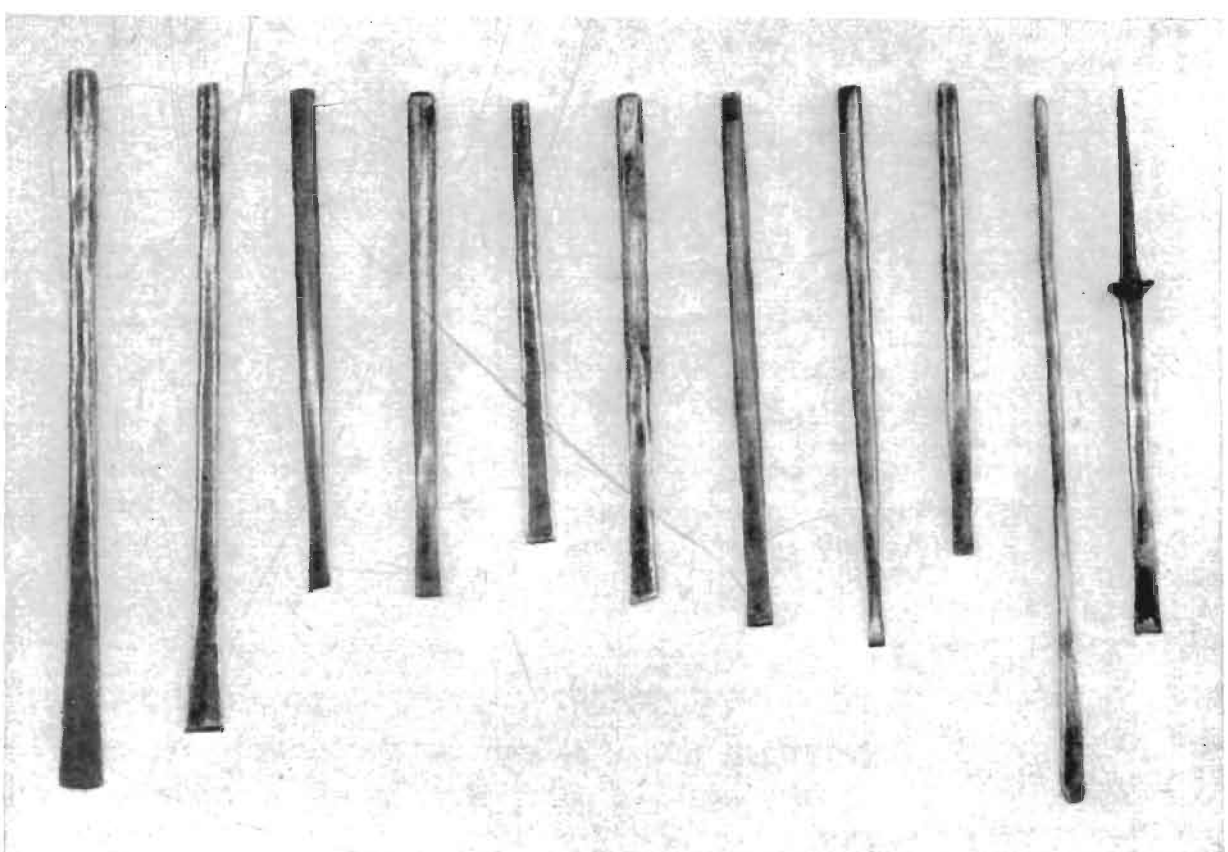


(1) *'Farsi' (Chisel)* : *L. 4.8"-W. 1"* : *(2 to 4) Gouges* : *(2) L. 5"-W. 0.1"* : *(3) L. 6.3"-W. 0.1"* : *(4) L. 6.2"-W. 0.1"* ; *(5) 'Nakhiyu' (Nail-shaped gouge)* : *L. 6.5"-W. 0.2"* : *(6 to 8) Gouges* : *(6) L. 8.5"-W. 0.4"* ; *(7) L. 9"-W. 0.2"* ; *(8) L. 8.9"-W. 0.1"* : *(9) 'Chorsi' (Square-shaped scraper)* : *L. 6"-W. 0.1"* : *(10) 'Girmit' (Screw-driver)* : *L. 6.2"*

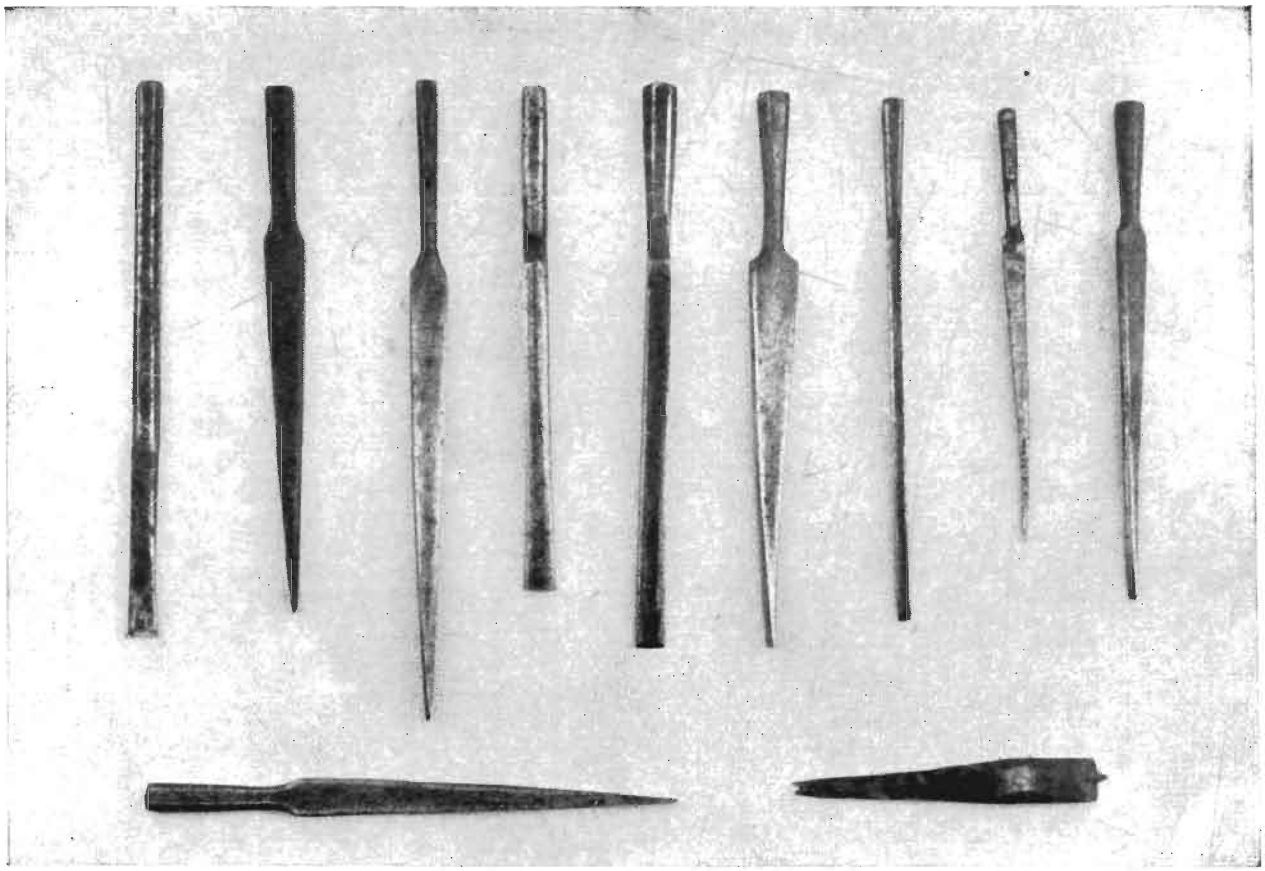


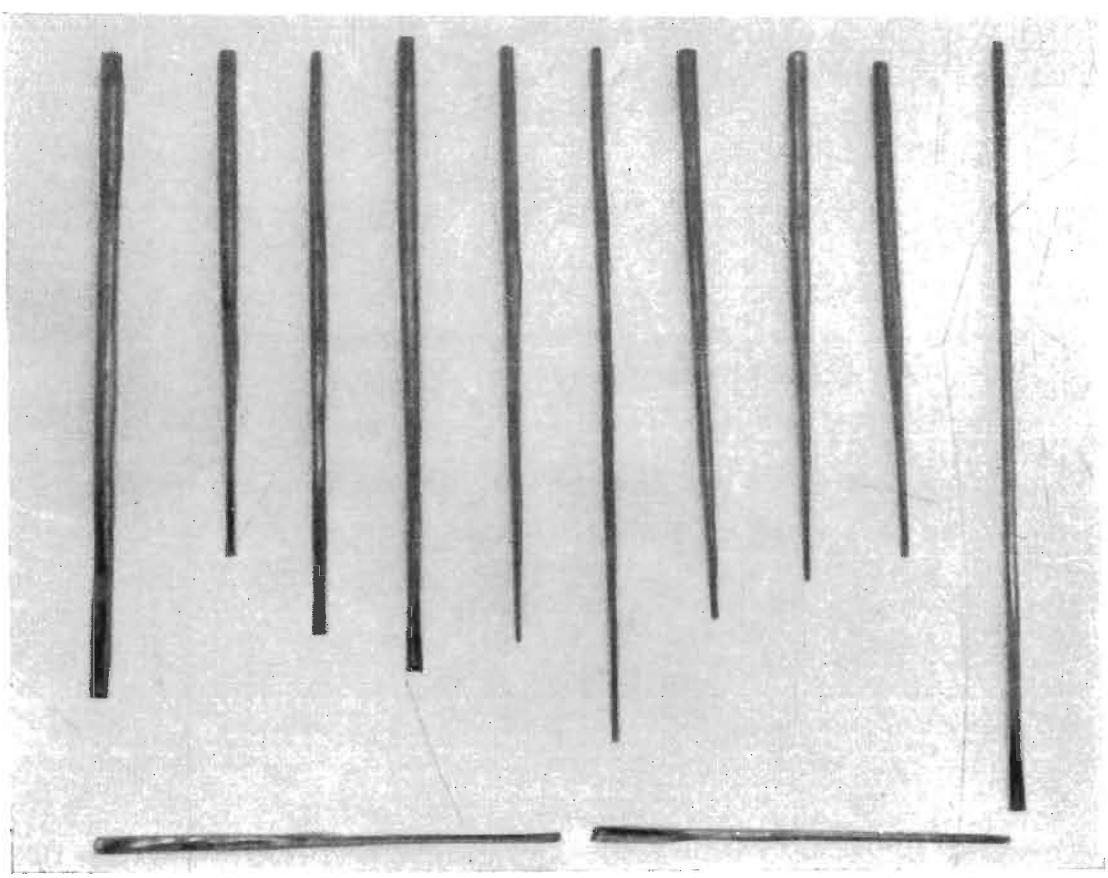
(1 to 3) 'Karvat' or 'ari' (Saw) : (1) L. 8.8"-W. 0.2" ; (2) L. 8"-W. 0.4" ; (3) L. 6.2"-W. 0.2" ;
(4 to 6) 'Kanas' or 'marfa' (Files) : (4) L. 6.9"-W. 0.2" ; (5) L. 7"-W. 0.1" ; (6) L. 6.2"-W. 0.1" ;
(7 to 10) 'Shardi' (Drills) : (7) L. 8.2" ; (8) L. 8" ; (9) L. 7.5" ; (10) L. 6.3" ;
(11 to 13) 'Pana' (Blades or pointed chisels) : (11) L. 7.7" ; (12) L. 7.3" ; (13) L. 5" ;
(14) 'Randho' (Plane) : L. 3.3"-B. 1.3" and blade : L. 2.7"-B. 0.2" ; (15) 'Katkhuno' (Right angle) : L. 4.5"-B. 2.2"



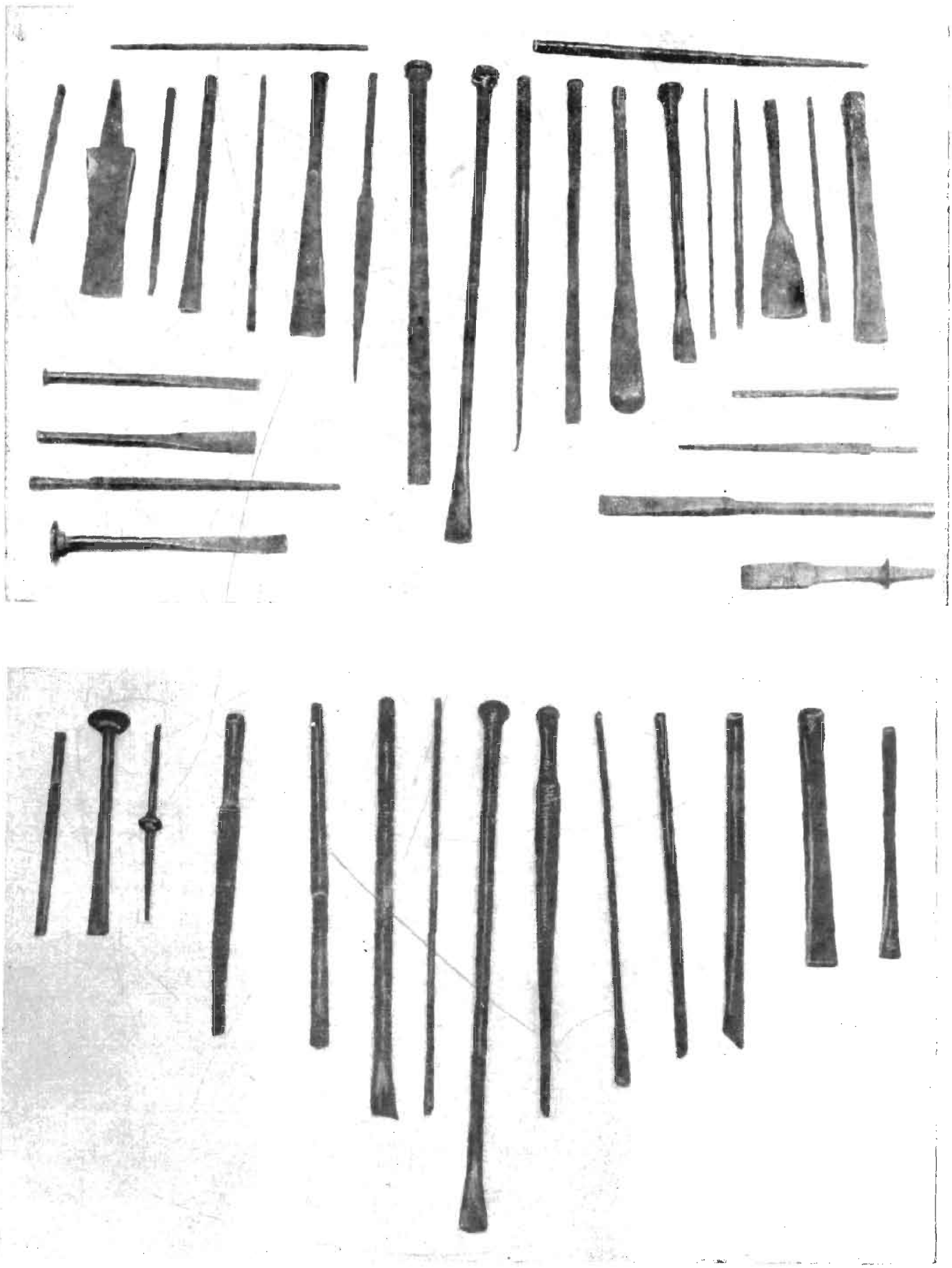


Top : *Scrapers, chisels and gouges : Length : 2.3" to 7.8"-Width : 0.5" to 0.6"*
Bottom : *'Tankana' (Broad chisels) : Length : 4" to 6.4"-Width 0.2" to 0.5"*



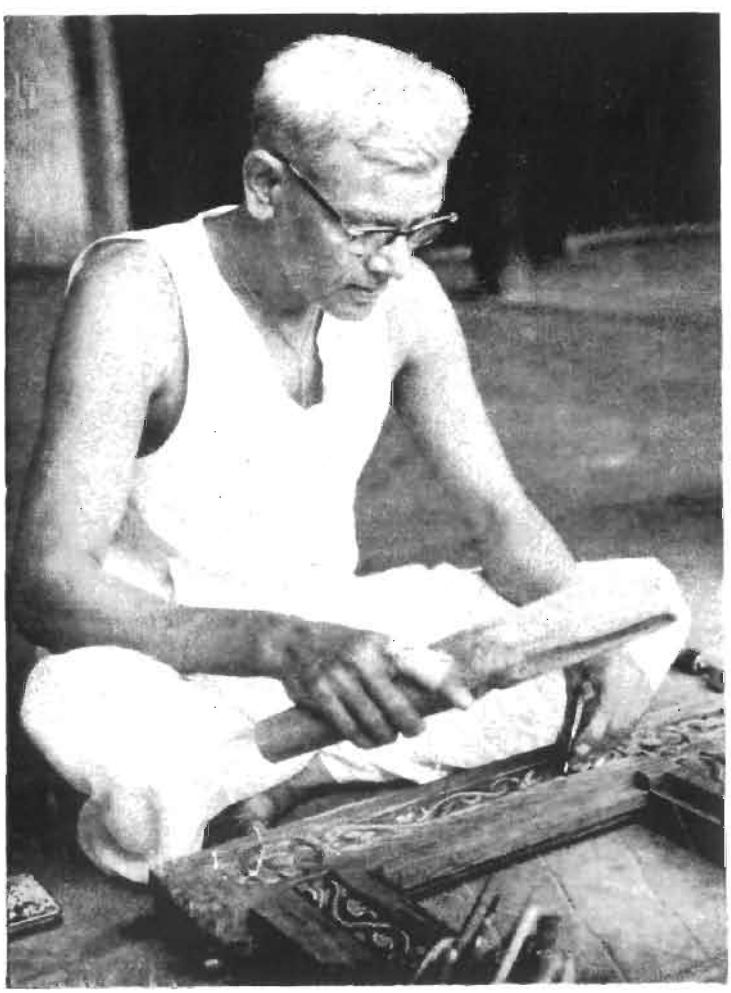


Top : *Flat chisels and scrapers : Length 2.2" to 4.6"-Width : 0.1" to 0.25"*
Bottom : *Fine chisels and gouges : Length :3.2" to 6.2"-Width : 0.1" to 0.2"*



Chisels and gouges of various sizes and shapes



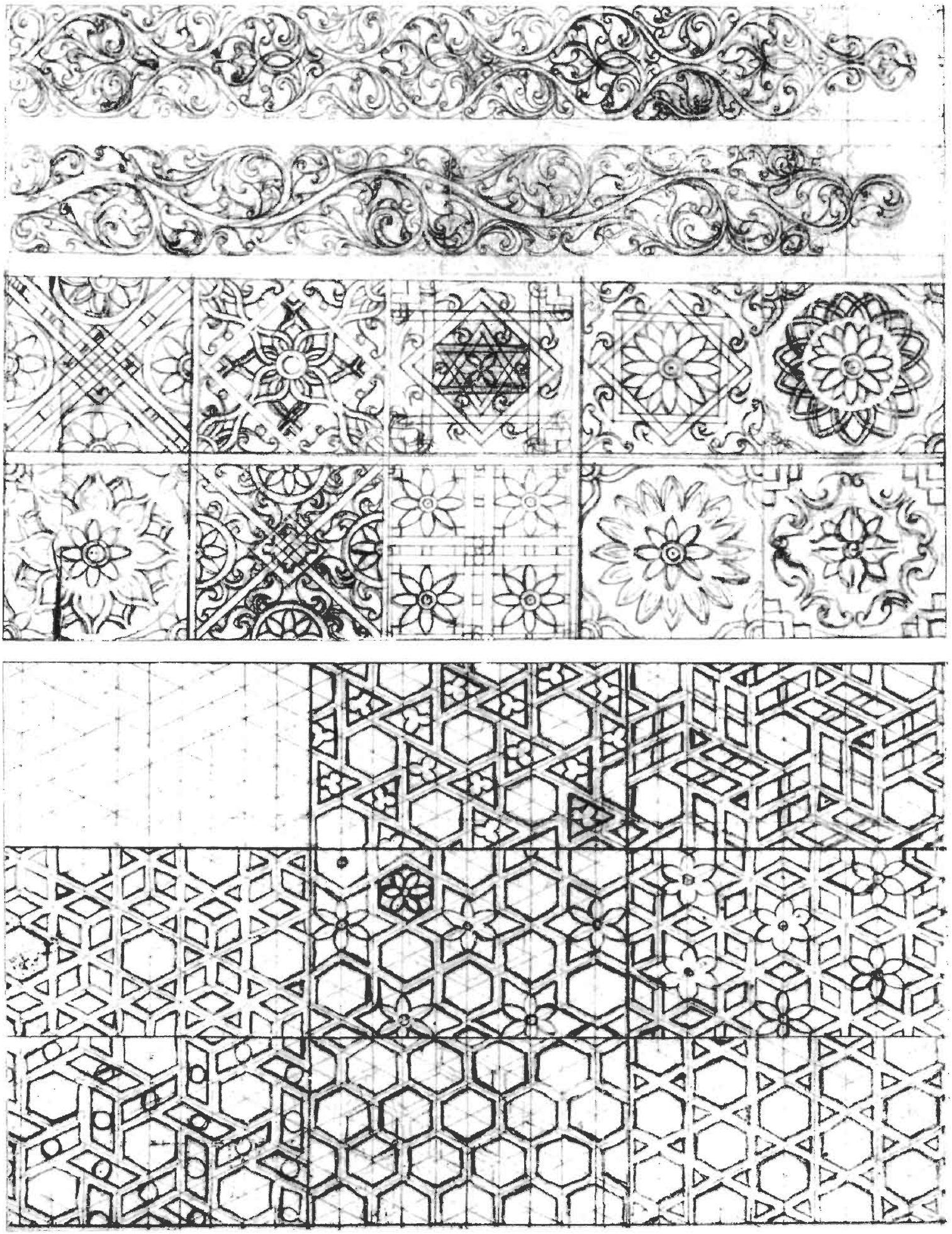




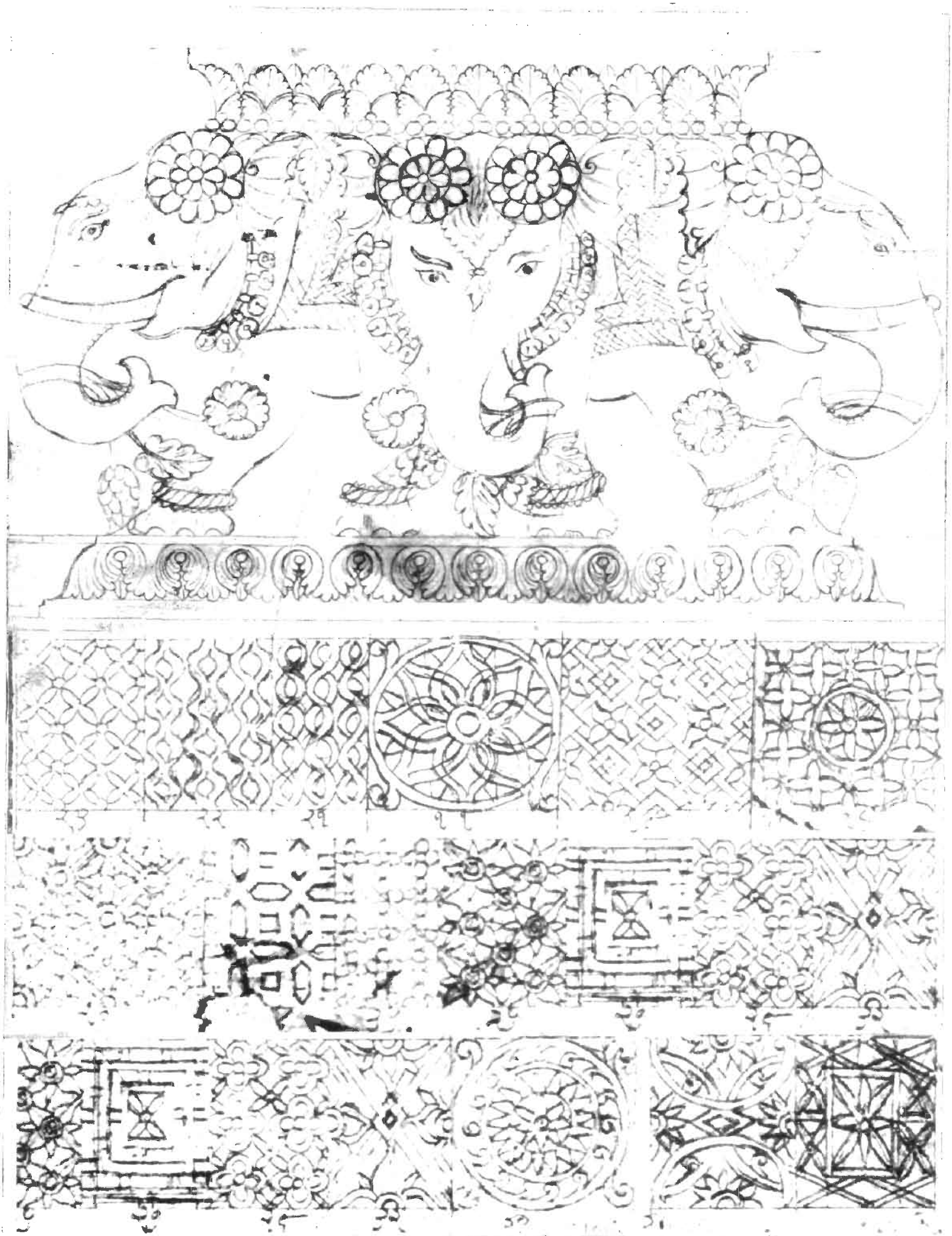
Master craftsmen at work



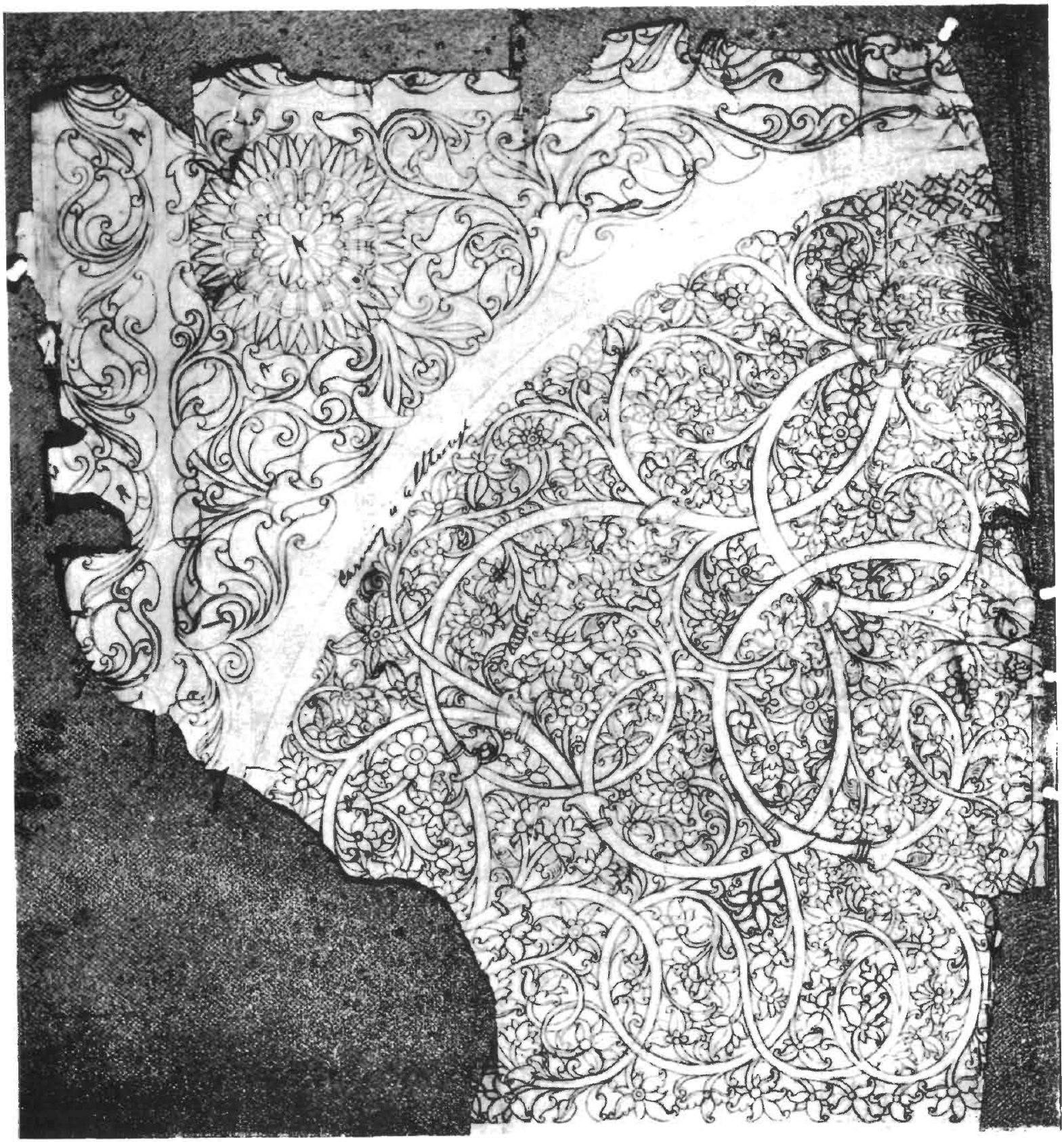
Removing coatings of paints from an old carving



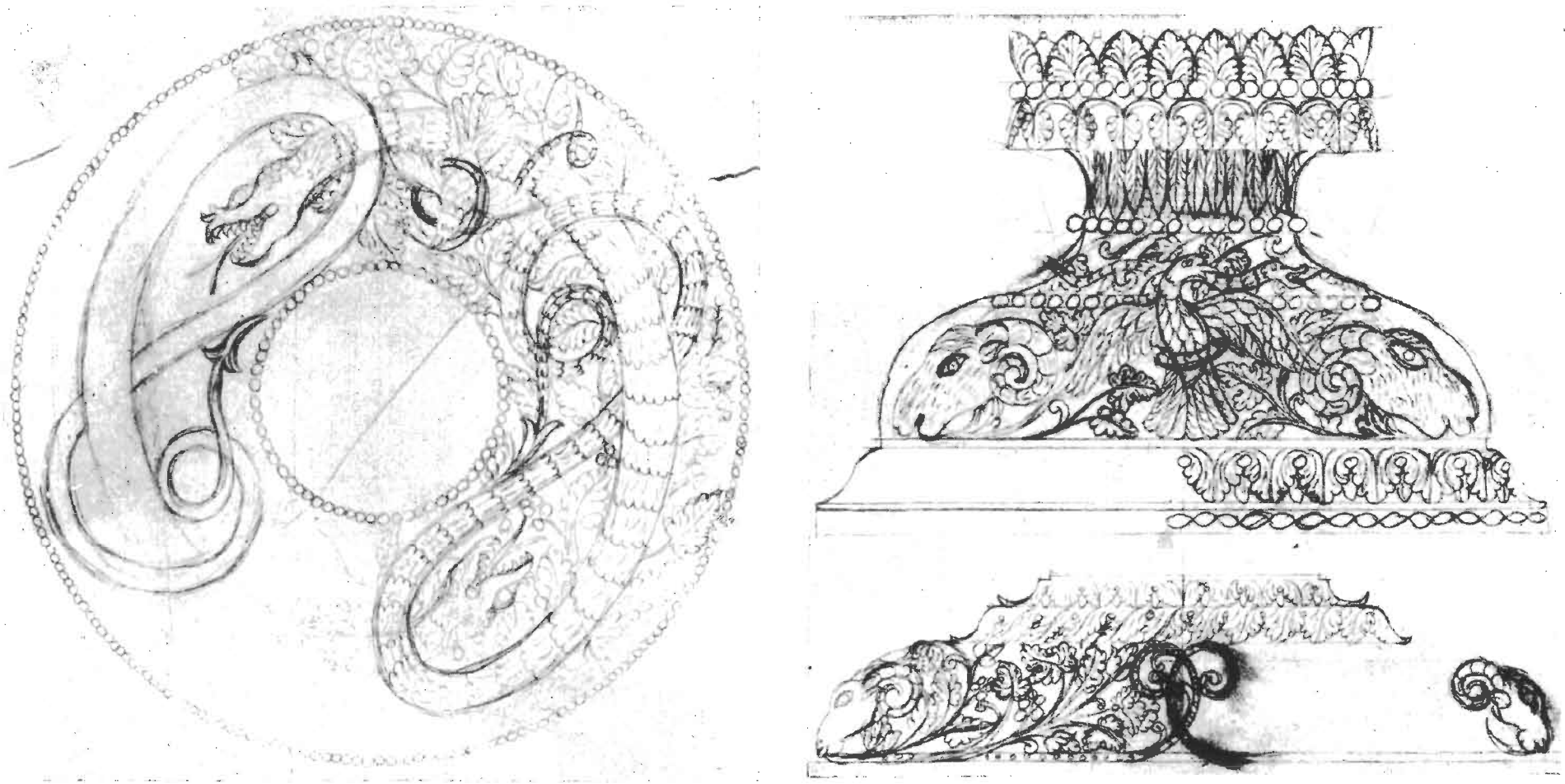
Pencil Designs by Mistri Somnath Bhudar of Ahmedabad



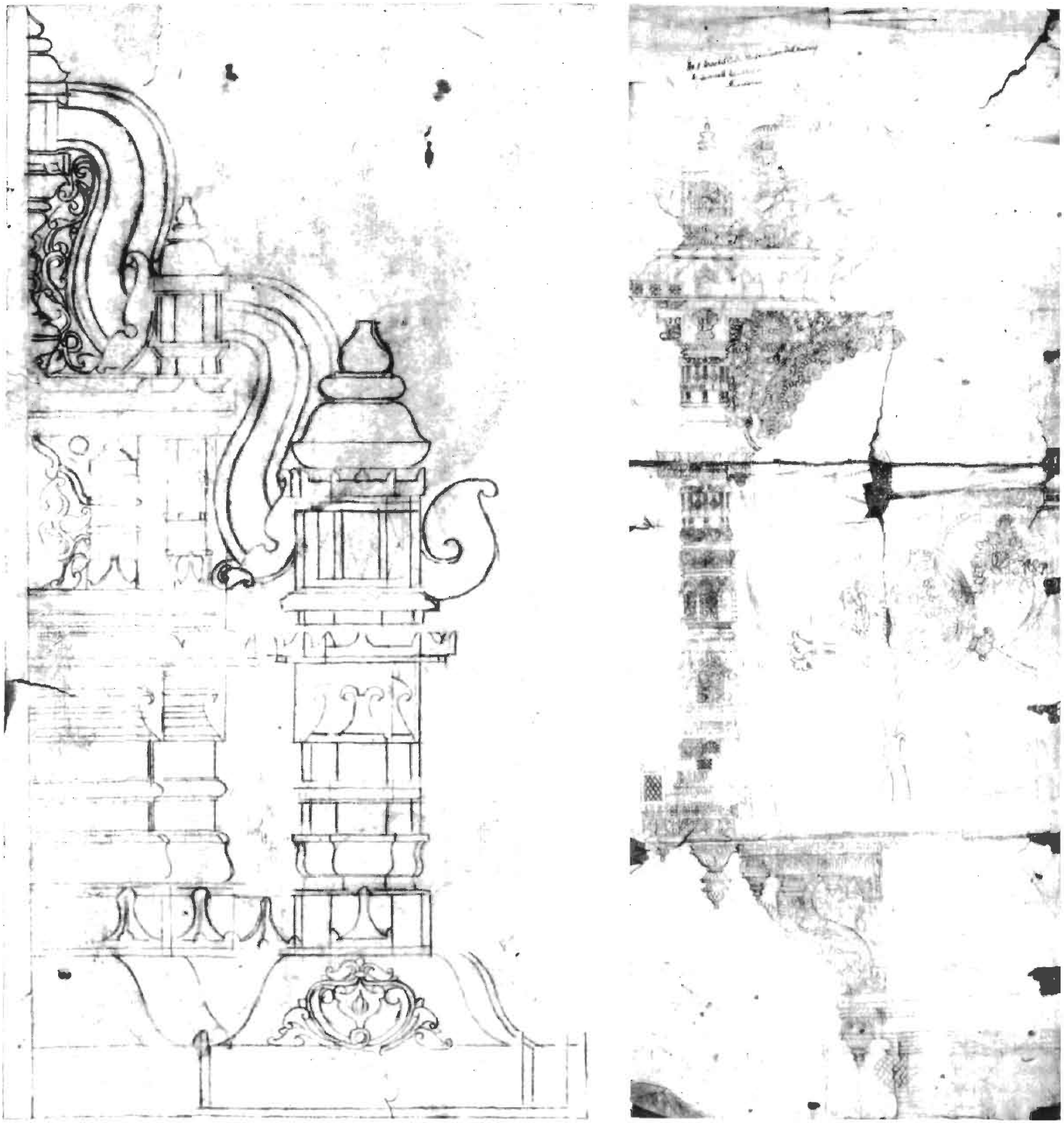
Pencil Designs by Mistri Somnath Bhudar of Ahmedabad



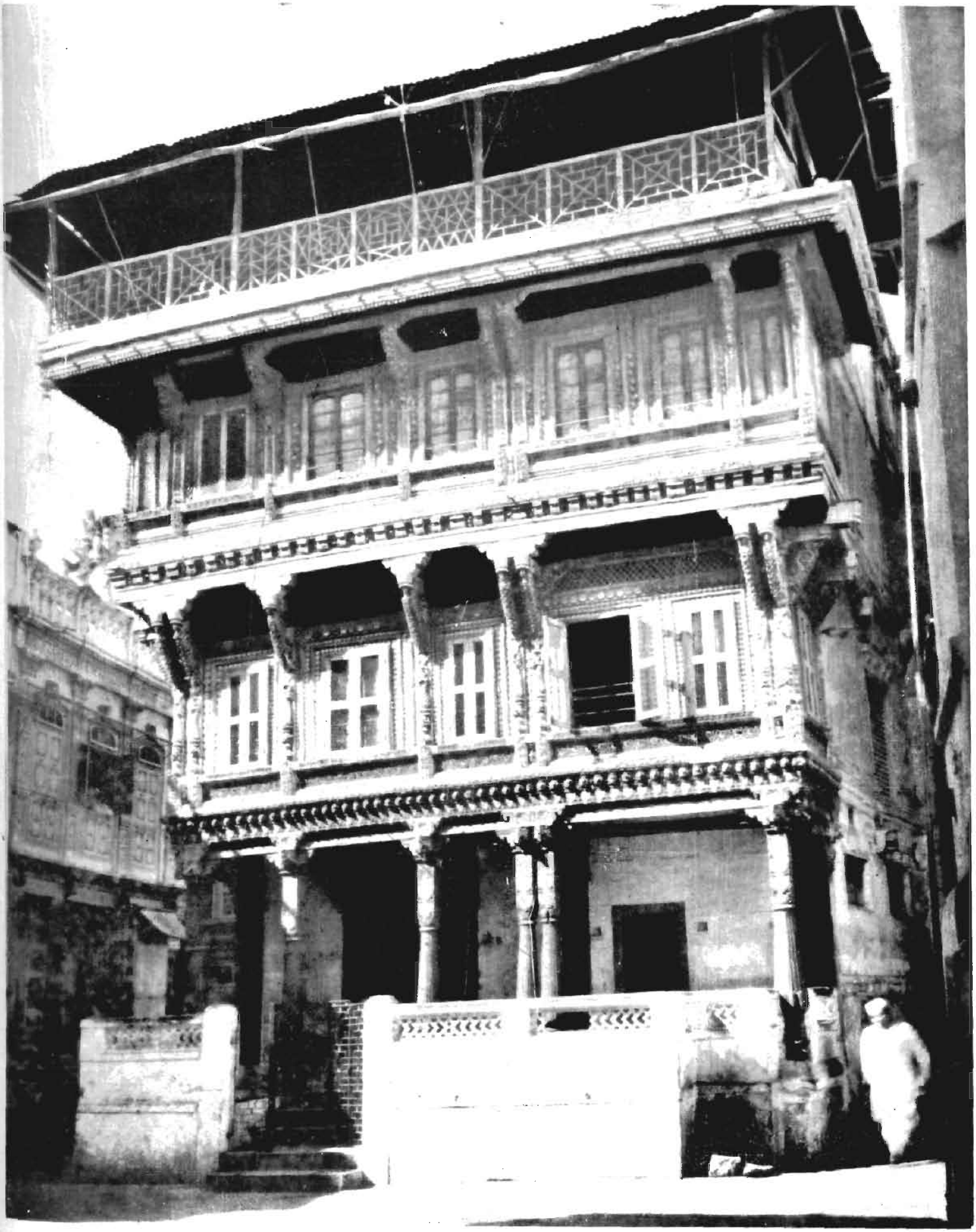
Design for pierced screen work by Mistri Somnath Bhudar



Design for a round table—top and stand—by Mistri Somnath Bhudar



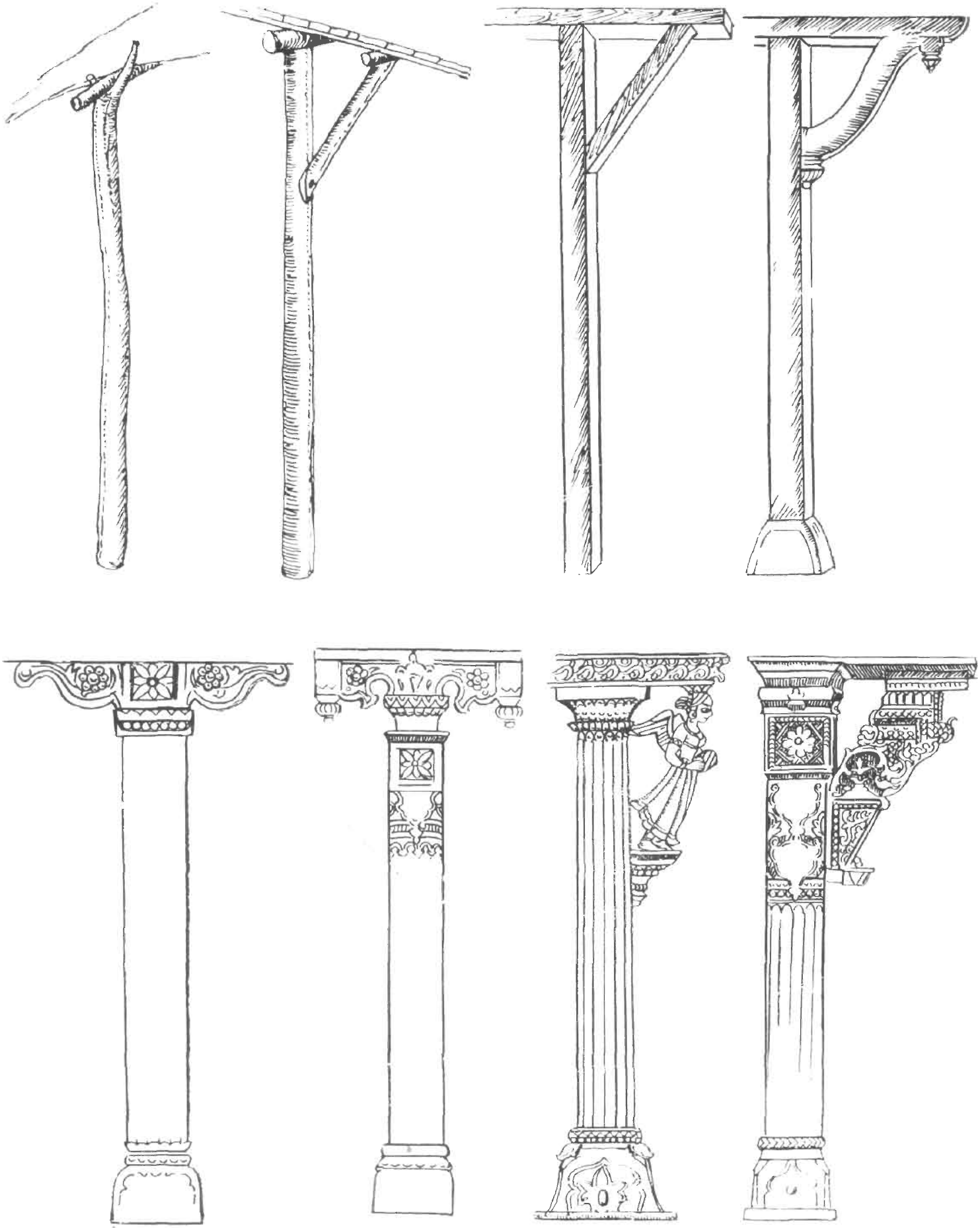
Traditional carving adopted in modern wall brackets by Mistri Somnath Bhudar



Architectural wood work in a house at Ahmedabad about two centuries old
(By Courtesy : *Culture Centre, Ahmedabad Municipal Corporation*)



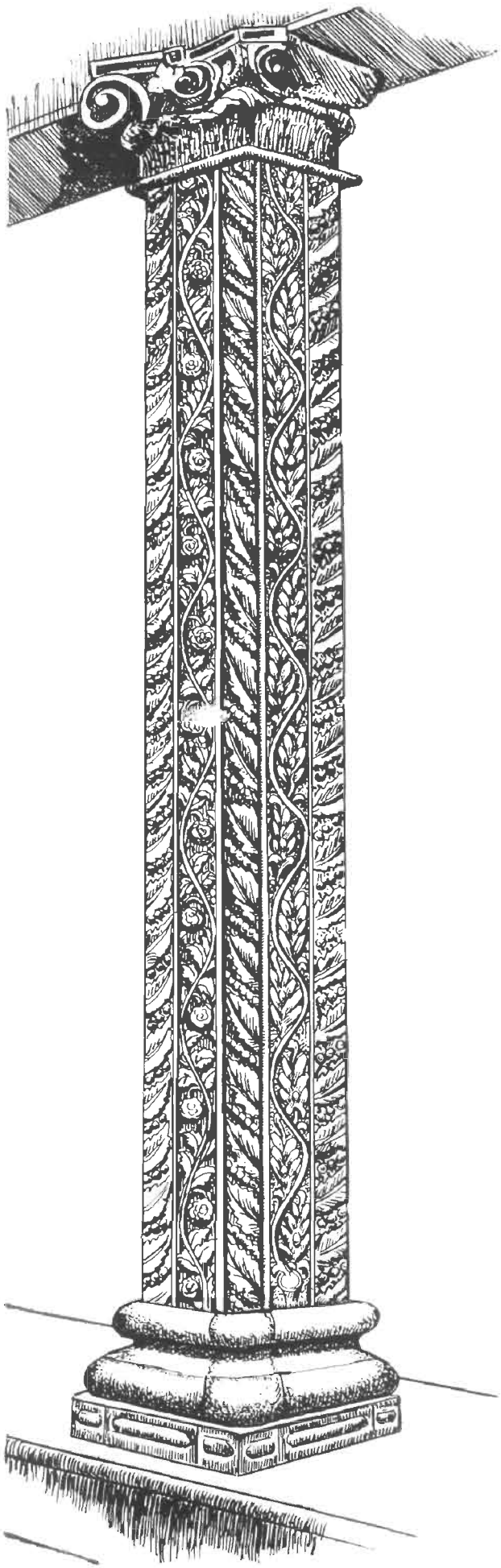
Elaborately carved facade of a house at Ahmedabad about two centuries old
(By Courtecy : *Culture Centre, Ahmedabad Municipal Corporation*)



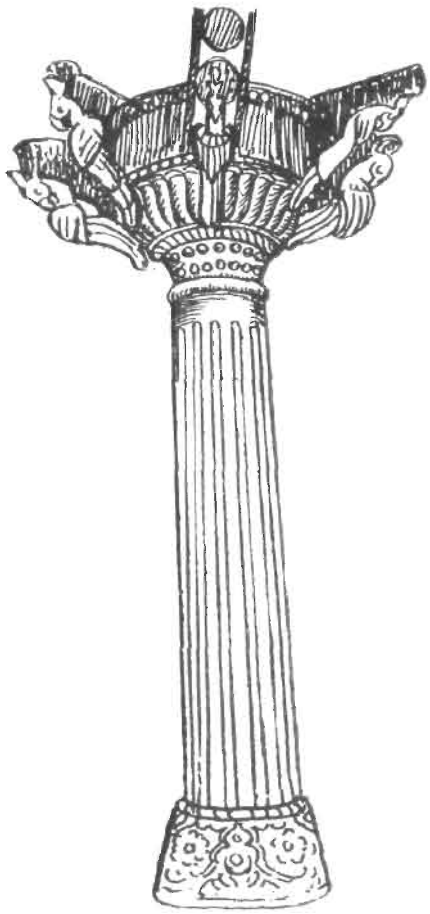
Evolution of carving on pillars

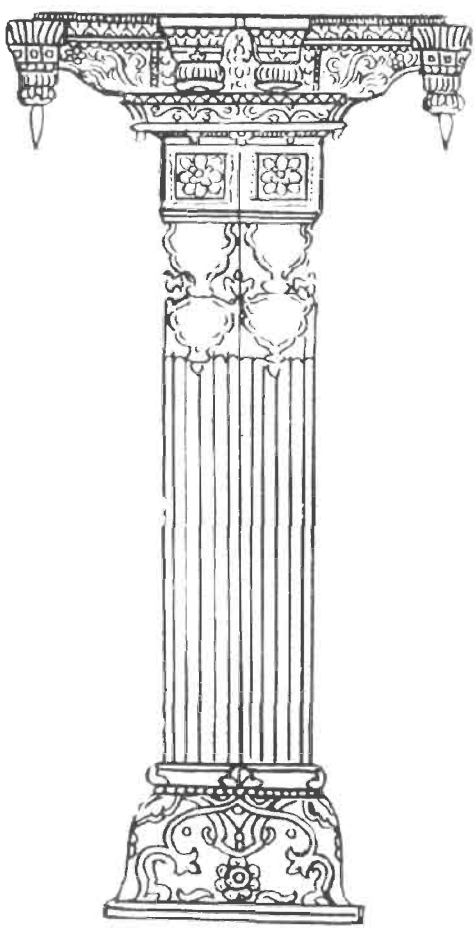


Pillars, round, square and fluted



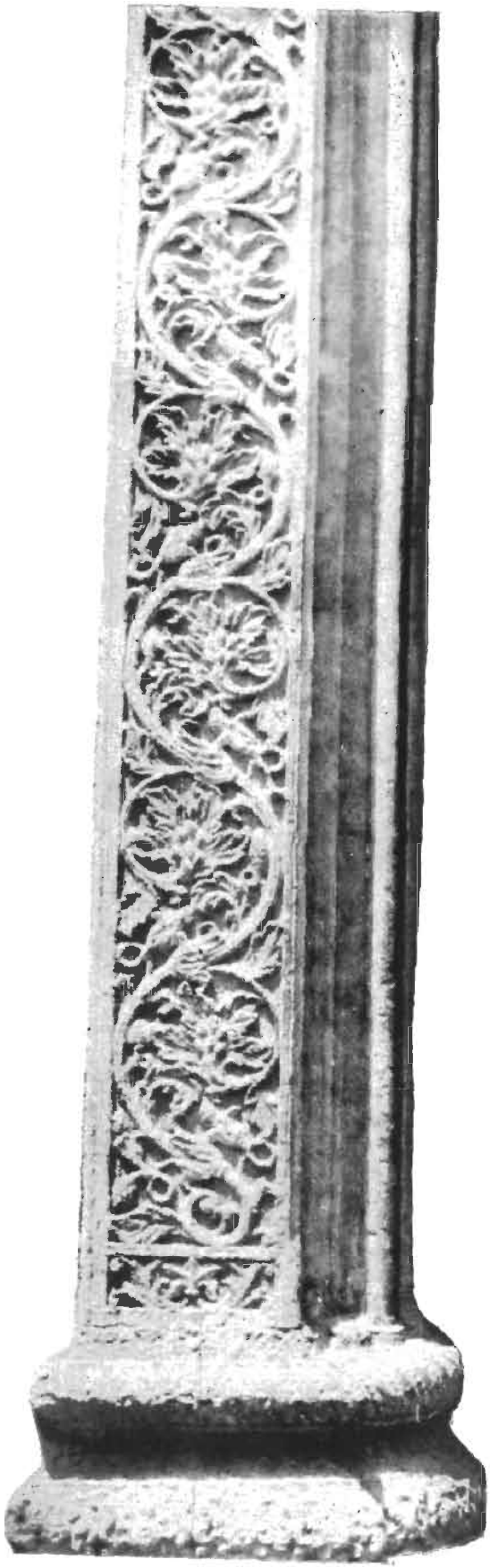
1. A pillar in Corinthian style



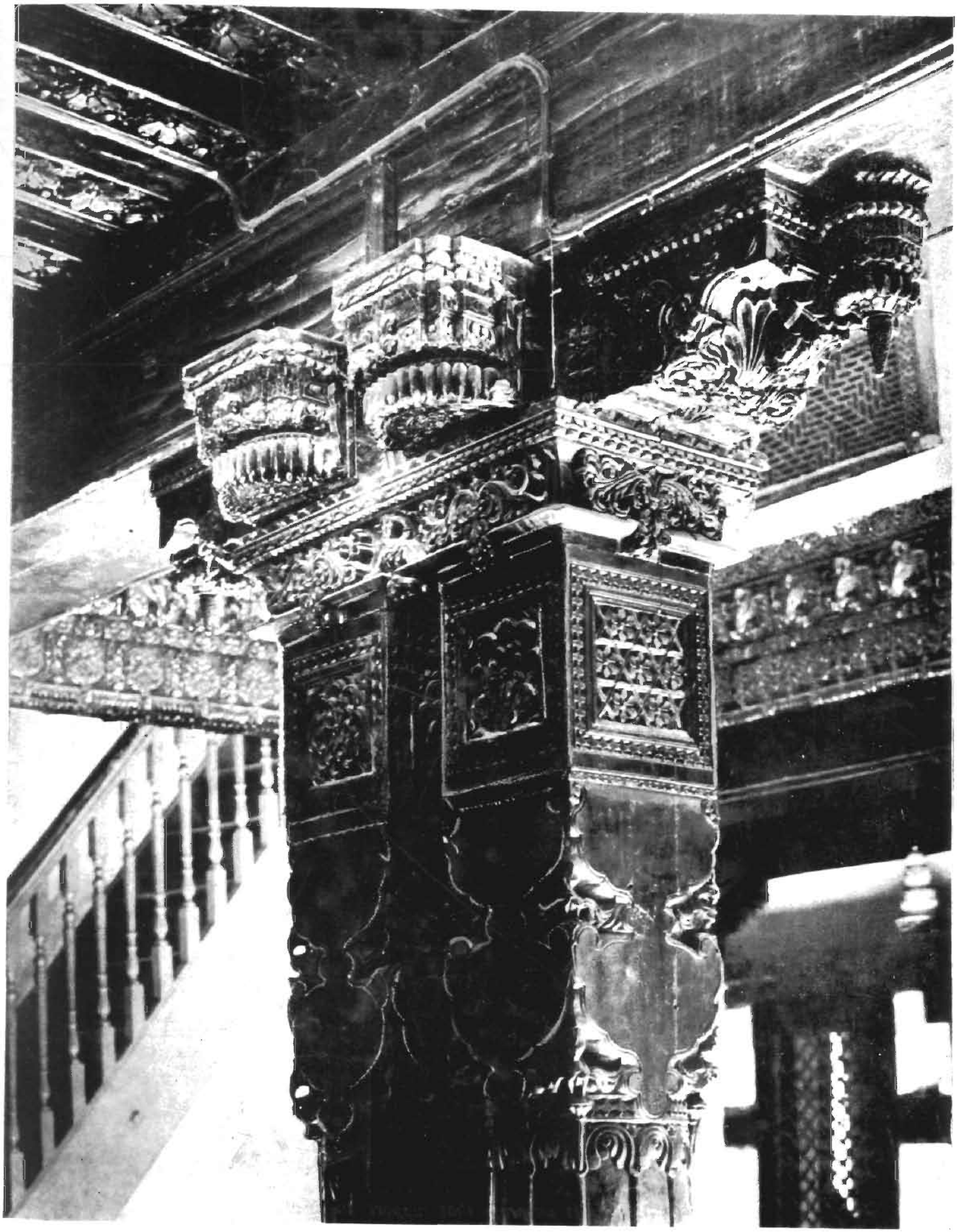


2-3. Fluted pillars, circular and square

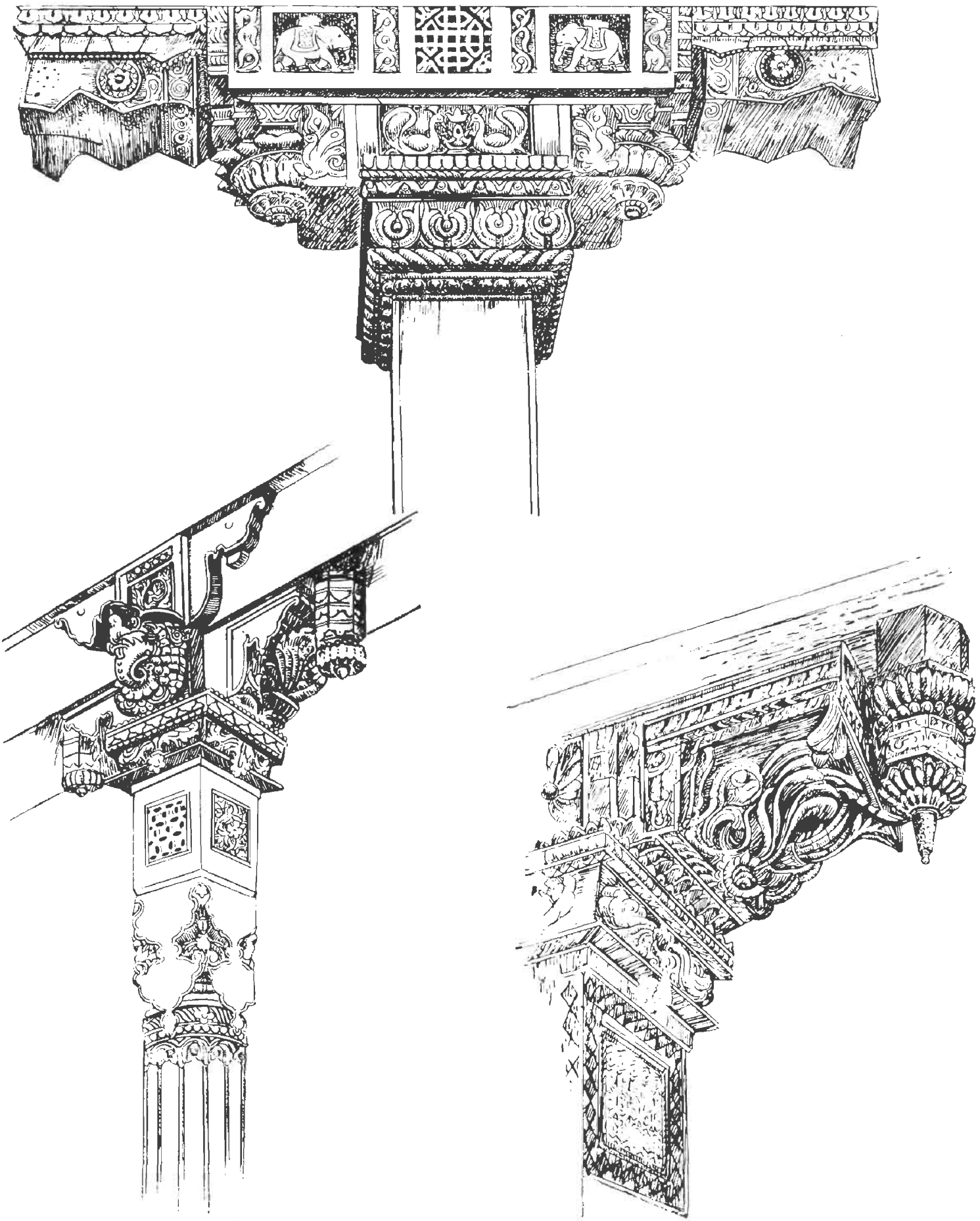




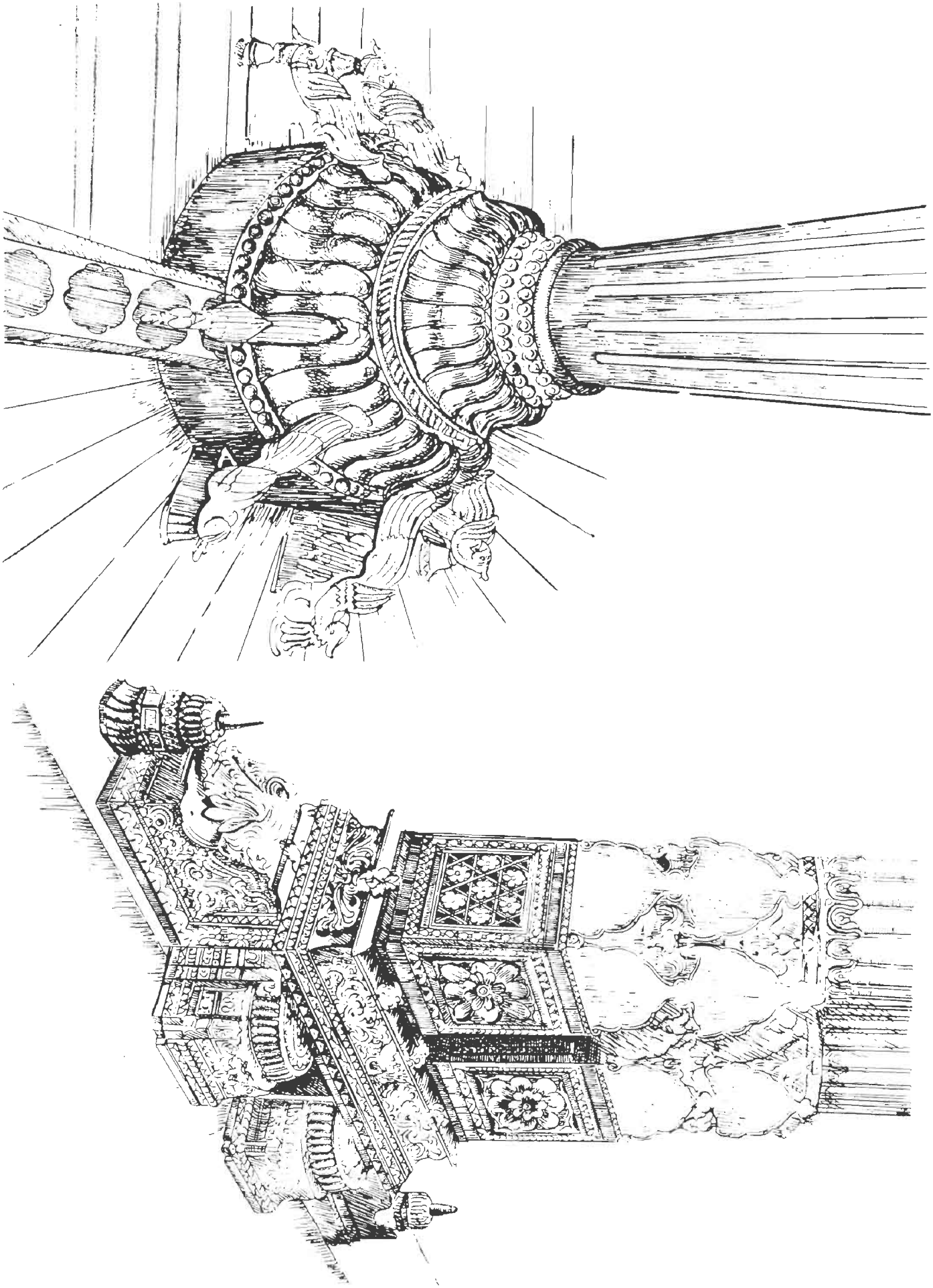
Pillars carved in traditional and floral designs



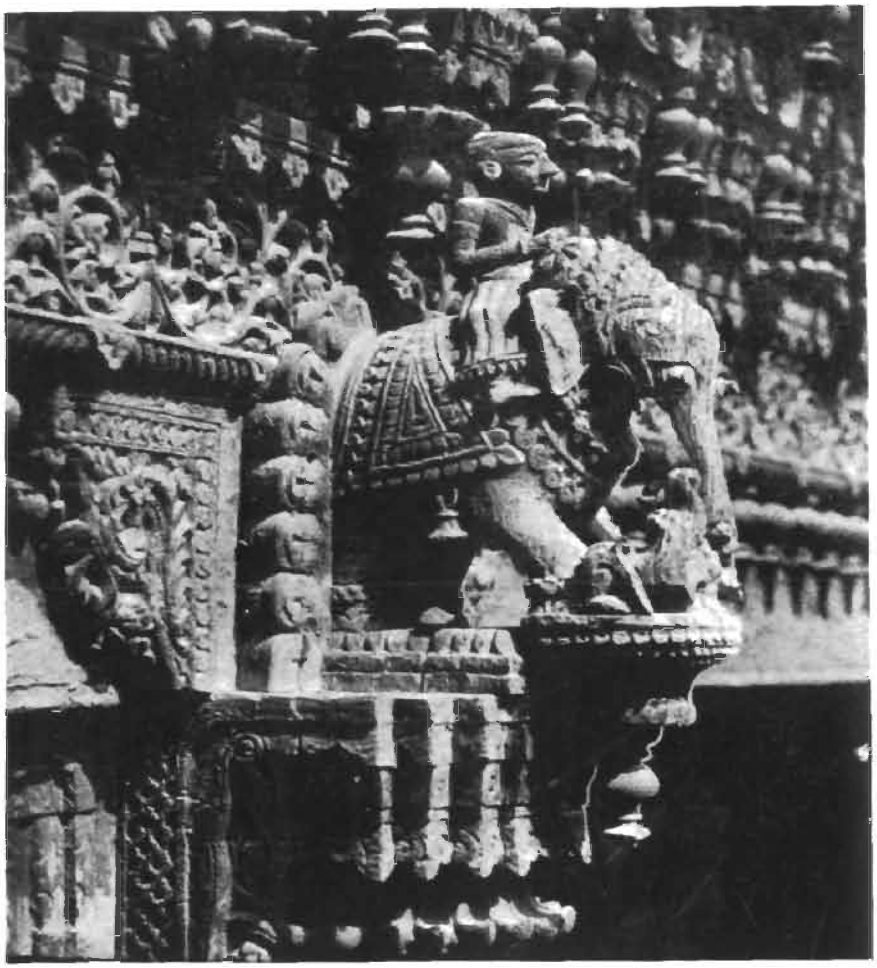
Parts that strengthen and beautify–A well–proportioned combination of 'bharanu', 'sharu', 'falna' and 'pat' (beam)

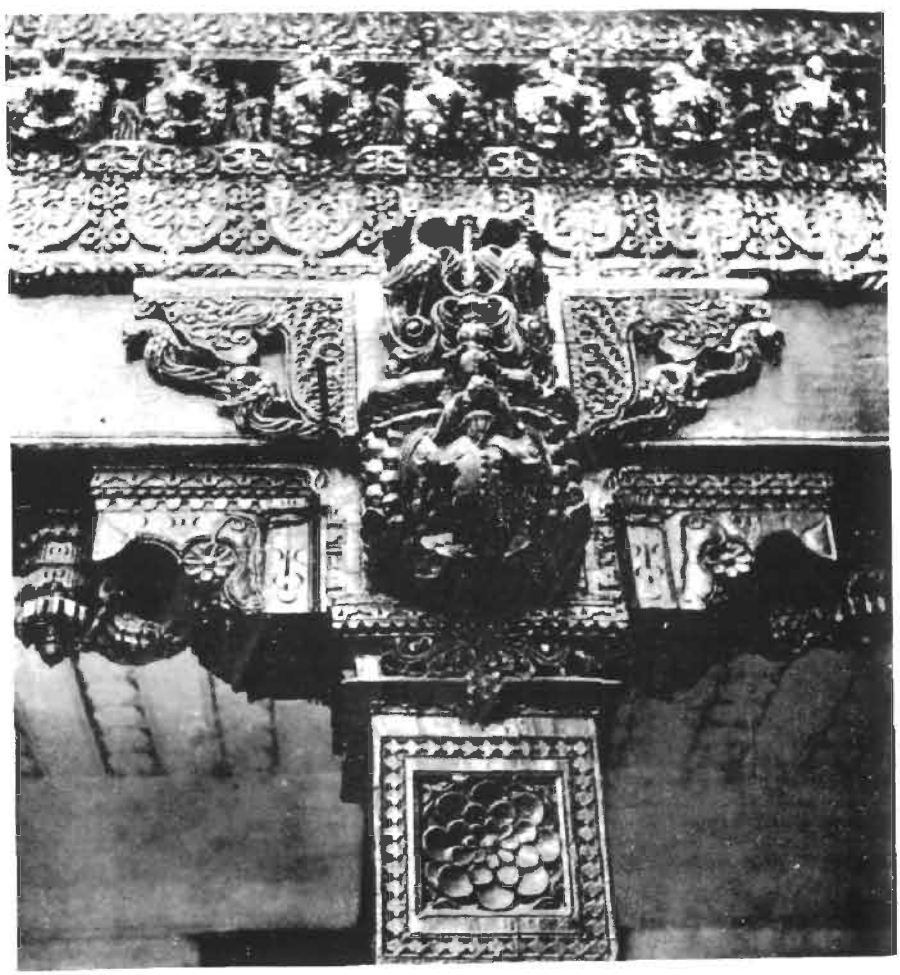


Decorative motifs on props that support the beam



Exquisitely carved square and circular capitals



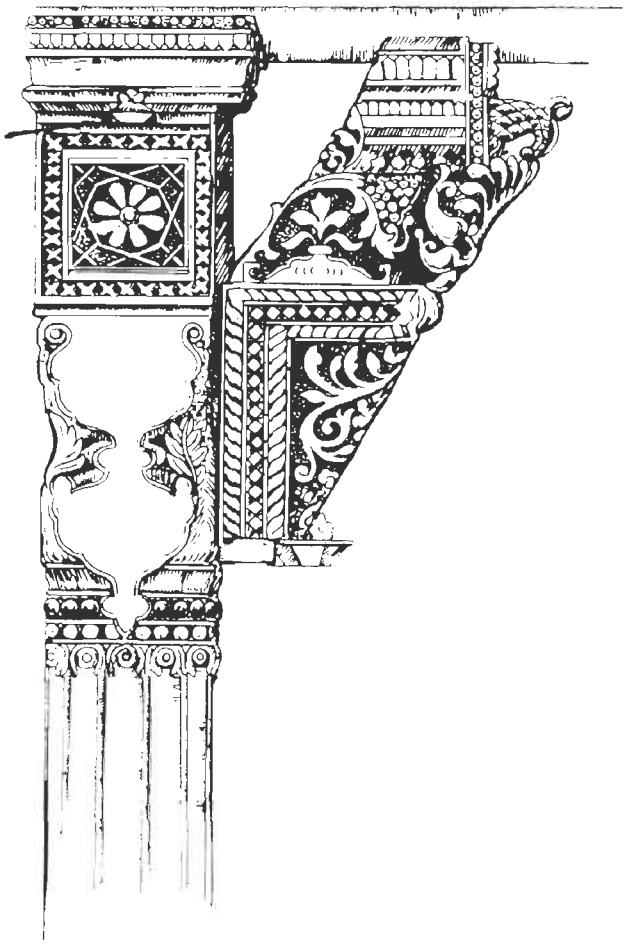


Elephant, morli, and festooning designs carved on the beam and 'nakash'

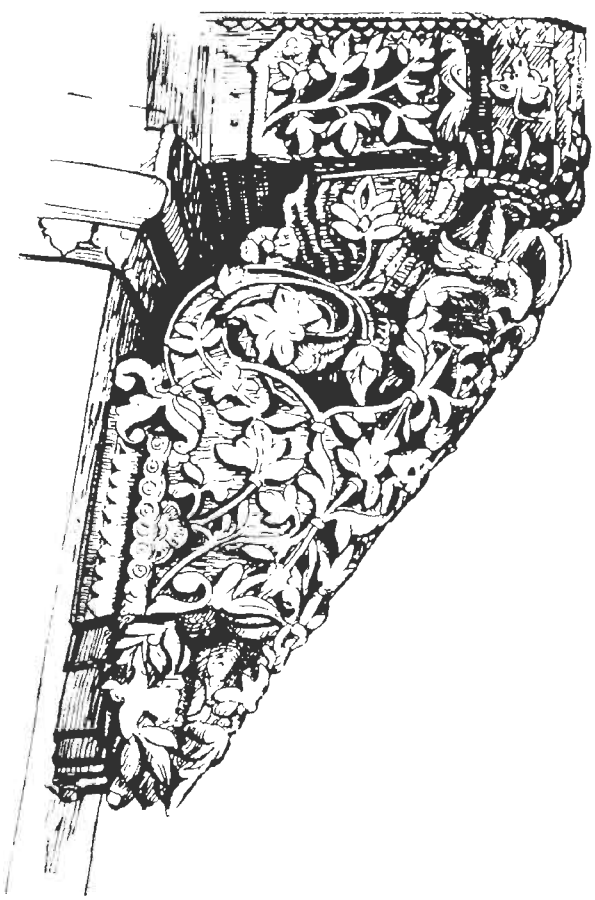


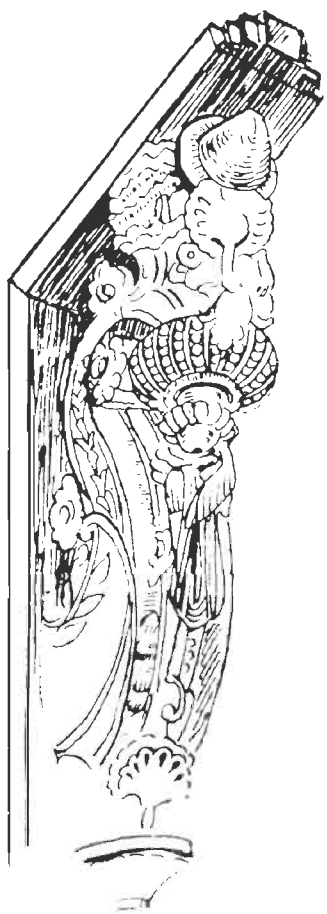


' Sundhiya ' (Elephant trunk) on the capital which eliminates the use of a bracket

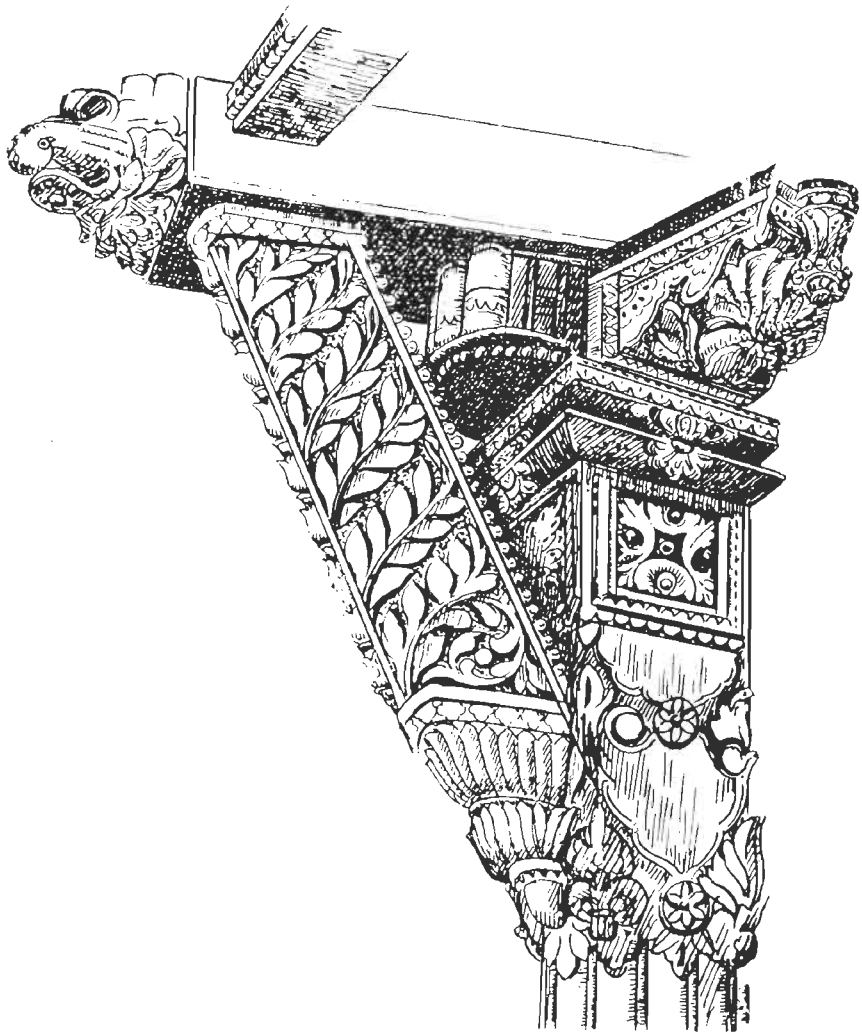


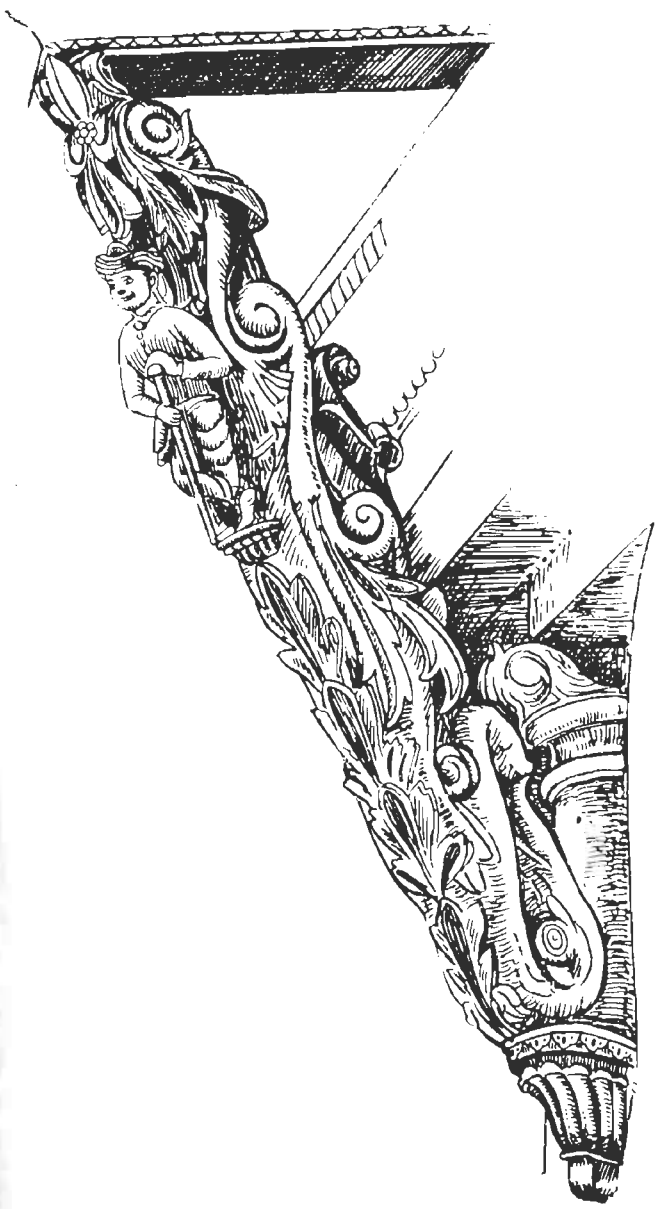




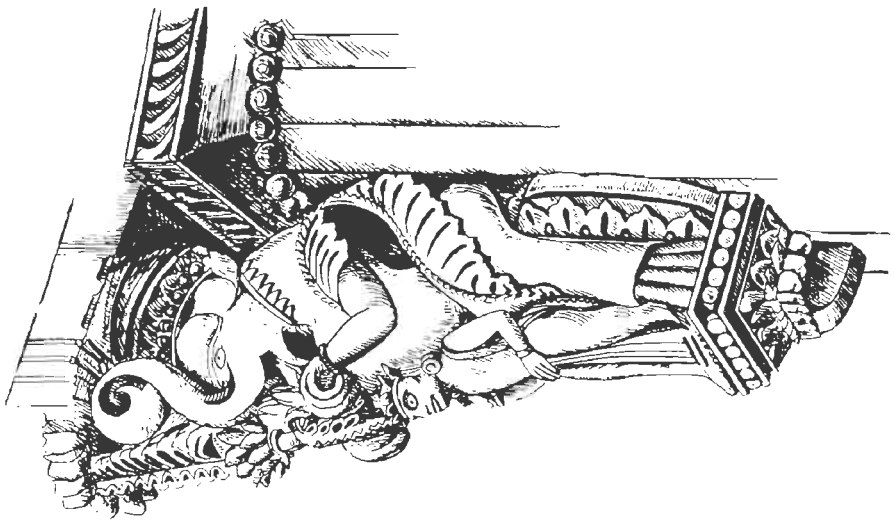


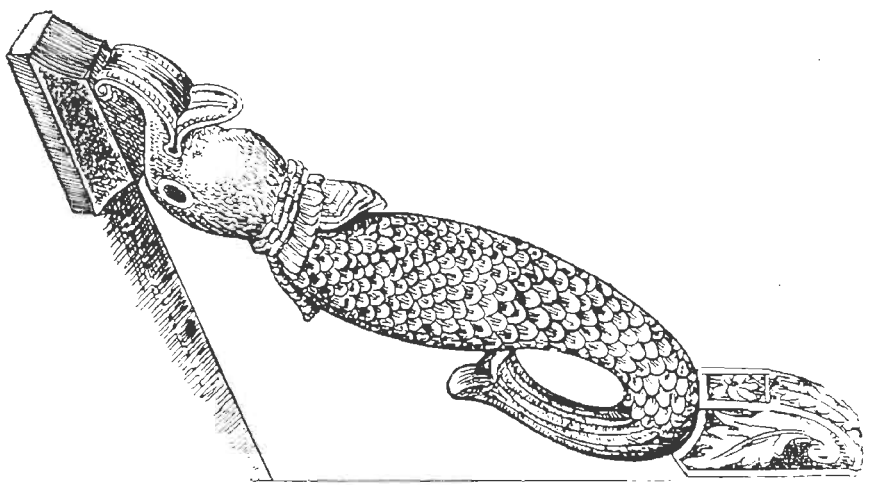
Madals or brackets carved in traditional style



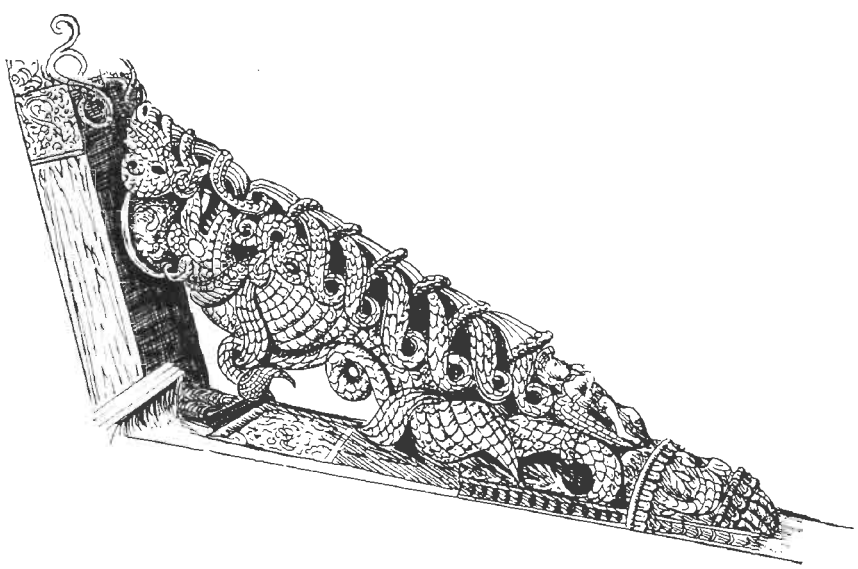


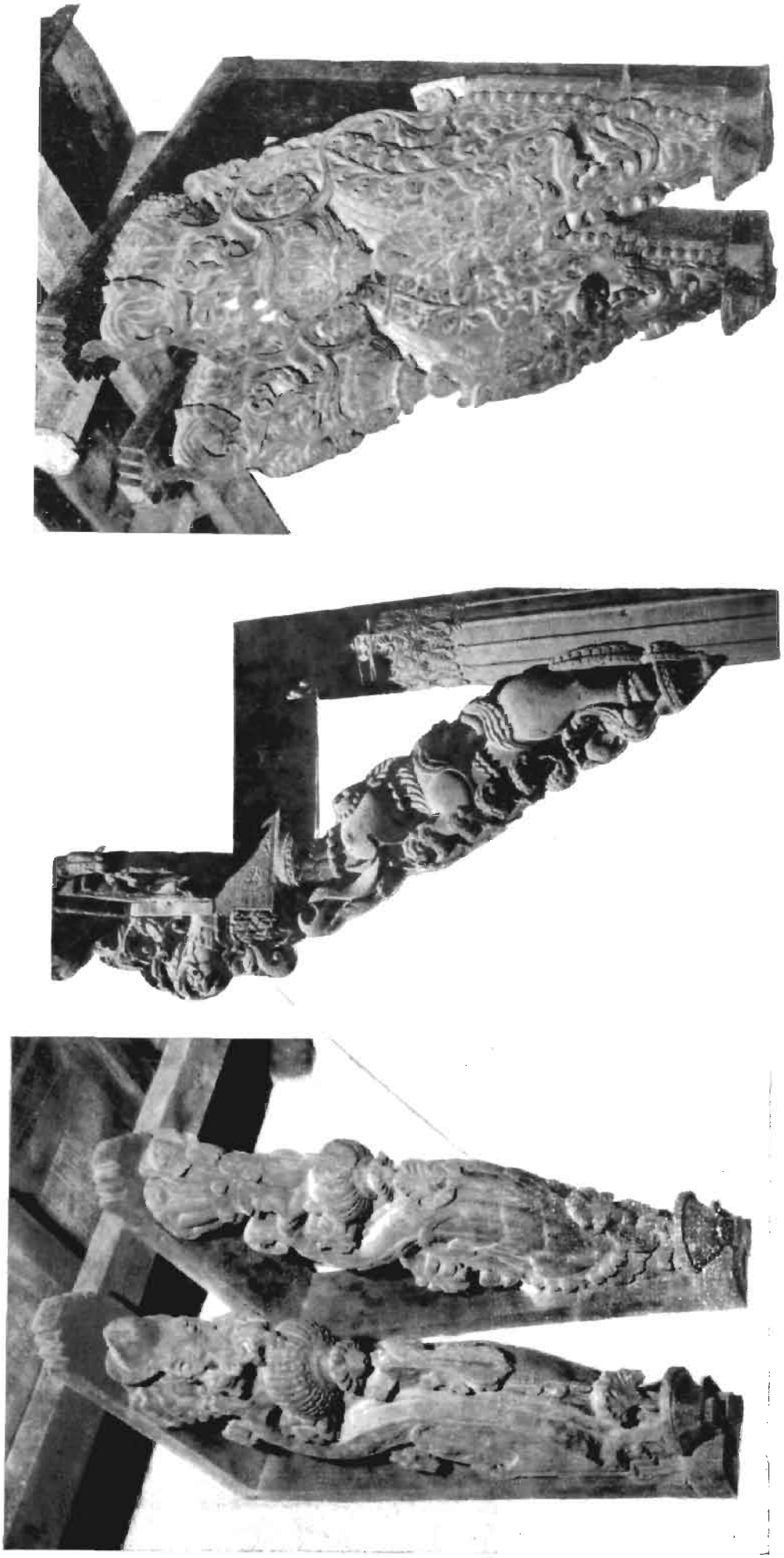
Madals with floral and human motifs





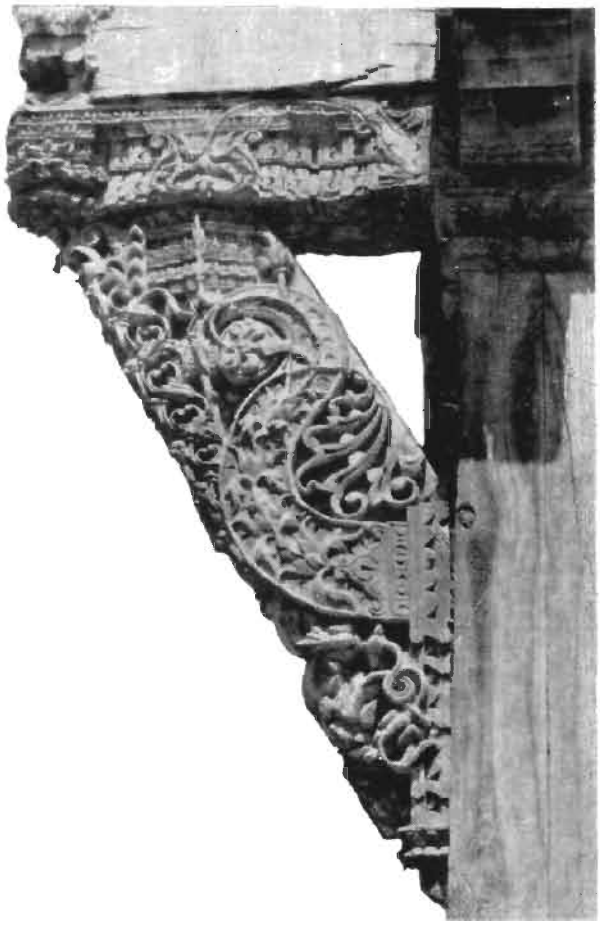
Madals in animal forms





Ornamented brackets from the house of Shri Gautam Sarabhai at Hansol, Ahmedabad

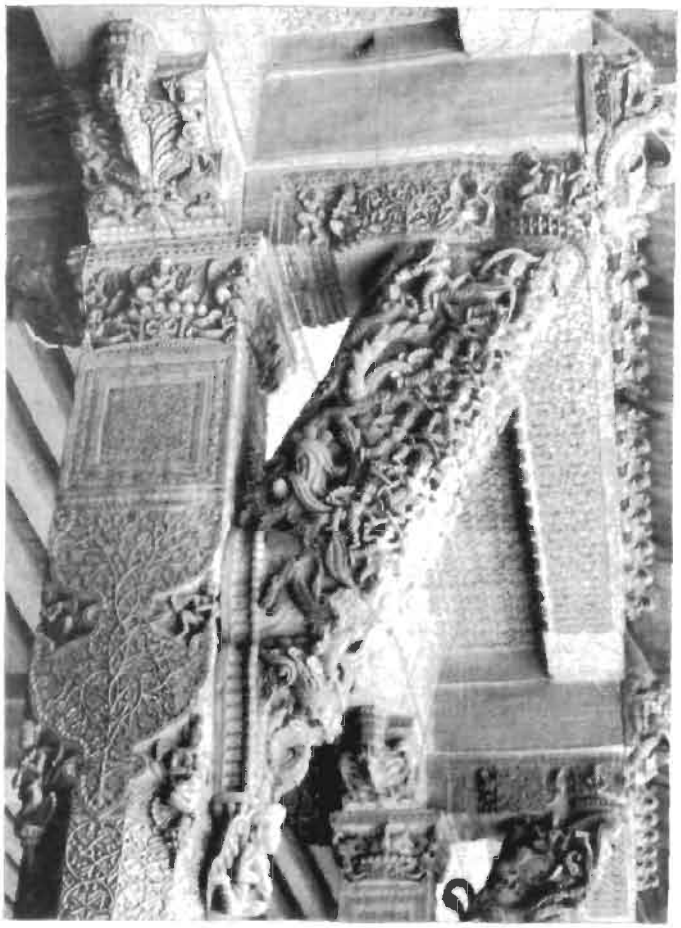




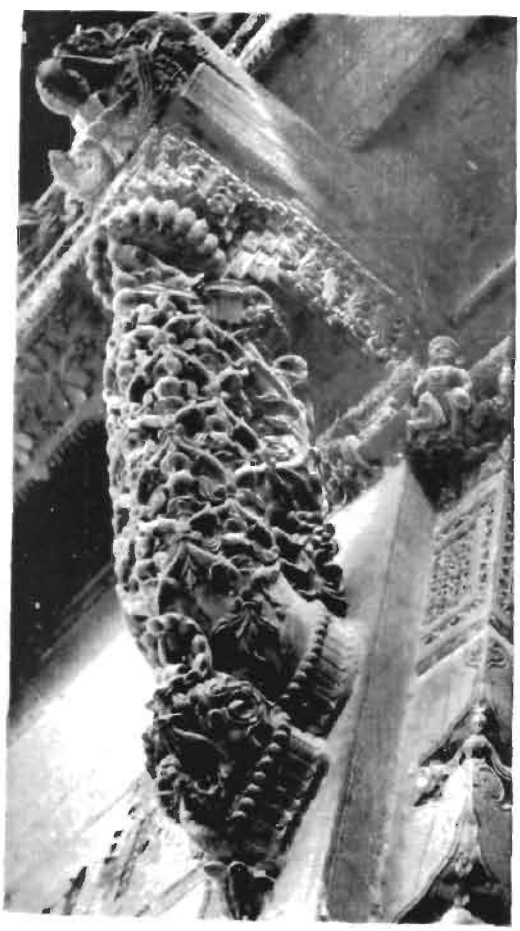




Variety and elaboration in

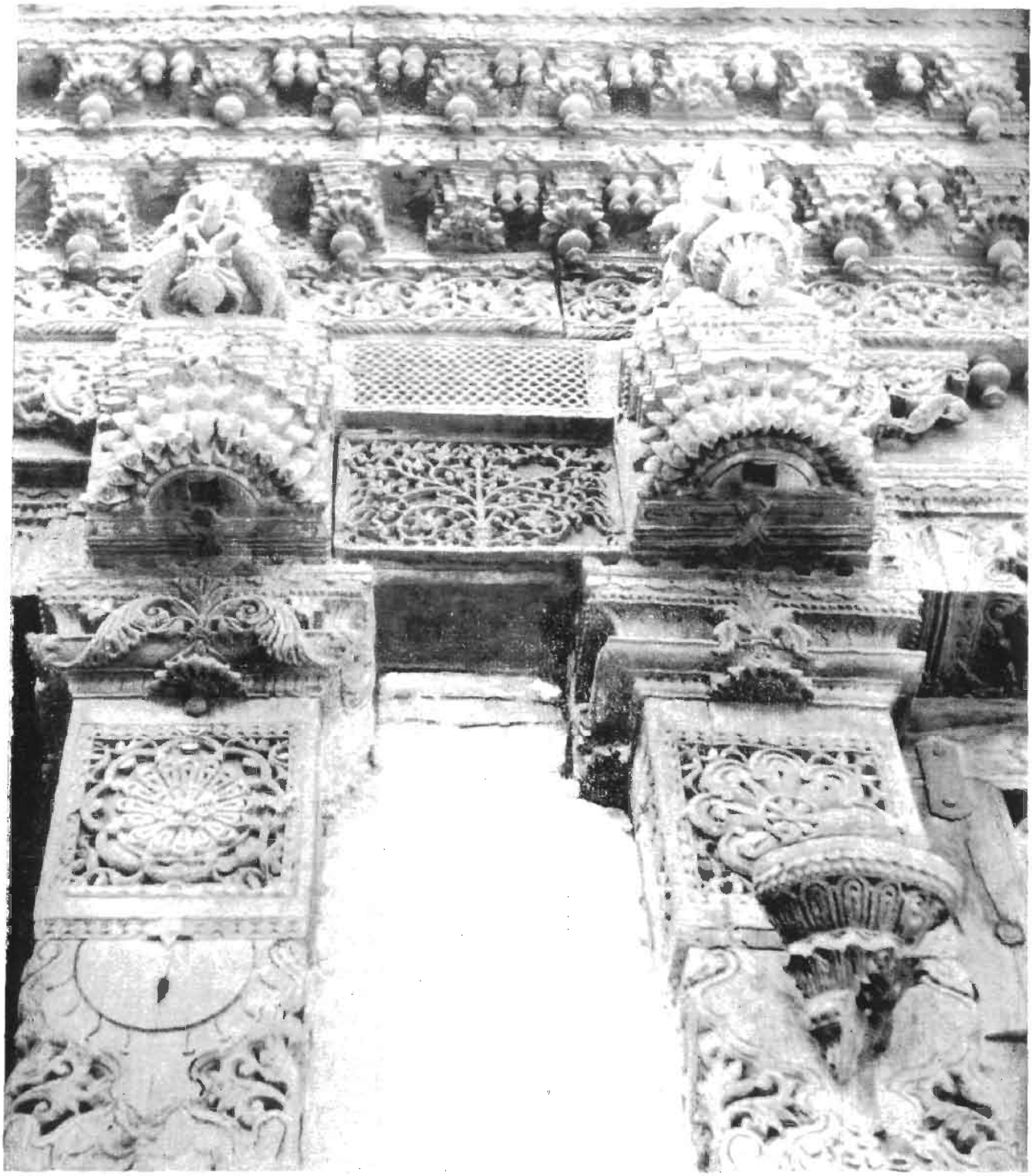




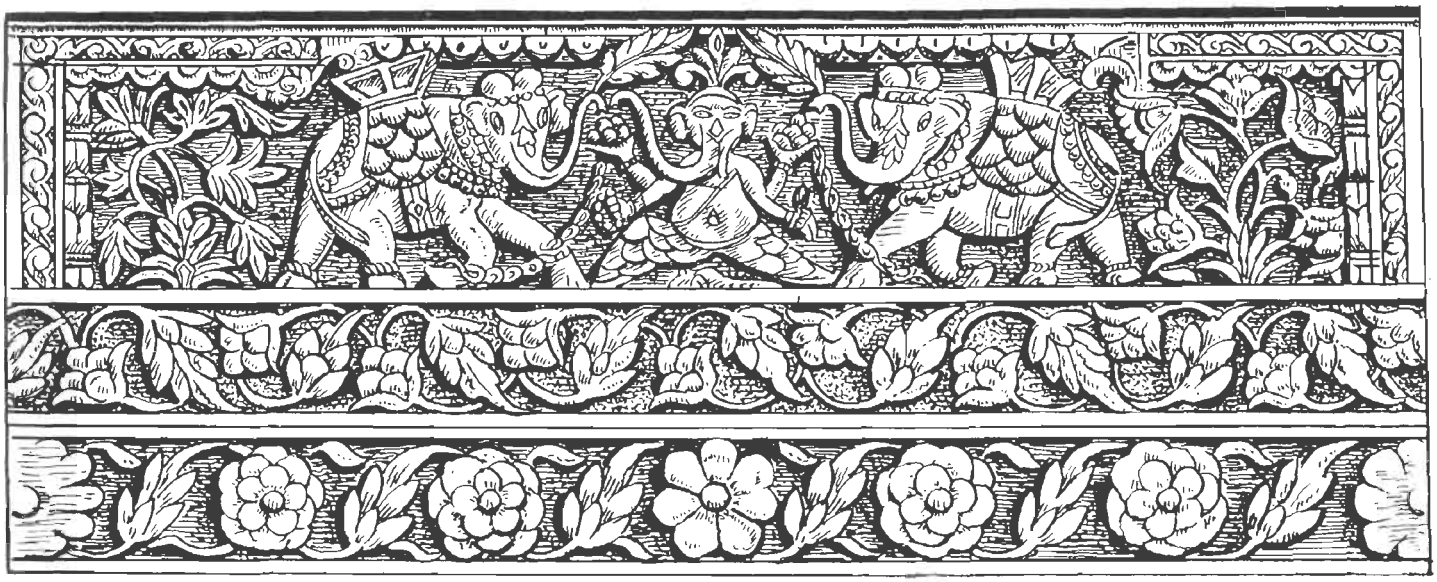


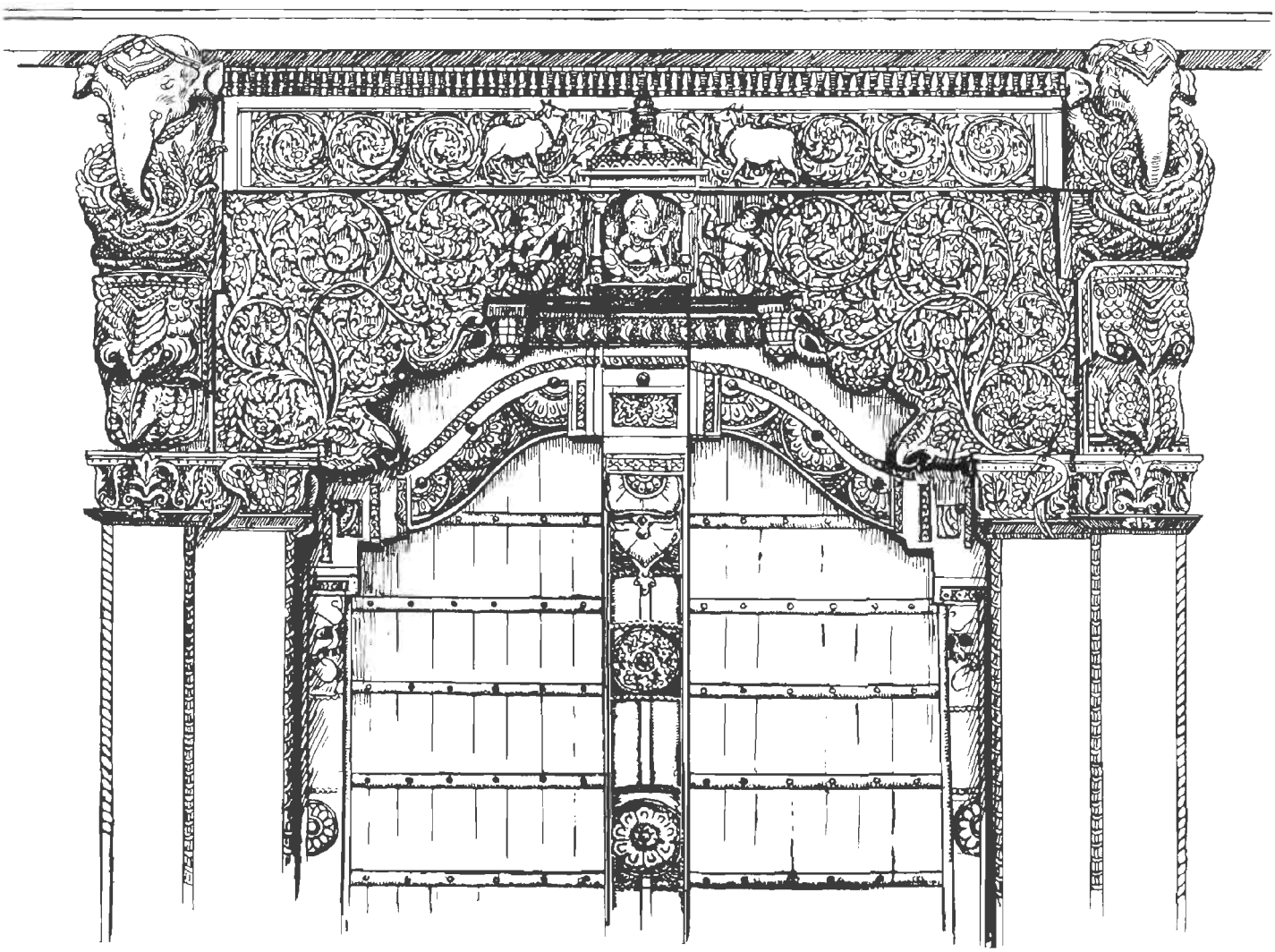


the ornamentation of madals

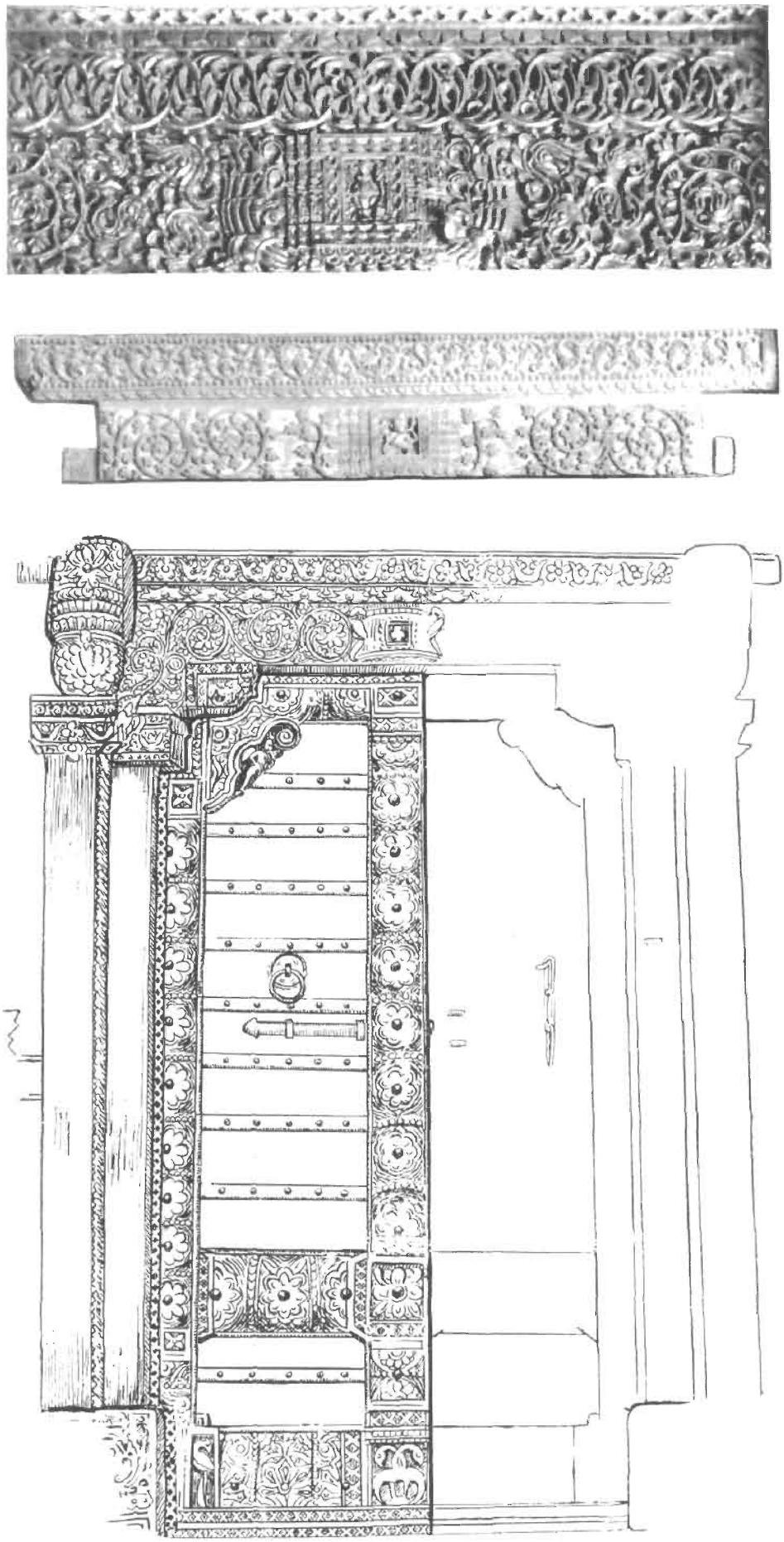


Old pieces are so prized that their surreptitious removal is not uncommon as seen from the black spots above the pillars in Lakshmiram Dhaneshwer's Haveli in Kaira

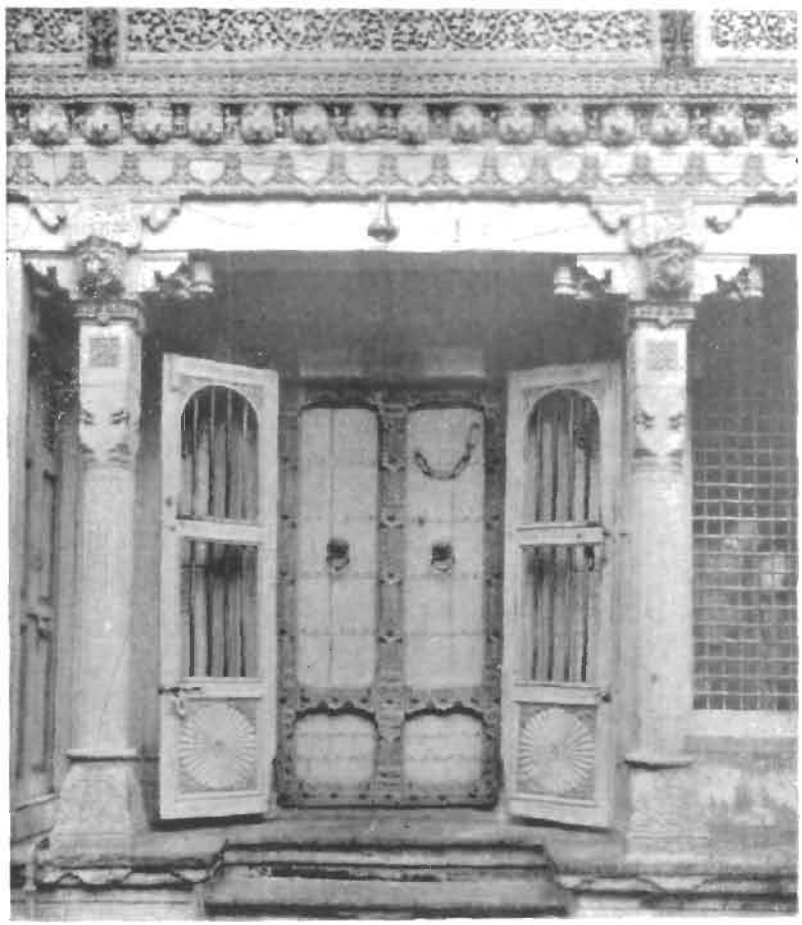


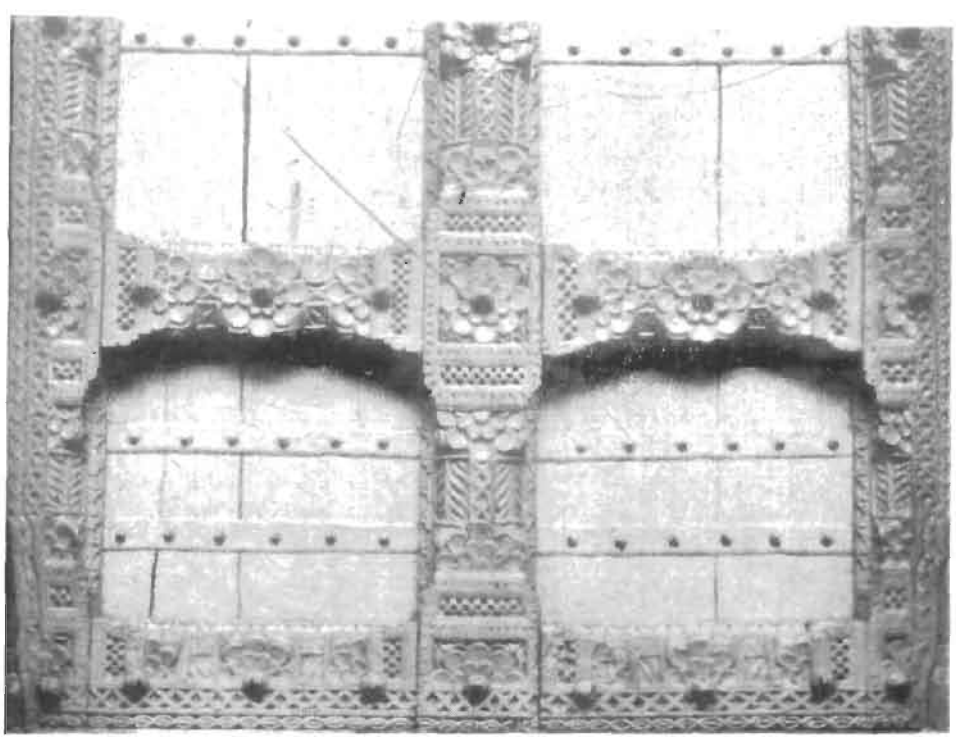


Lintel and door frame

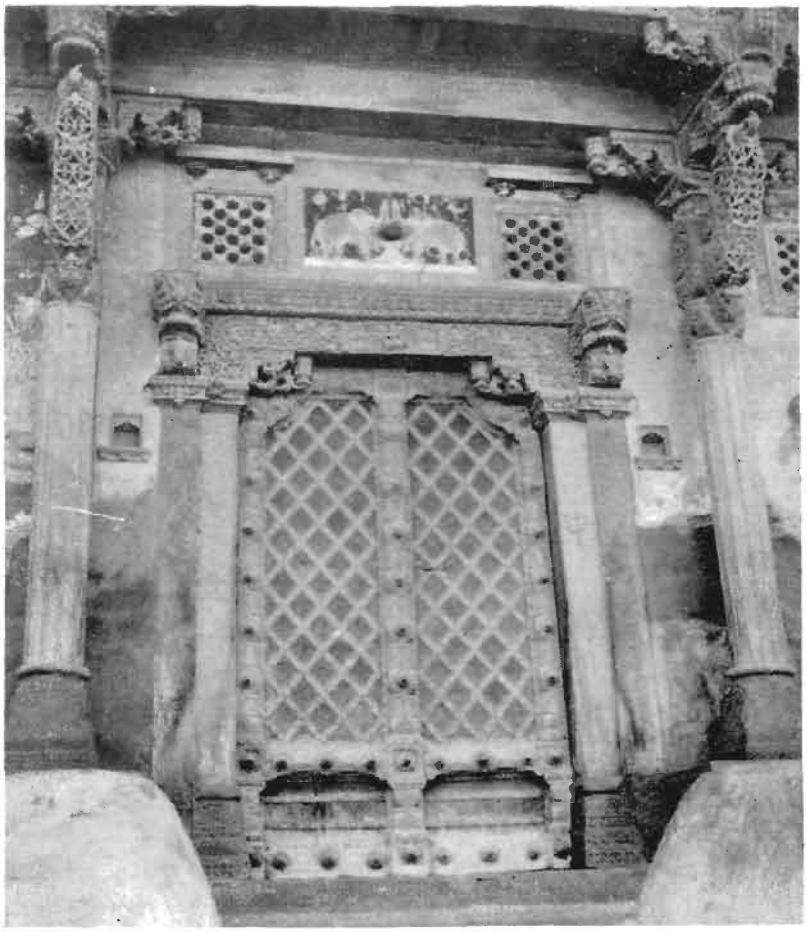


Floral designs on door and lintel or 'uttaranga' having 'kalash' and Ganesh in the centre





In traditional style



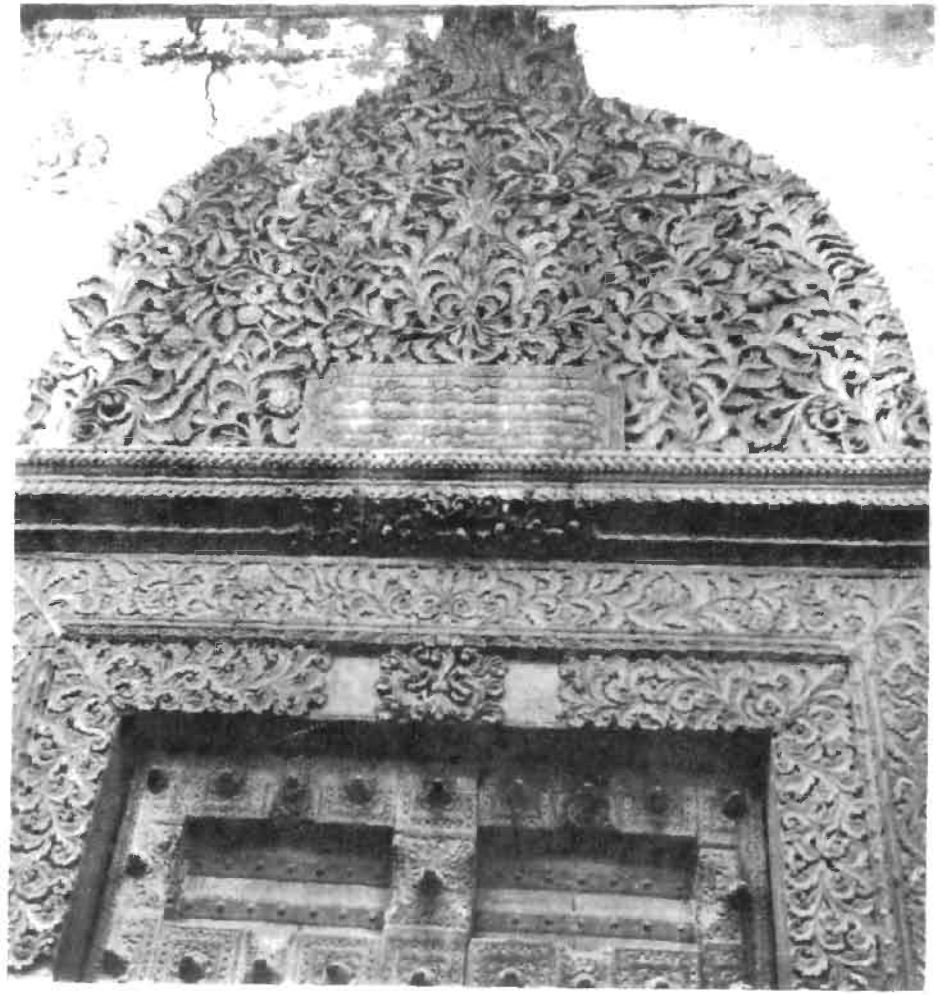
Strength and decoration go hand in hand in a door like this



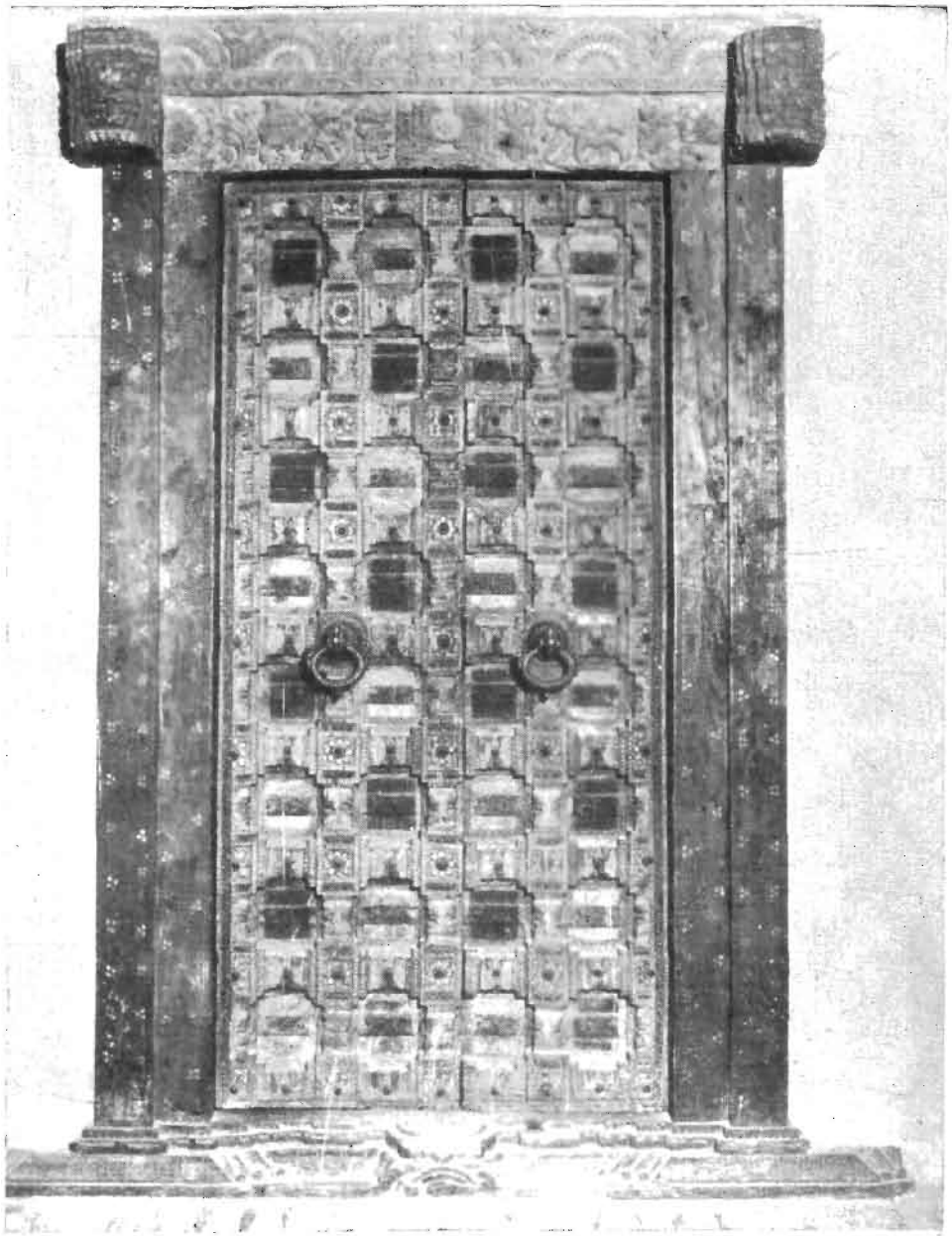
Carved door set up in a mud plastered bamboo wall, village Magdalla, District Surat



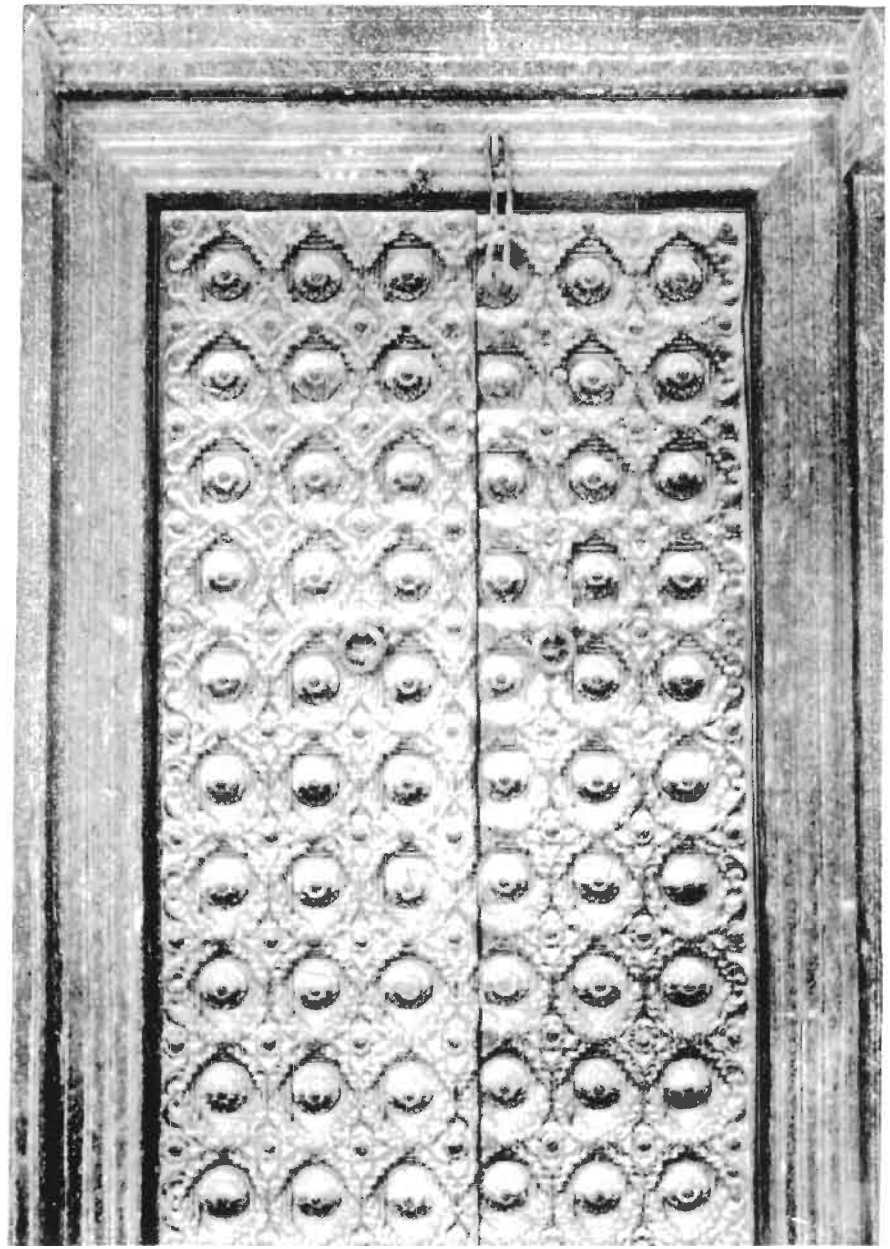
Traditional style in the carving of a Jain House



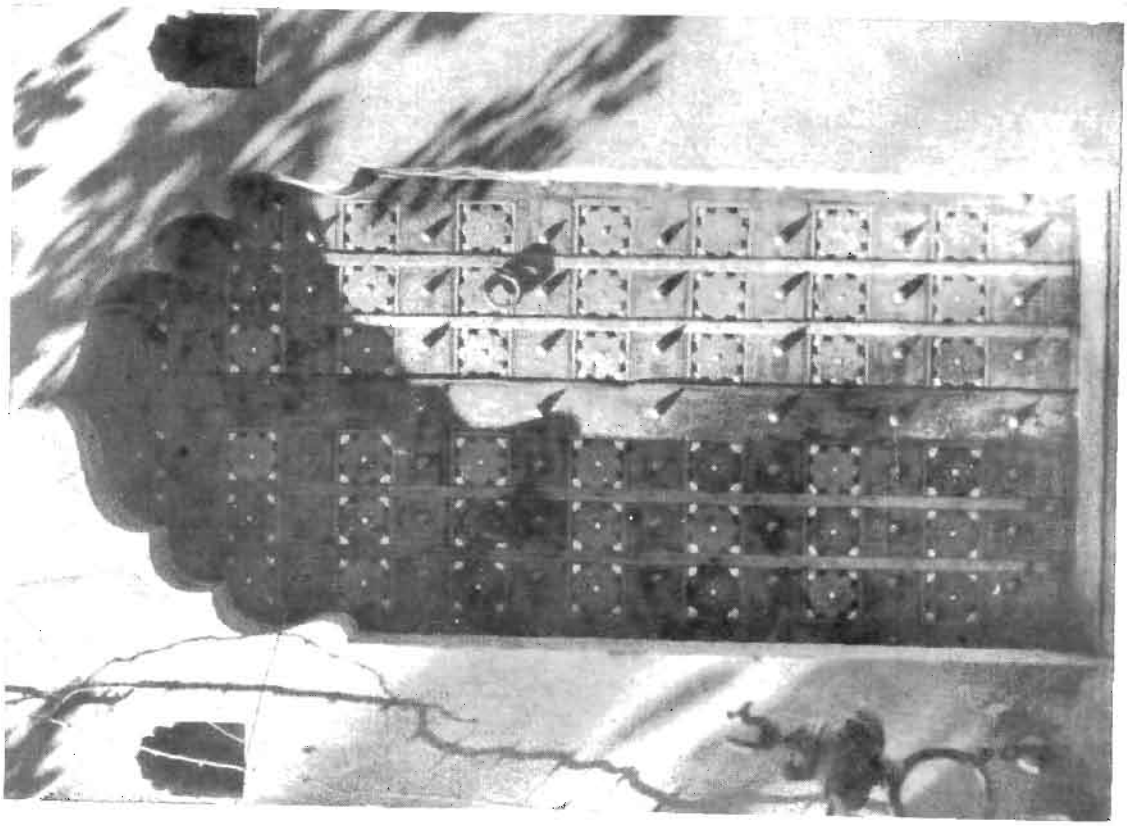
Saracenic influence in the carving of a Muslim Haveli

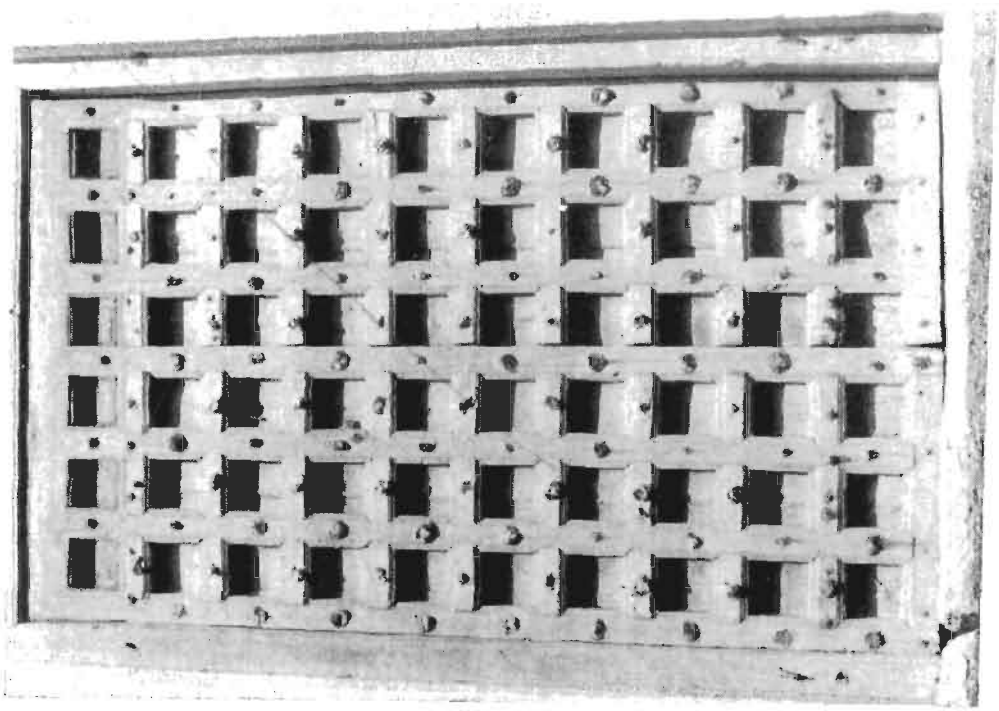


House of Shri Gautam Sarabhai at Hansol, Ahmedabad

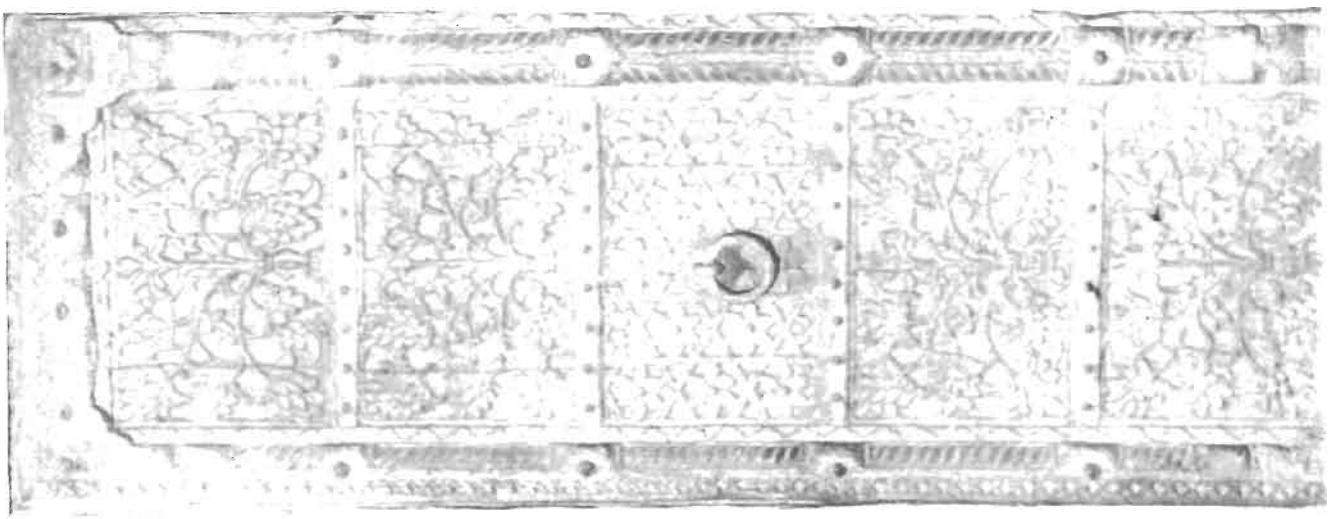


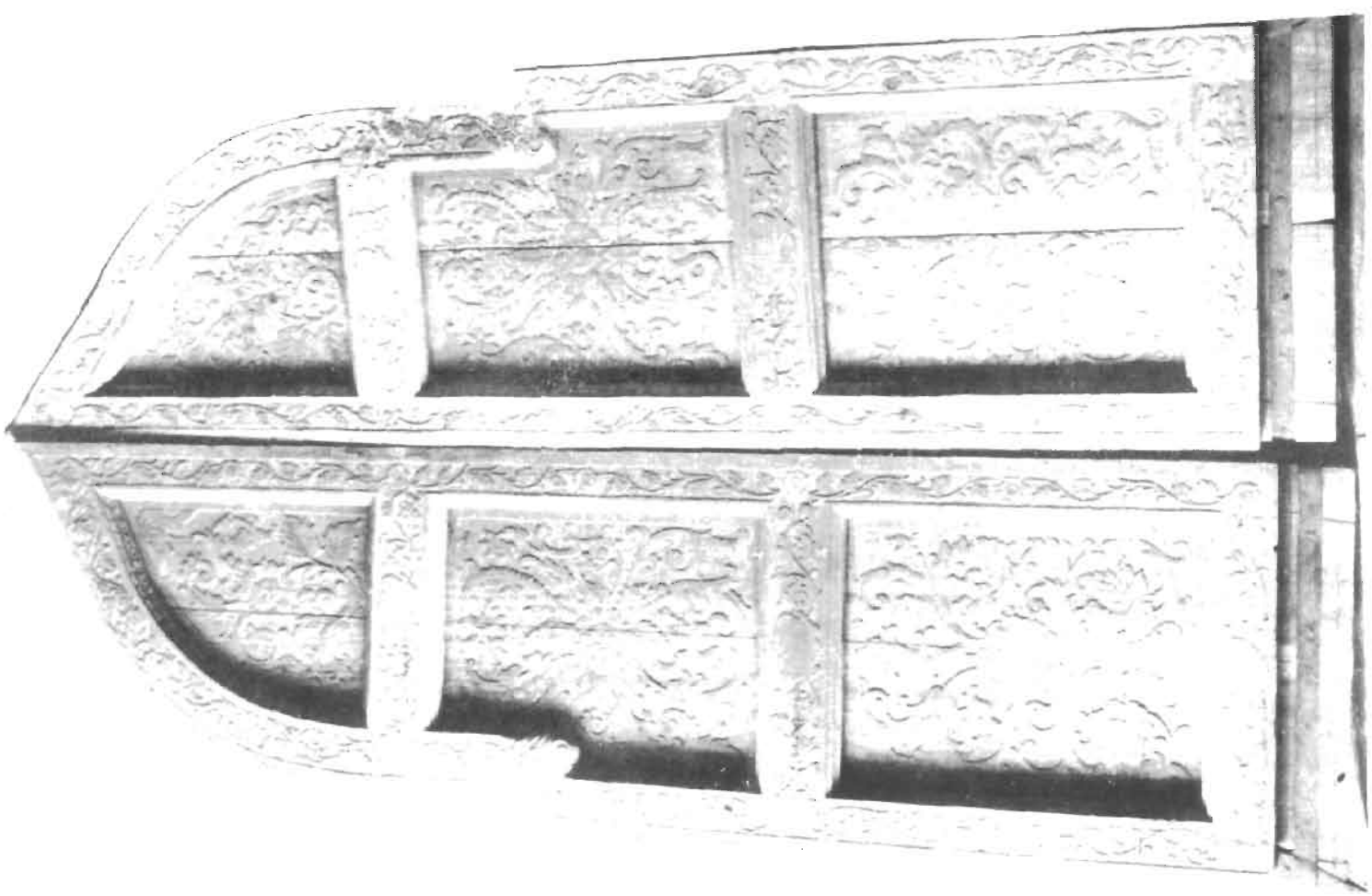
Darbargadh, Porbandar



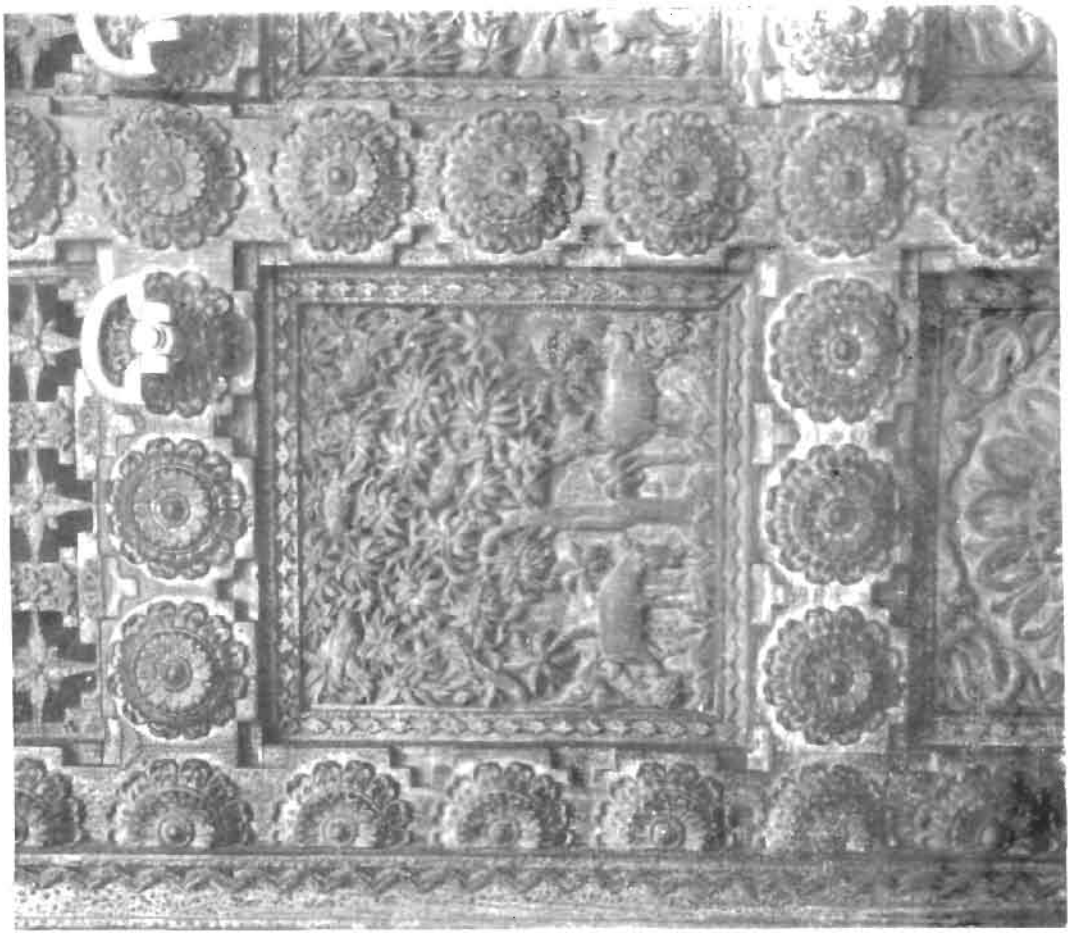


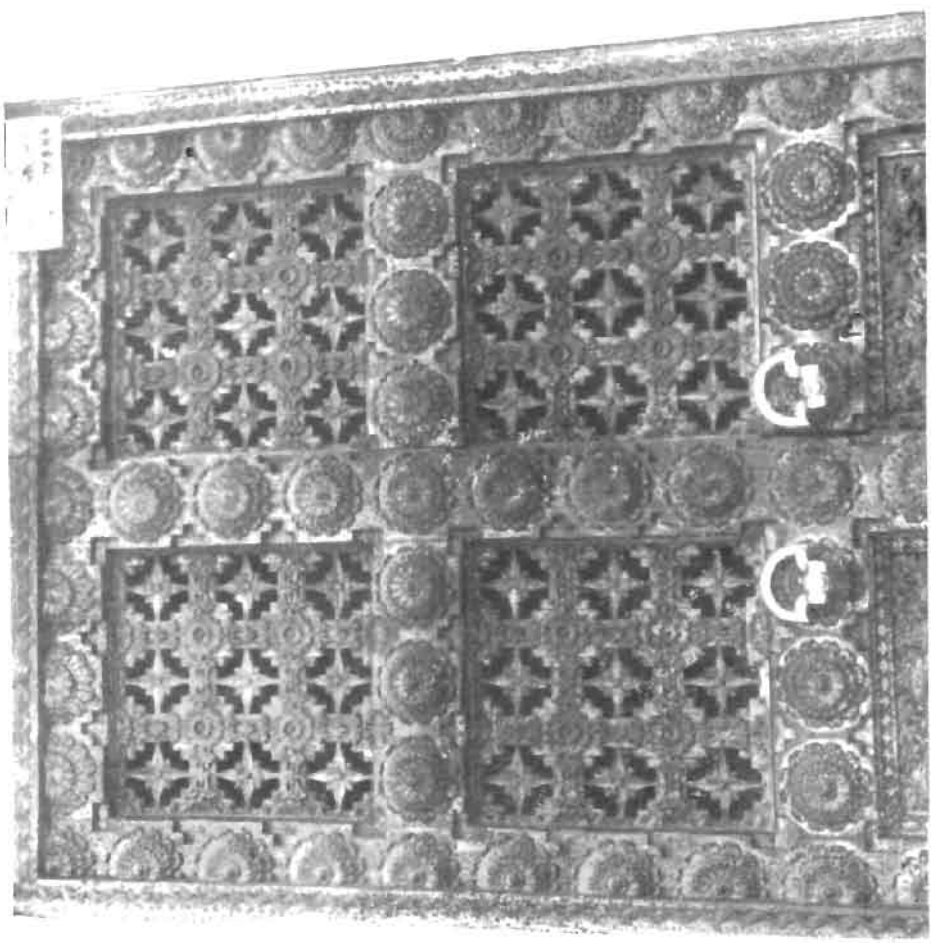
Door Panels



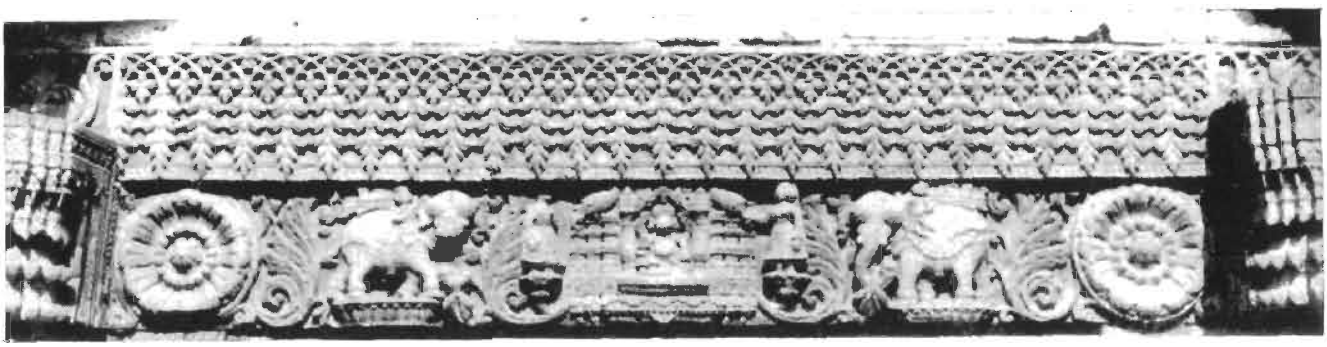


Door panels delicately carved in low relief





Door panels incised and carved in relief





Lintels with Ganesh in the centre



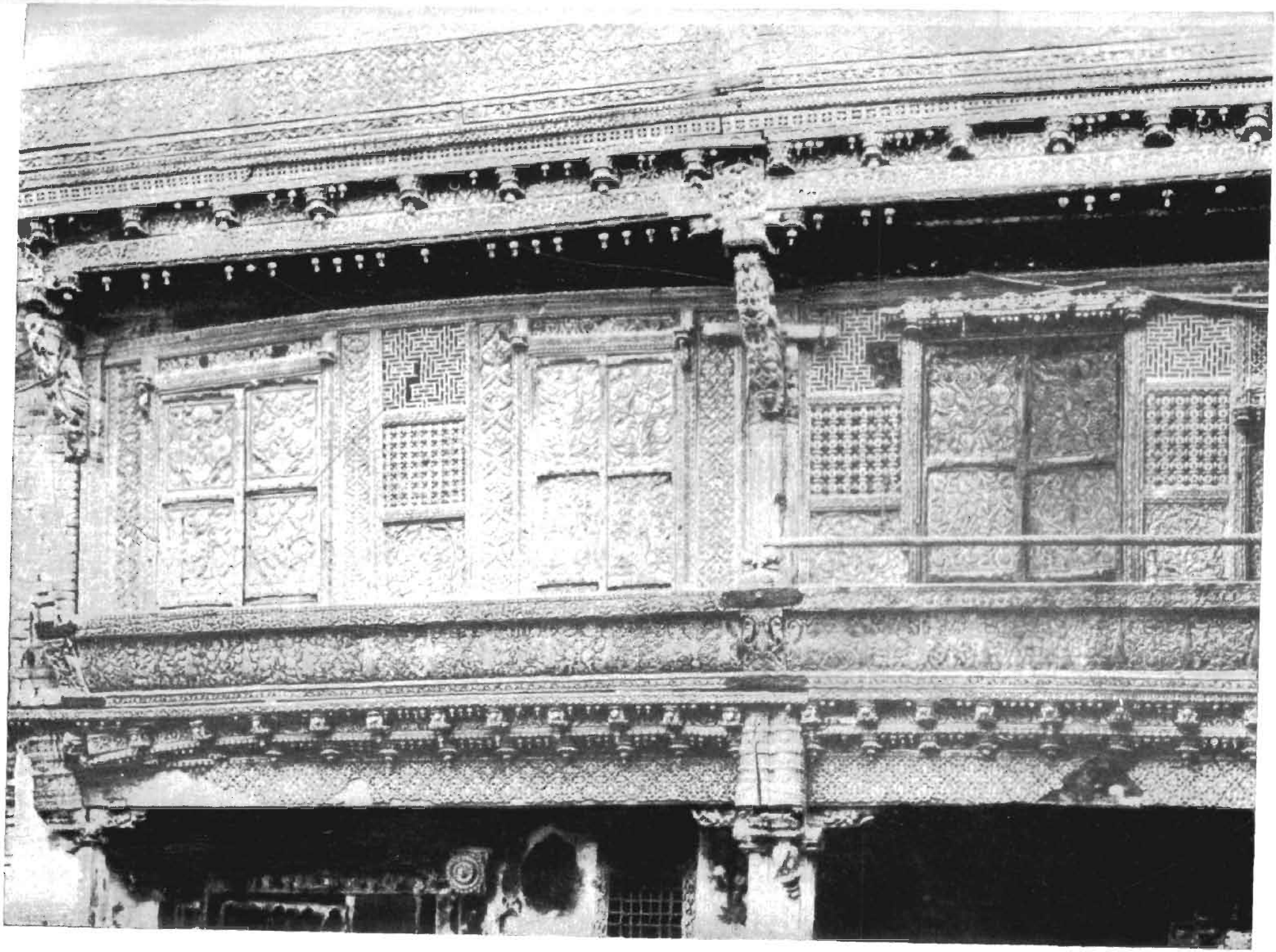




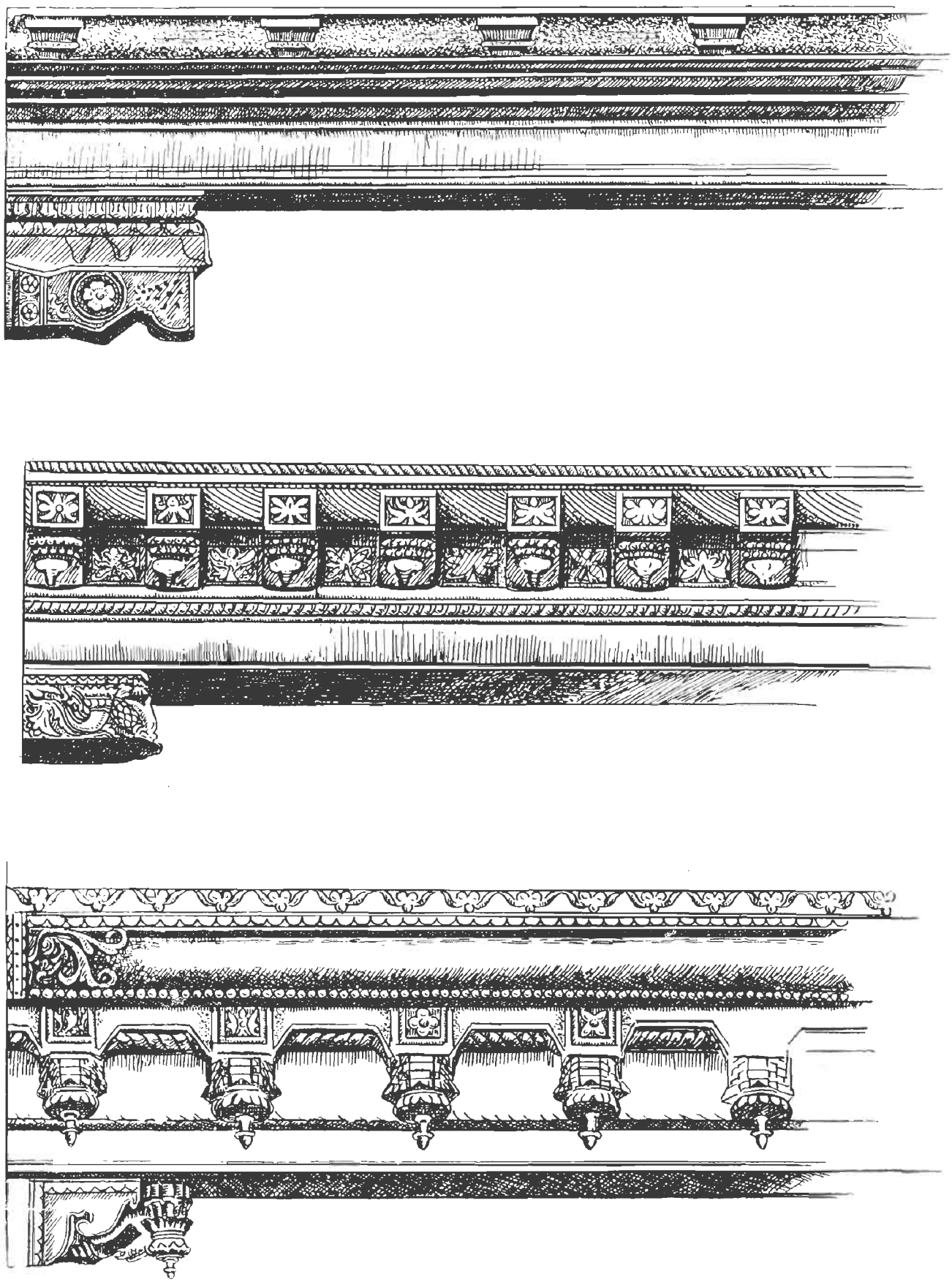
Deterioration that has come up with modernisation



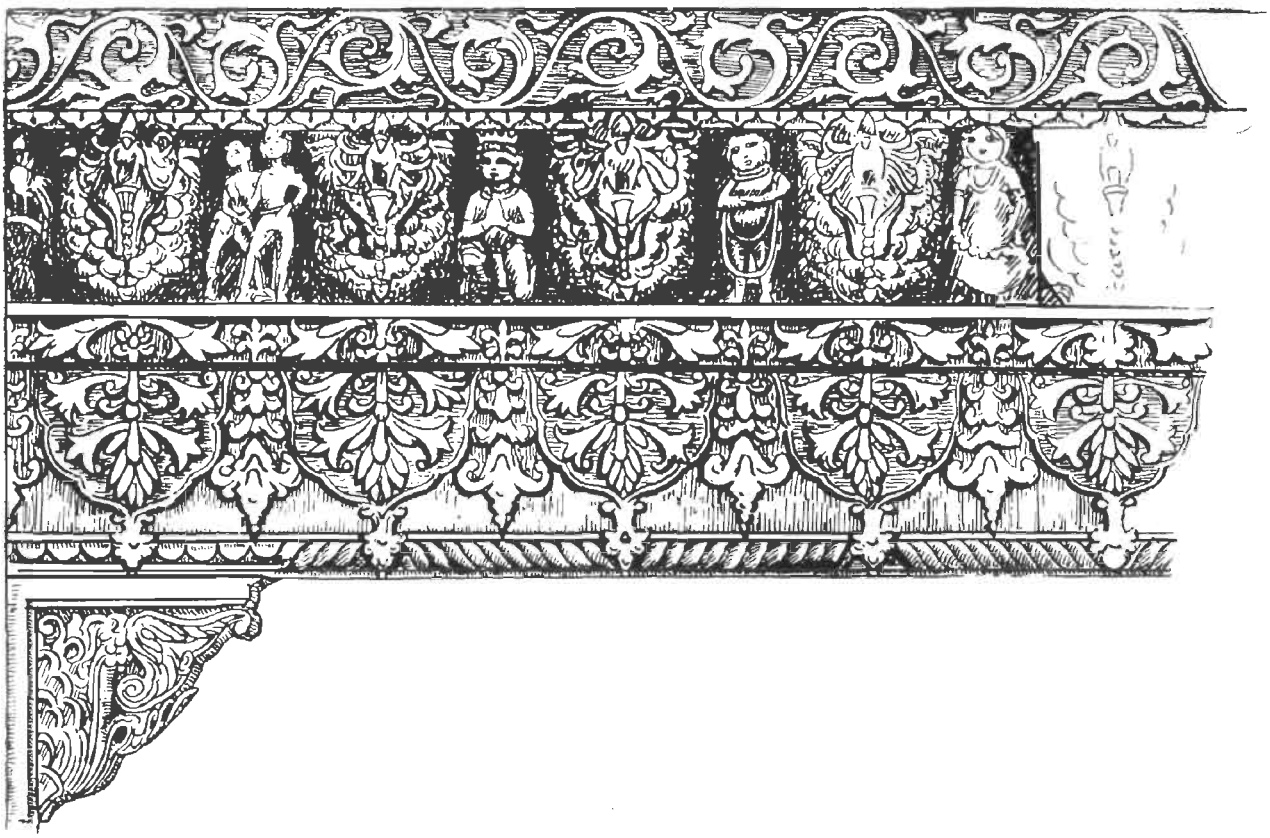
The inner courtyard of the Haveli of Lakshmiram Dhaneshwer, Kaira

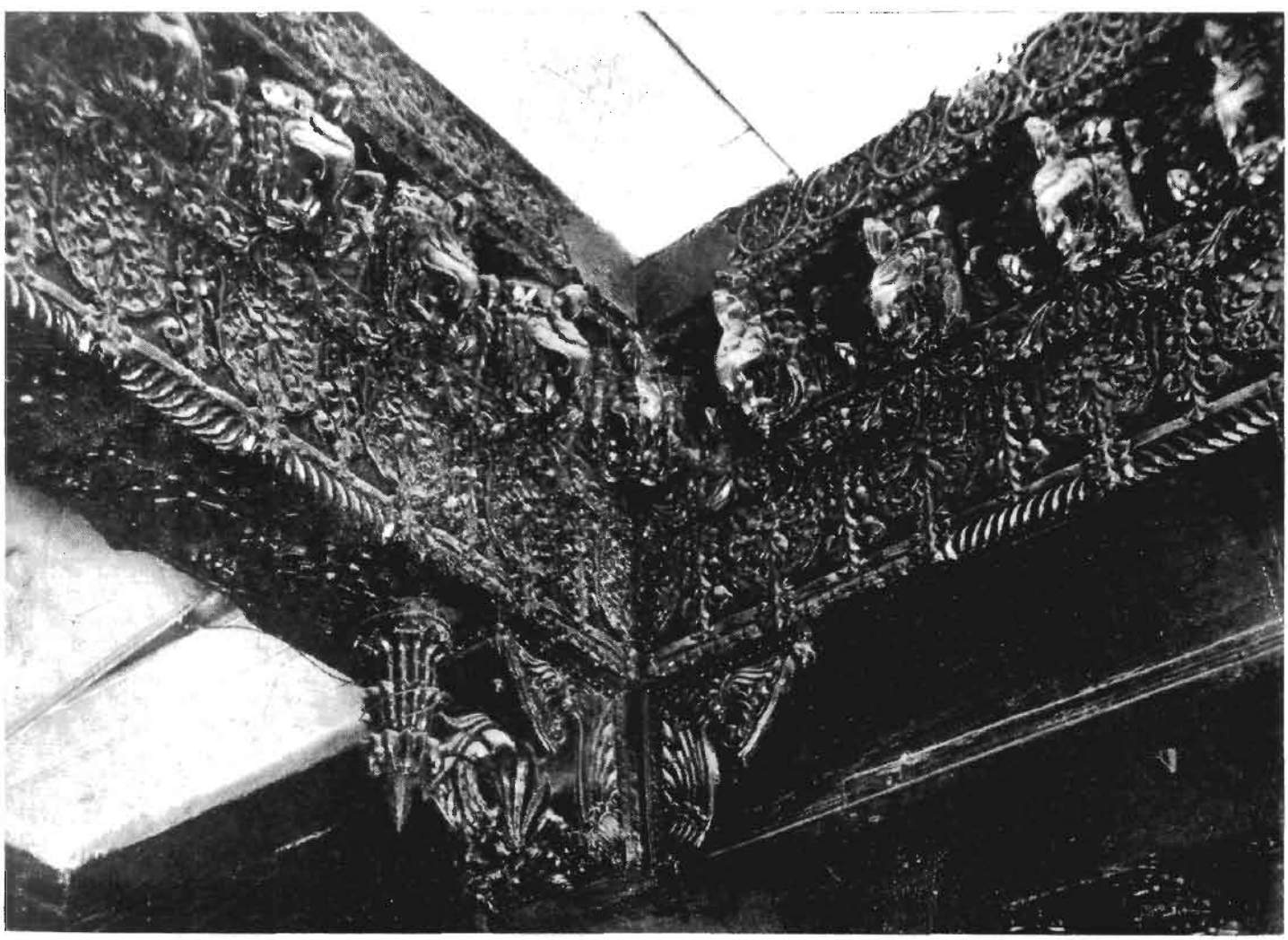


A unique combination of relief carving and 'jali' work on a house front. Patan
(Reproduced from *the Architectural Antiquities of Northern Gujarat by* JAMES BURGESS and HENRY CONSENS)

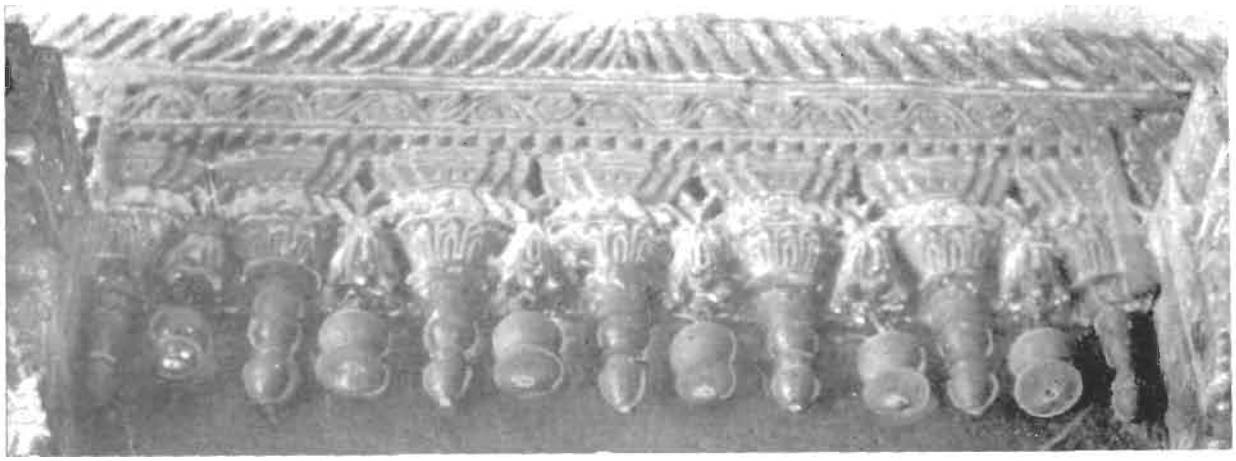


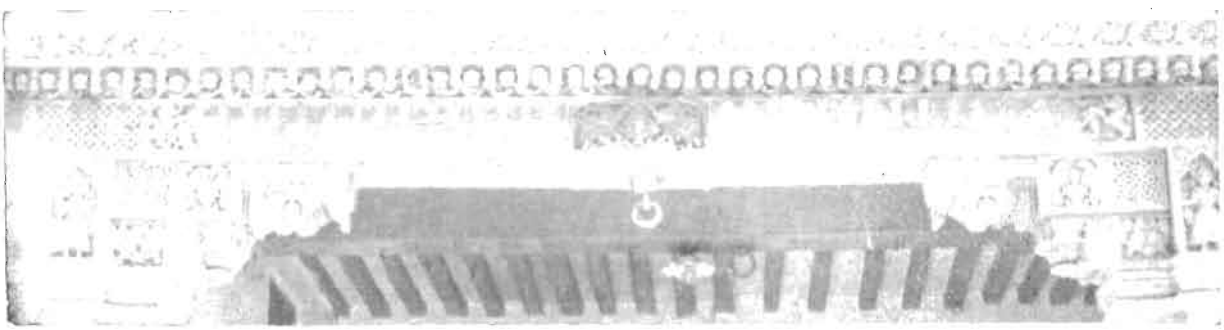
Carving on beam and supports

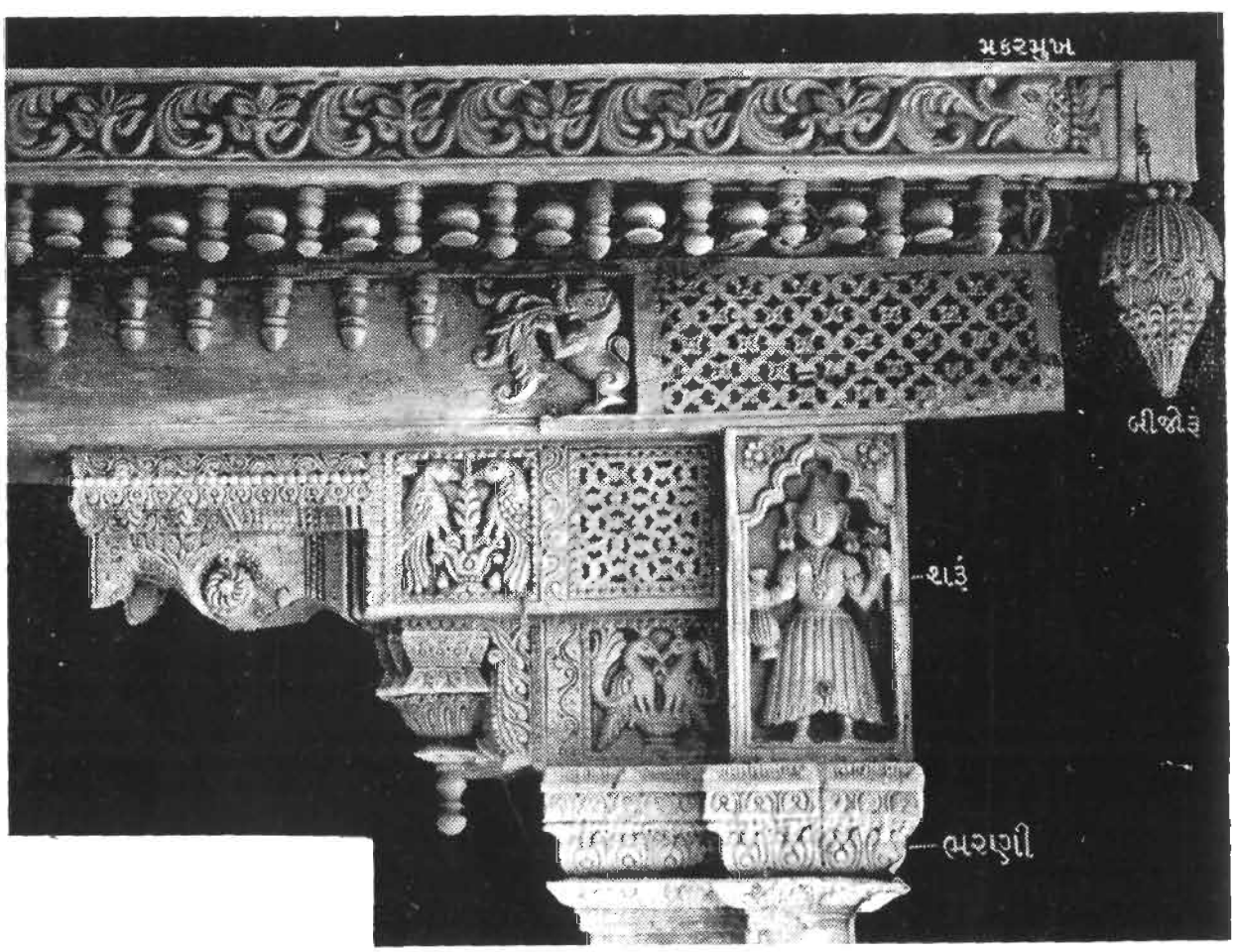




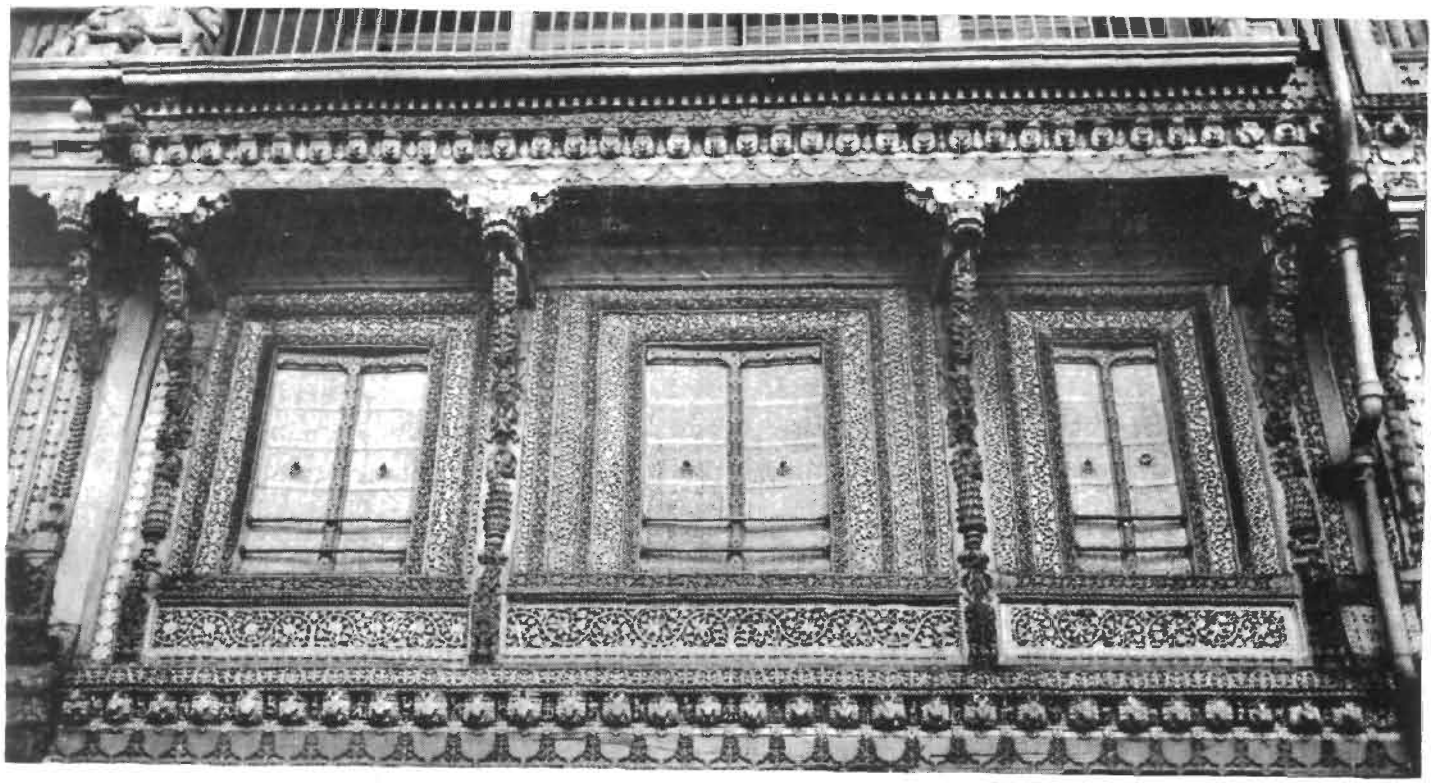
Traditional designs on beams supporting the ceilings

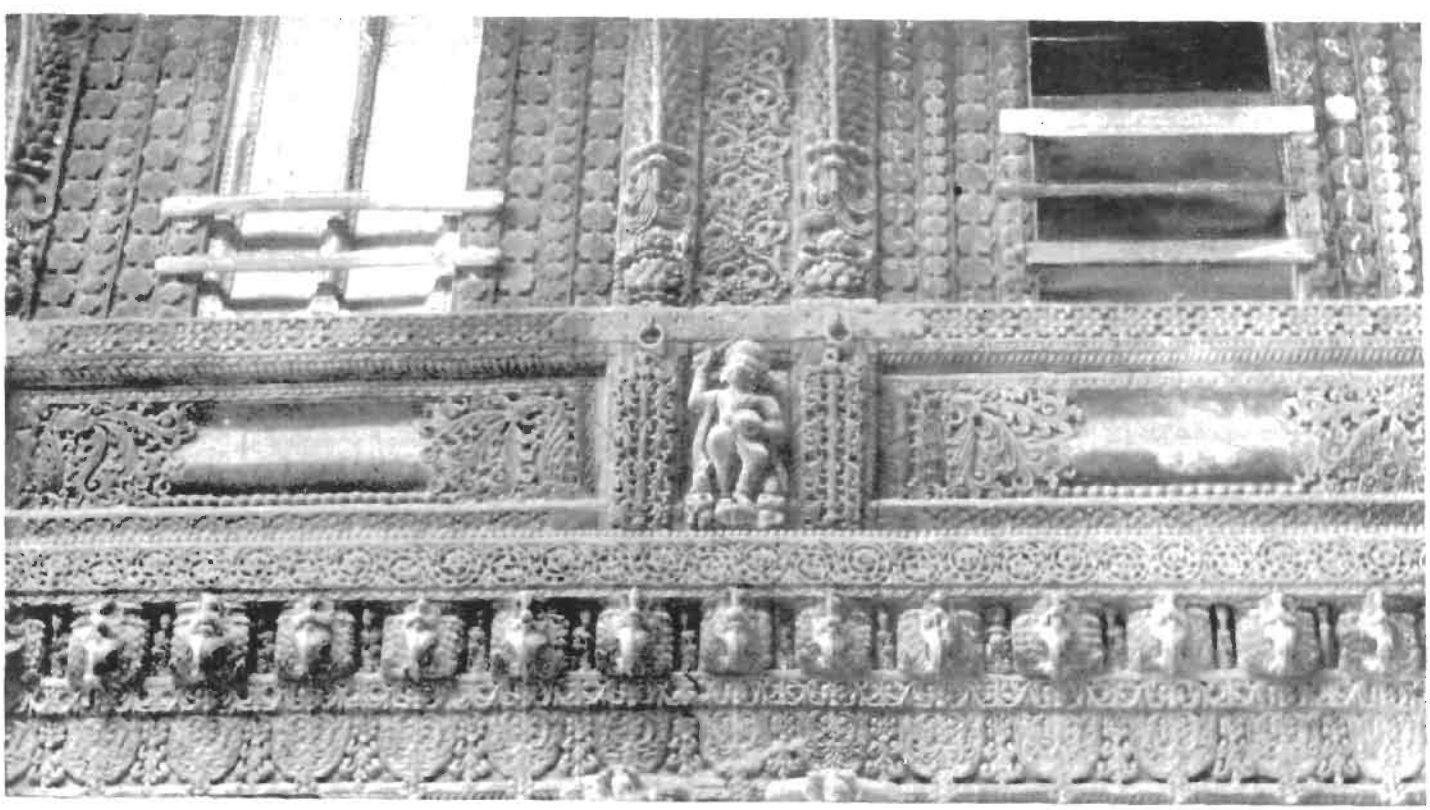




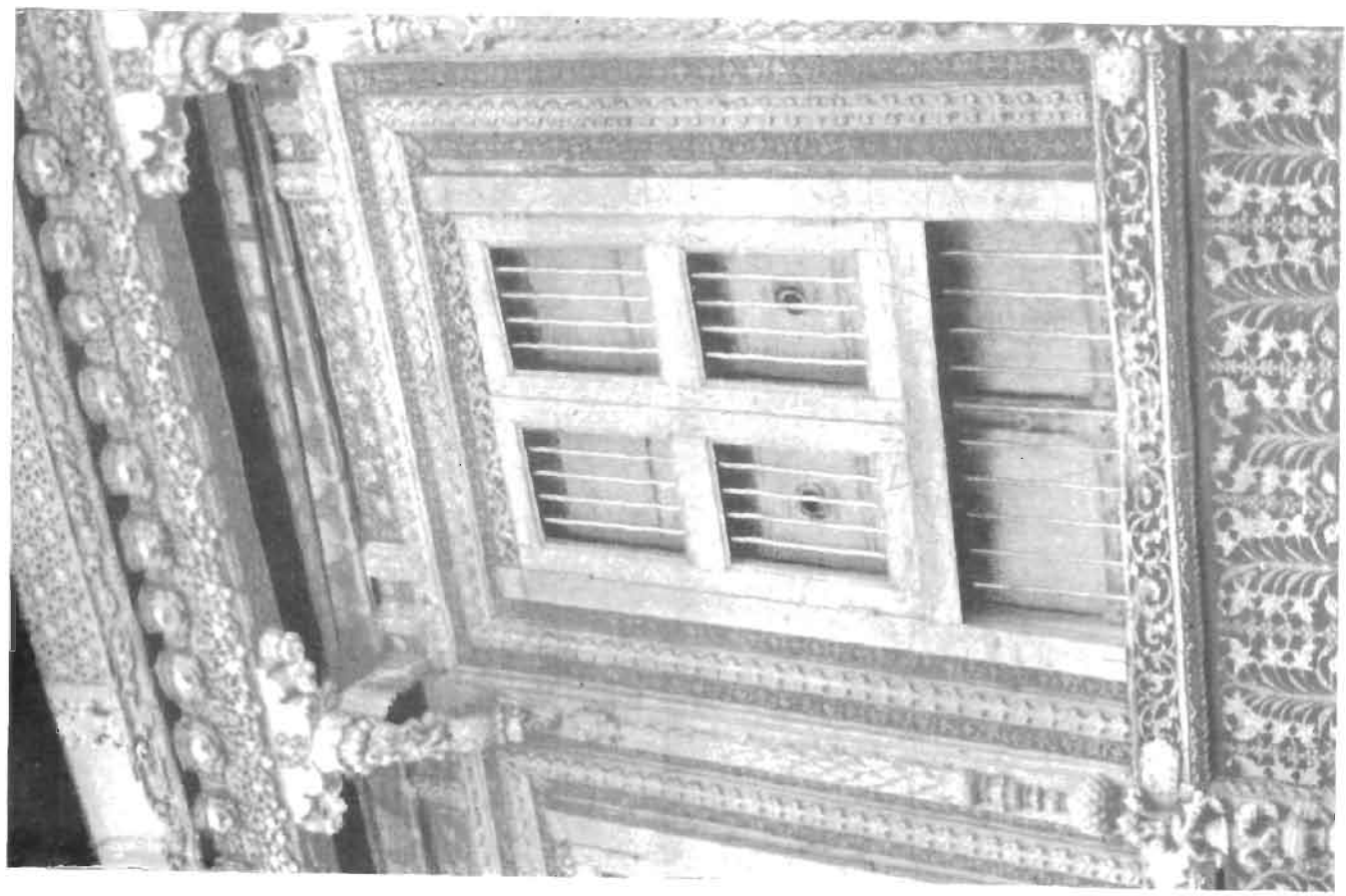


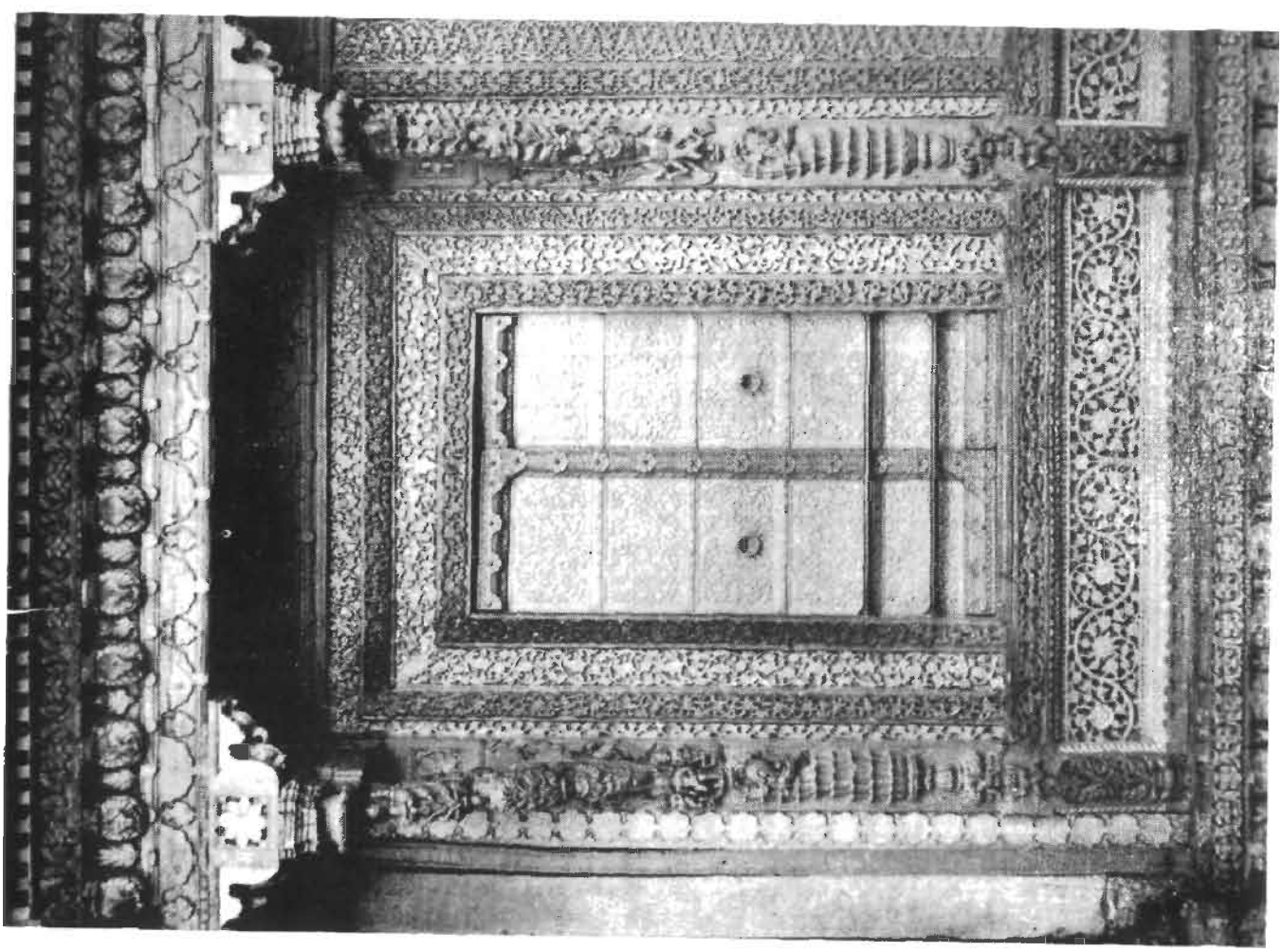
Wood Carving in the house at Porbandar where Mahatama Gandhiji was born
(Block at the bottom by courtesy : *Department of Archaeology, Government of Gujarat)*



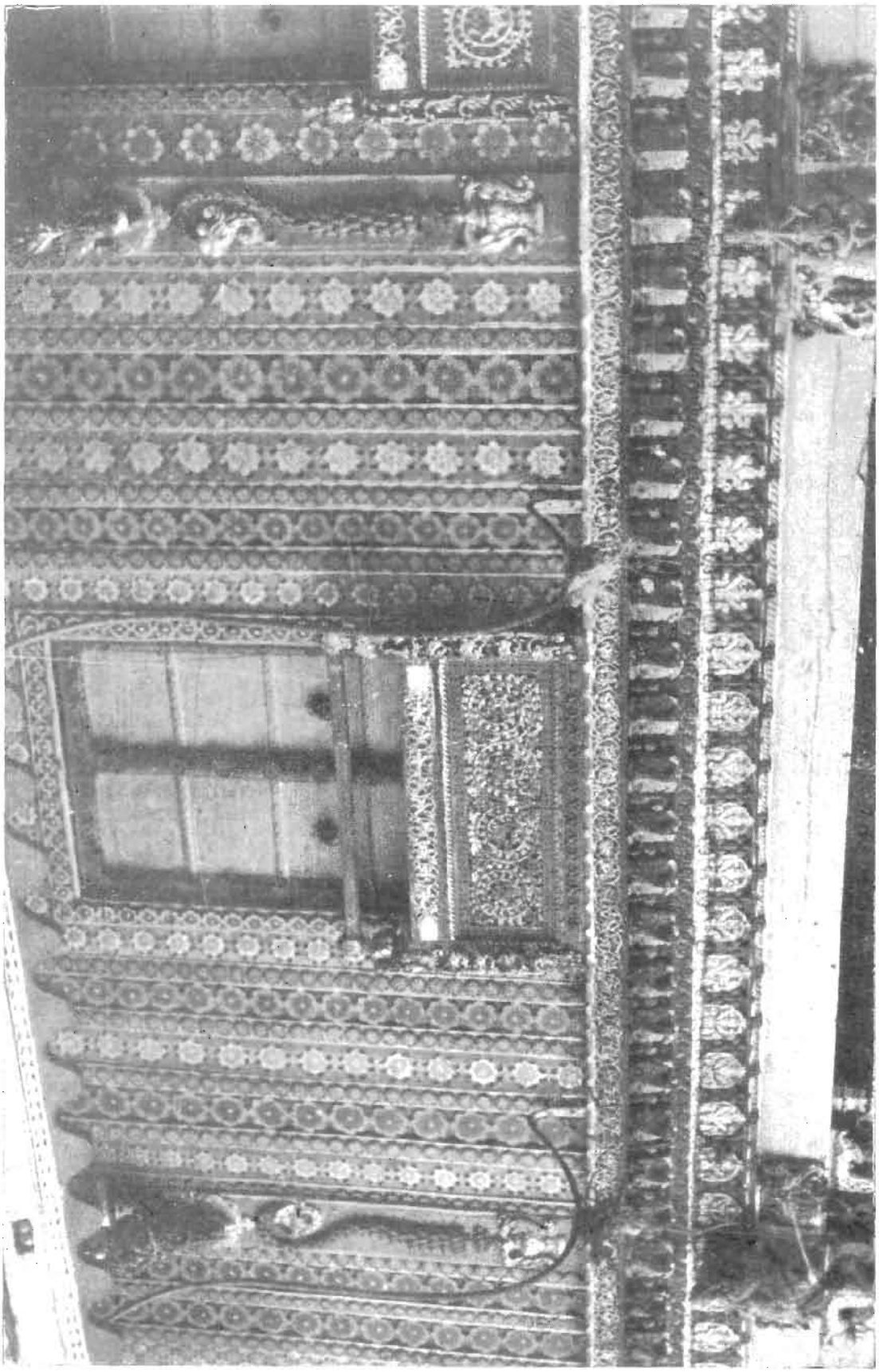


Elaborate carving which decorates the upper storey

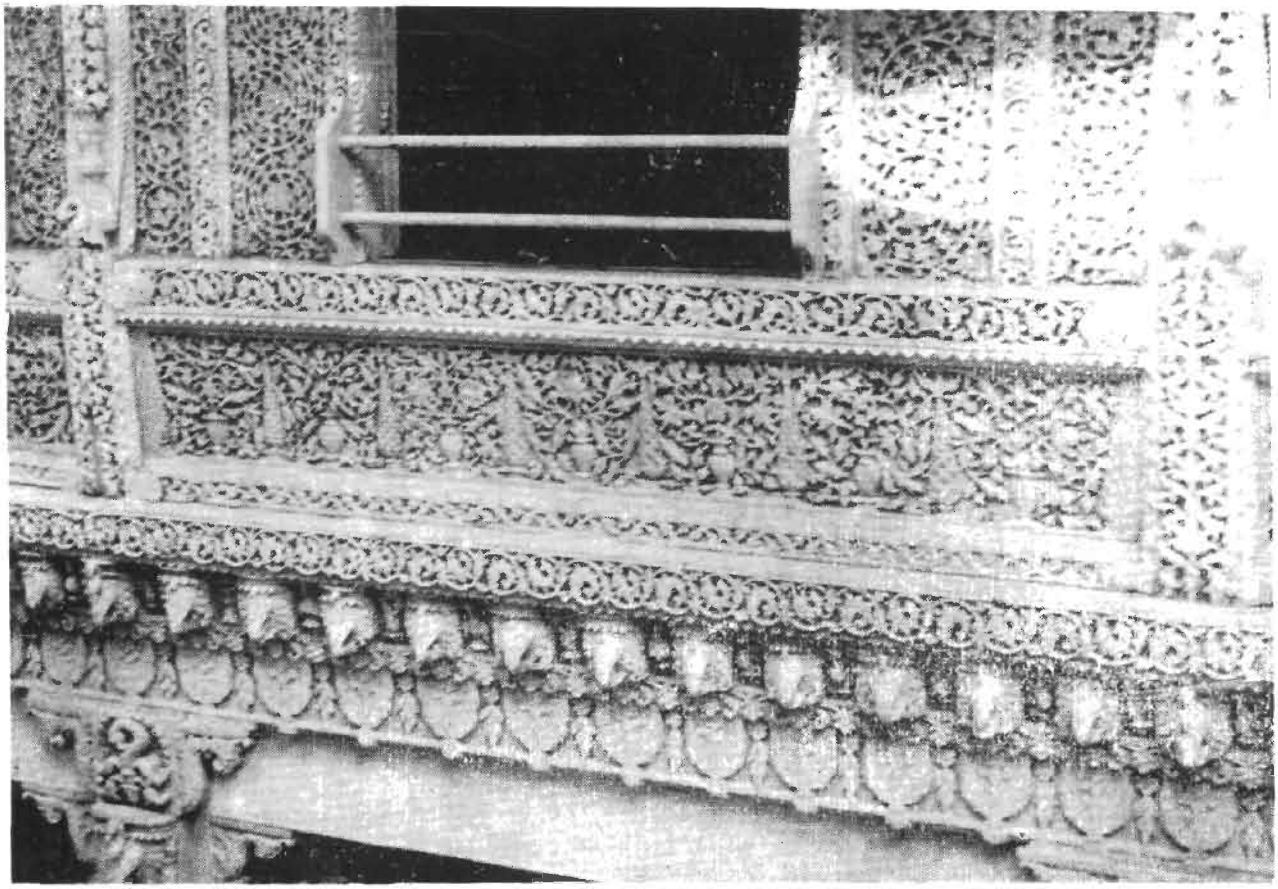


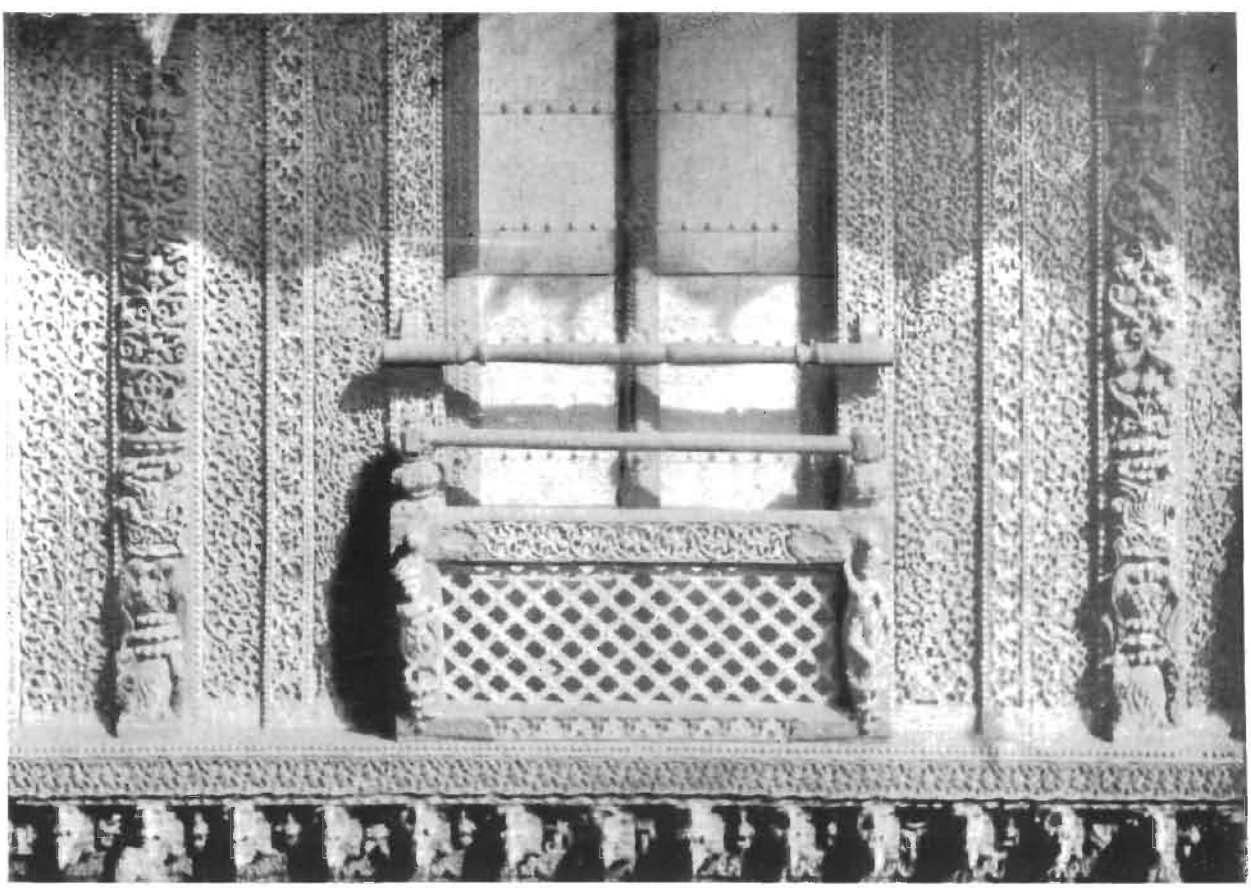


Carvings on window frame, doors and lintel

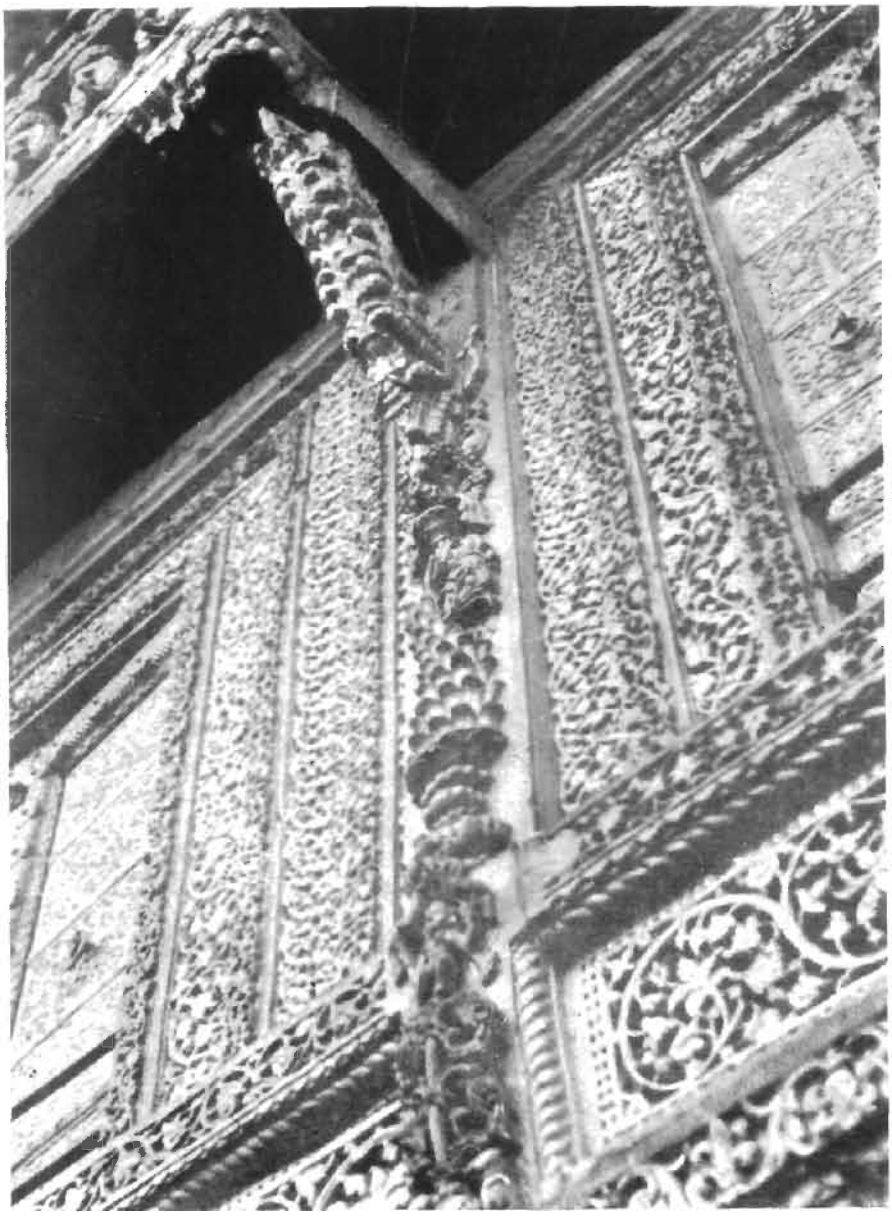


Carved panels that replace front wall





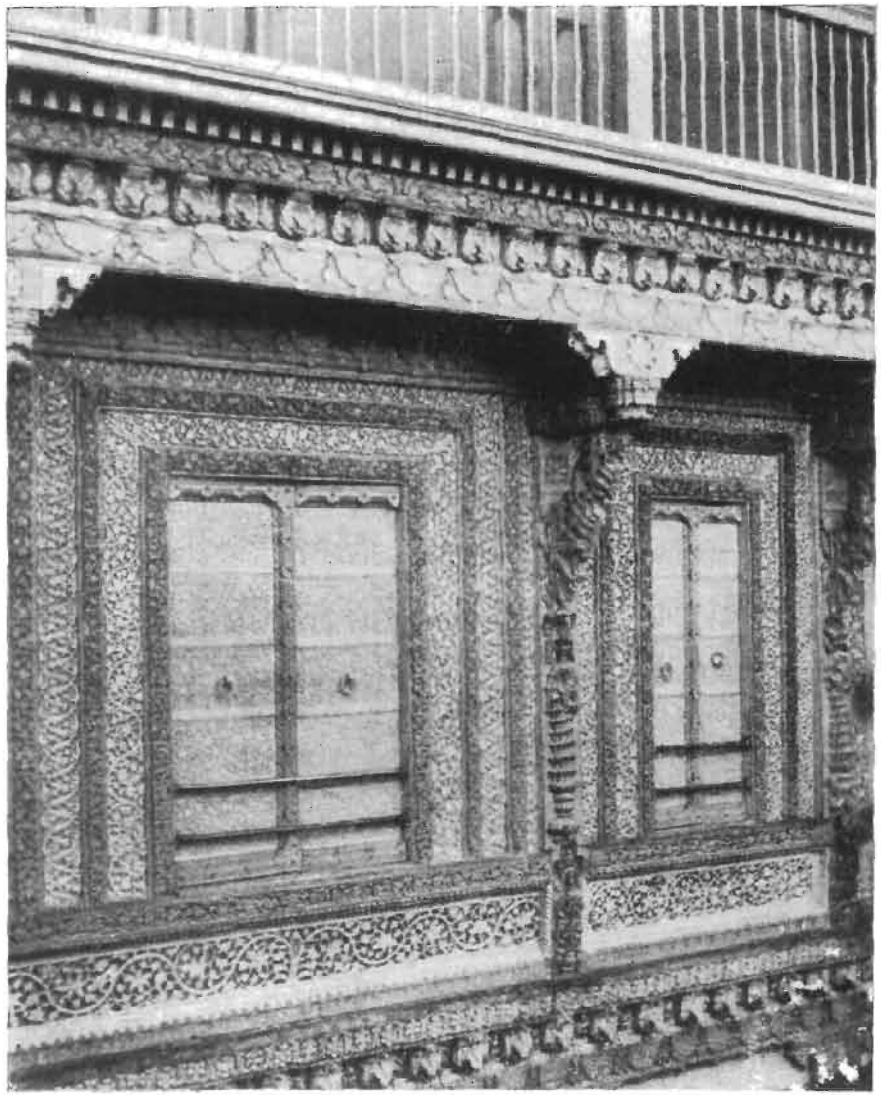
Windows with beautifully carved panels around

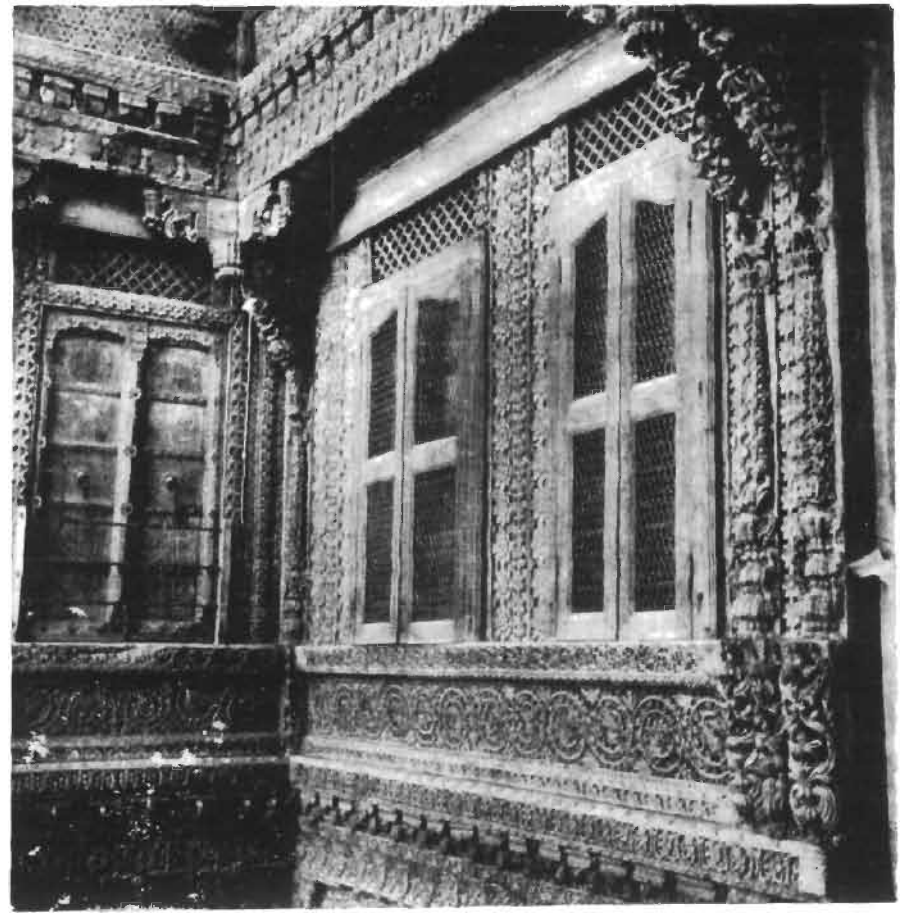


Windows richly carved

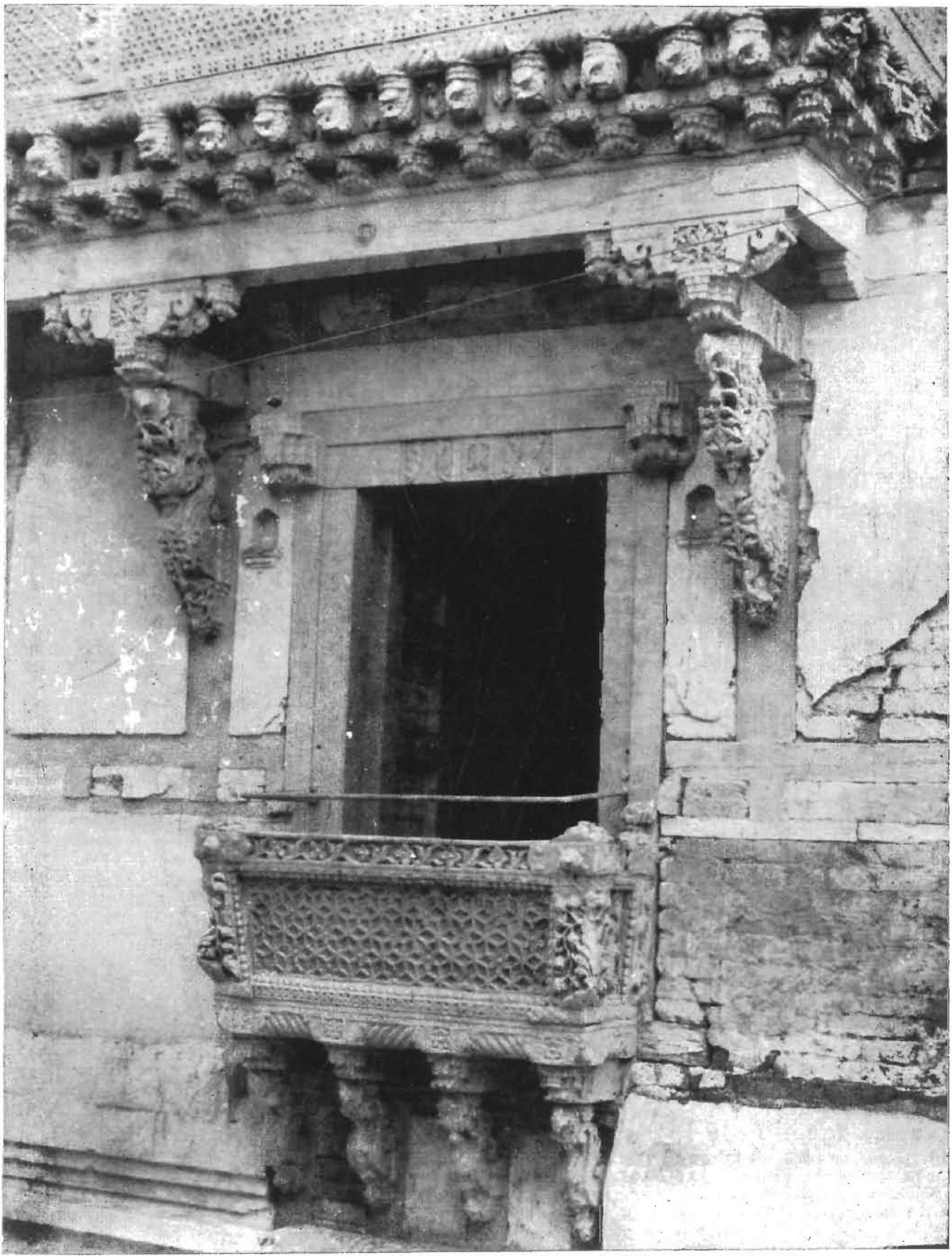


Peacock line and festooning below windows

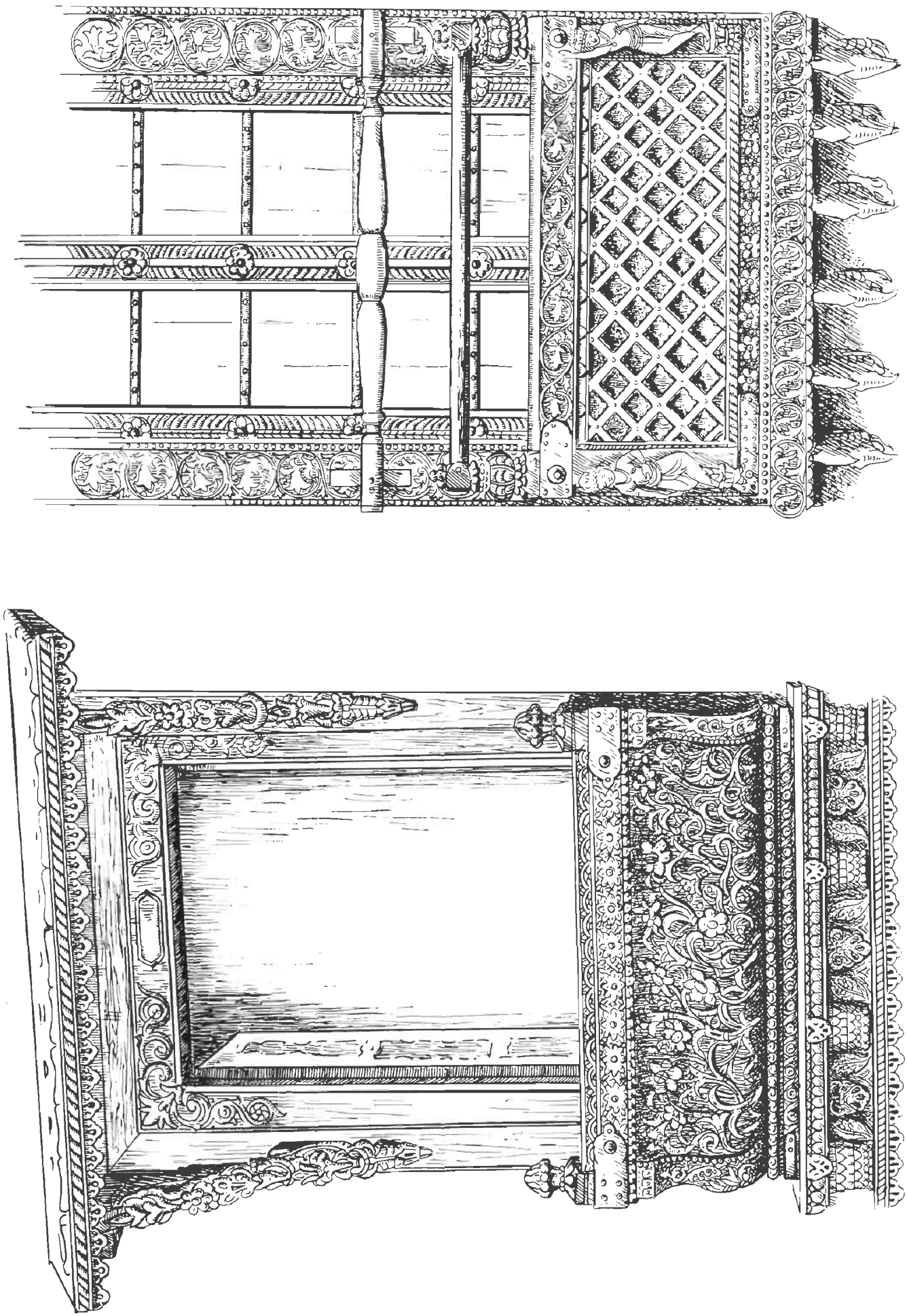




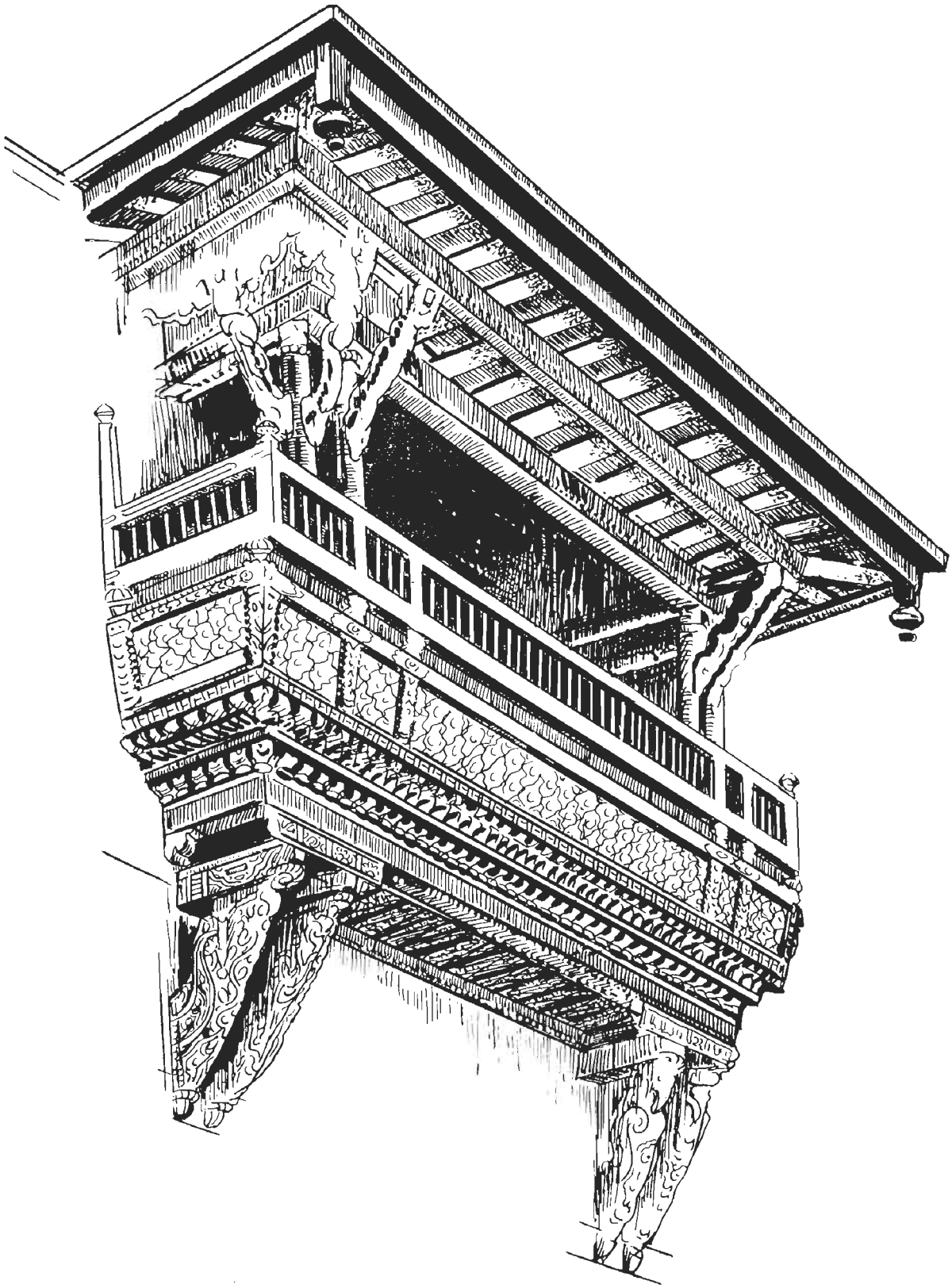
Delicate wood work around windows



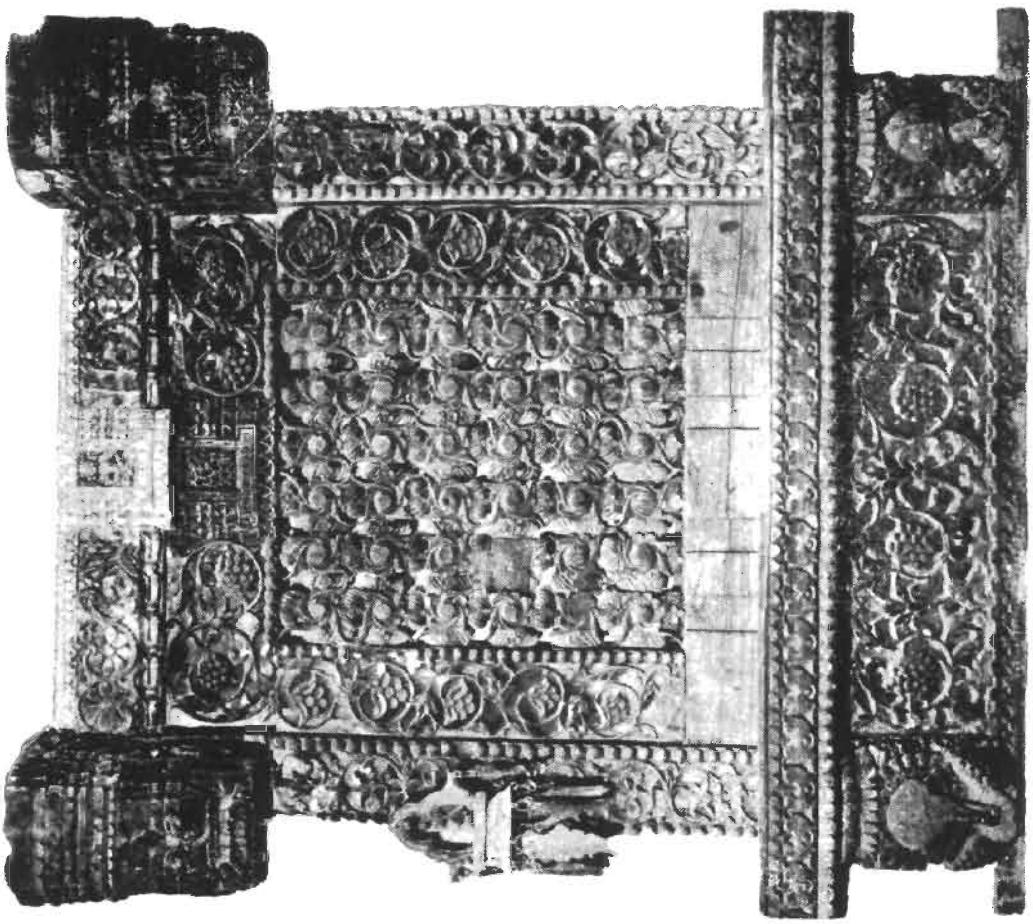
Window projecting like a balcony

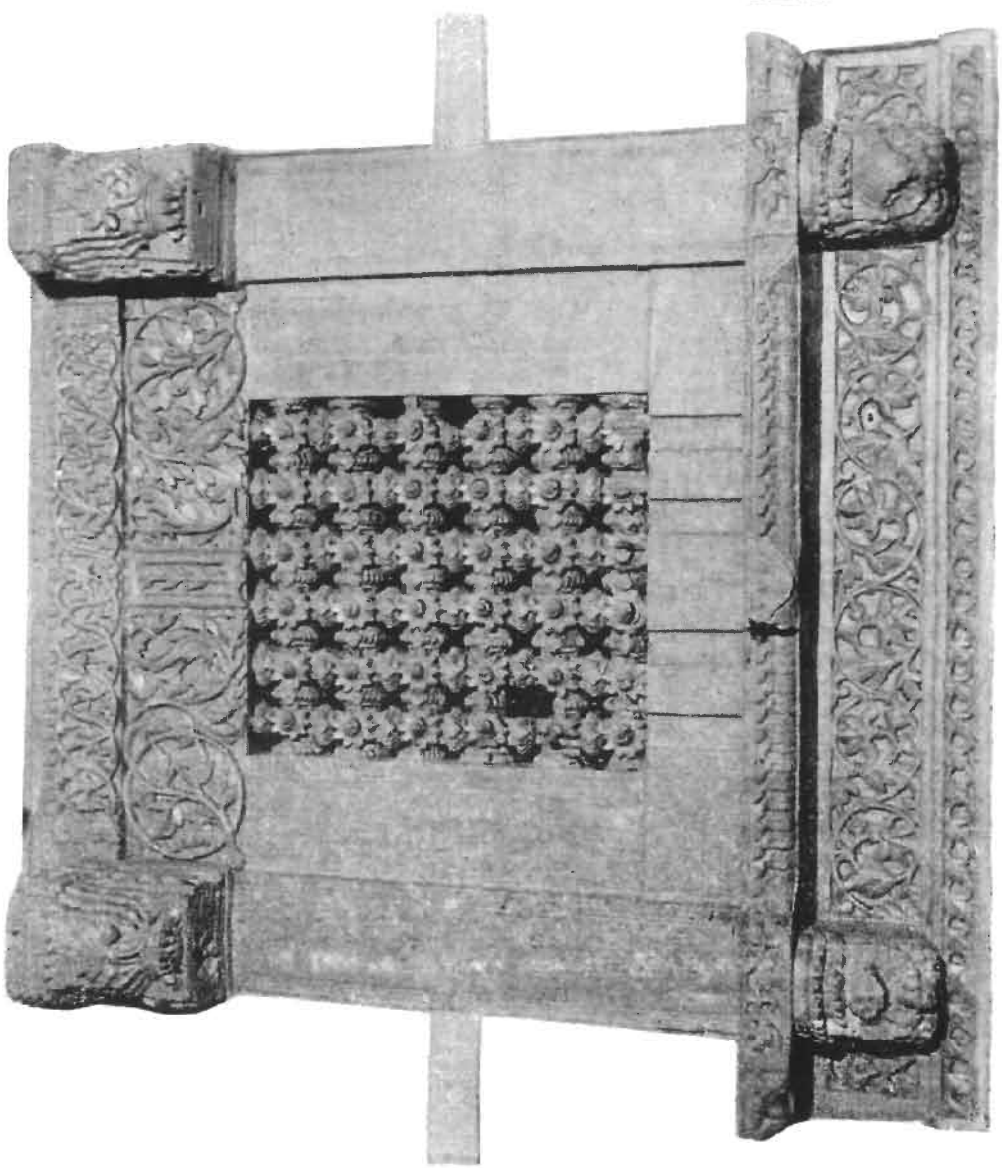


Windows and frames also carved like doors

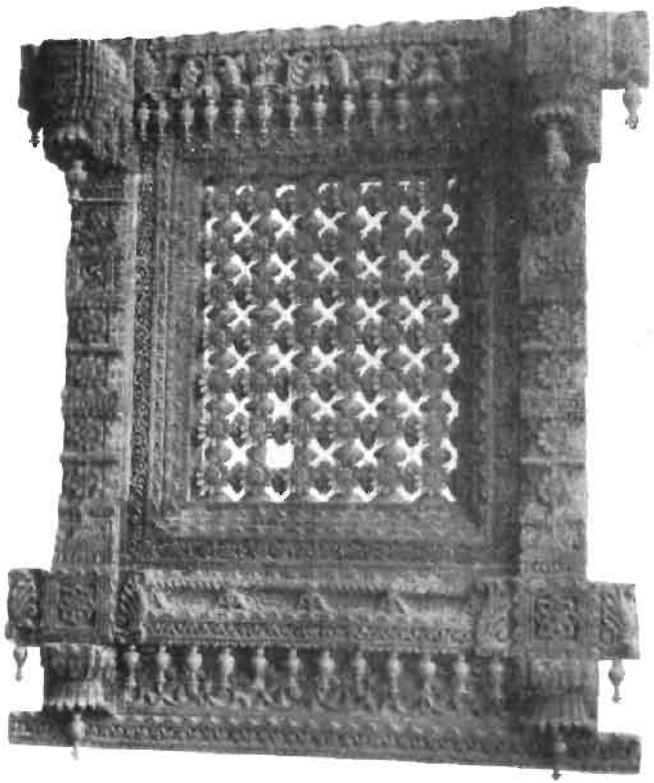


Jharukha or balcony that lends grace and adds to the utility of the structure

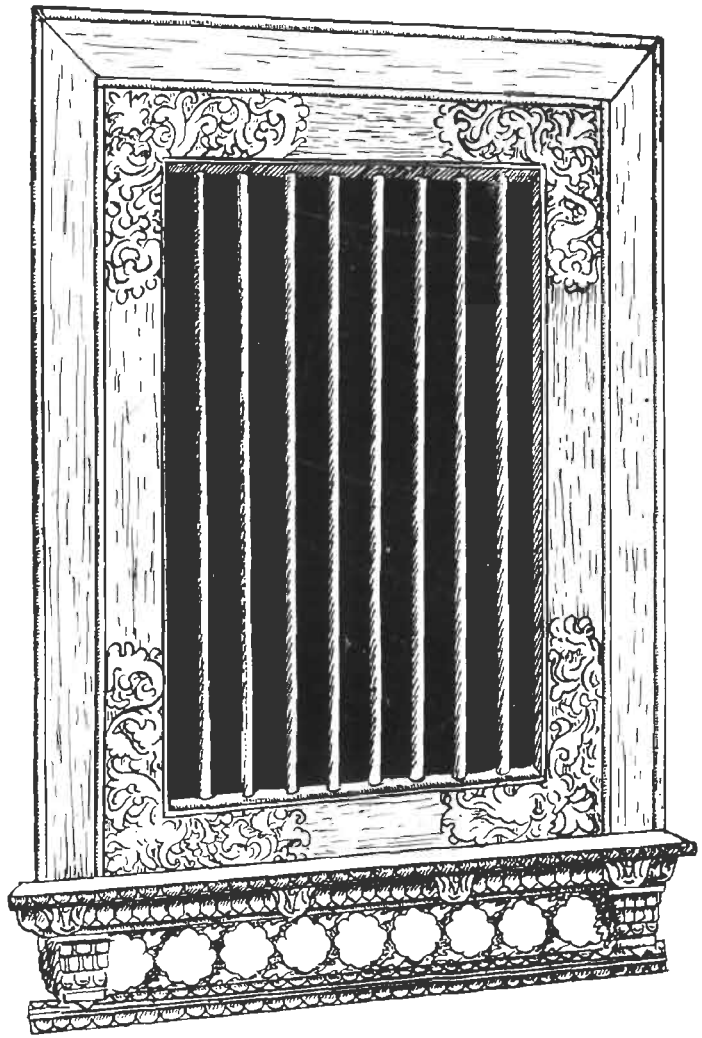




Artistically carved window screens from Patan



1

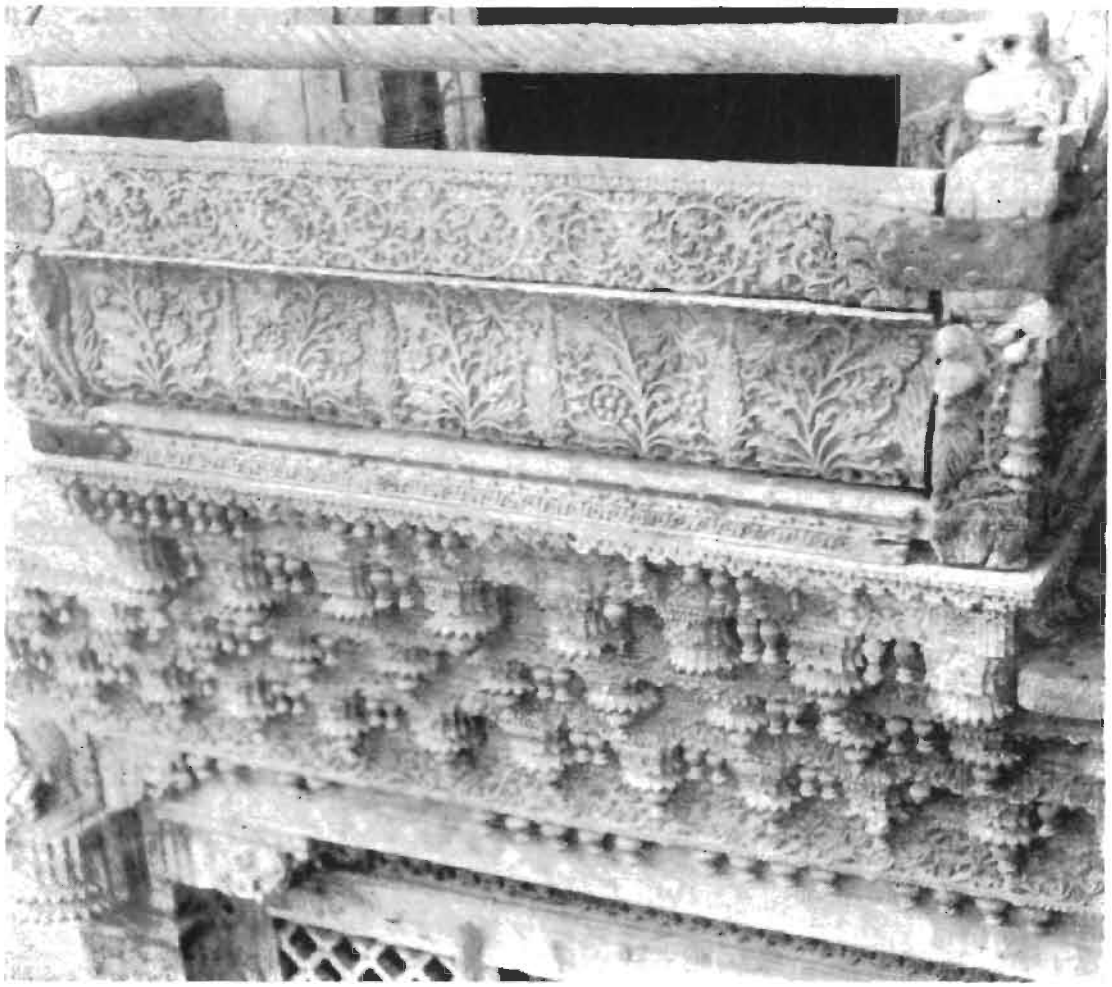


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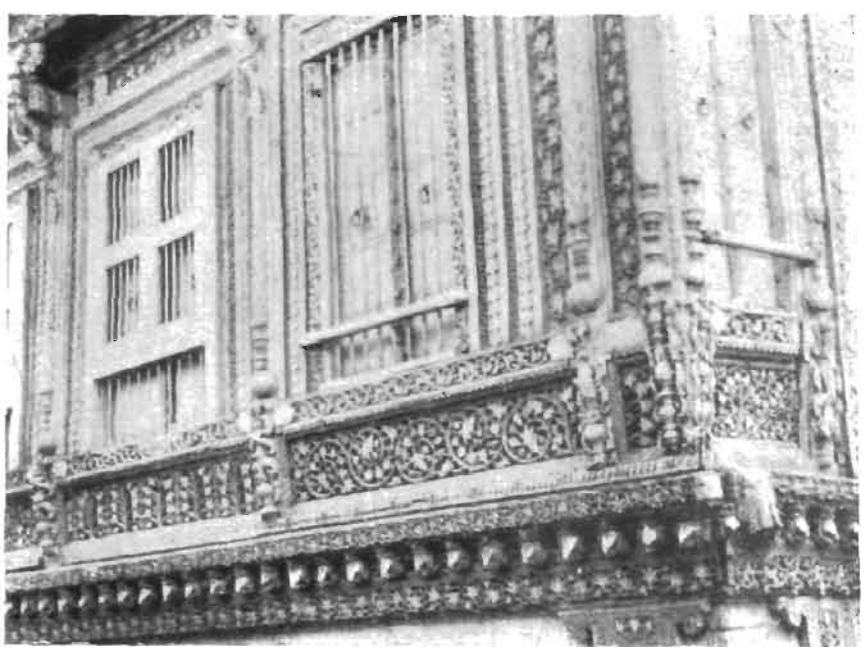


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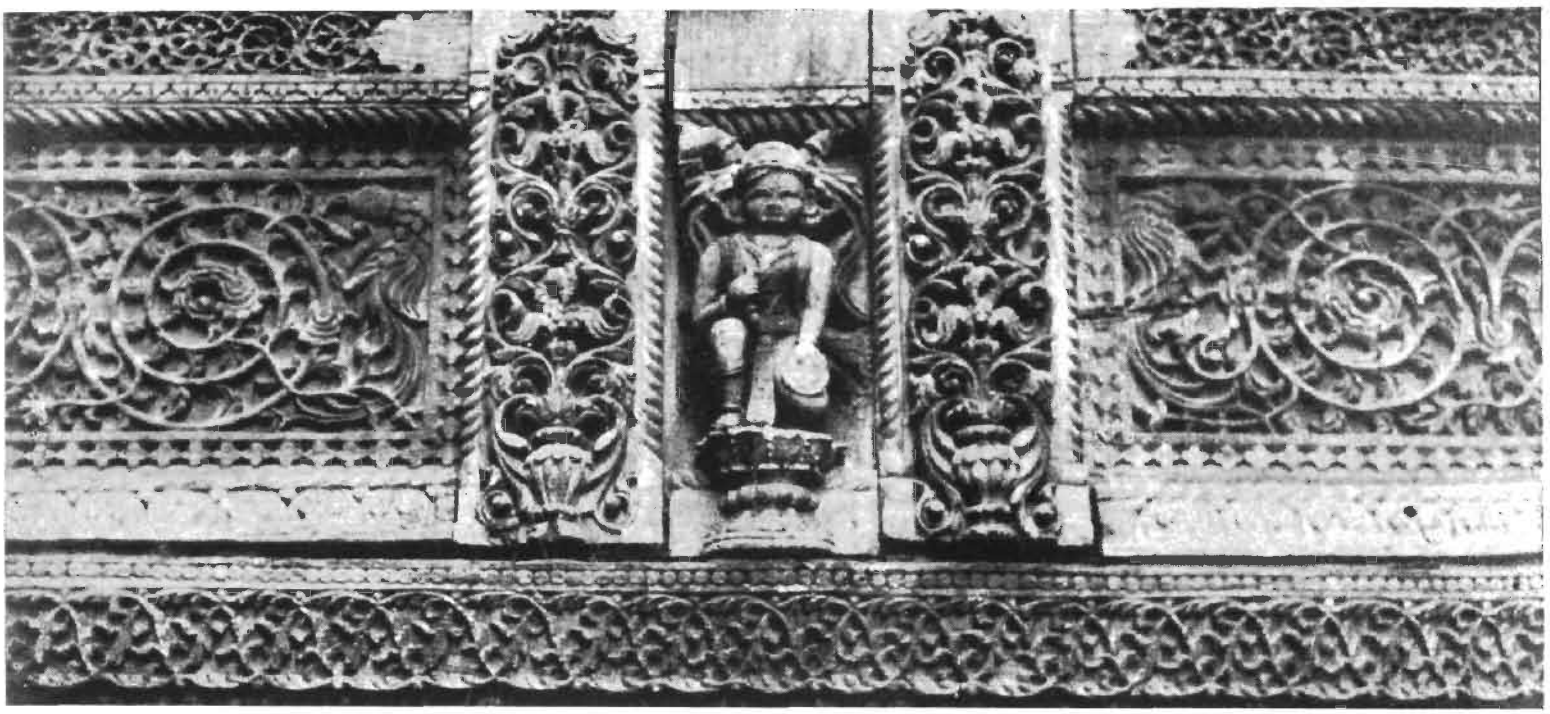
1 and 3. Some more specimens from Patan 2. A simple but attractive design of a window from Kapadvanj, Kaira district



A beautifully carved window from a house in Kaira

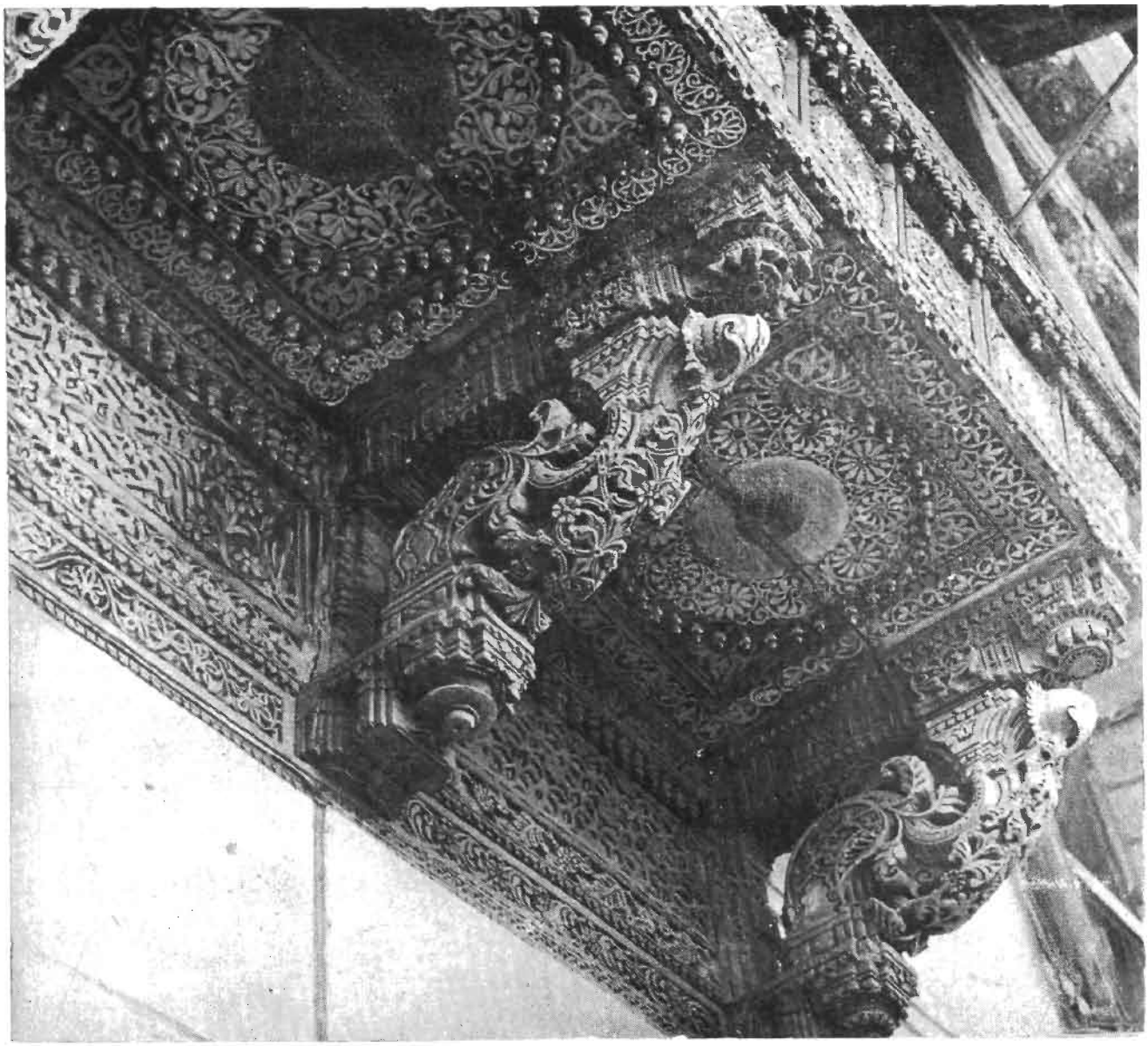


Floral panelling on window from Ahmedabad





Decorative panels on window fronts



1

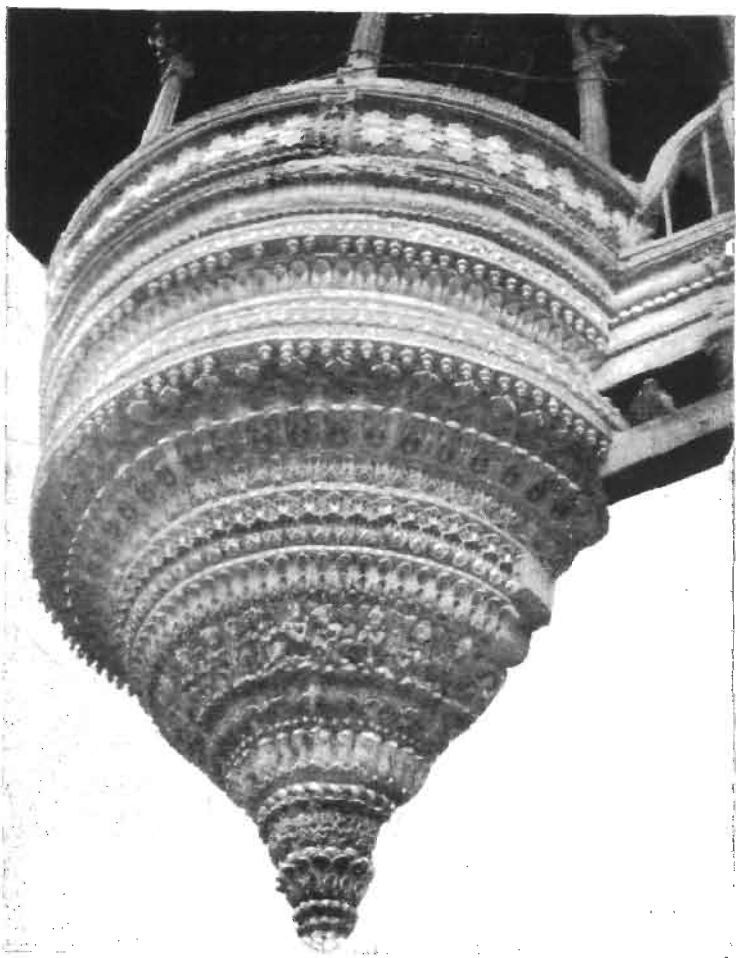
Carved balcony from Cambay

1. Close up from below
(By courtesy : *Department of Archaeology, Government of Gujarat*)

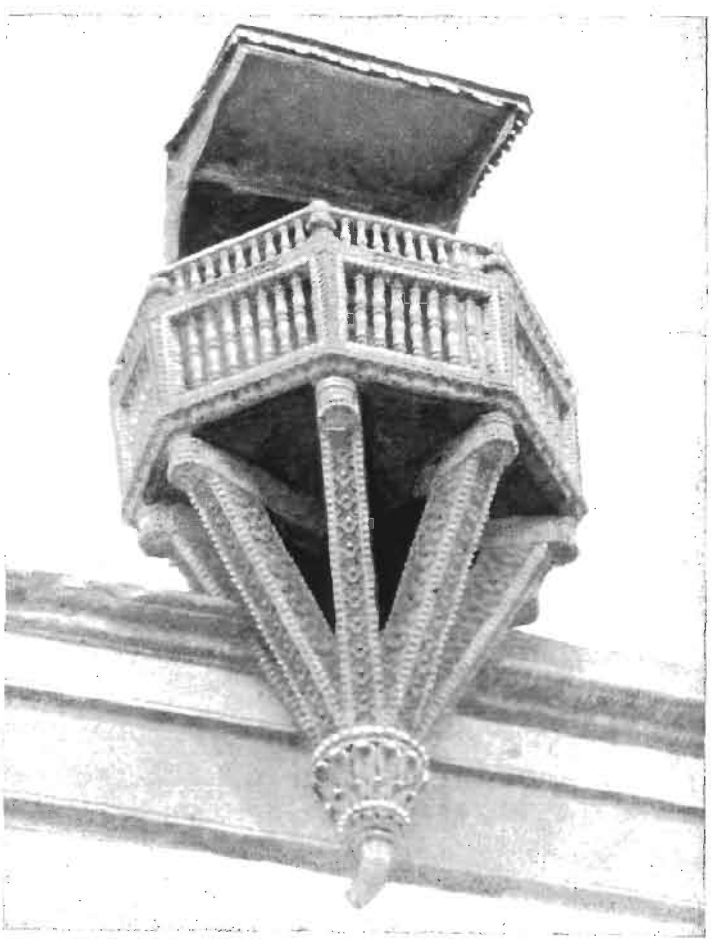


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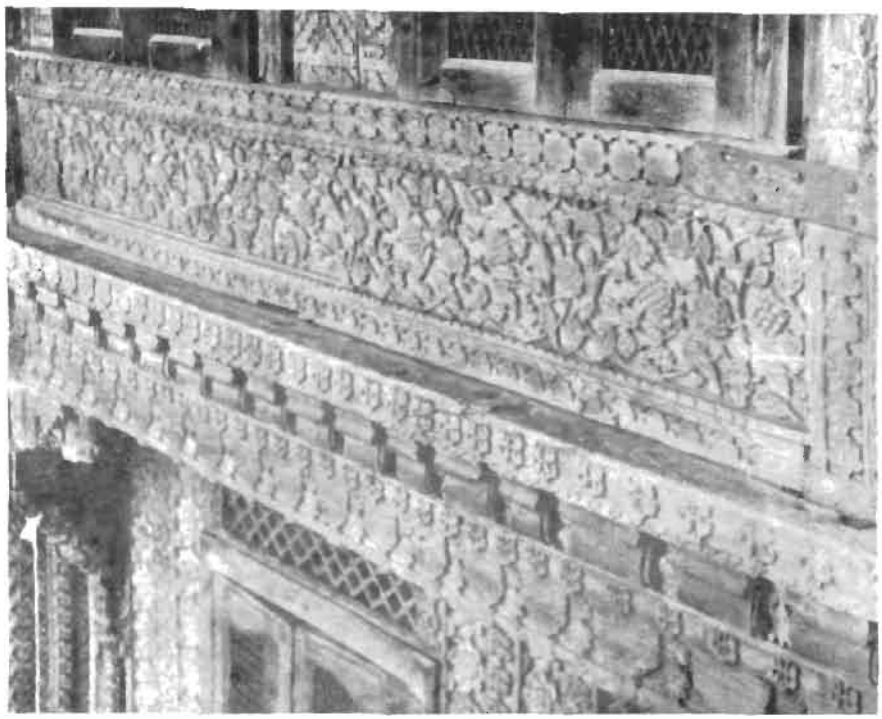
2. General view



Circular Jharukha of Vaishnava Haveli, Nadiad

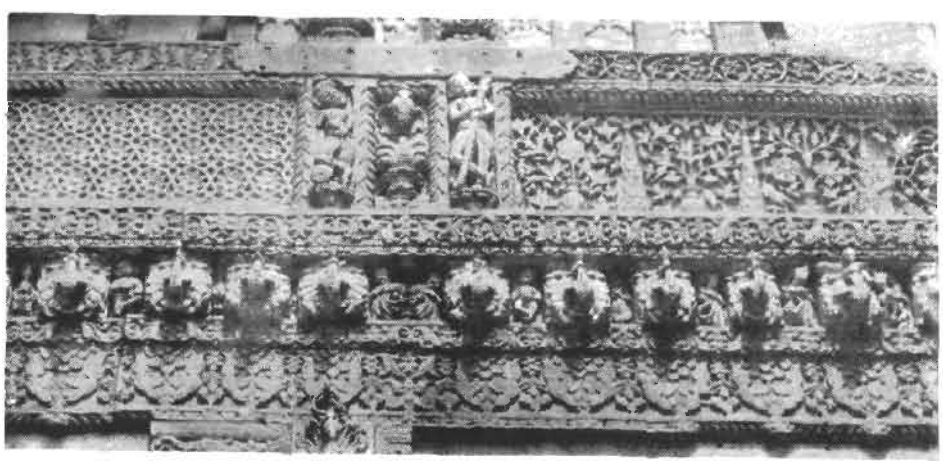


A balcony from Cambay





Festooning, geometrical designs, and floral tracery on beams and window fronts

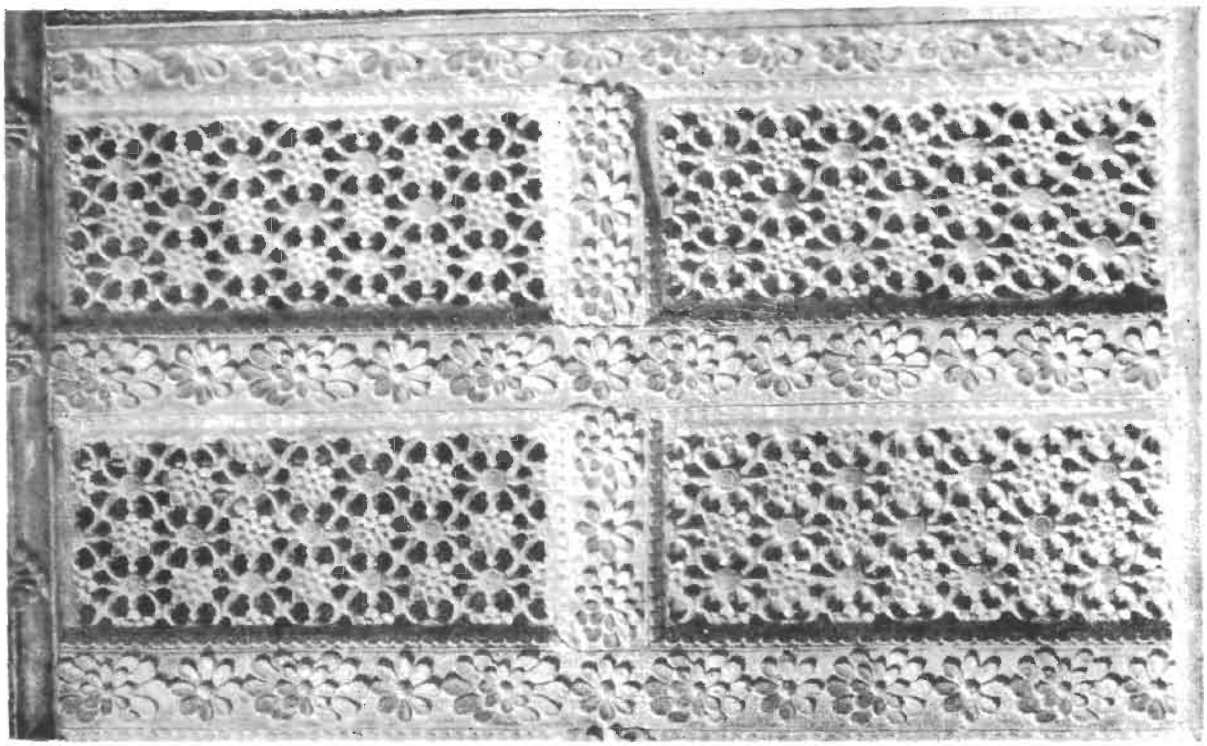


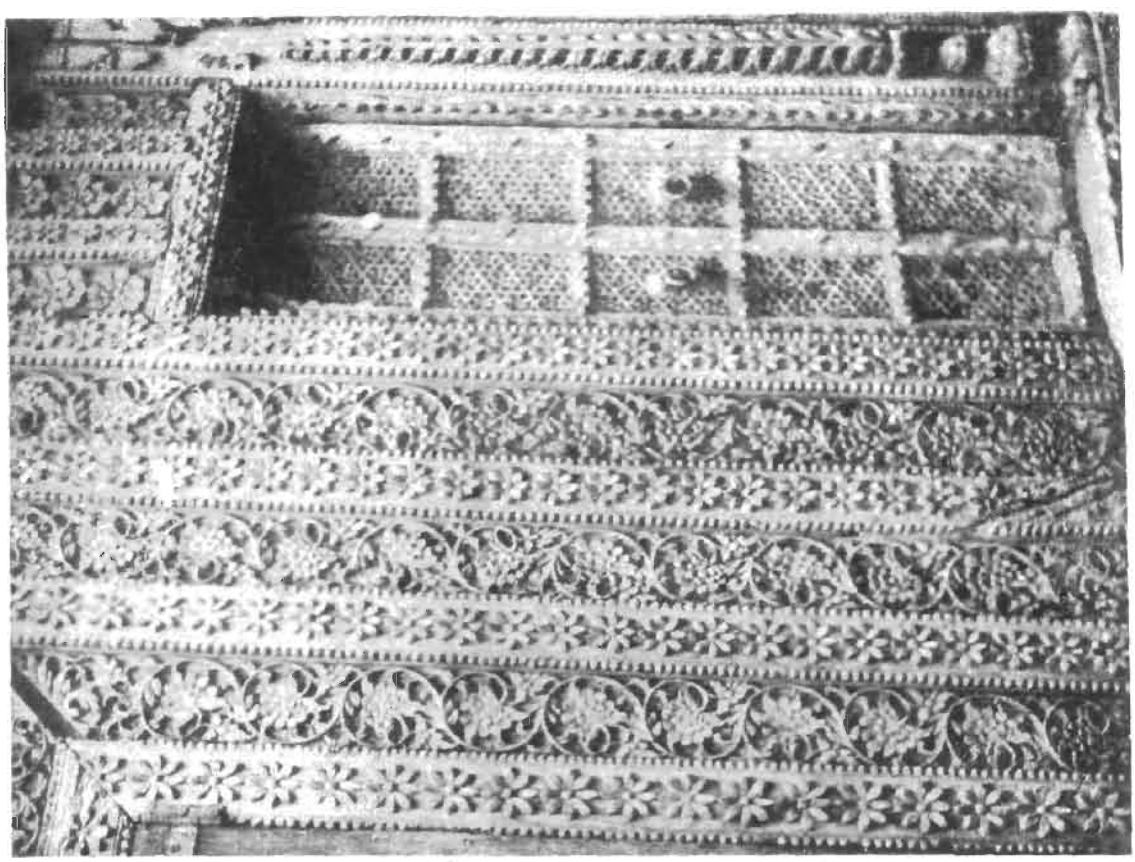


A graceful frieze

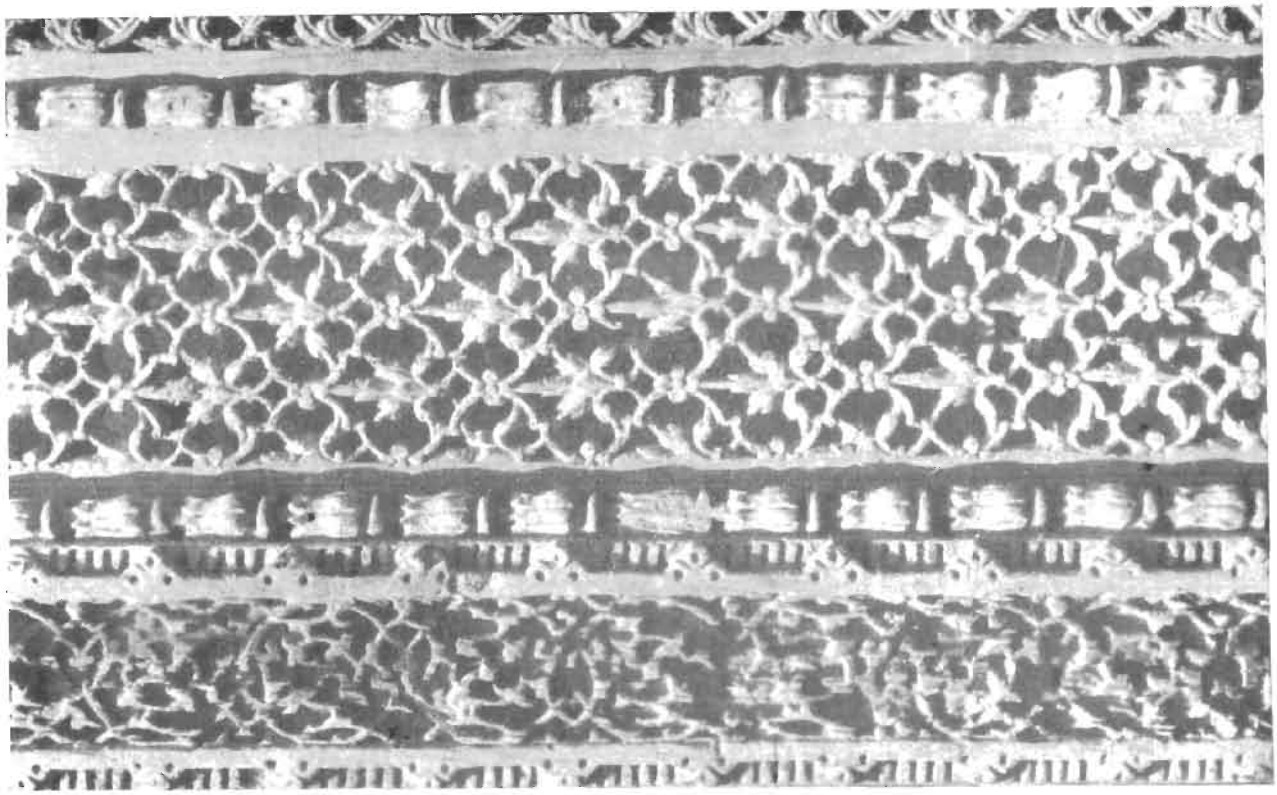


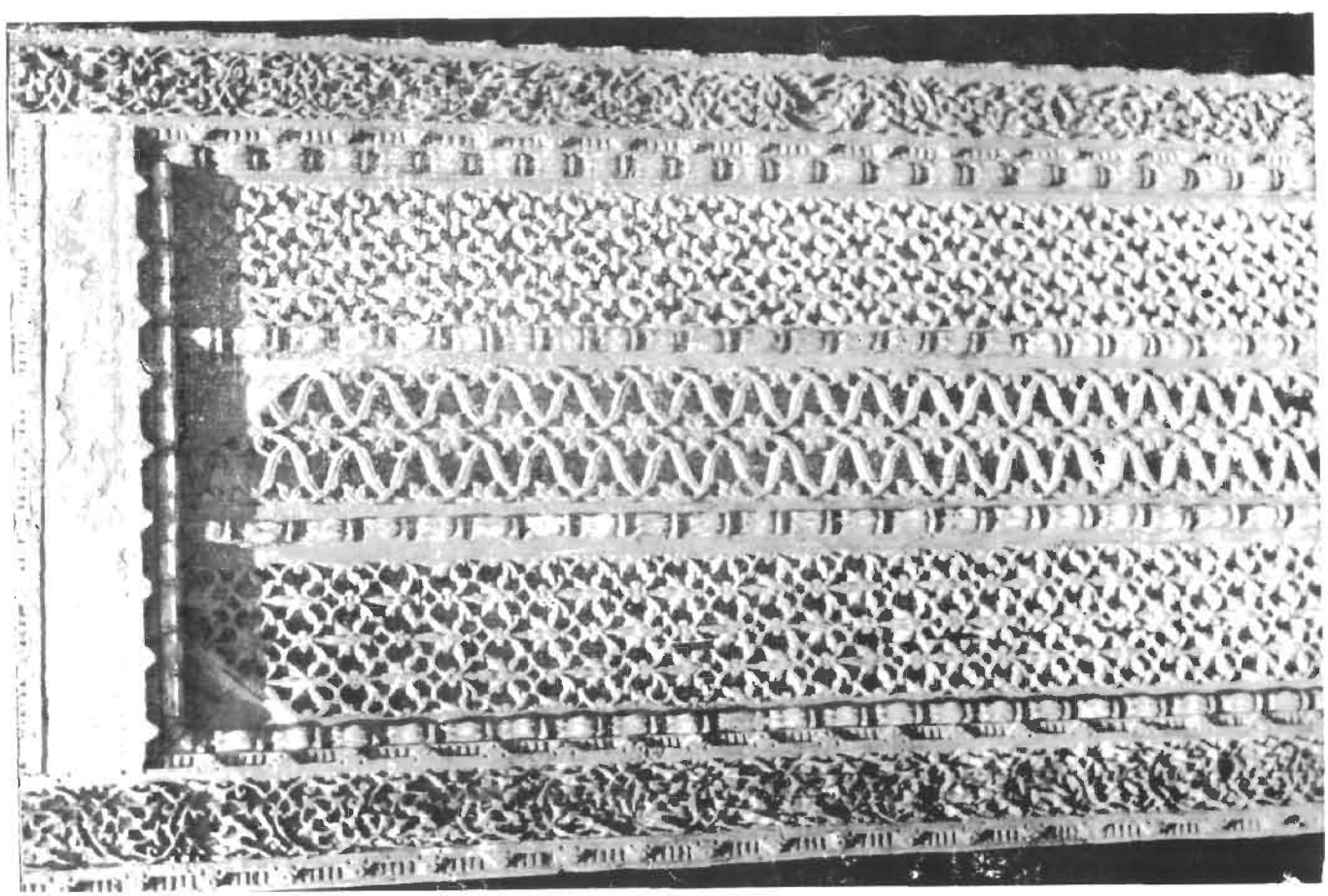
Door panel



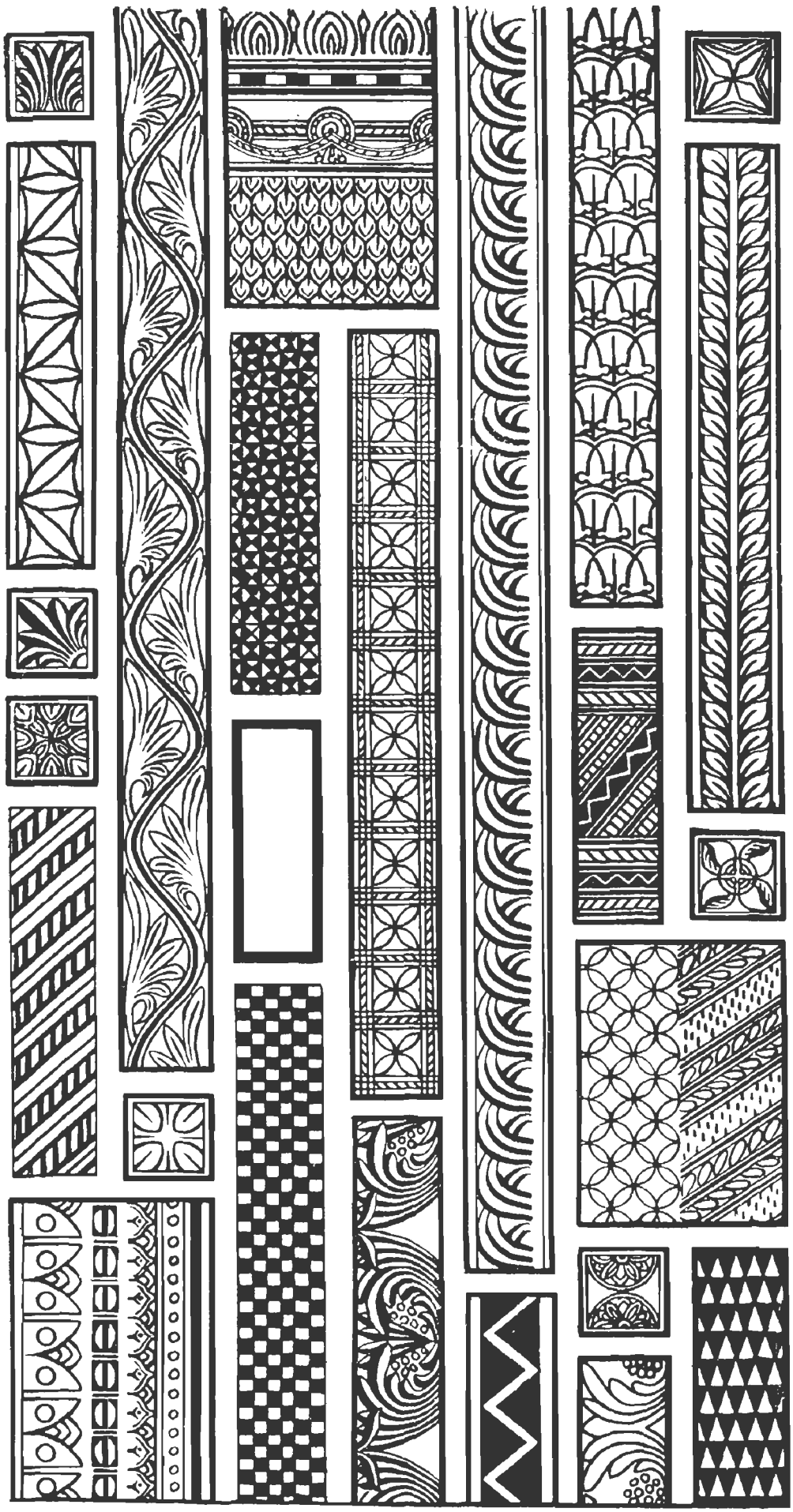


Highly ornate floral tracery and screen work on wall and door panels





Jali work with 'champaka' flowers and 'bakulavali'

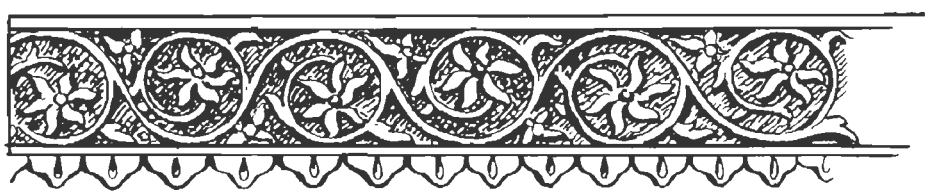


Terra-cotta designs found in the Buddhist Stupa at Dev-ni-mori, Shamalaji, Mehsana district which are the exact replica of those worked in wood

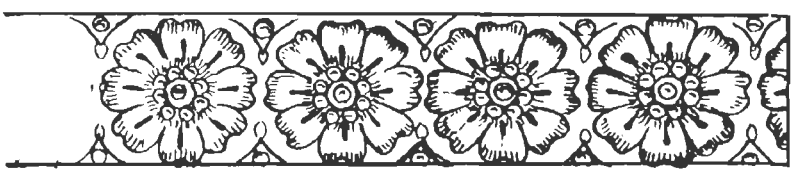


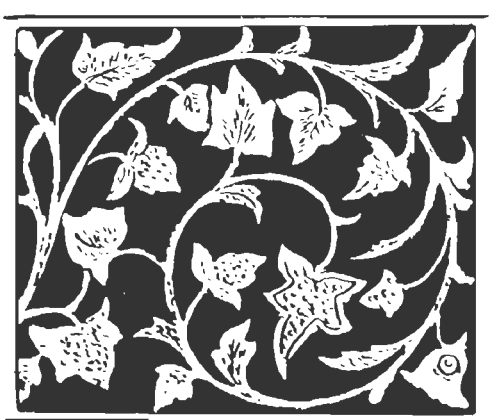










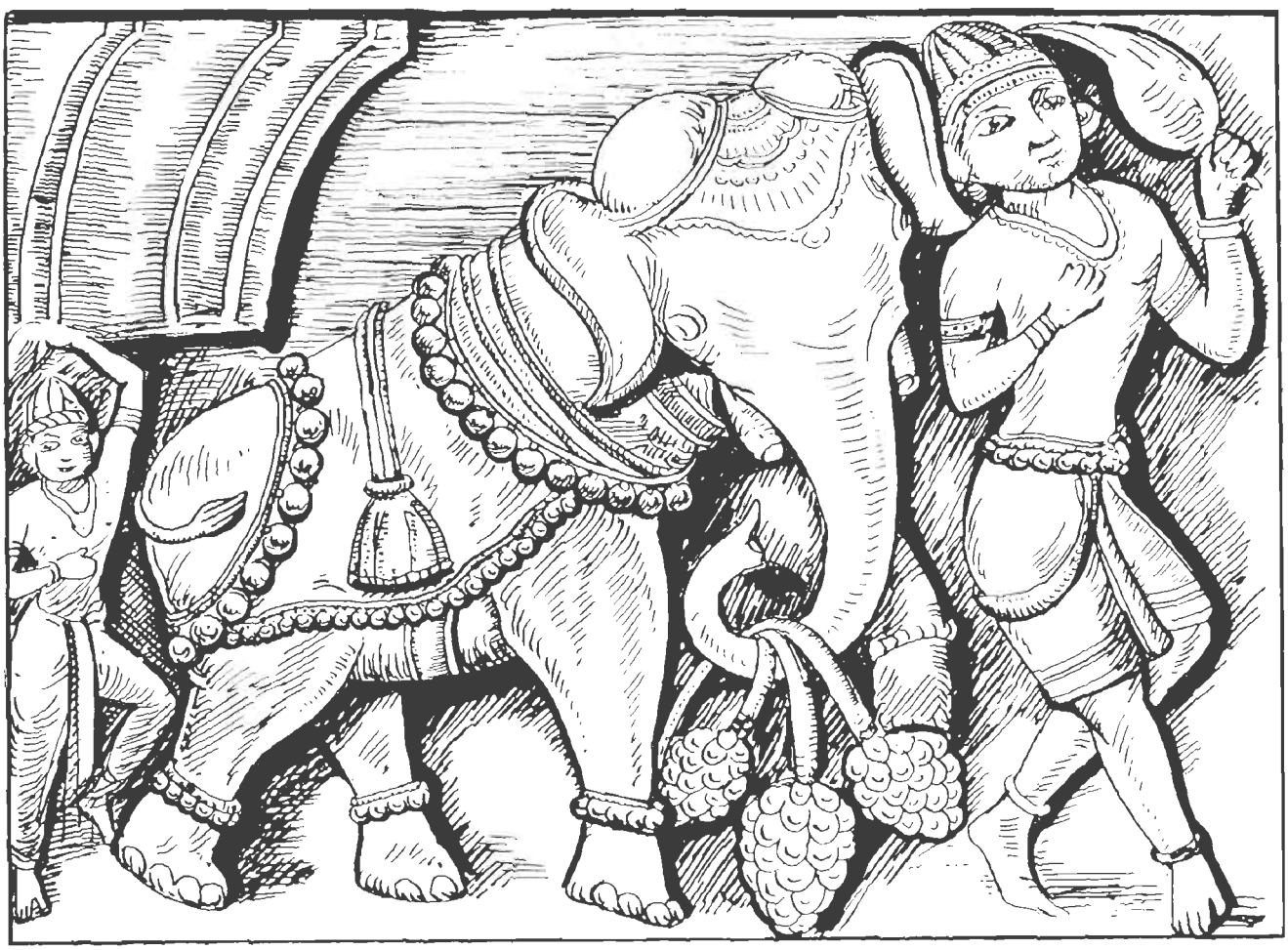




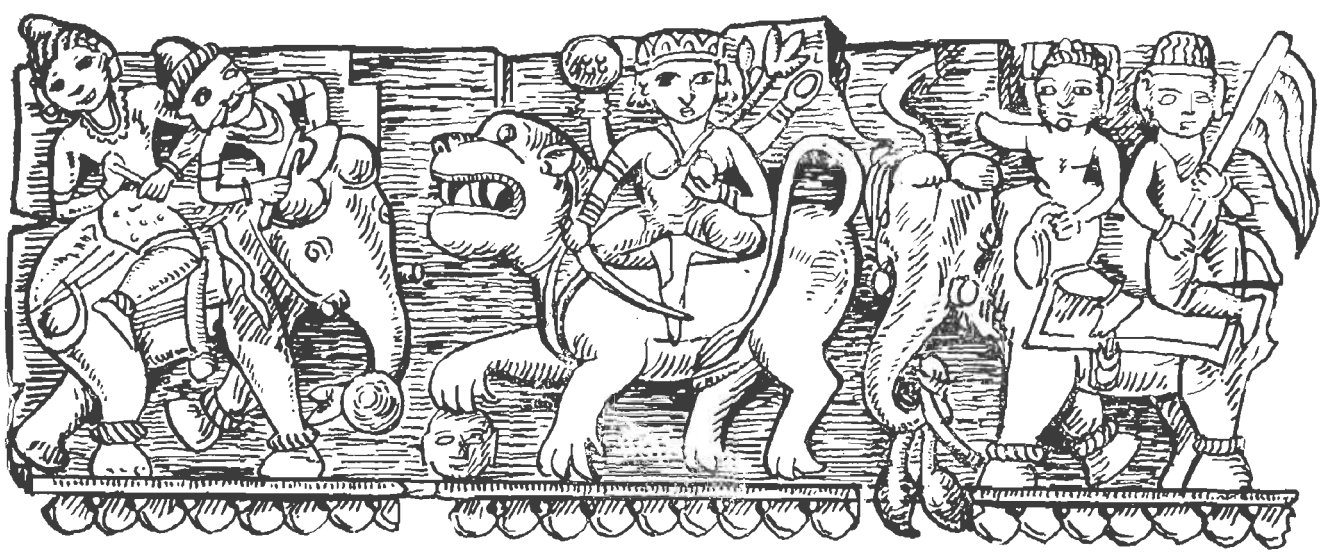
Relief panels in foliated designs



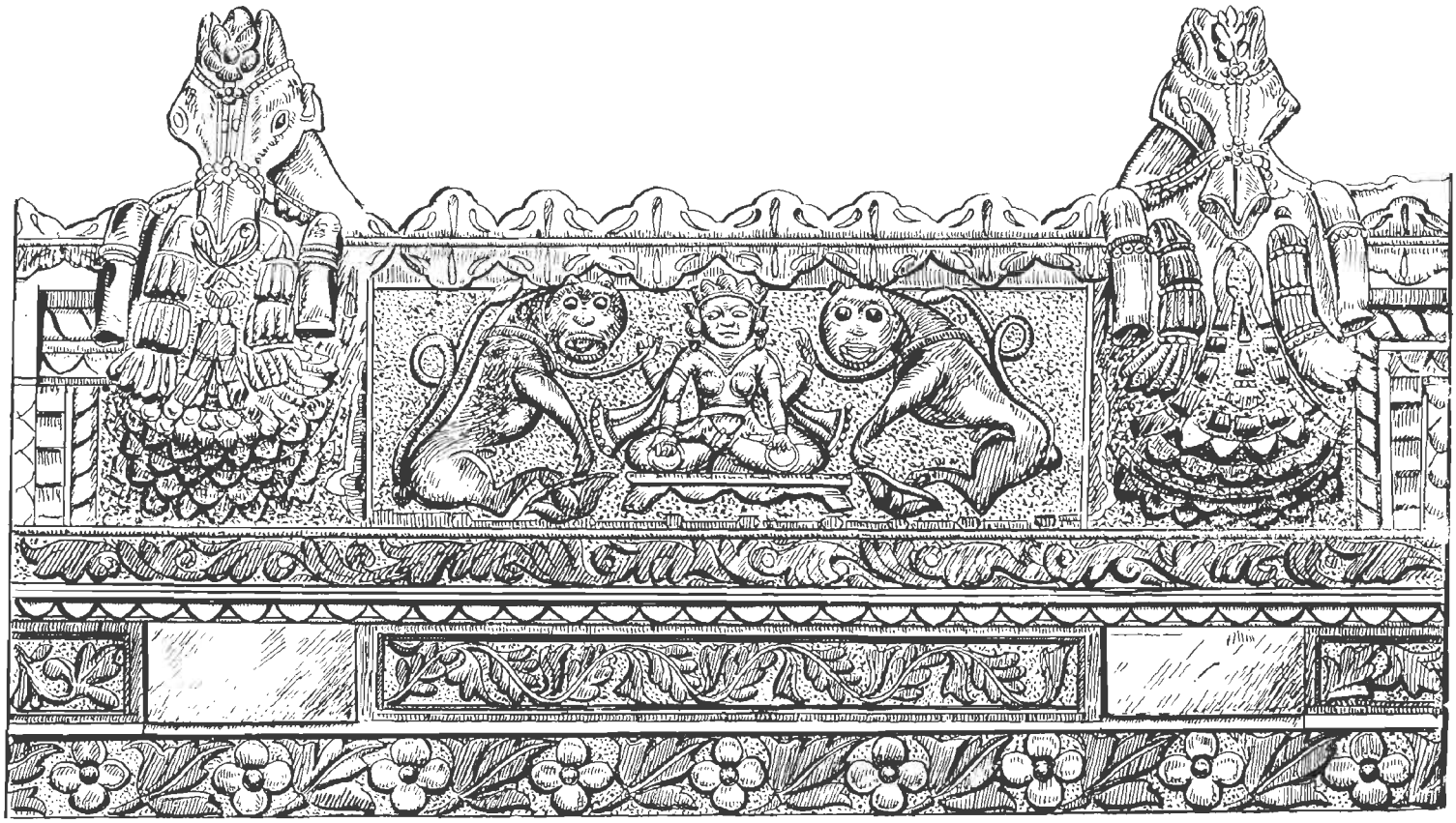
A simple but effective design



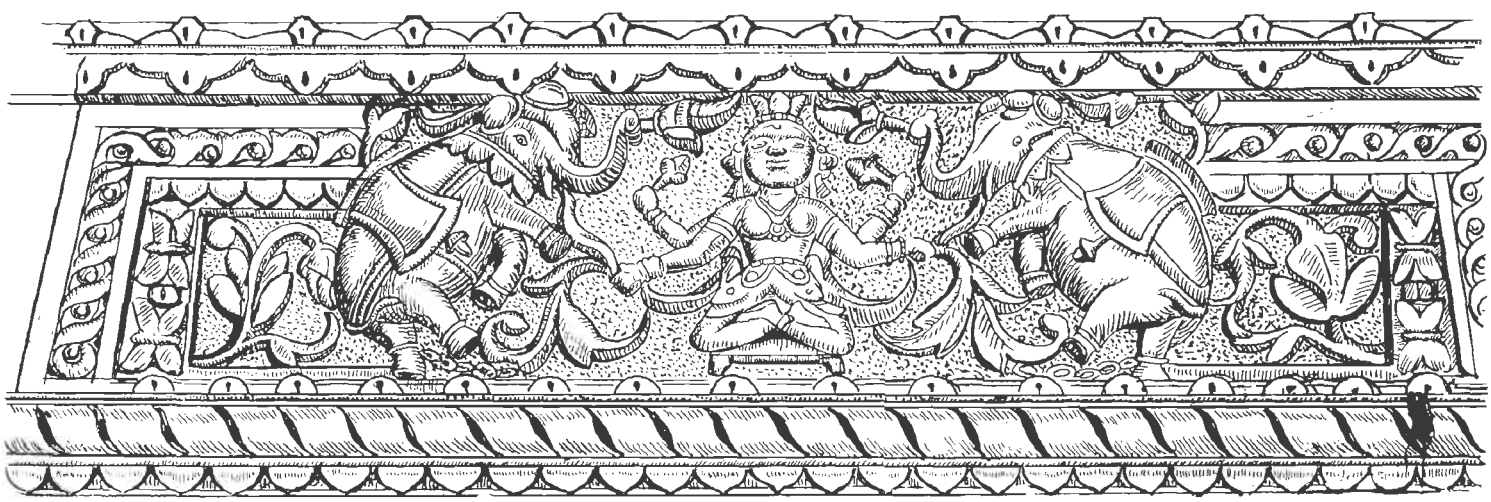
Elephant and Chawri bearer



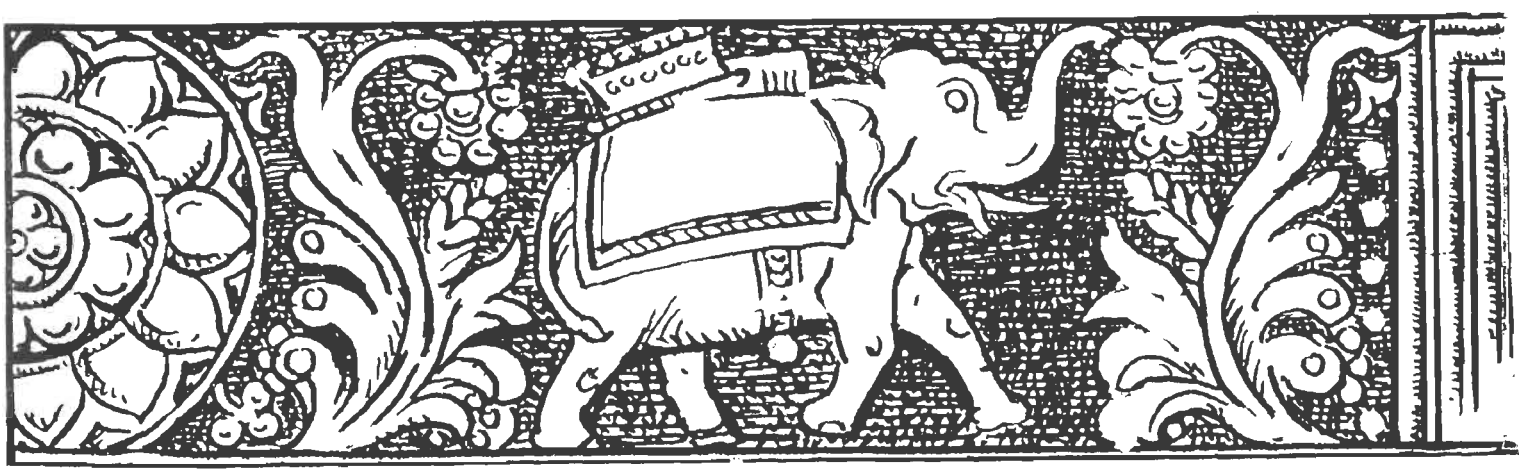
Mother Goddess



1

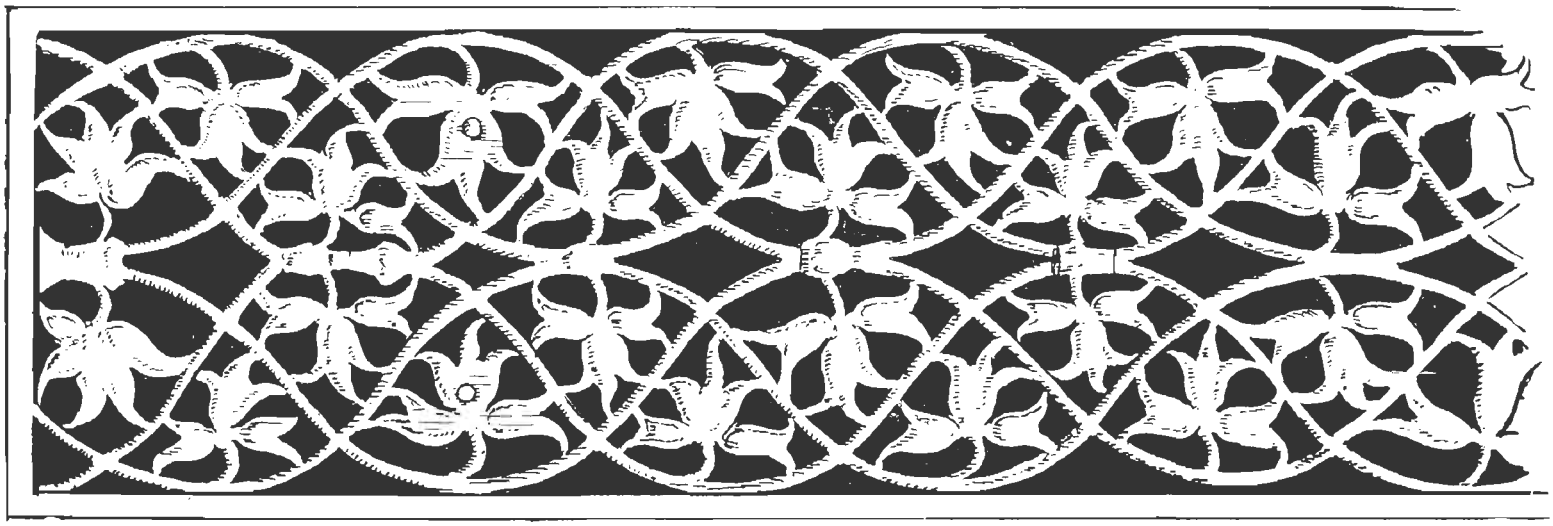


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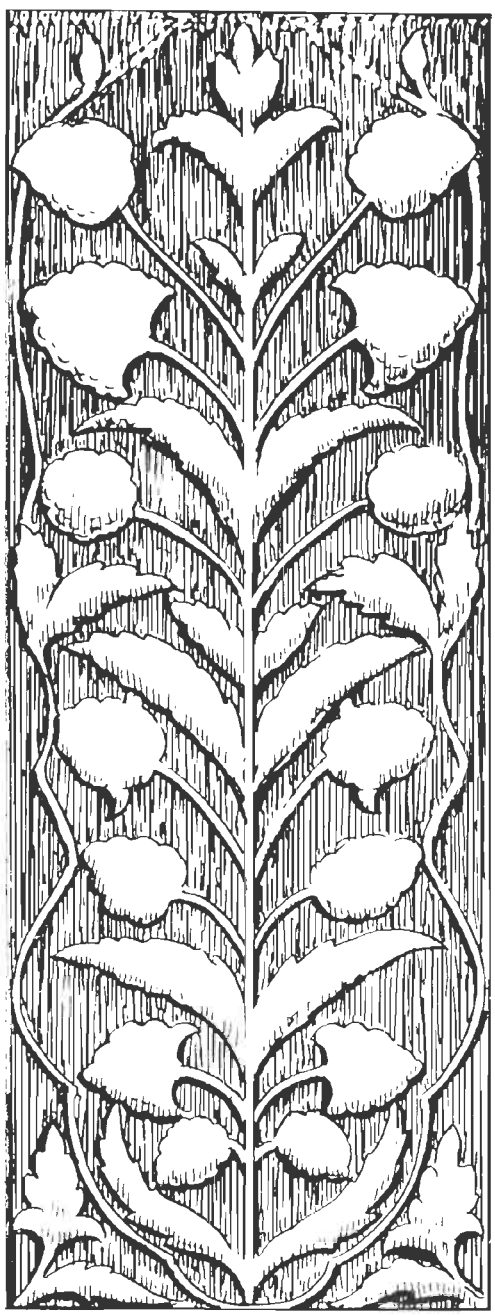


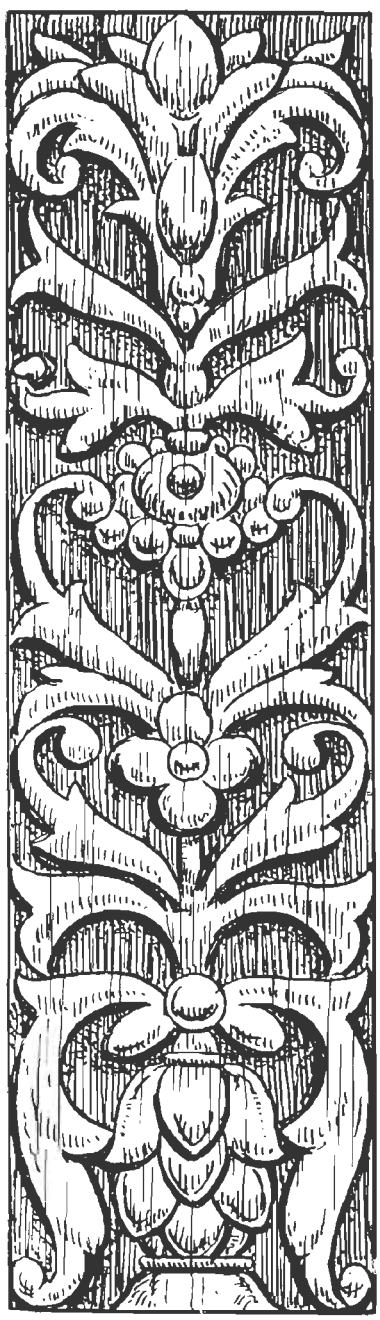
3

1. Sinh Lakshmi 2. Gaja Lakshmi 3. Elephant and creepers







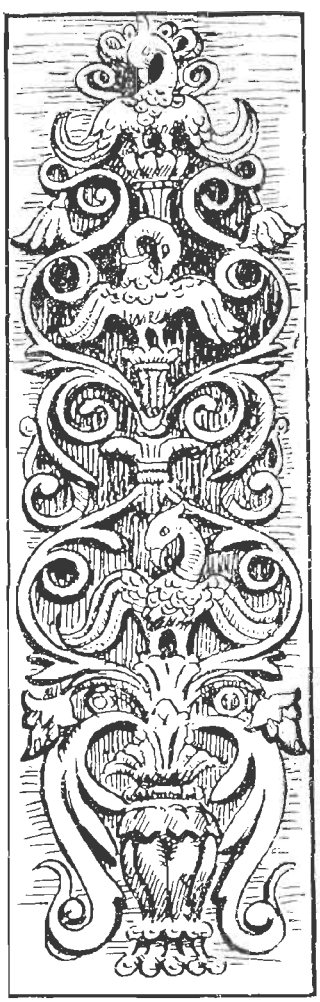


Floral scrolls

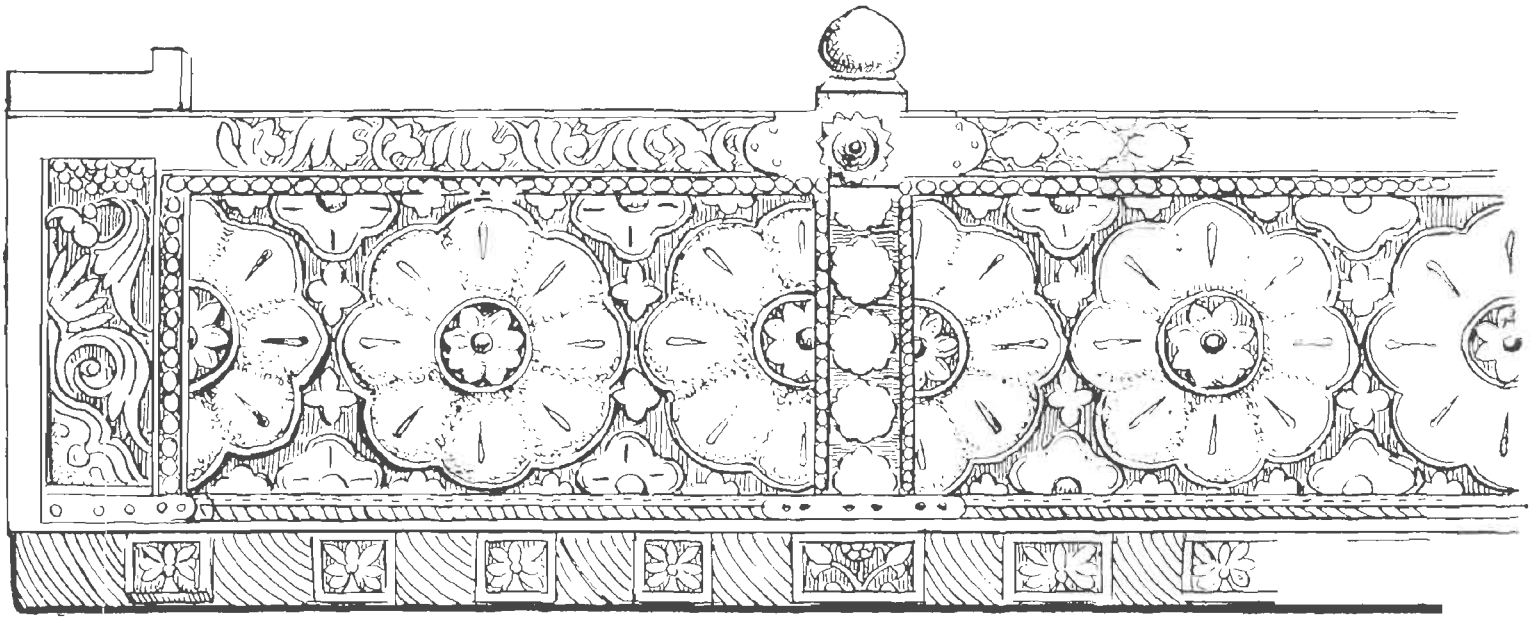




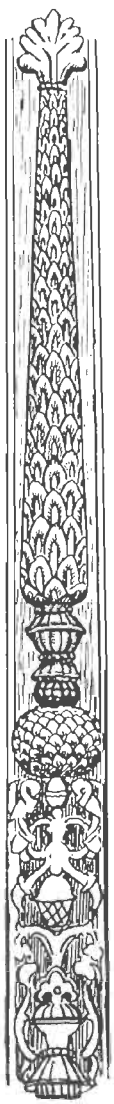




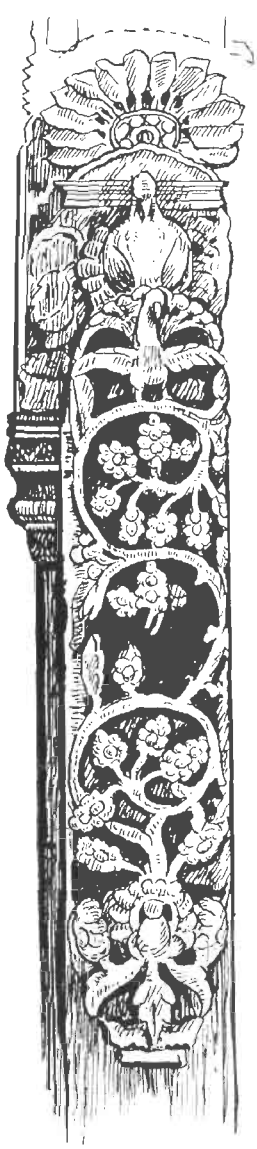
Peacocks and creepers



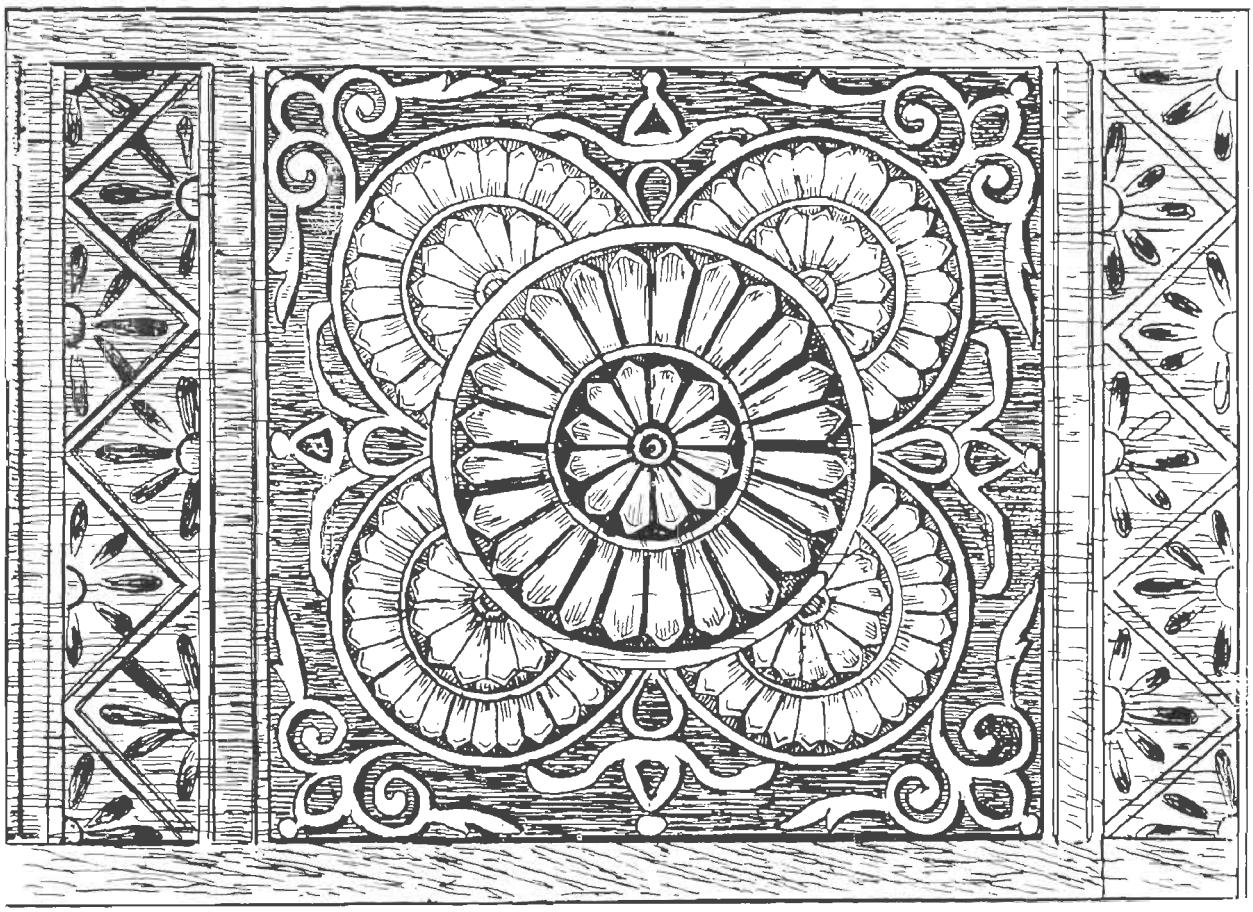


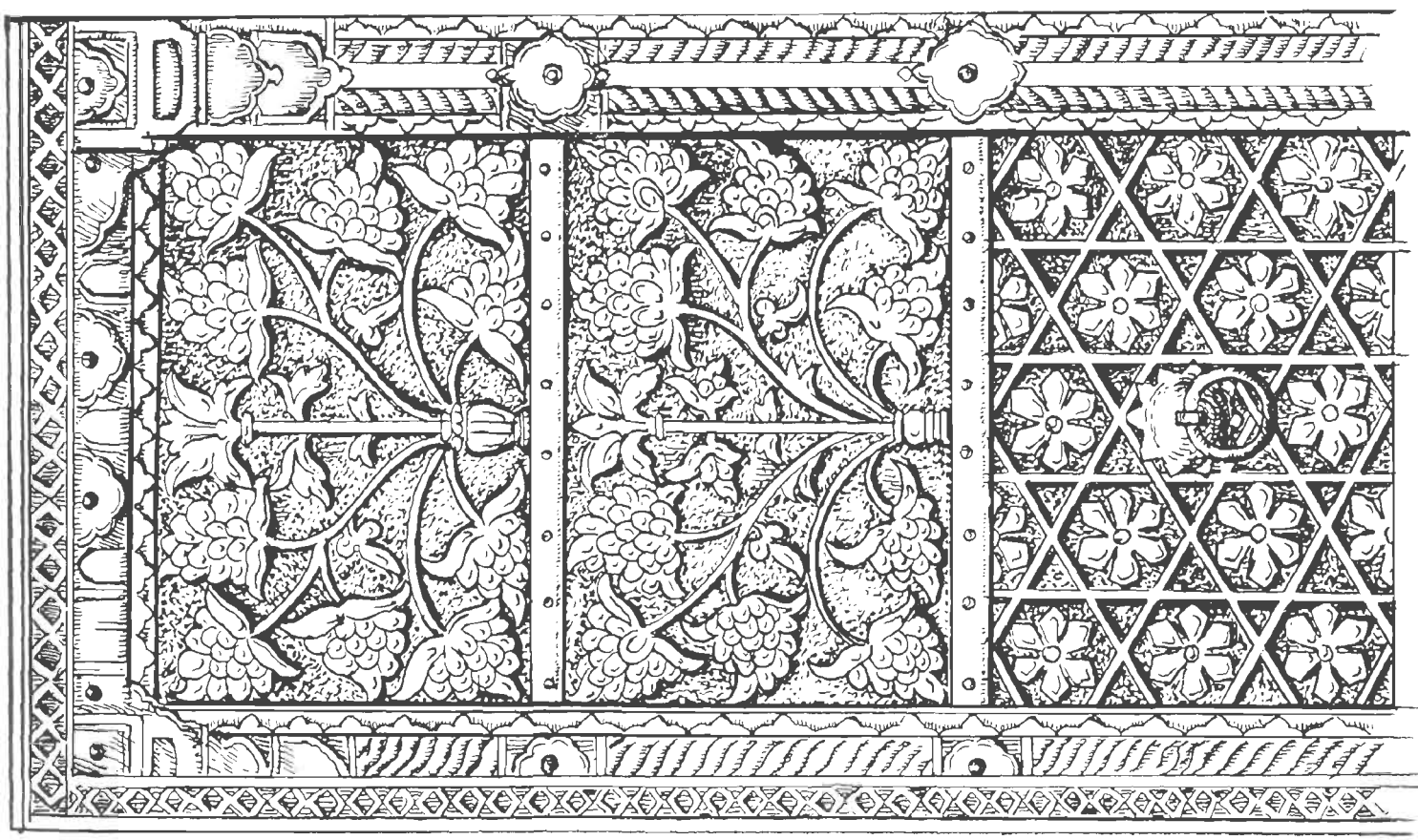




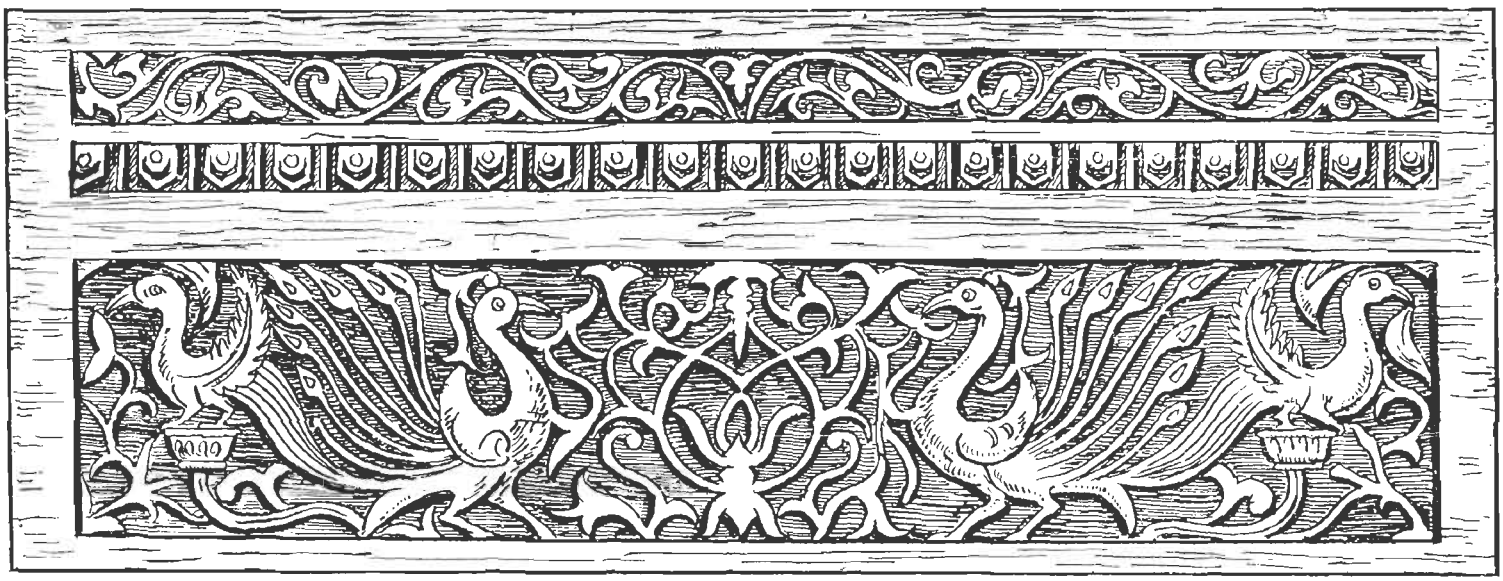


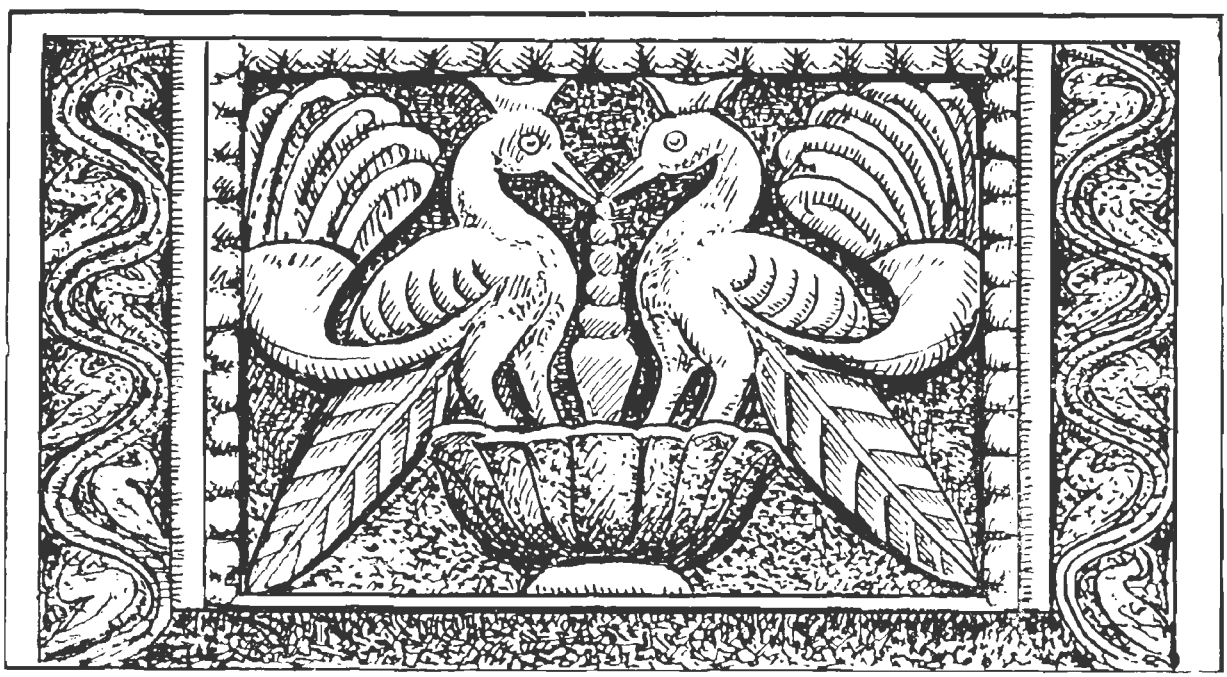
Variety in the motifs of ornamentation





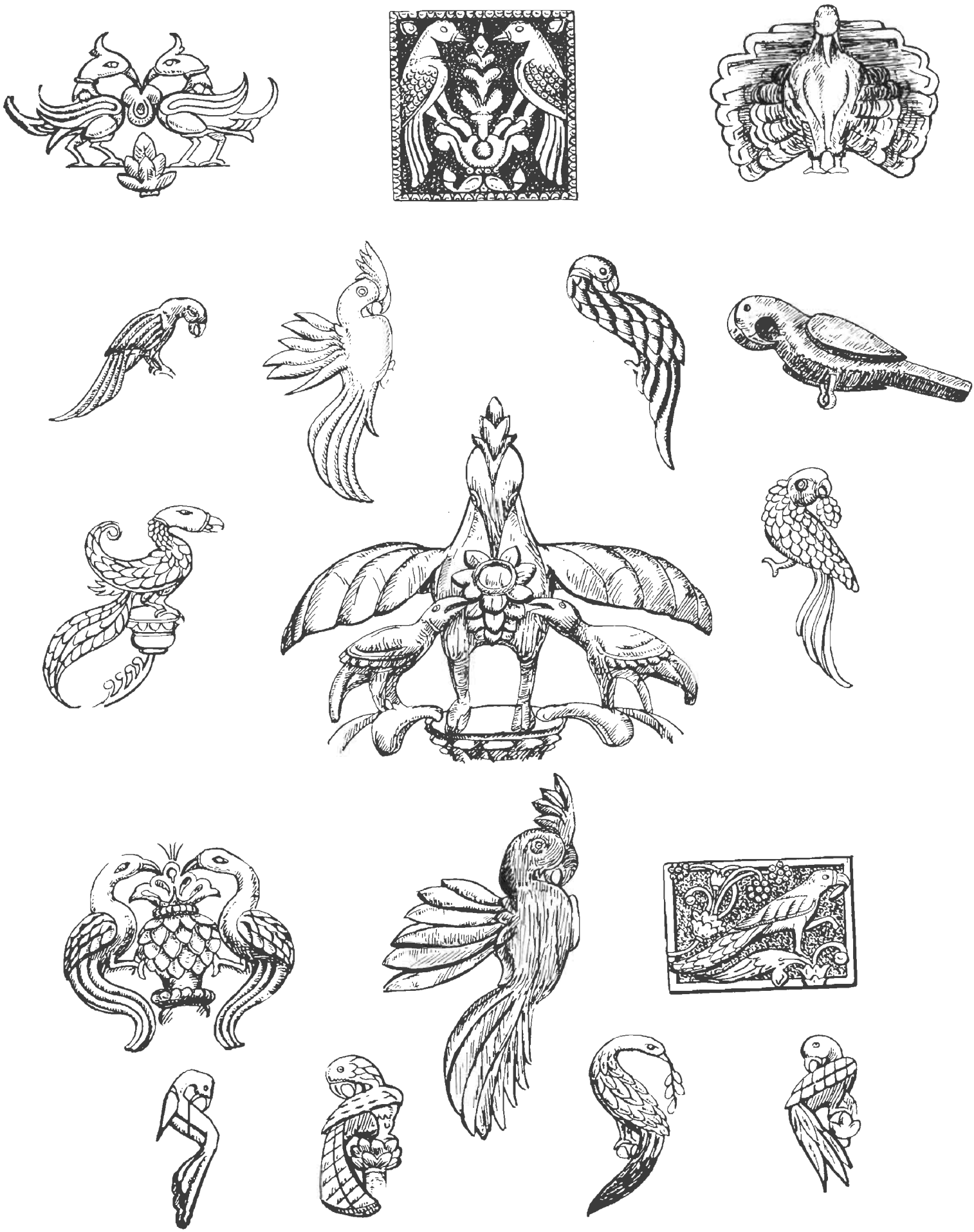
Flowers, creepers and geometrical patterns on door panels







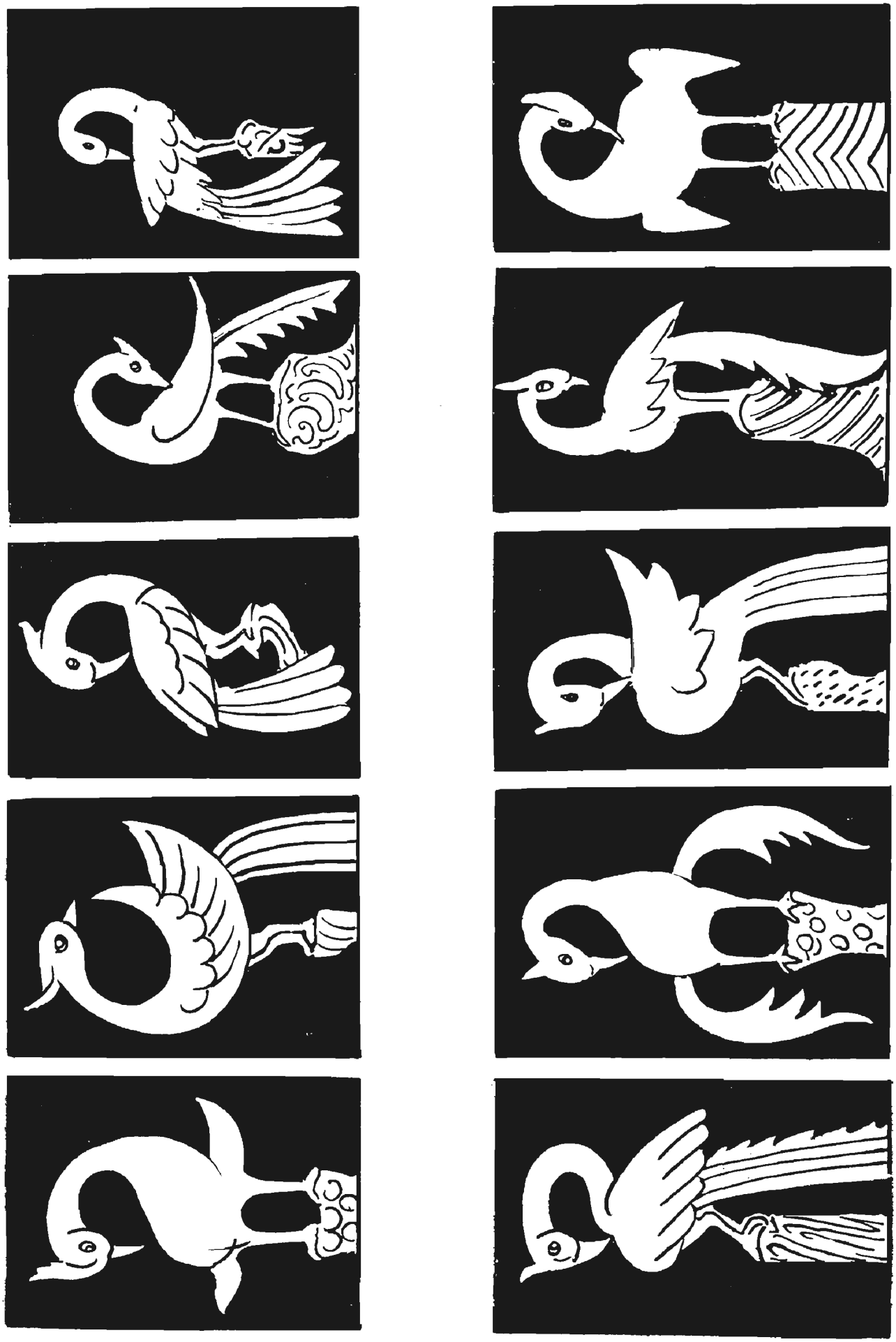
Peacocks and parrots carved in elegant style



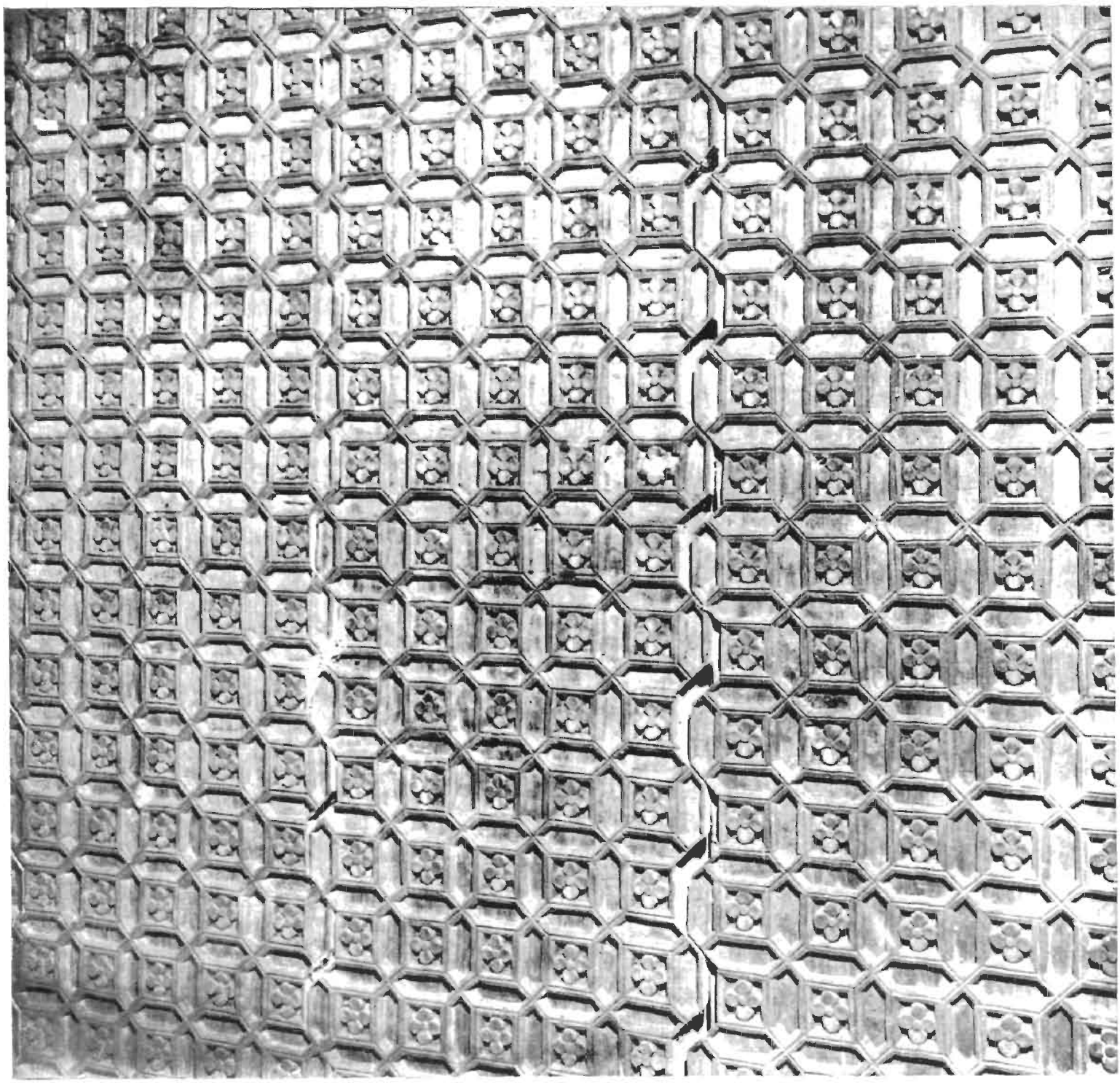
Parrots in diverse shapes and forms



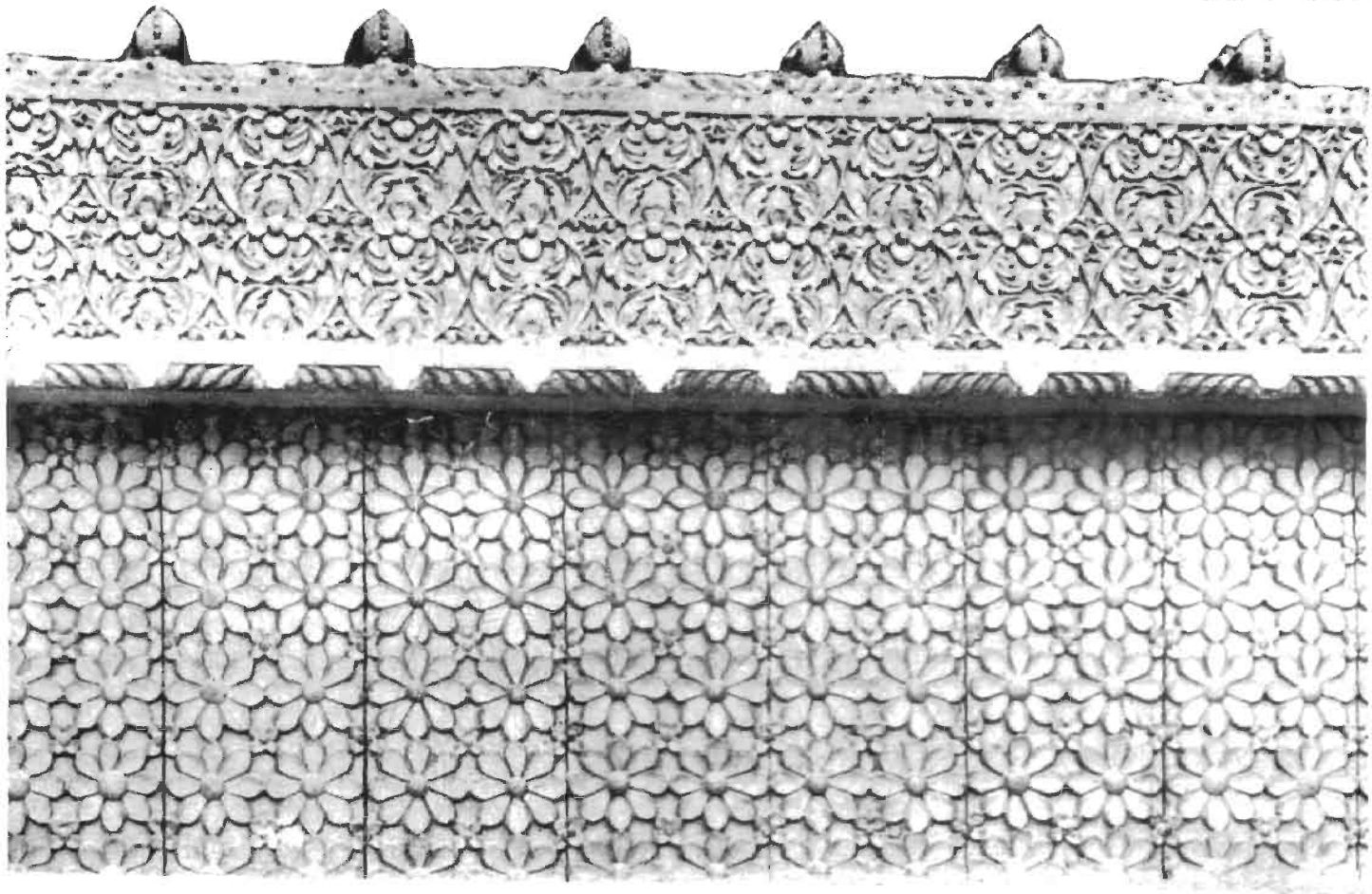
Peacock, the most favourite of the wood artist, in a variety of graceful postures

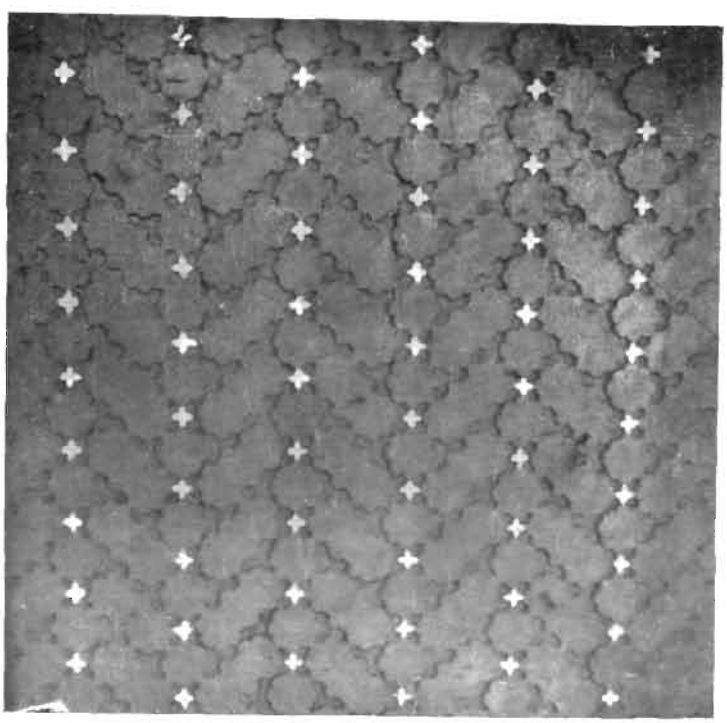


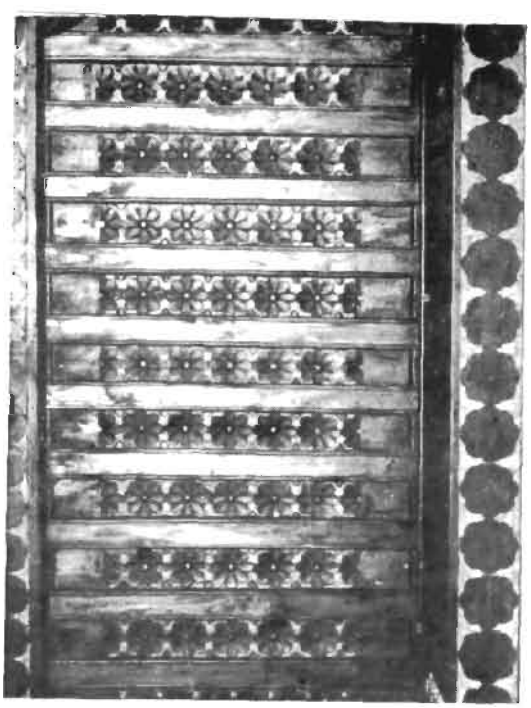
Peacock, the most favourite of the wood artist, in a variety of graceful postures



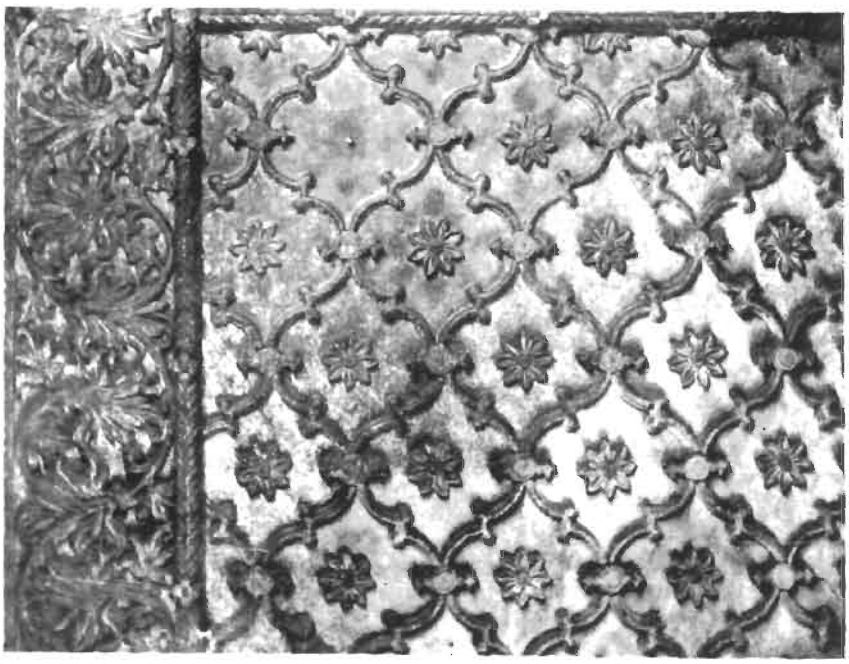
Ornamented ceilings

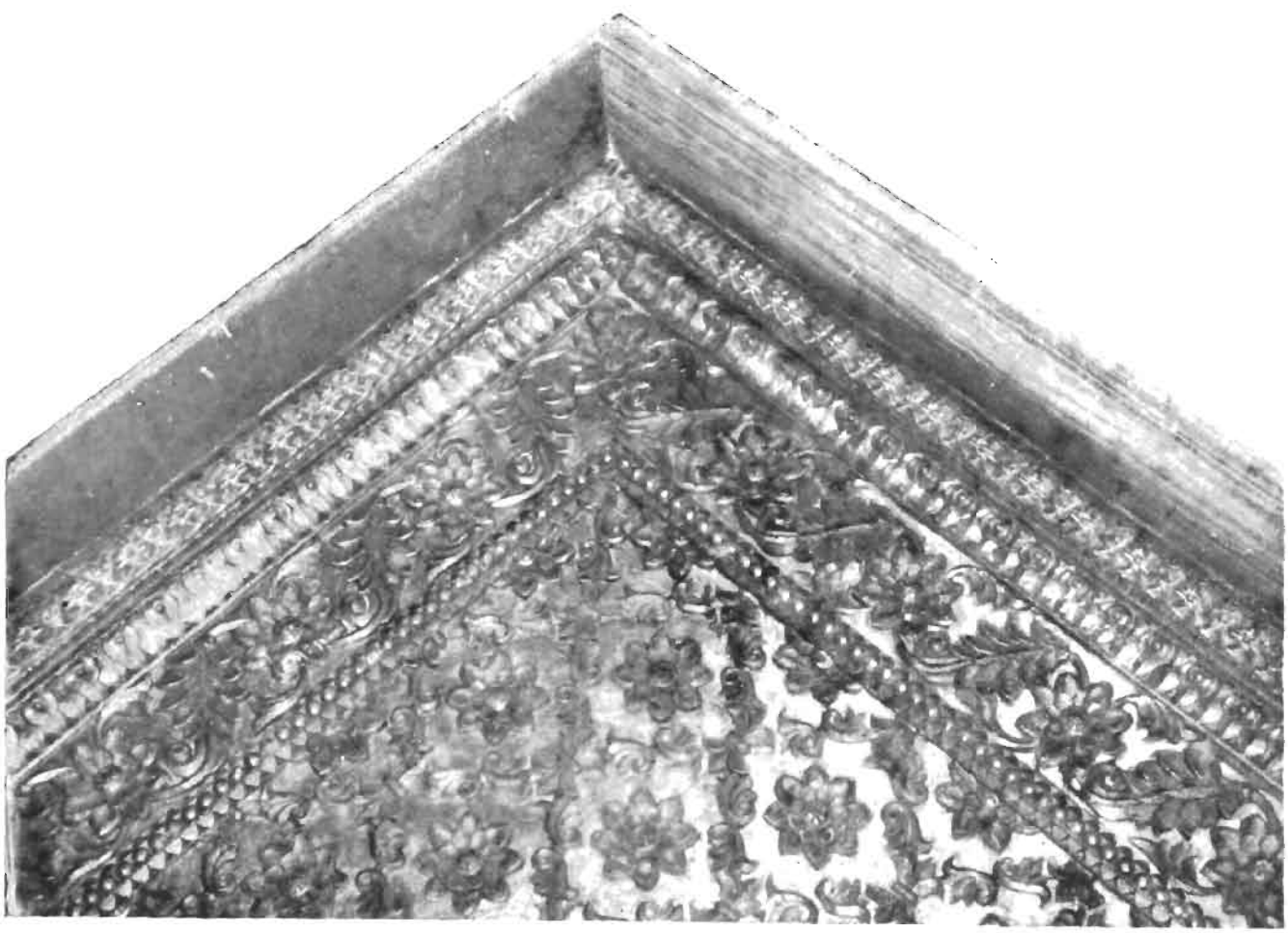




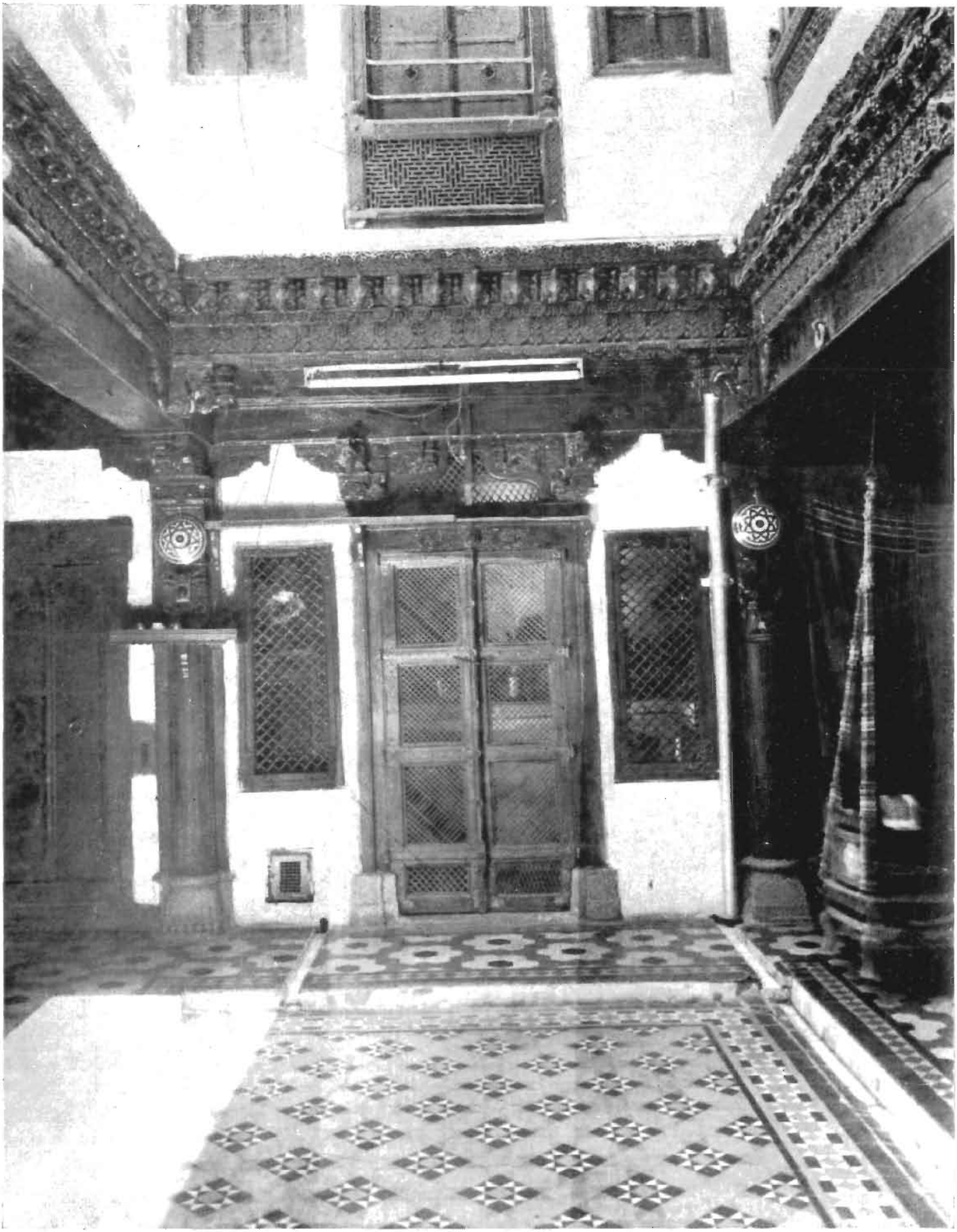


with geometrical designs



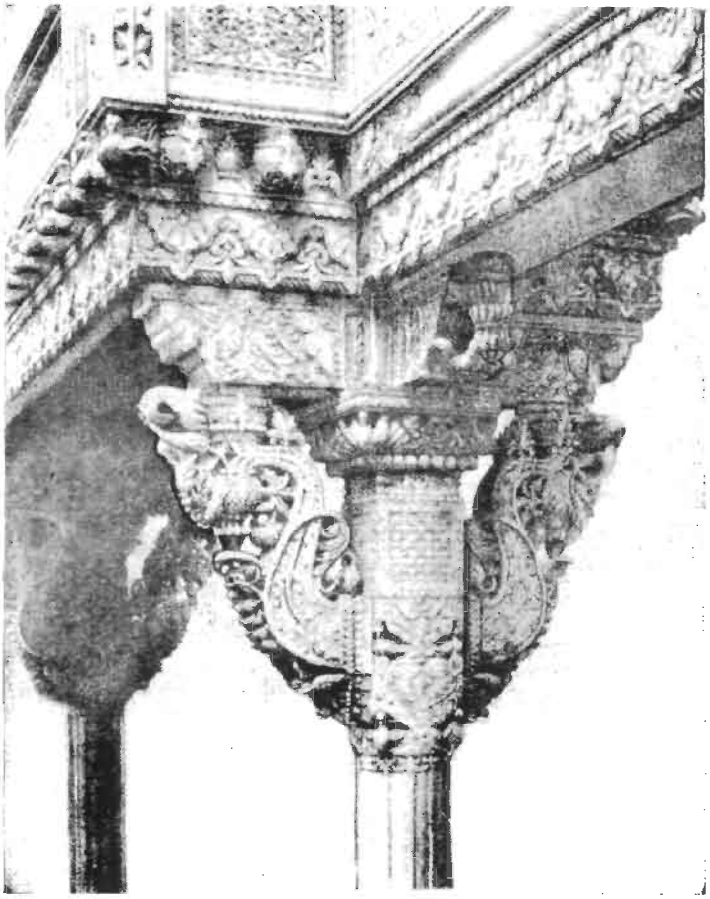


Floral fret work on ceilings

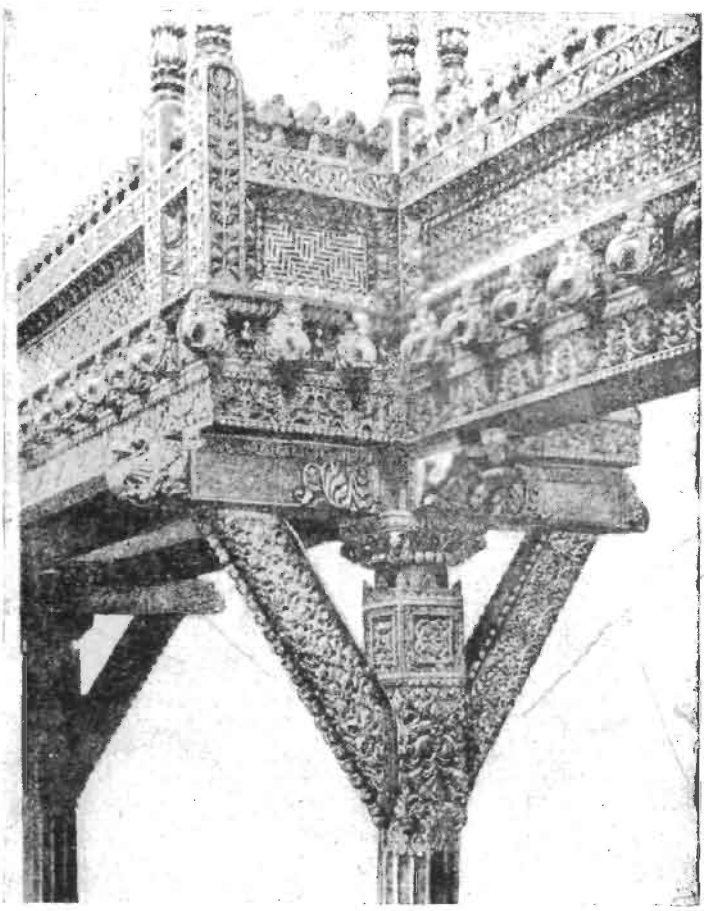


Wood Carving on the interior of a house at Ahmedabad

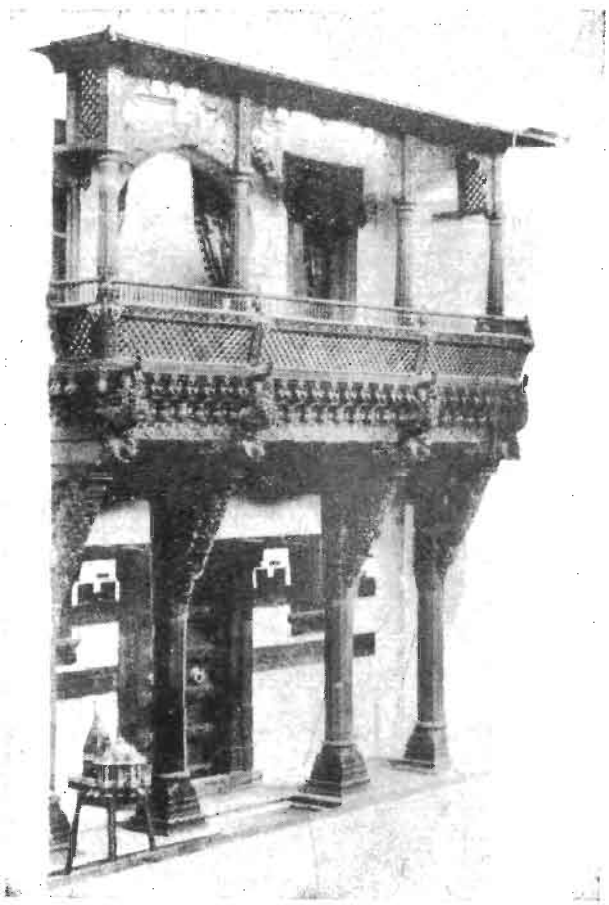
1



2



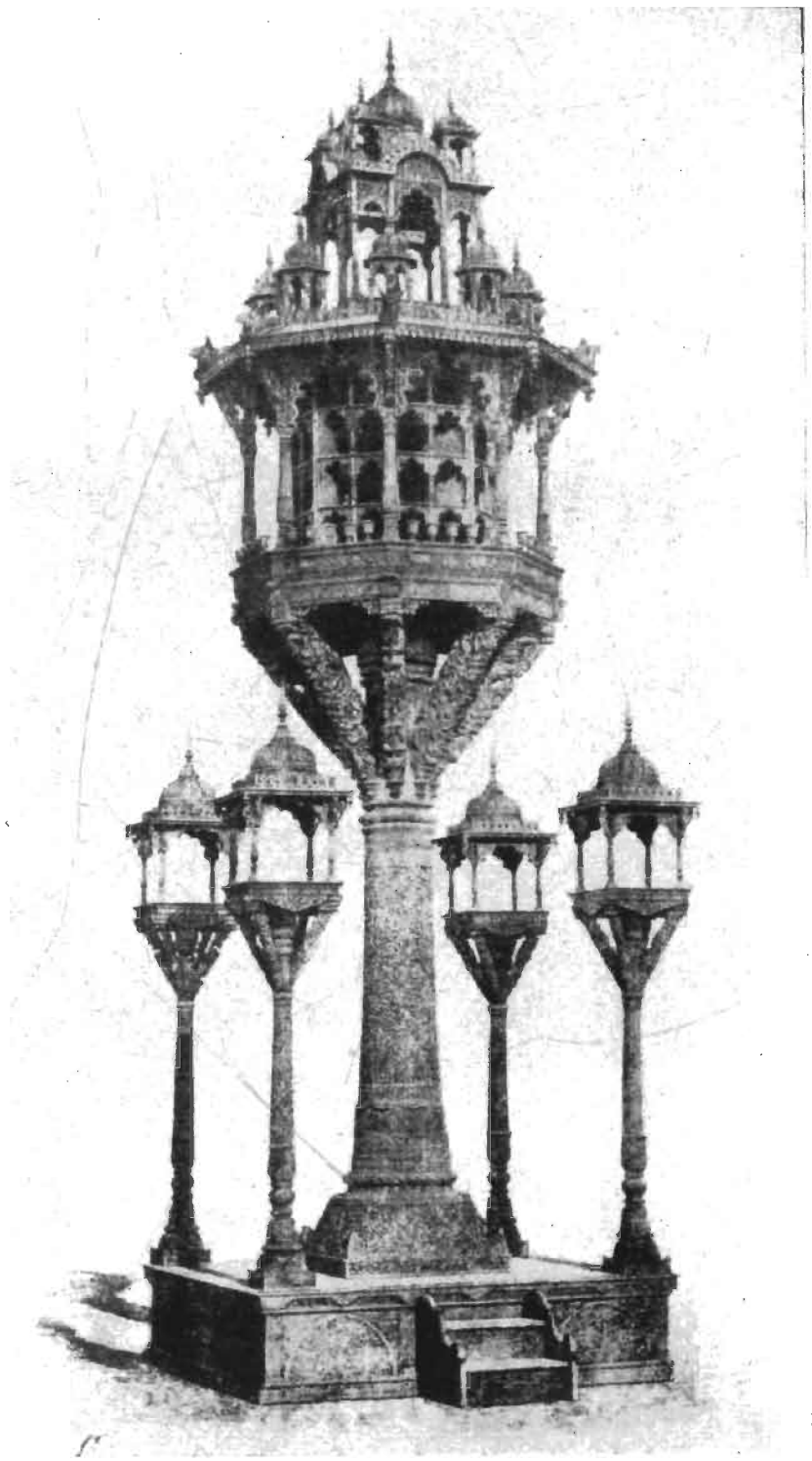
1-2. Traditional Wood Carving in the screens displayed at the Baroda and Bhavnagar Courts at the Colonial and Indian Exhibition at London, 1886



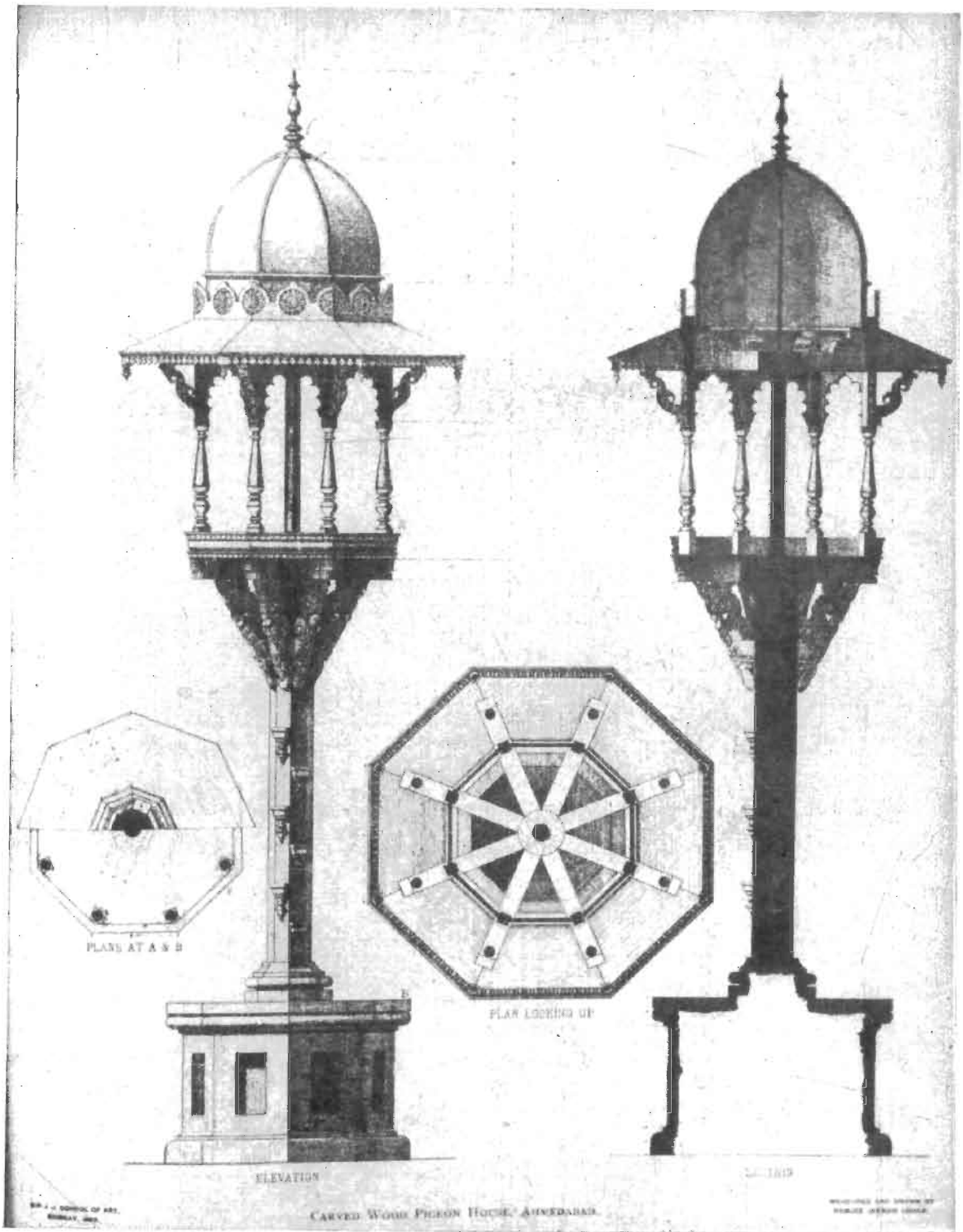
3

3. Bhavnagar house (Wood Carving in Hindu style of Kathiawar) displayed at the International Exhibition, Calcutta, 1884

1 and 2. Reproduced from ' The Journal of Indian Art, 1884-86 ' ;
3. From ' Indian Art at Delhi, 1903 '

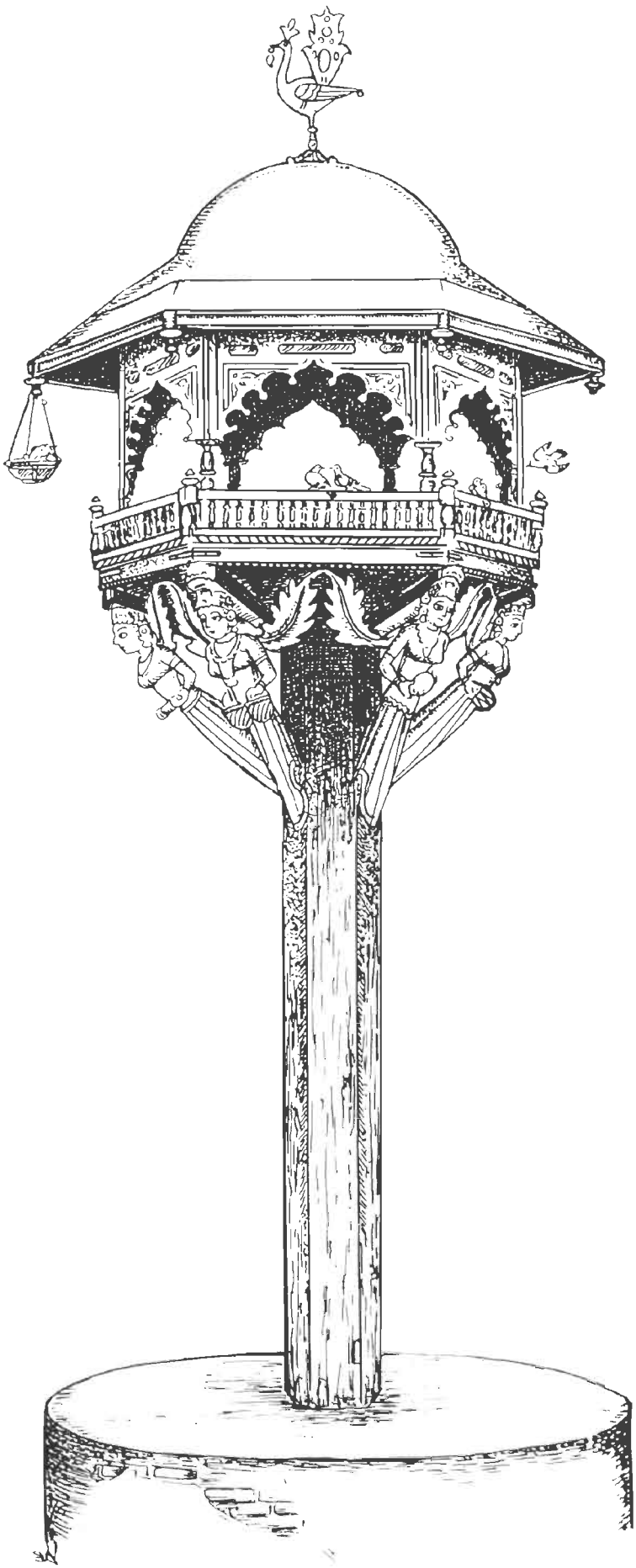


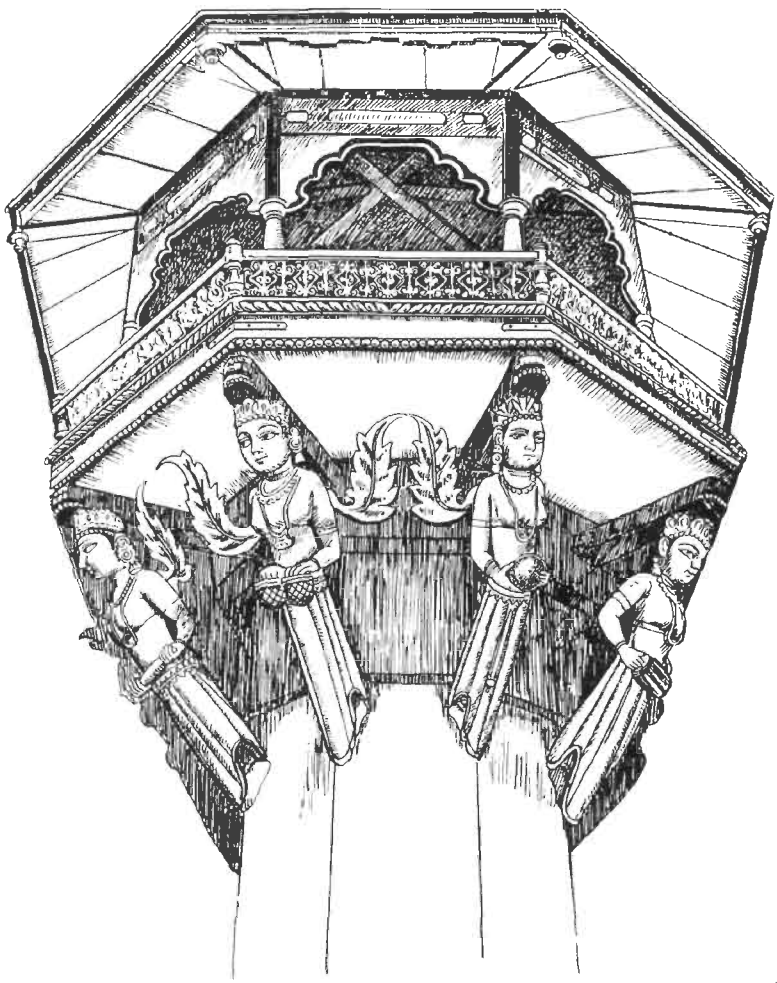
Pigeon house, Baroda, displayed at the Calcutta International Exhibition. 1884
(Reproduced from ' The Journal of Indian Art ', 1884-86)



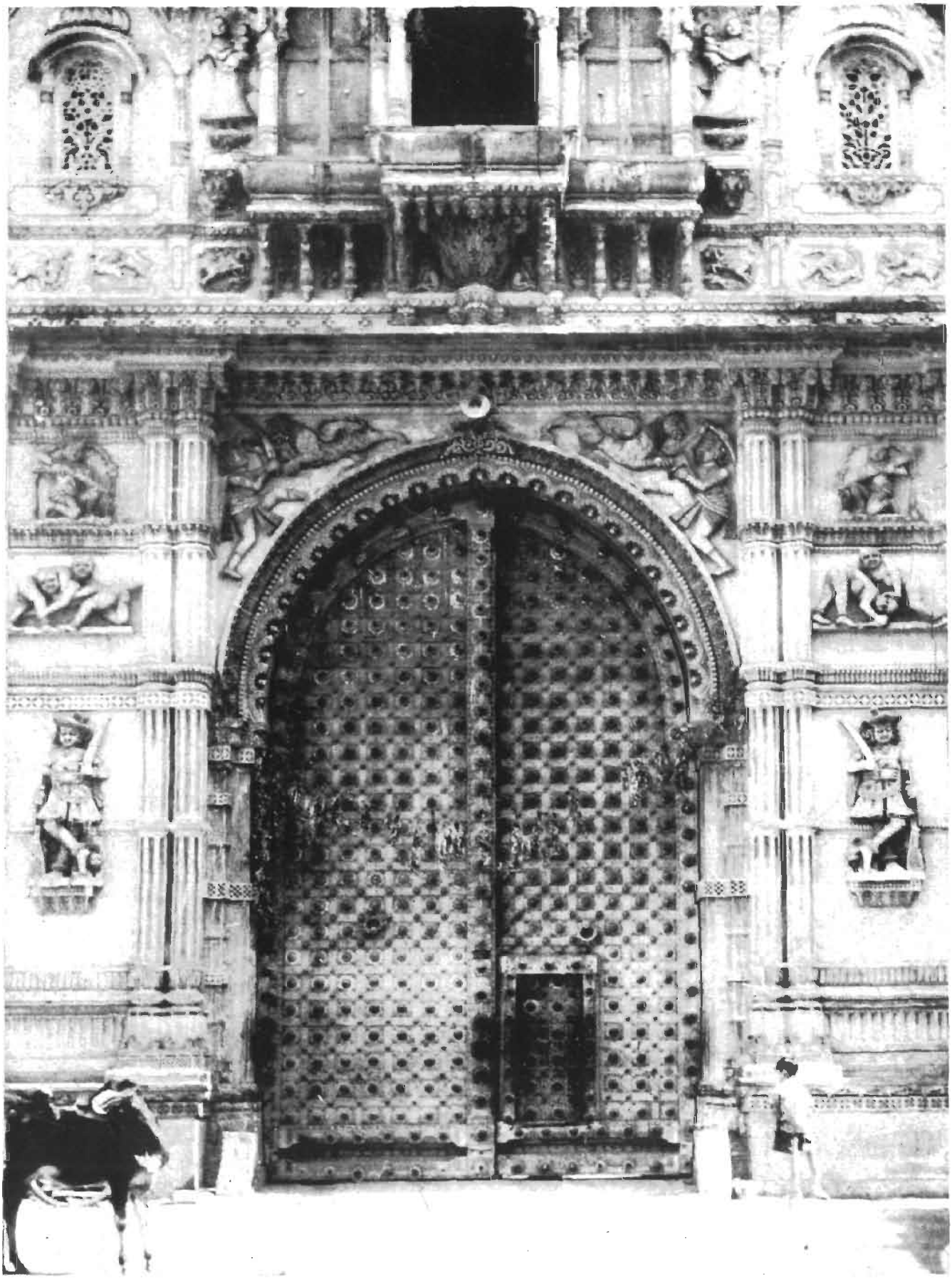
Plan, section and elevation of a pigeon house at Ahmedabad

(Reproduced from ' The Journal of Indian Art ', 1896)

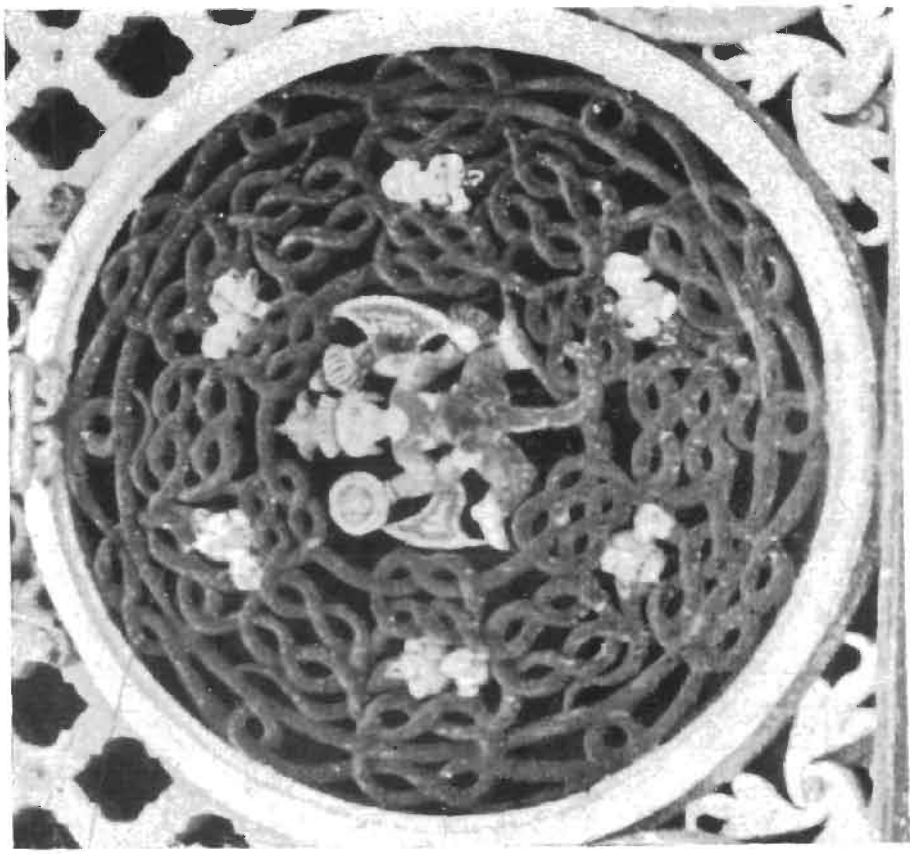




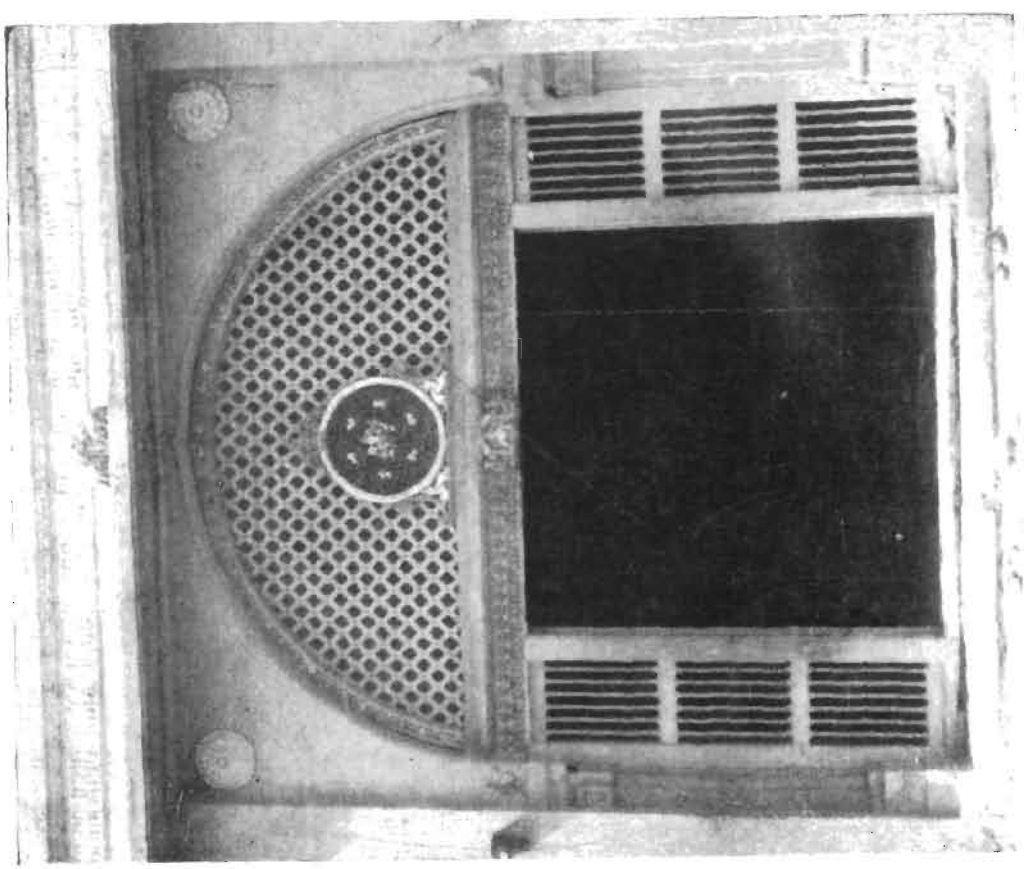
Pigeon house at Cambay—General view and close up



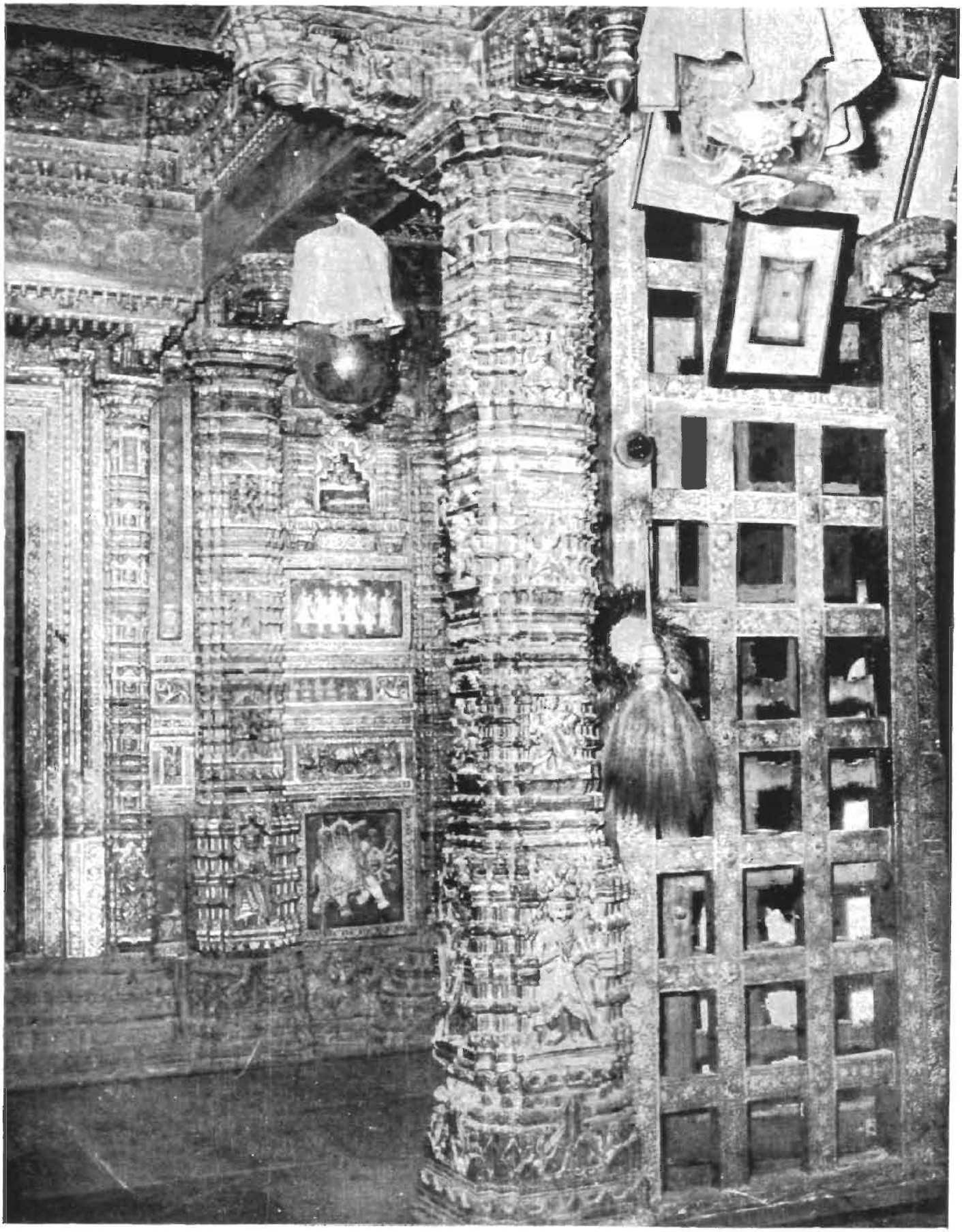
Massive gateway studded with iron knobs and straps in Swaminarayan Temple, Ahmedabad
(Early nineteenth century)



Close up of circular disc



Doorway of Utkantheshwar Mahadev Temple, Kaira district

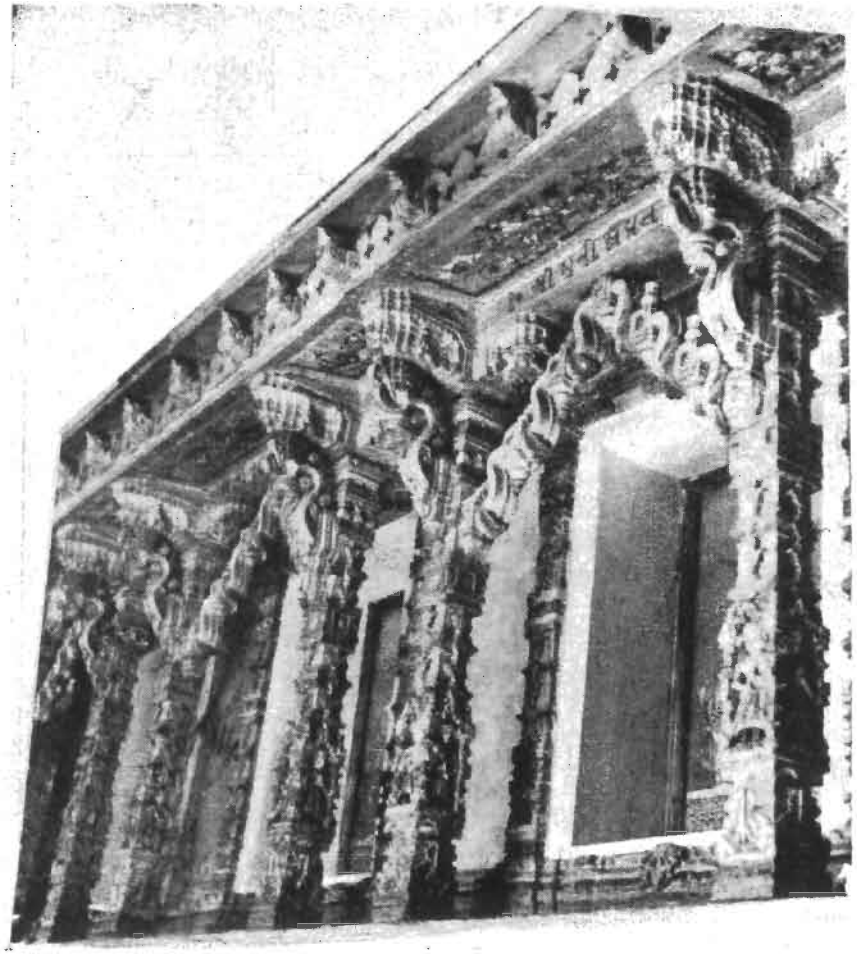


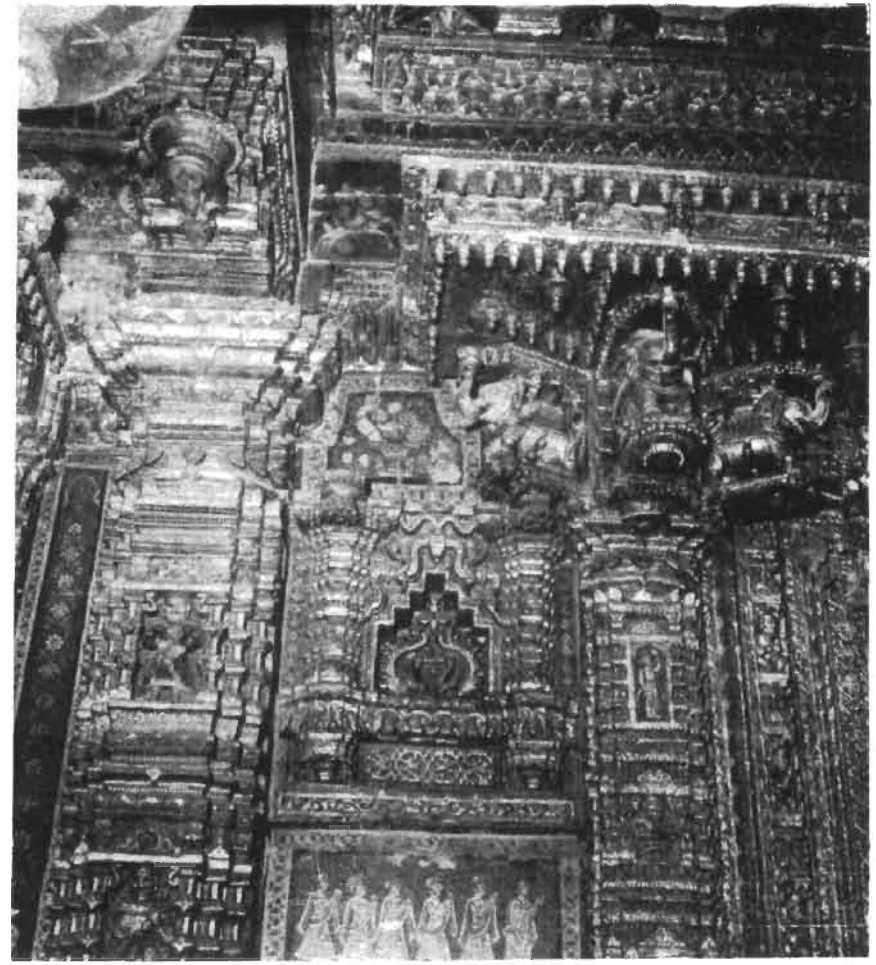
Elegantly carved and painted pillar and screen with mythological painting on the wall of Chintamani Temple, Surat, built about the sixteenth century



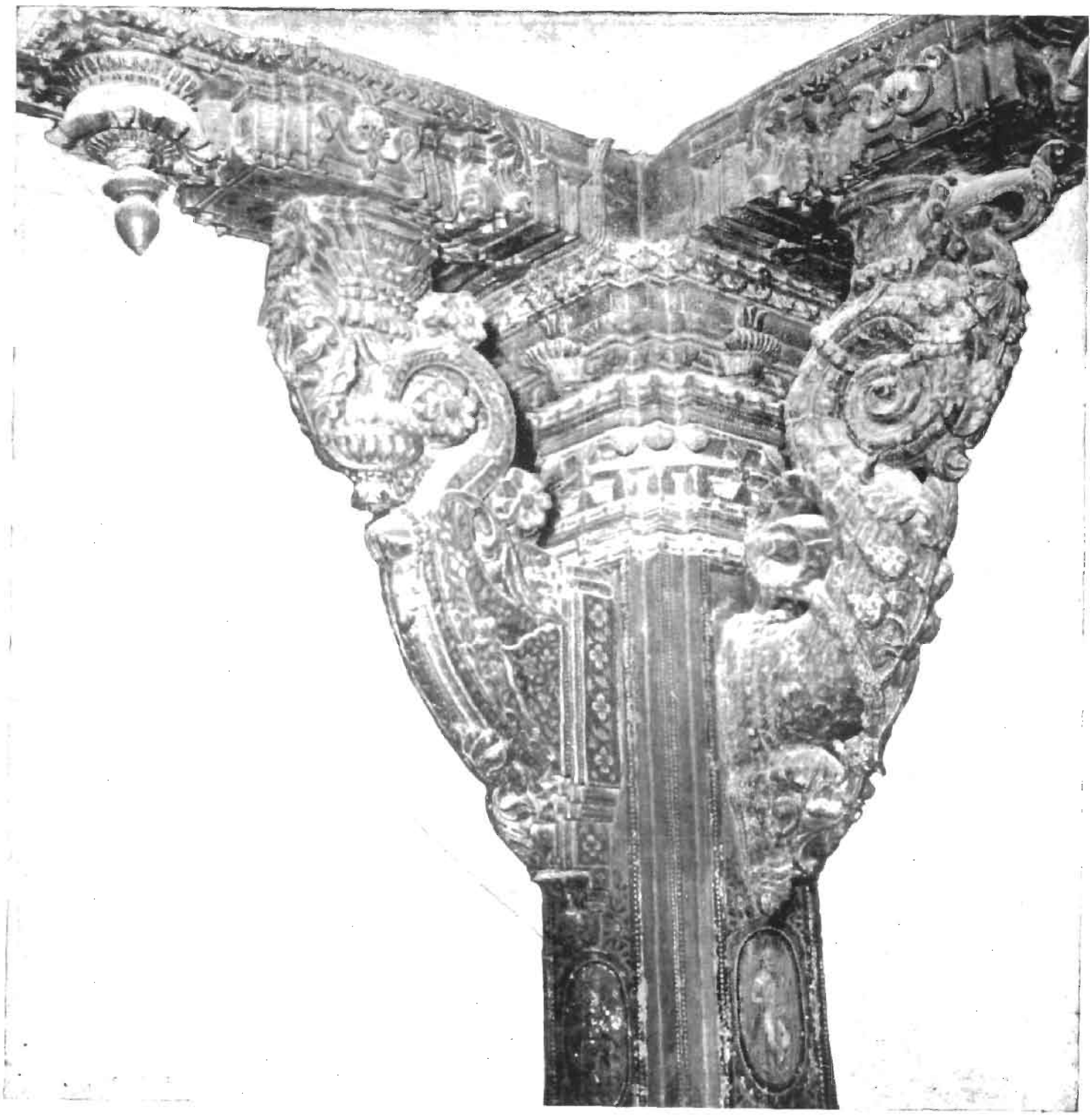
Wood sculpture on pilaster of garbhadwar, Shantinath Temple, Ahmedabad built in 1390 A. D.

Chintamani Derasar, Surat

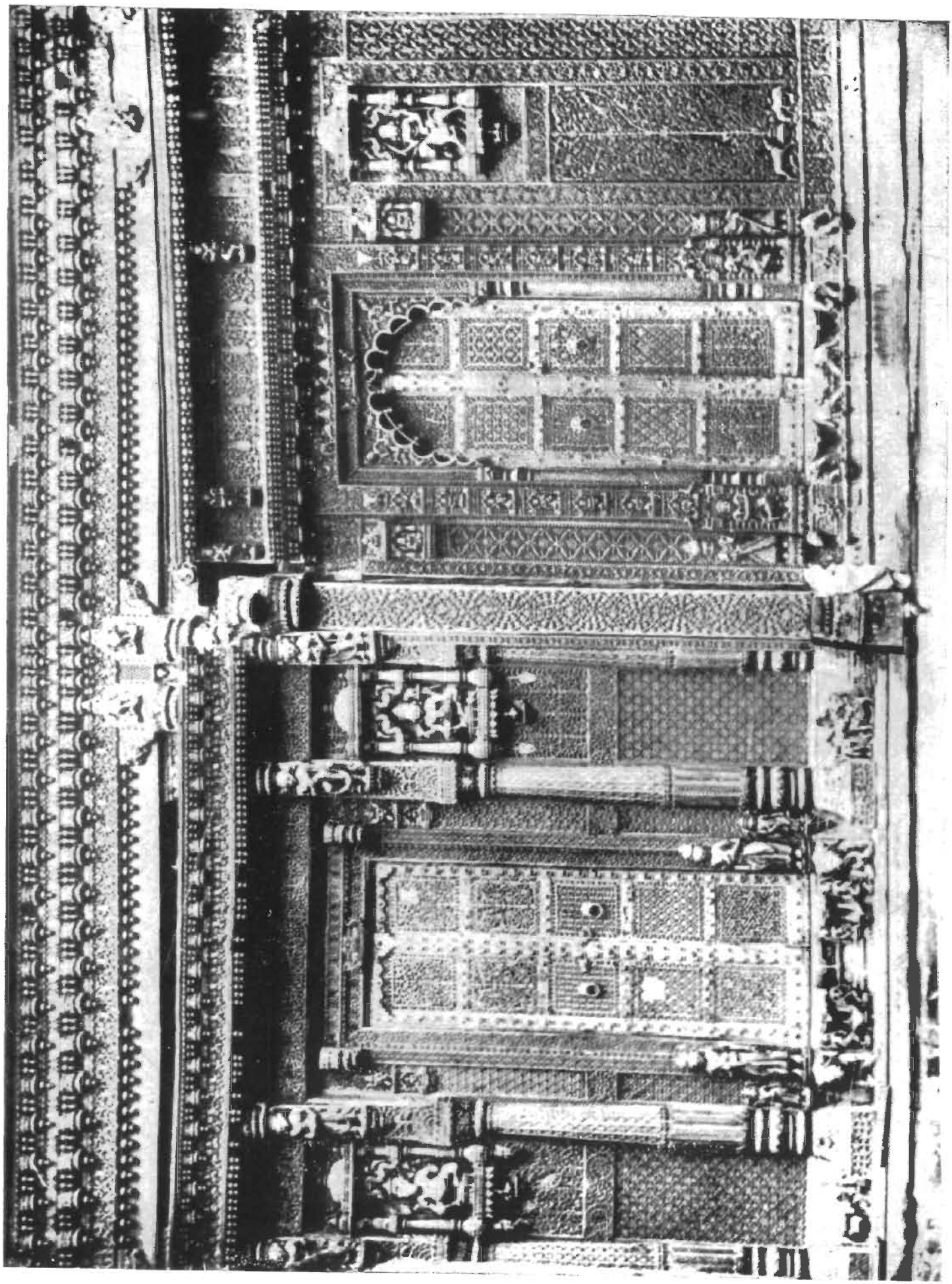




Elaborate carving on door frame, wall and nitches in pradakshina marg enshrining Tirthankars

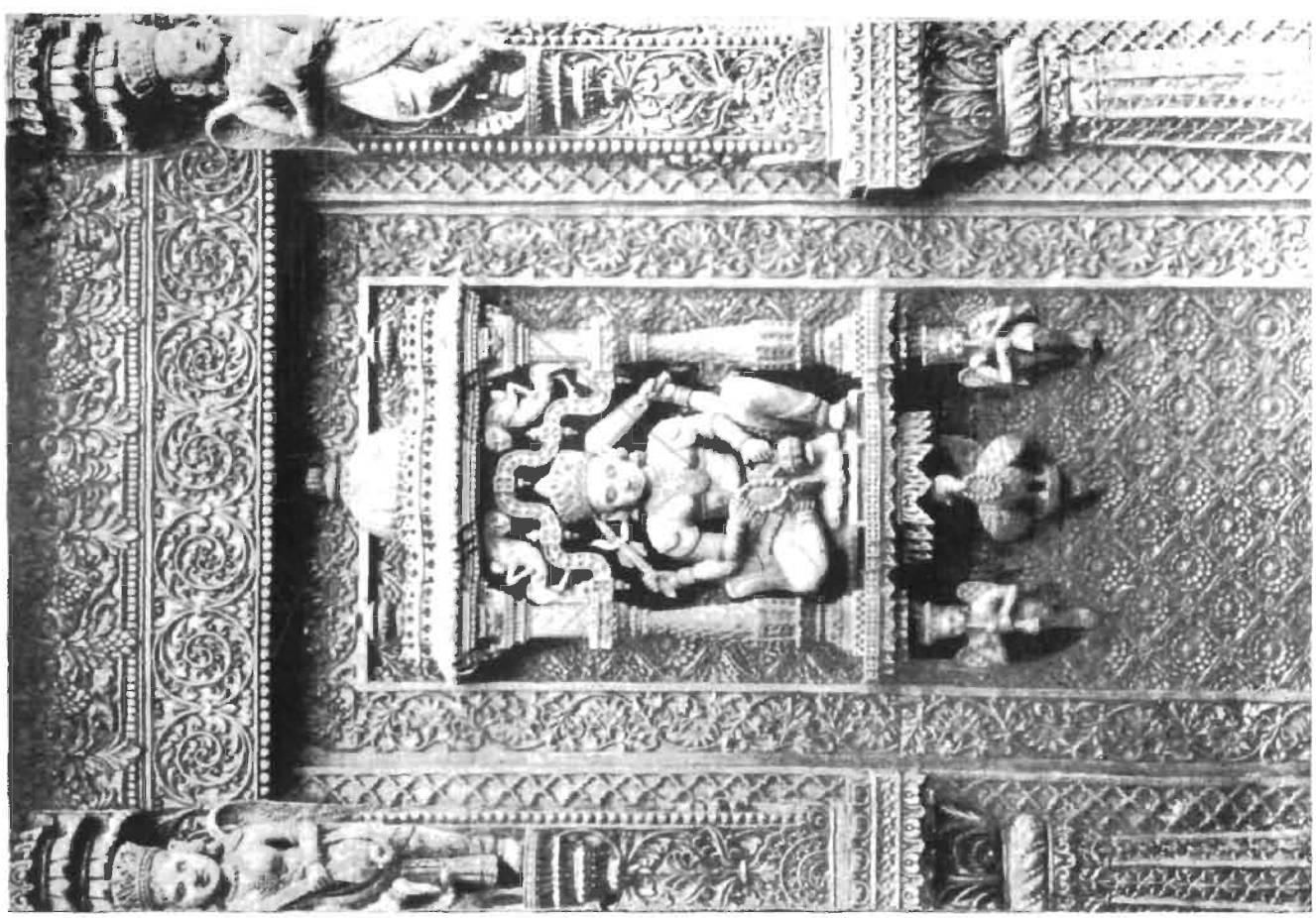


Beautifully carved and painted pillar with 'madals', 'bharnu', 'sharu' and 'nirvyuhakas' from Chintamani Temple, Surat, built about the sixteenth century

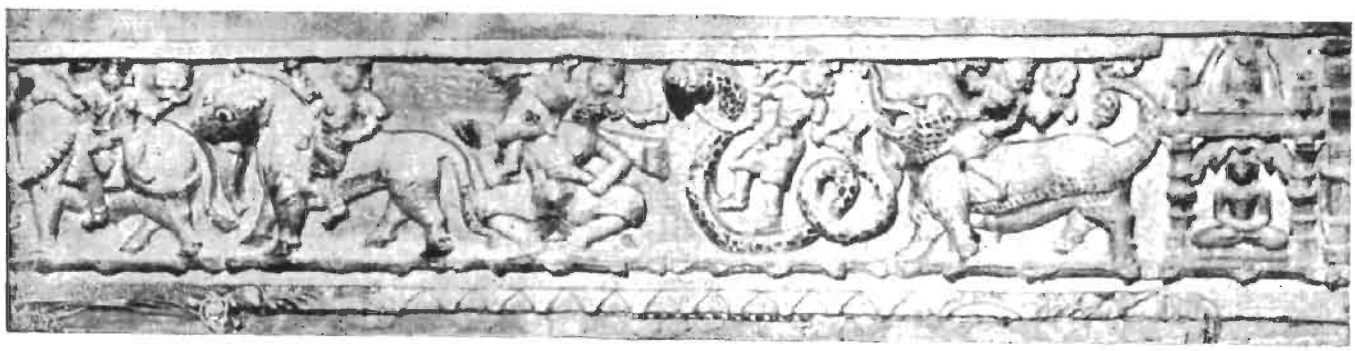


Profusely carved facade of a household shrine, built about 250 years ago in Kaira which no longer exists
(Reproduced from ' The Journal of Indian Art and Industry', 1916)





Details of Plate XC







Wall panels depicting episodes from the life of Tirthankars Chintamani Parasnath Temple, Ahmedabad, built about the sixteenth century

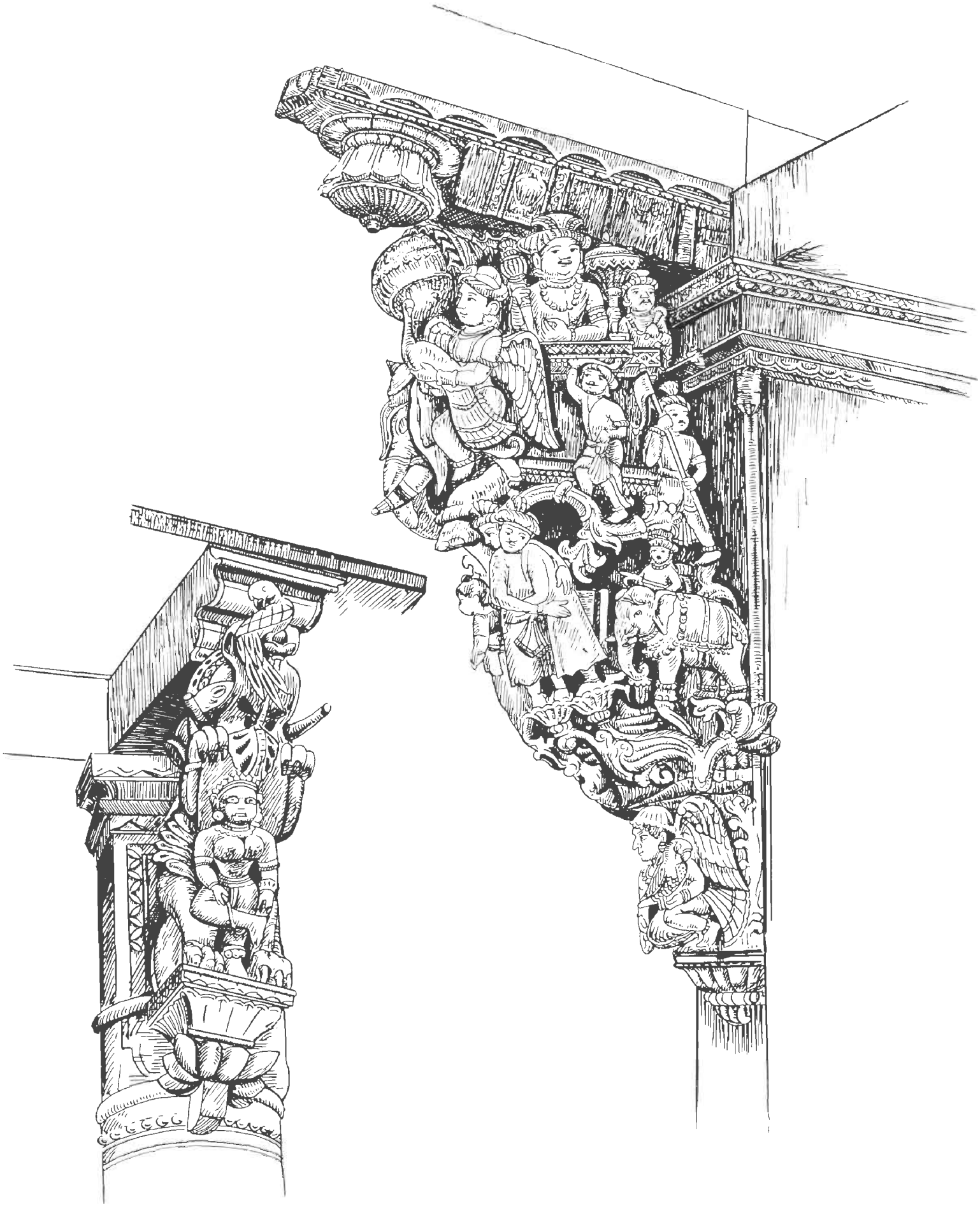




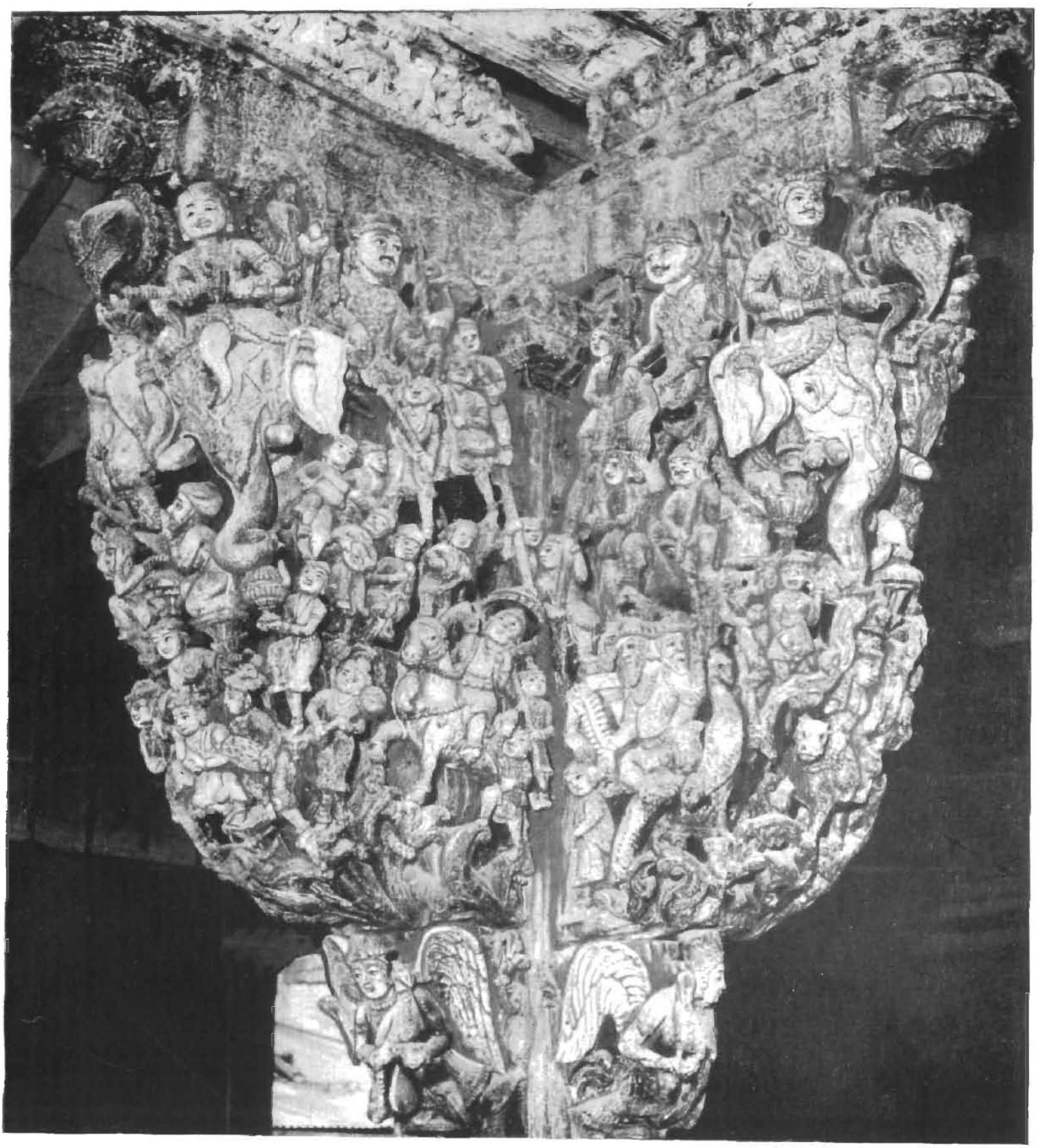
Fourteen dreams over the door frame of Shantinath Temple, Ahmedabad showing the carving as it emerged in its full glory after removal of old coats of paints



Wooden Mandap of Suparshvanath Temple, reassembled and preserved at Shantisagar Upashraya, Ahmedabad, after the Temple was rebuilt in stone
Mandap—8′-5″ square : Height of pillars—7′-2½″



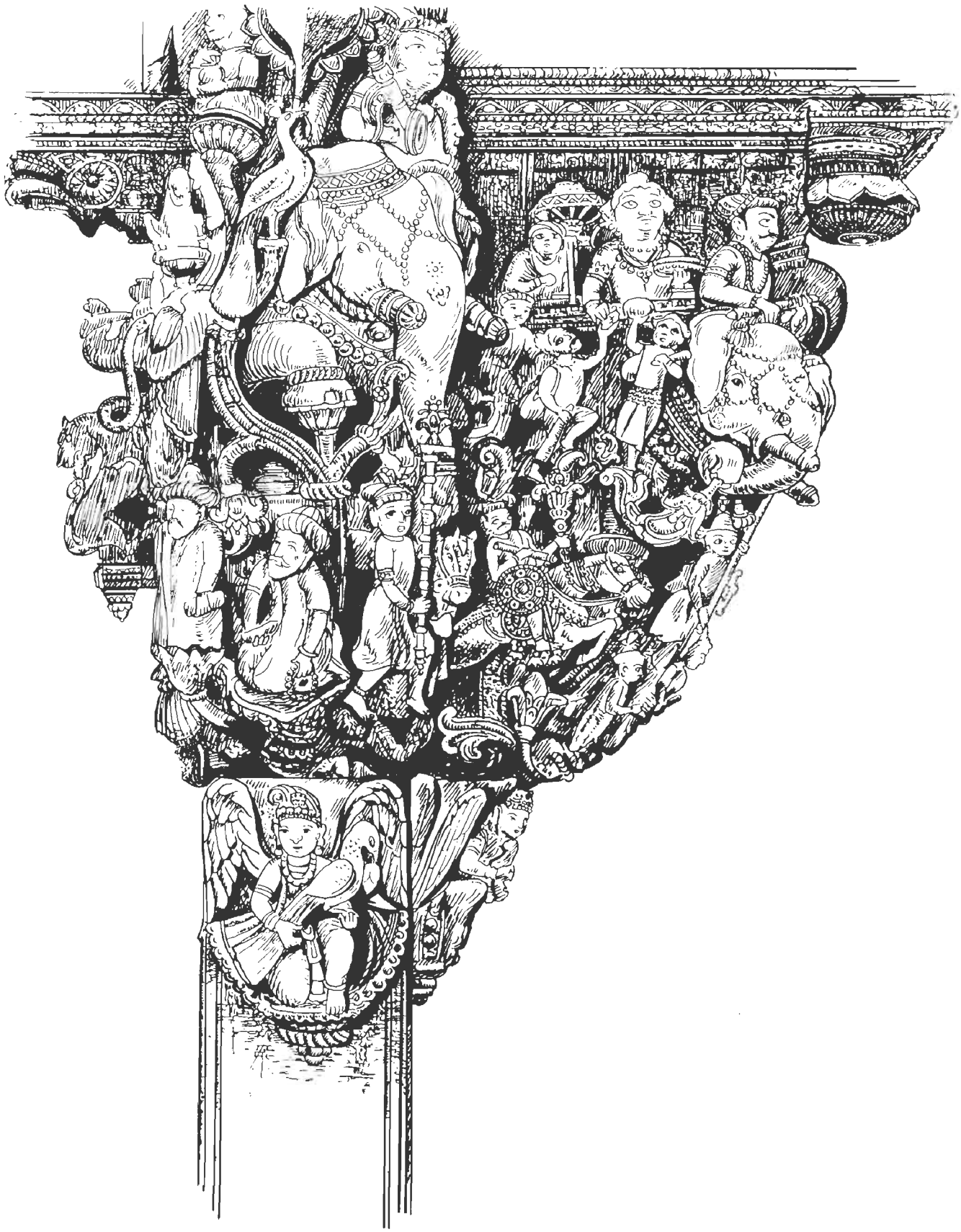
Madals beautified with carving of human figures, animals and birds
Right : From Plate XCIV



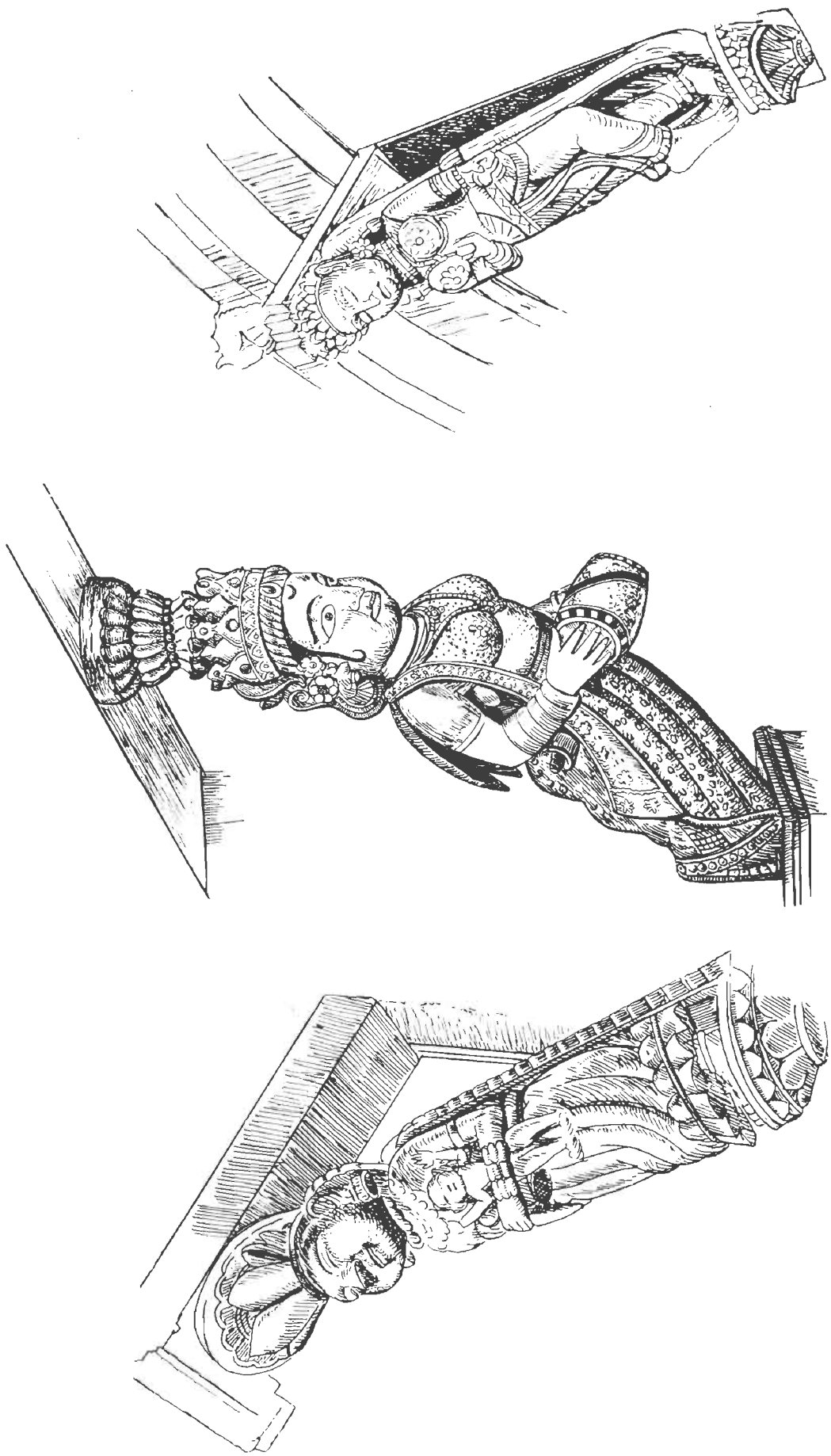
Details of two madals from Plate XCIV showing royal procession with courtiers musicians, attendants, minor deities, etc.
Length of madal—4'-10" ; Projection at the top—2'-3"
Thickness—1'-3" ; Breadth—1'-6"



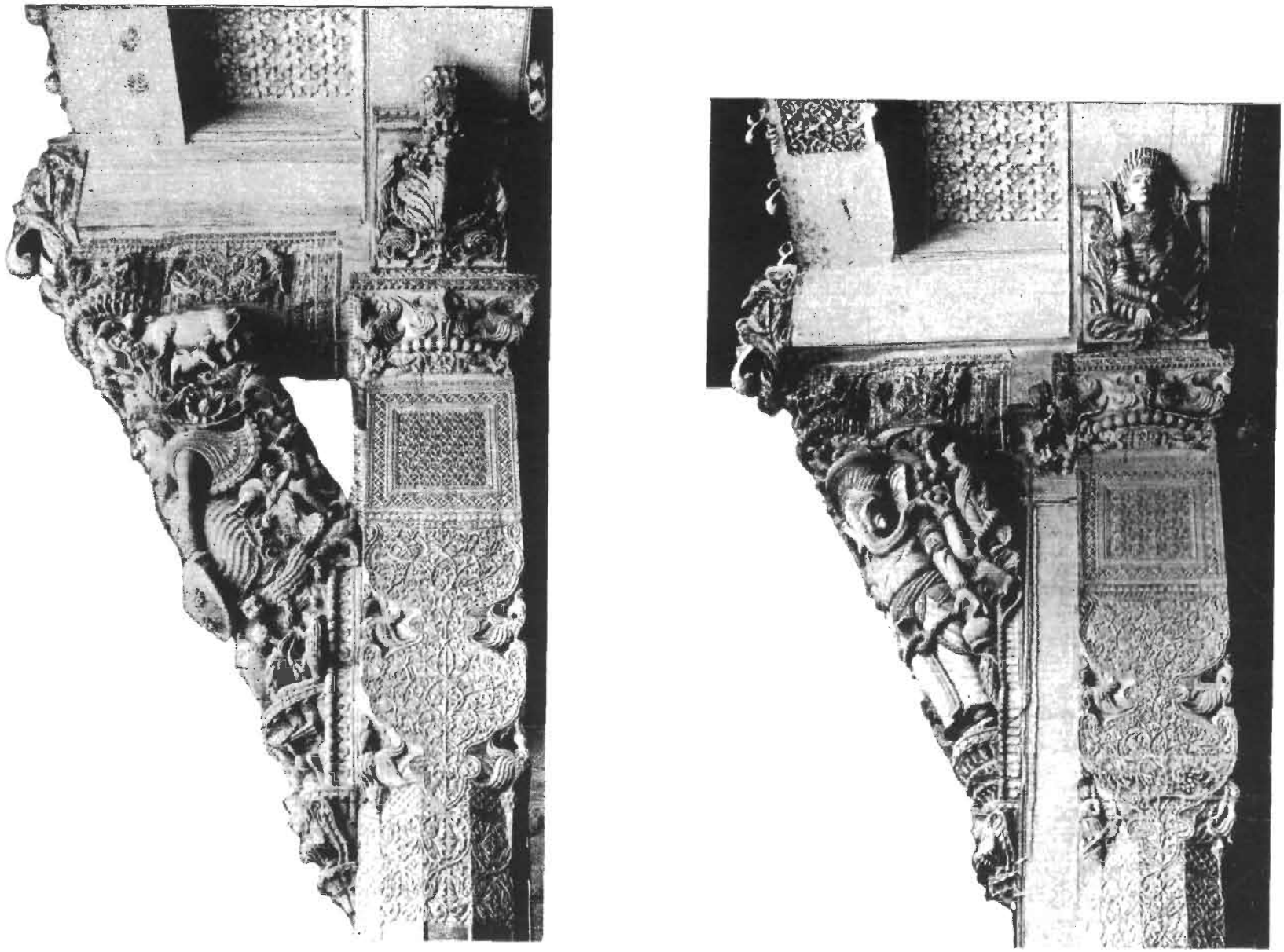
One of the massive madals from Plate XCIV having inter alia *the mythical bird called 'Sharabh' which carries a number of elephants at a time*



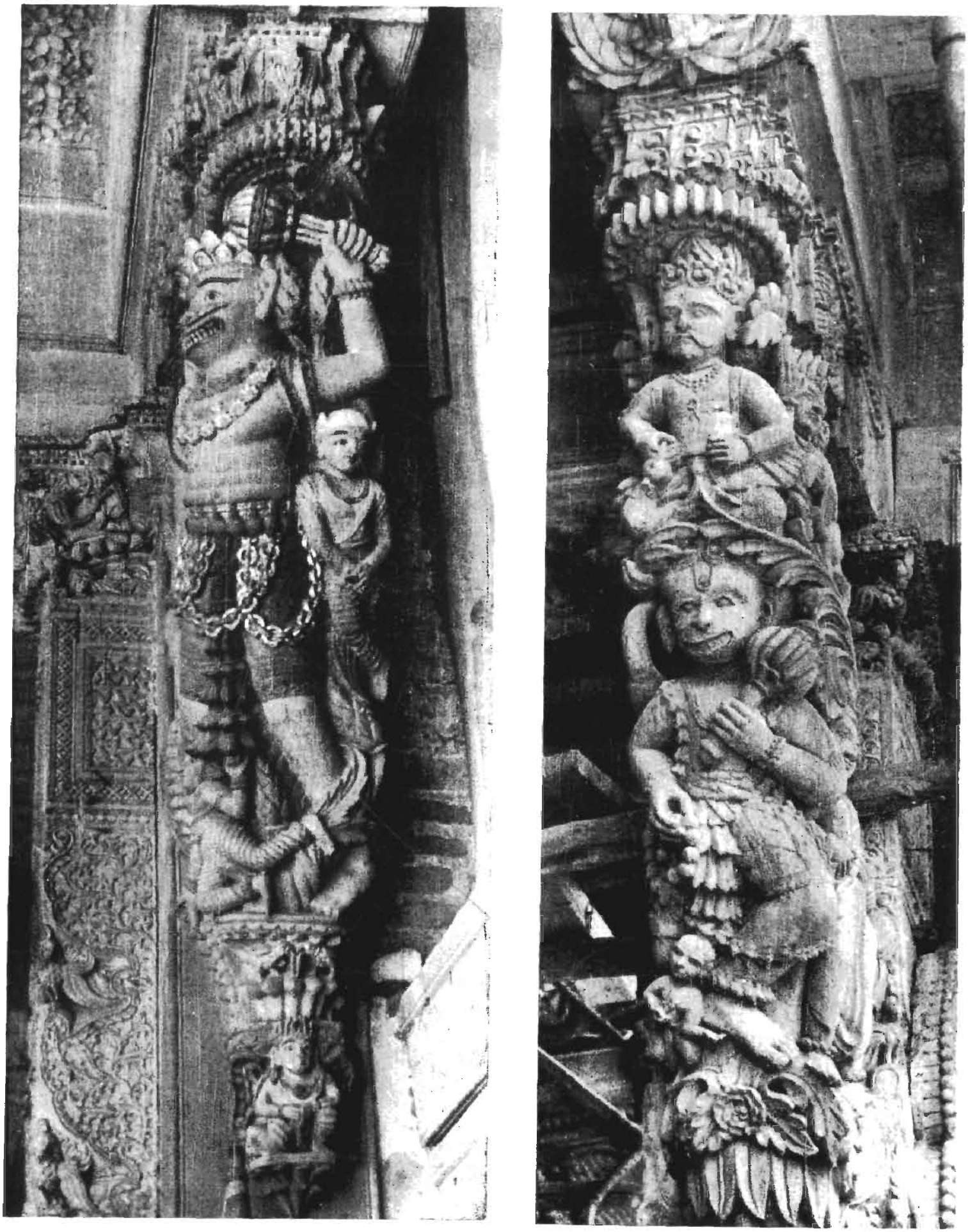
Details of another madal from Plate XCIV



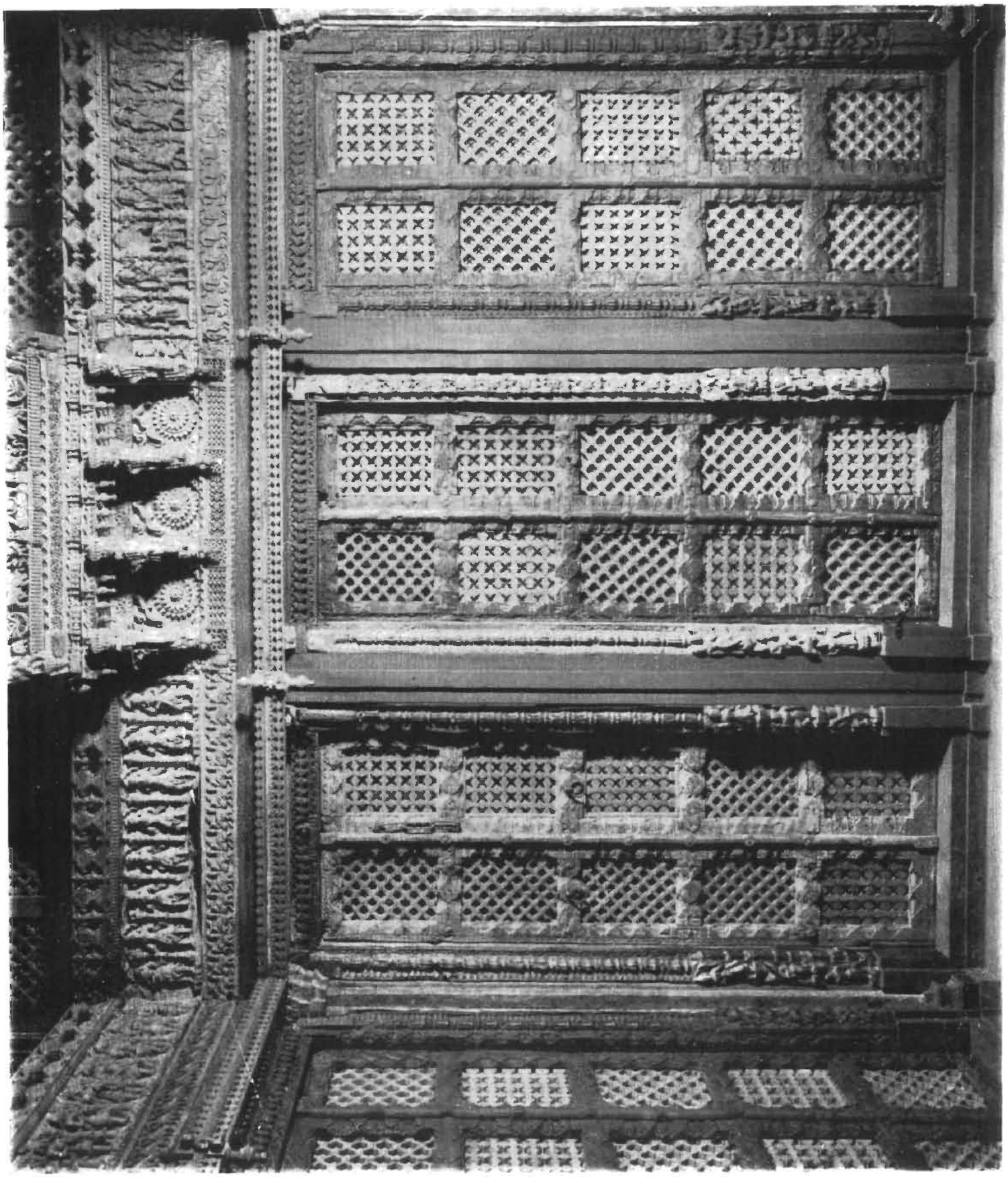
Damsels carved on brackets



Madals with Ganesh, human and animal forms, Swaminarayan Temple, Ahmedabad



Madals with Hanuman and human figures in Swaminarayan Temple, Ahmedabad
(Early nineteenth century)

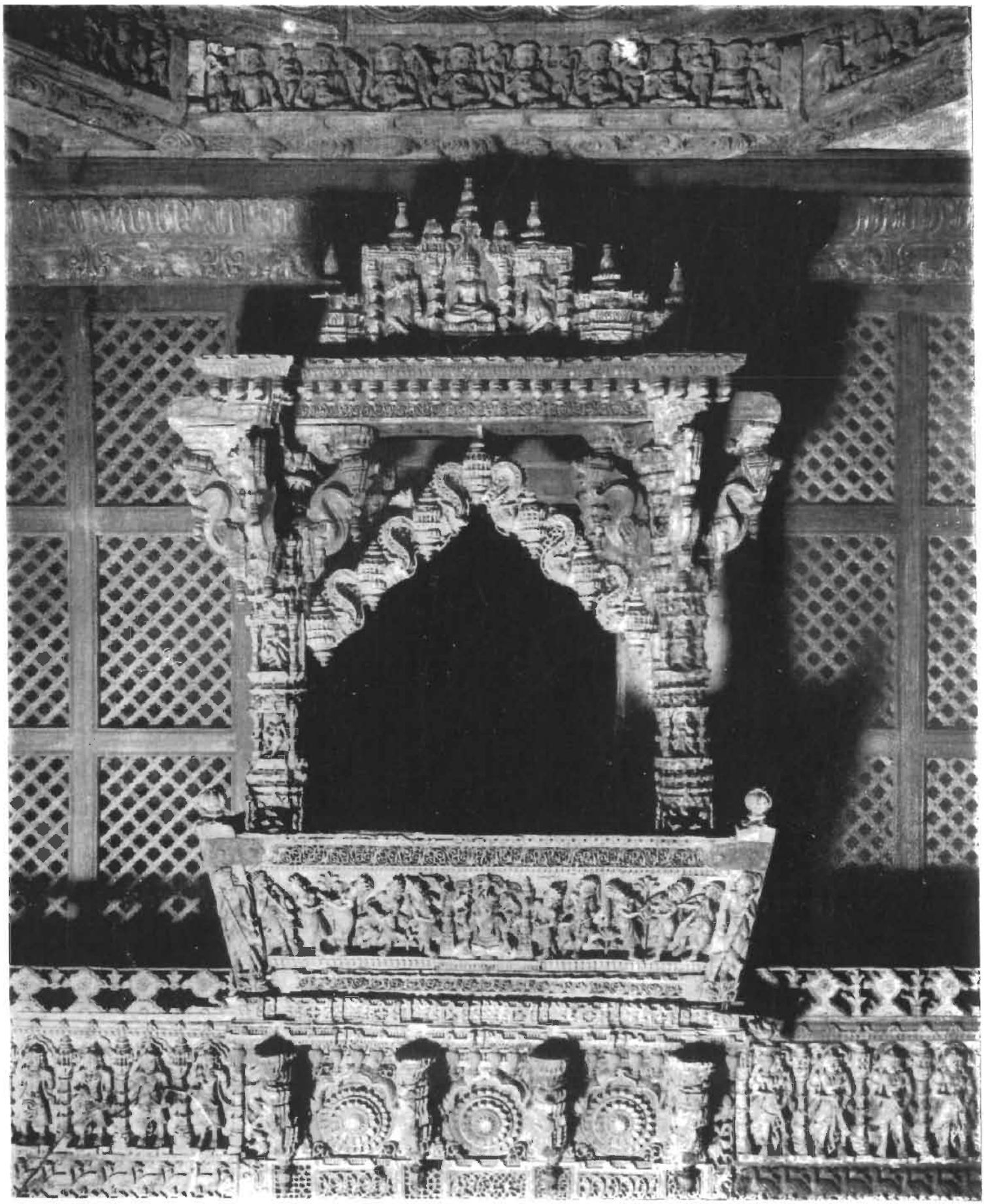


Lattice Screen wall of Wadi Parasnath Temple of Patan built in 1594 A. D., now displayed in the Metropolitan Museum, New York



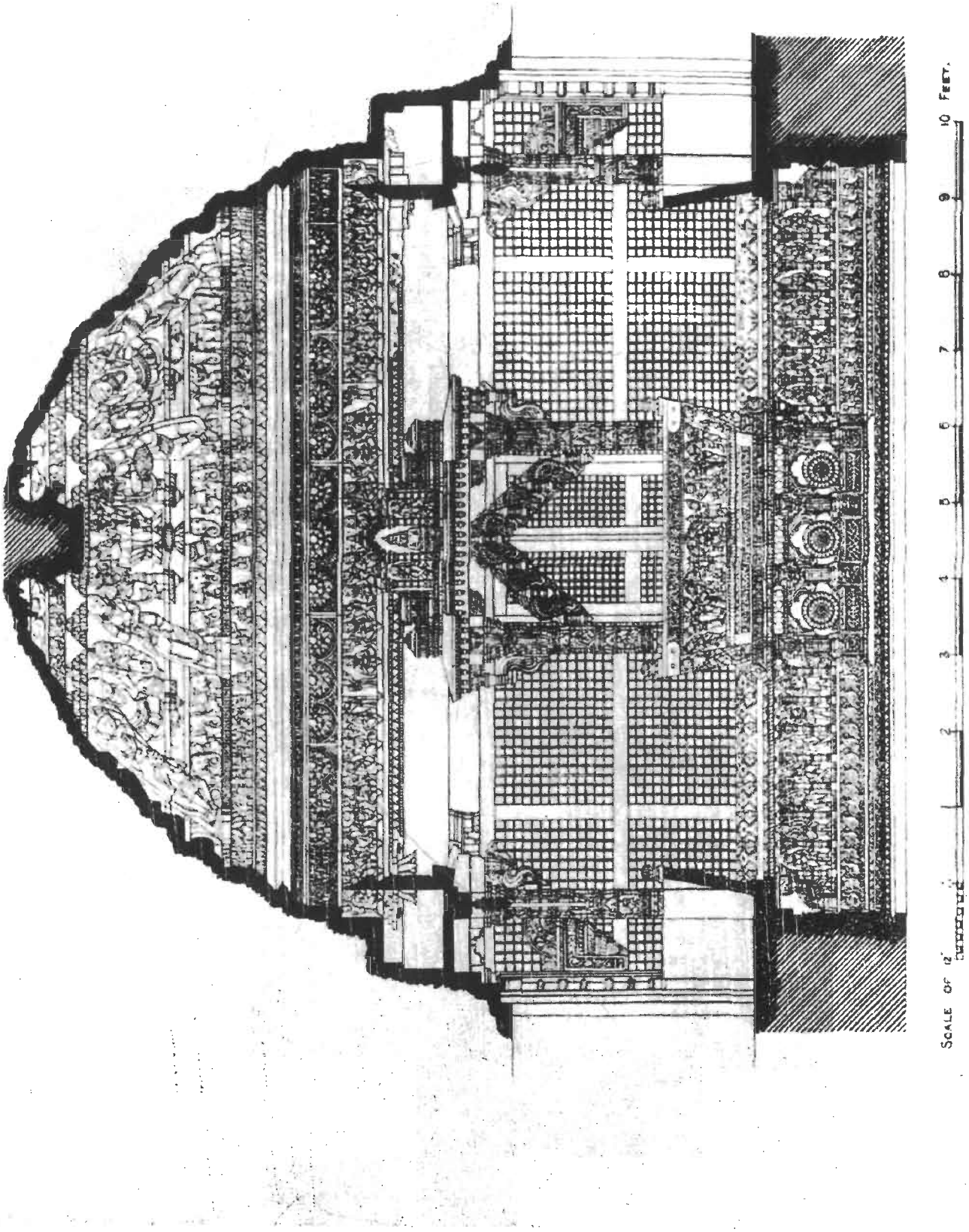
Spandrel in a corner of dome, Wadi Parasnath Temple of Patan

(Plates CII and CIII—By courtesy *of The Metropolitan Museum of Art, New York; Gift of Robert W. and Lockwood de Forest, 1916*)

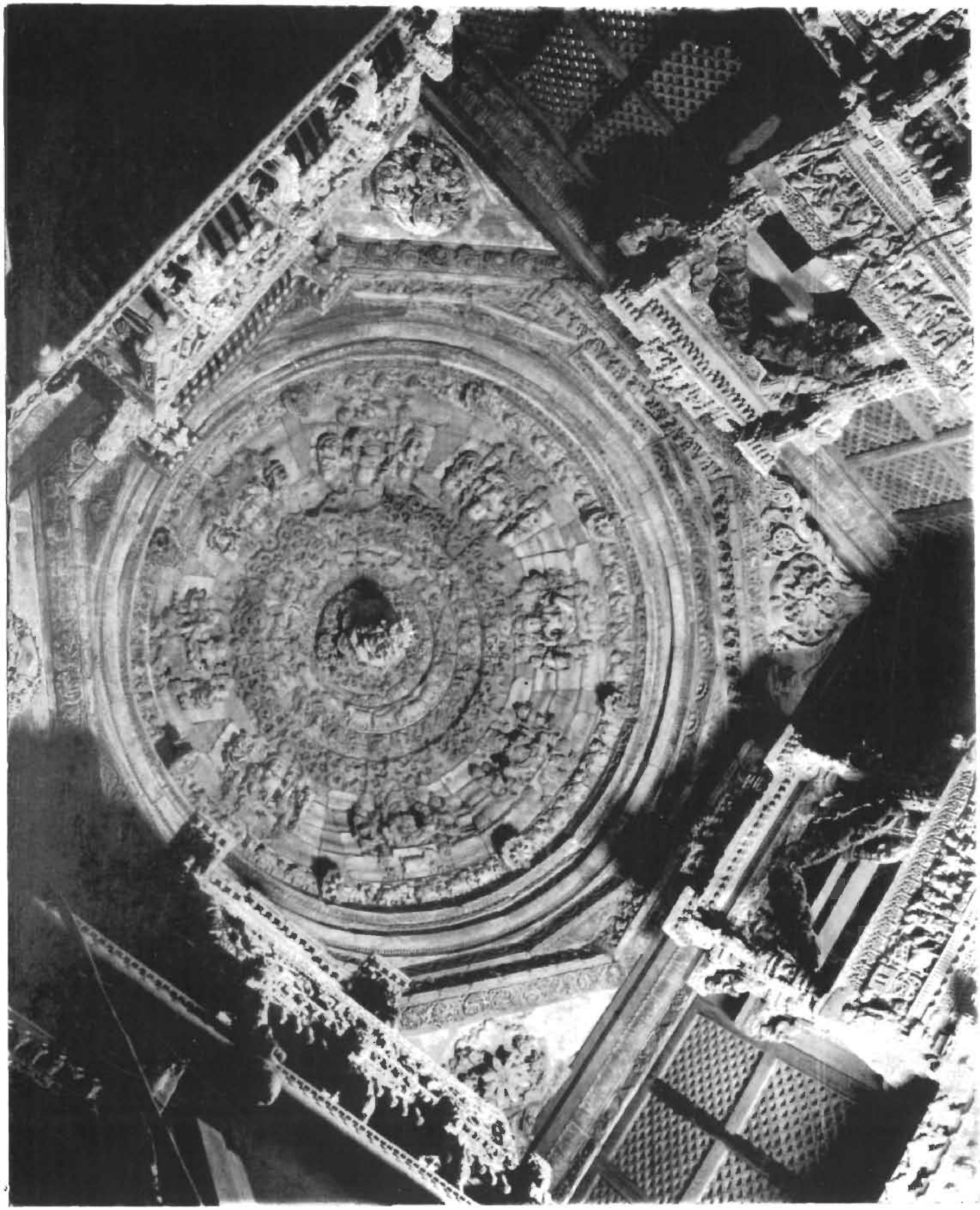


Exquisitely carved jharukha, Wadi Parasnath Temple of Patan

(By courtesy : *The Metropolitan Museum of Art, New York ; Gift of Robert W. and Lockwood de Forest, 1916*)

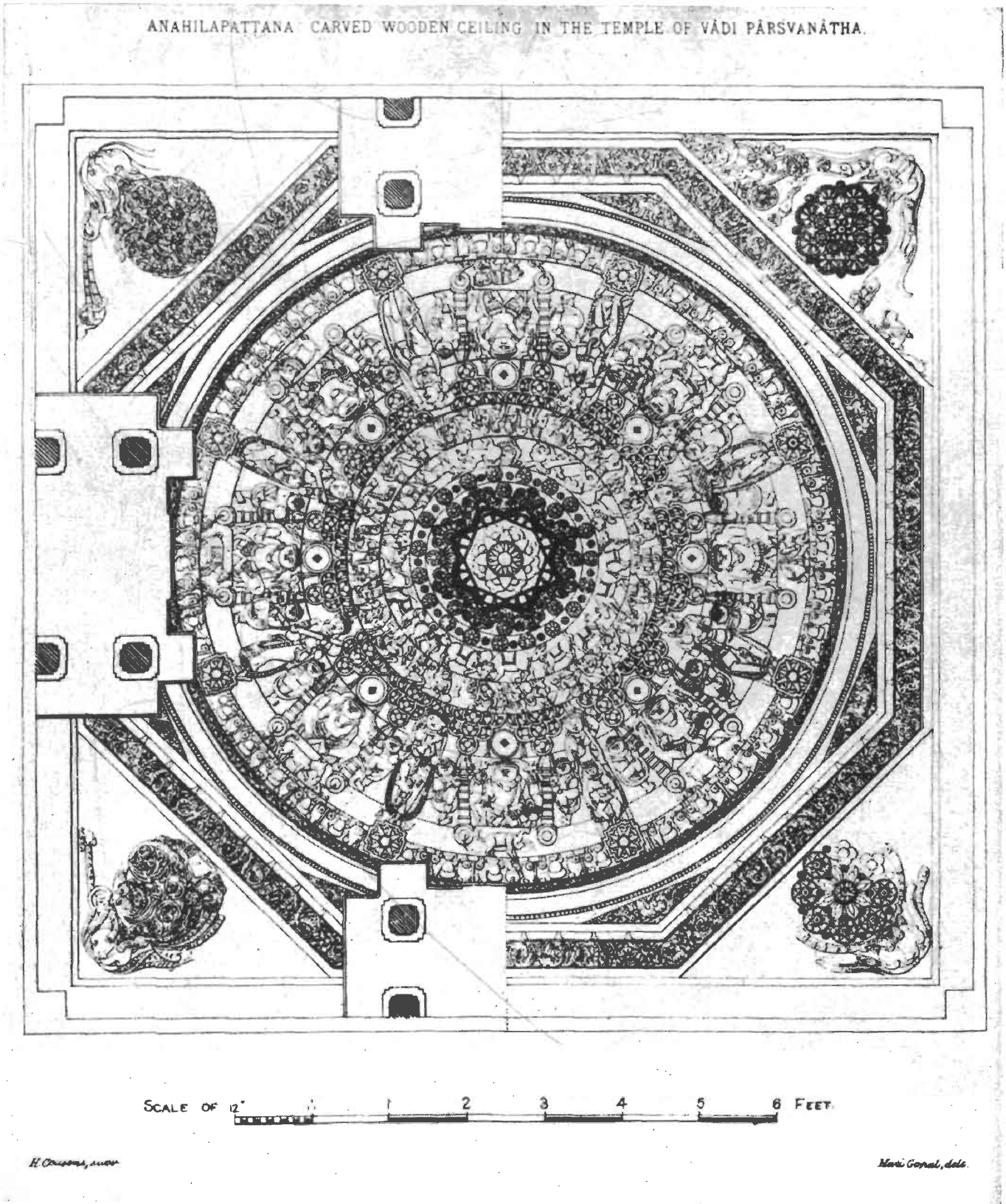


Section of upper storey and dome of Wadi Parasnath Temple, Patan
(Reproduced from 'Architectural Antiquities of Northern Gujarat' by Burgess and Cousens, 1903)



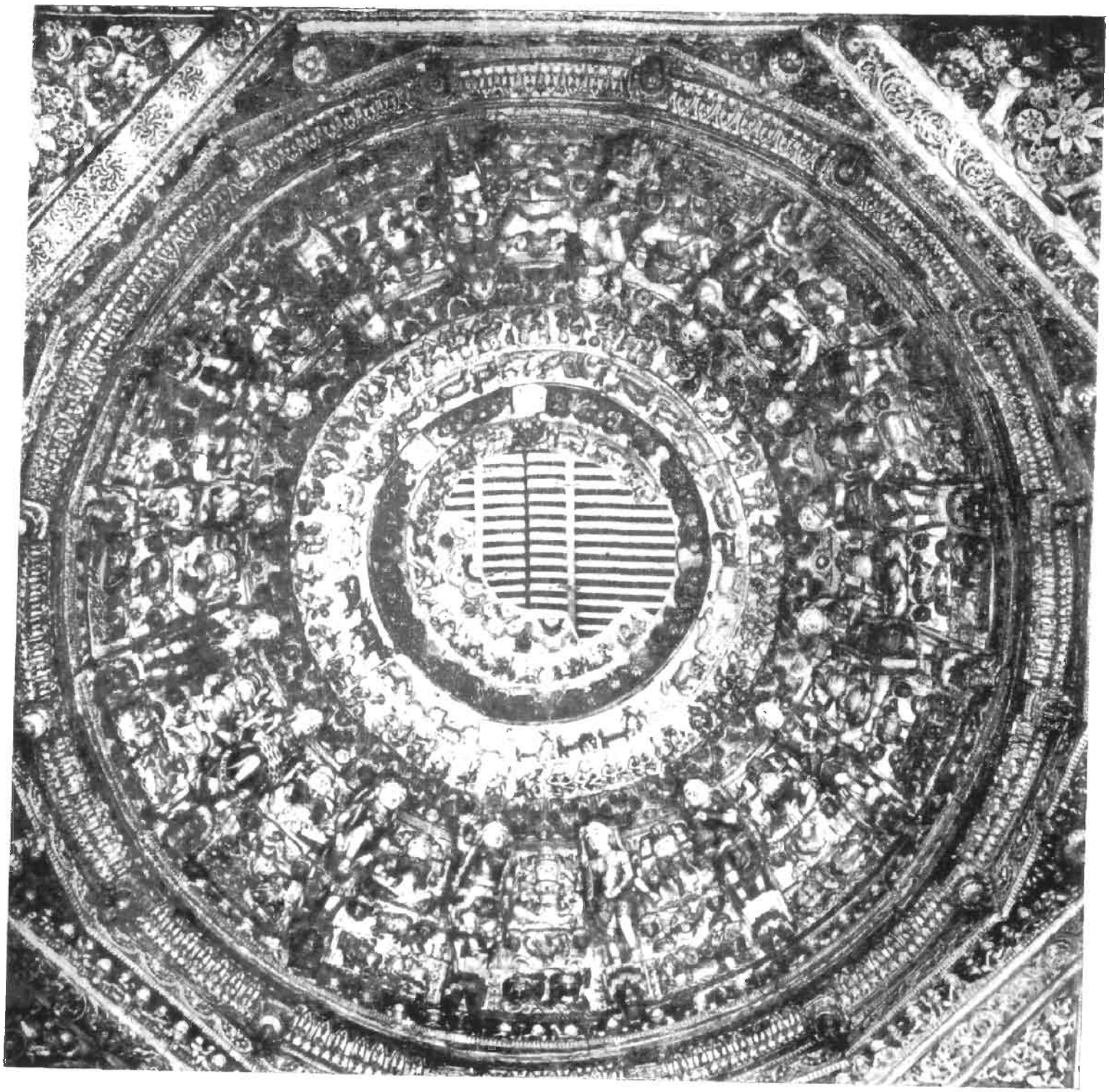
Richly carved dome of Wadi Parasnath Temple of Patan

(By courtesy : *The Metropolitan Museum of Art, New York ; Gift of Robert W. and Lockwood de Forest, 1916*)



Line drawing and Plan of Plate CVI

(Reproduced from 'Architectural Antiquities of Northern Gujarat' by Burgess and Cousens. 1903)

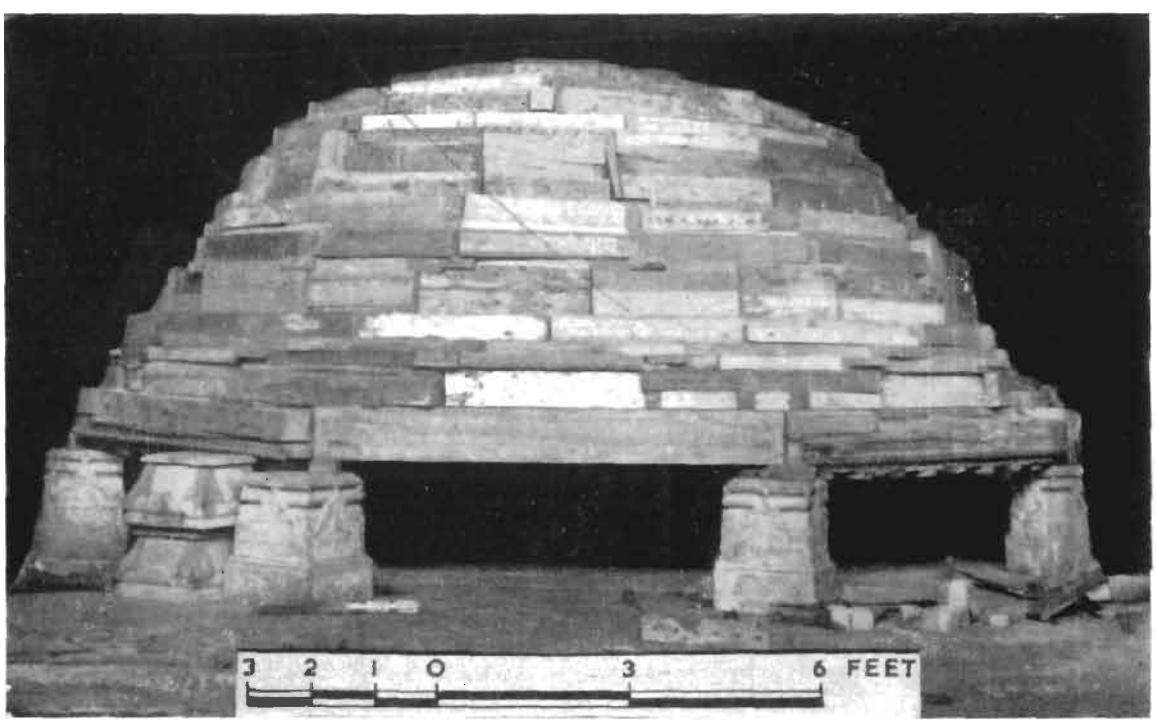


Dome of Shantinath Temple, Ahmedabad, before it was dismantled for renovation
(By courtesy *of the management of the temple*)

1



2



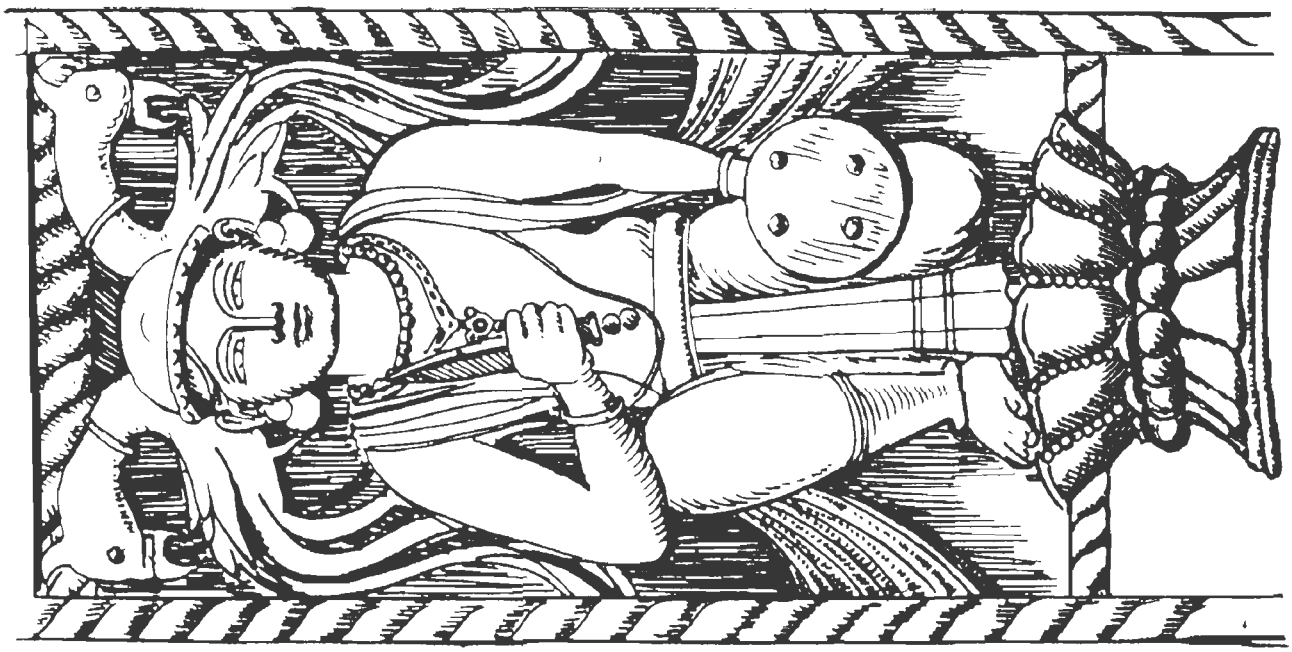
Dome of Shantinath Temple, Ahmedabad, after the experimental assembly and renovation
(1) Lotus shaped pendant (2) Outside view



Dikpala and celestial musicians, Shantinath Temple, Ahmedabad

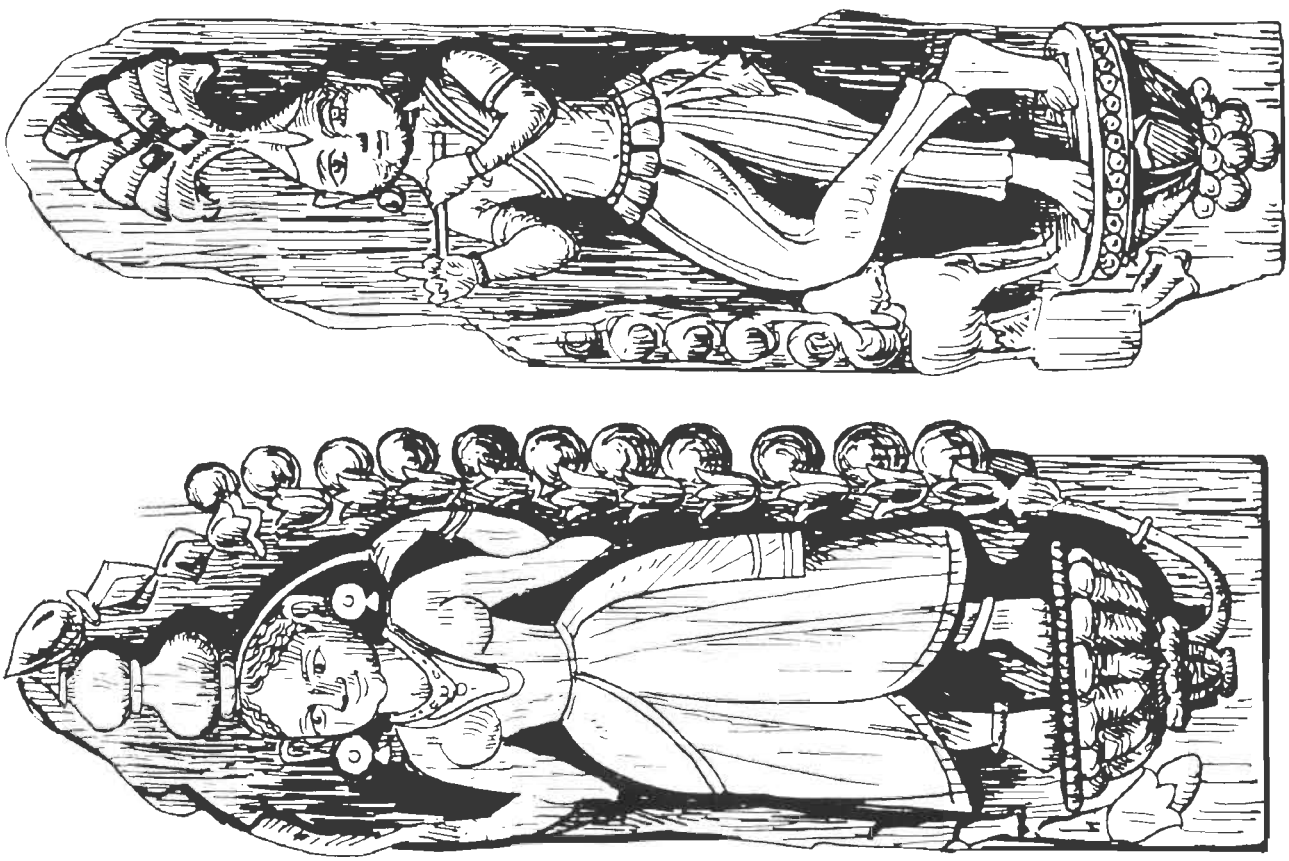


Dome of Chintamani Parshwanath Temple, Ahmedabad (about sixteenth century)



A warrior

Some Temple Carvings



Radha—Krishna



A celestial damsel, charming, graceful and serene in the dome of Shantinath Temple, Ahmedabad



Vina player, Shantinath Temple, Ahmedabad



Heavenly musicians in the dome of Shantinath Temple, Ahmedabad





Damsels with musical instruments carved in characteristic poses



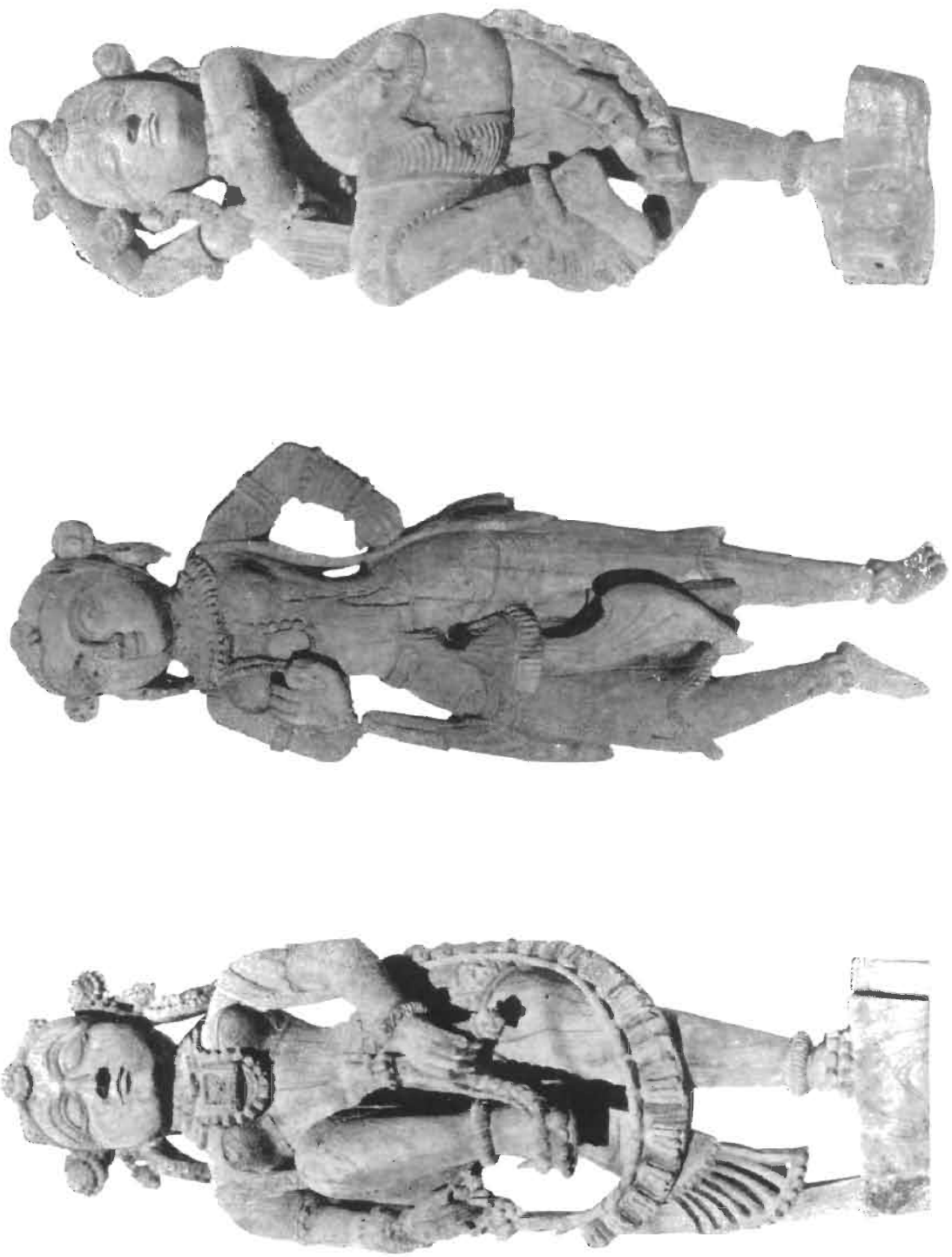
Musicians and attendents on temple brackets, Patan



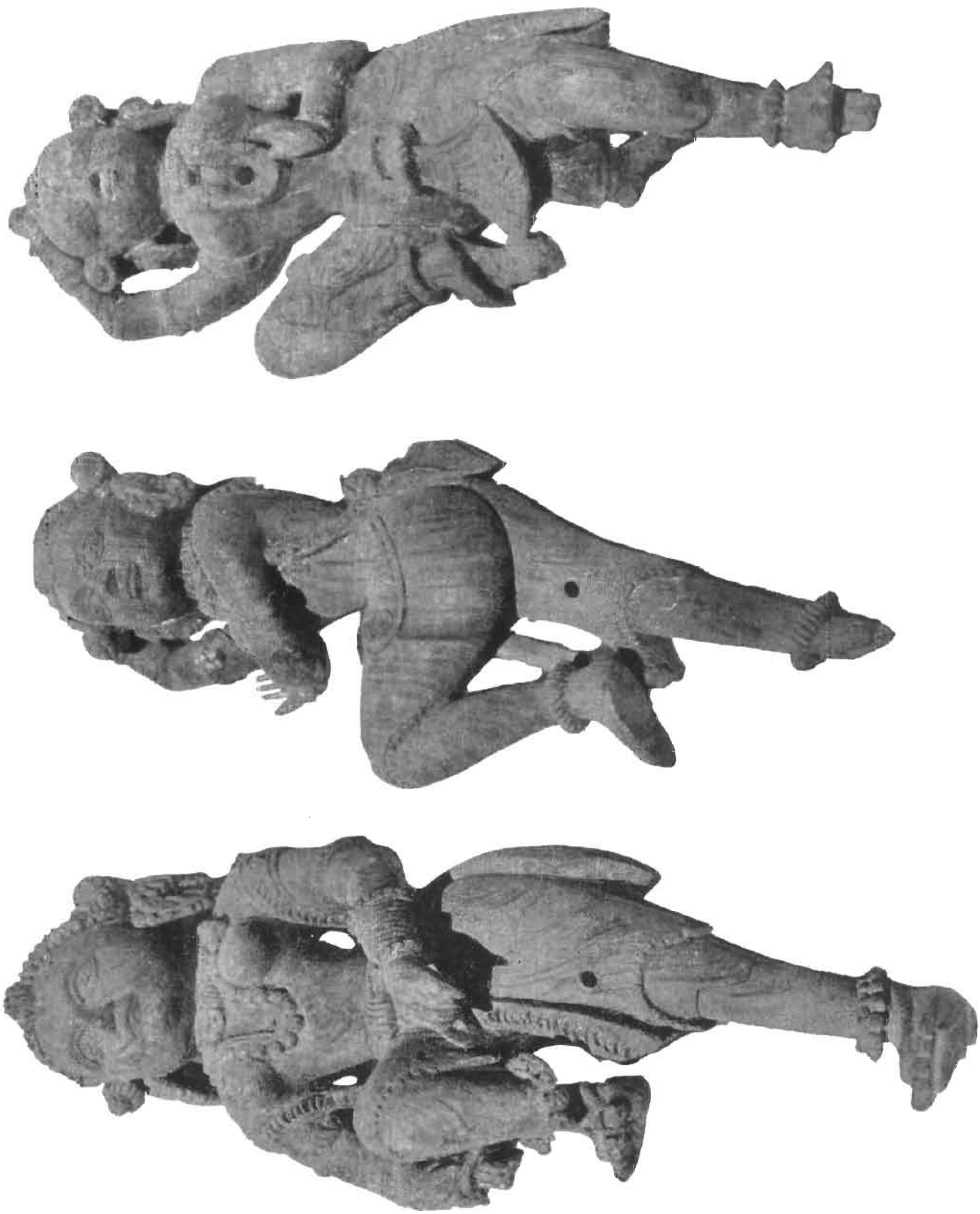
Apsaras, musicians, dancers, etc., from temples



Celestial dancer, Shantinath Temple, Ahmedabad



Heavenly dancers from the dome of Shantinath Temple, Ahmedabad



Heavenly dancers from the dome of Shantinath Temple, Ahmedabad



Damsels from the dome of Shantinath Temple, Ahmedabad



Minor deity and gandharvas, kinnars and mixed

(By courtesy : *The Metropolitan Museum of Art, New York ; Gift of*



animal and human forms. Wadi Parasnath Temple, Patan
Robert W. and Lockwood de Forest. 1916)



'Nari-Kunjar' or composite elephant made of female figures, Ajitnath Temple, Ahmedabad (Eighteenth century)



A wood artist's conception of the holy shrine on Samet Shikhar hill, Parshwanath Temple, Ahmedabad
(Eighteenth century)

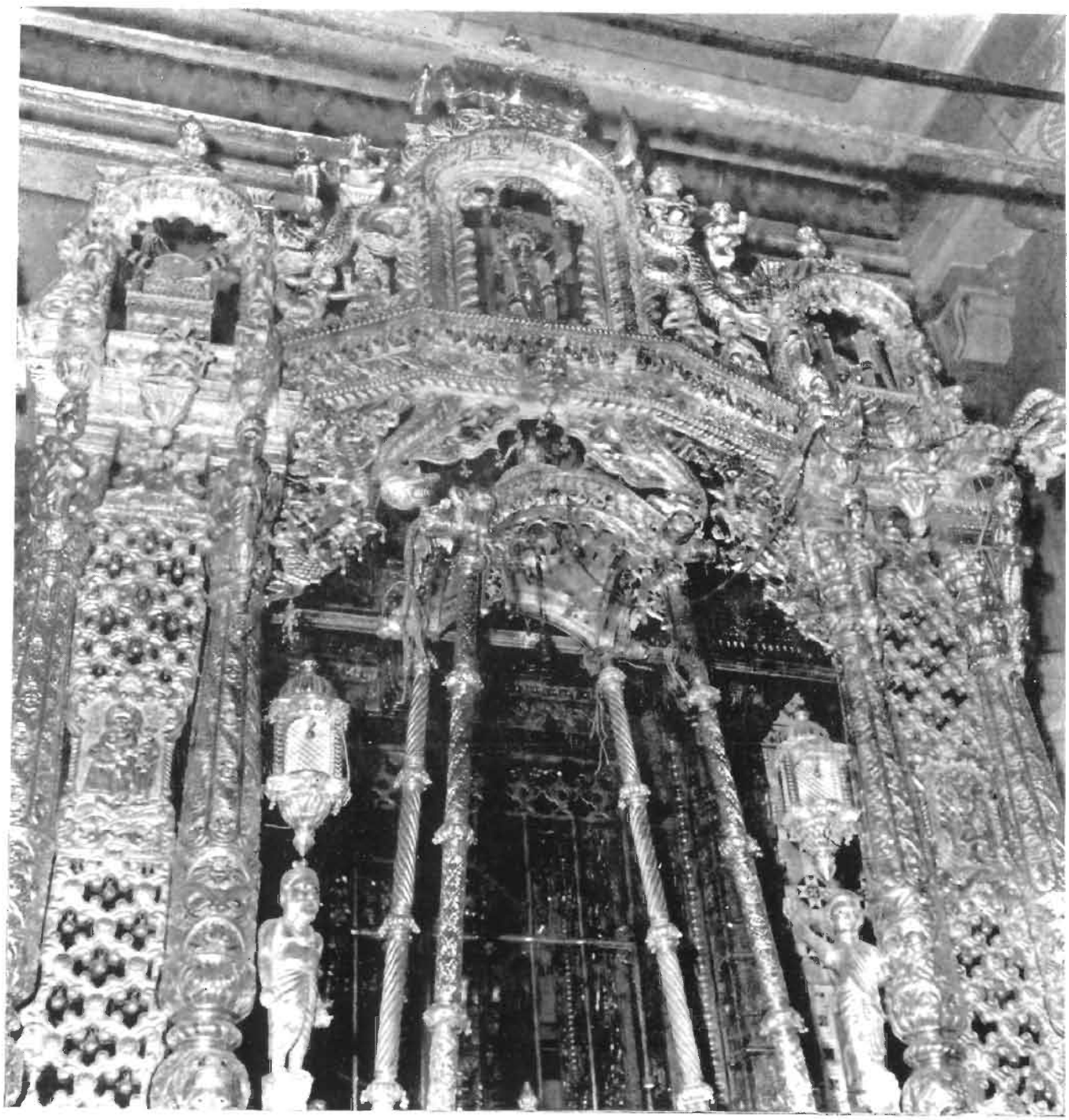






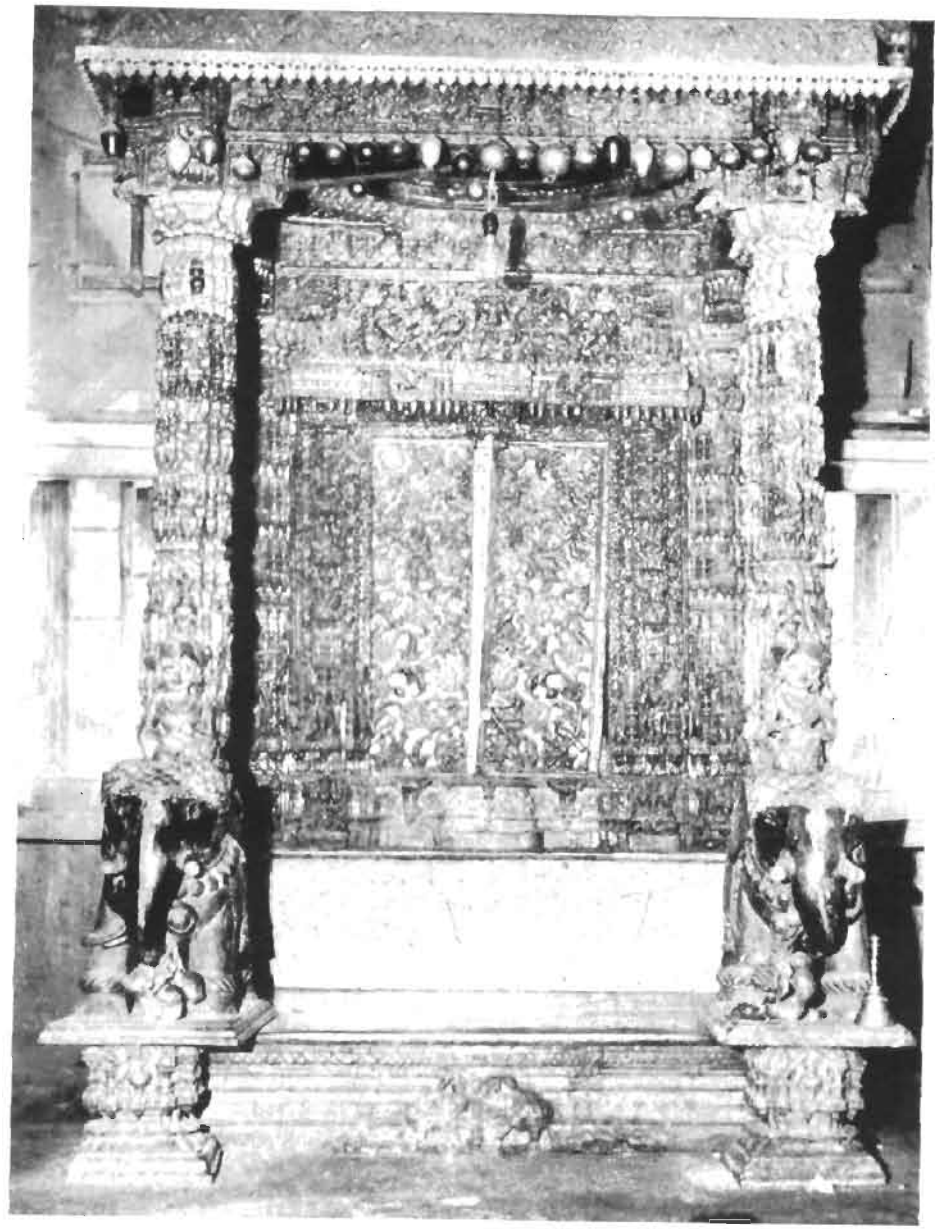


Hindolas or swings that cradle the deity in Vaishnava Temple. Exquisitely carved,

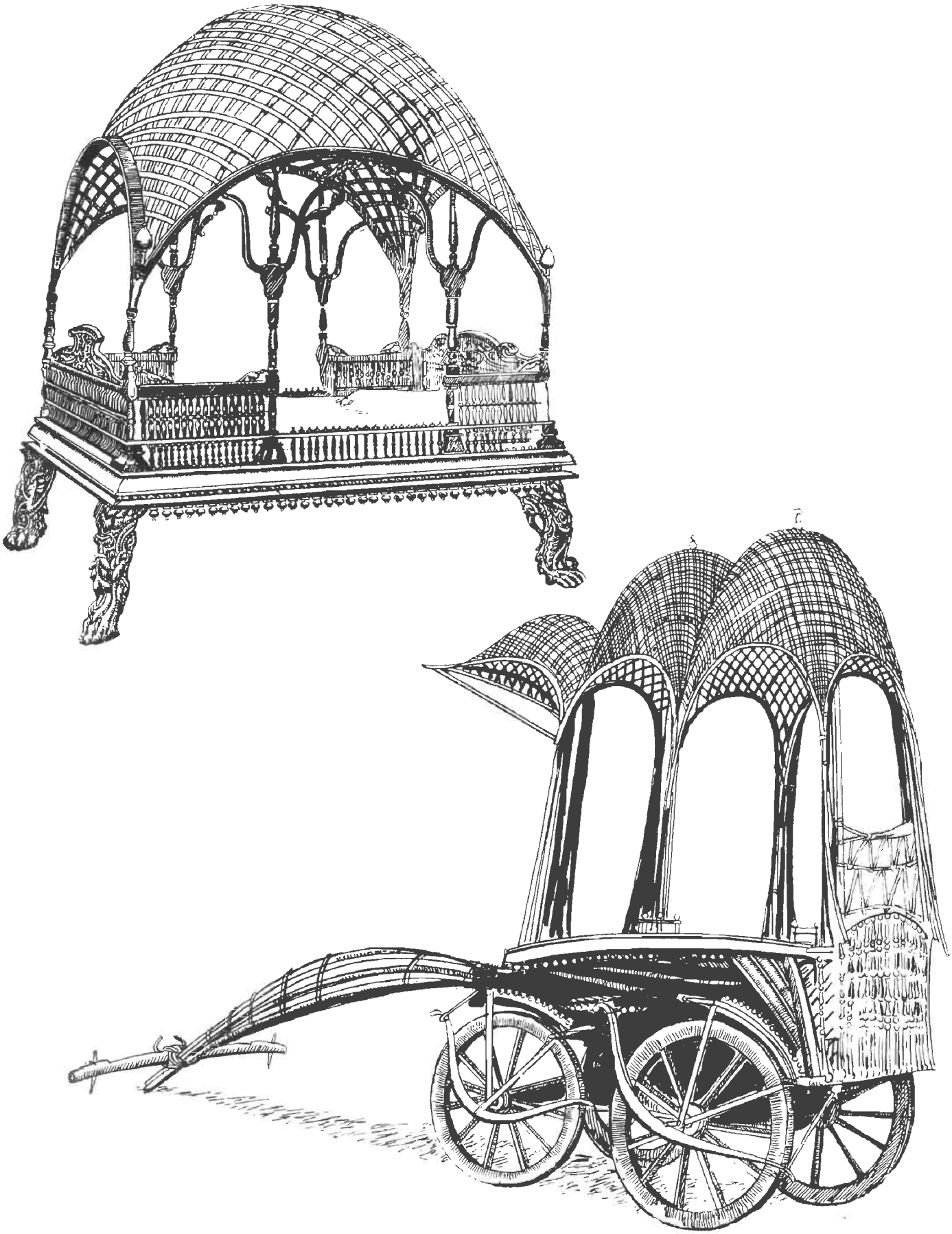


they are either turned, inlaid or plated with silver and gold

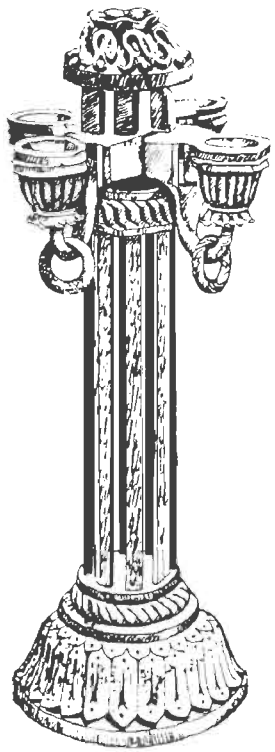


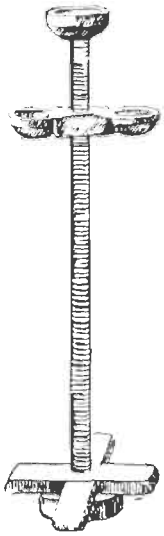


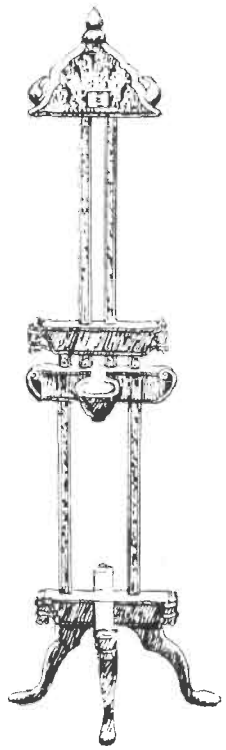
Household shrines in Jain families from Ahmedabad



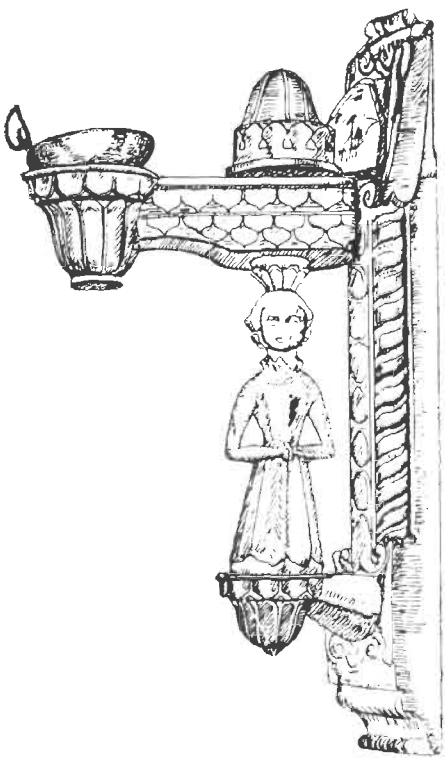
Top : *'Sukh-shaiya' where the deity rests* ; Bottom : *Processional chariot*

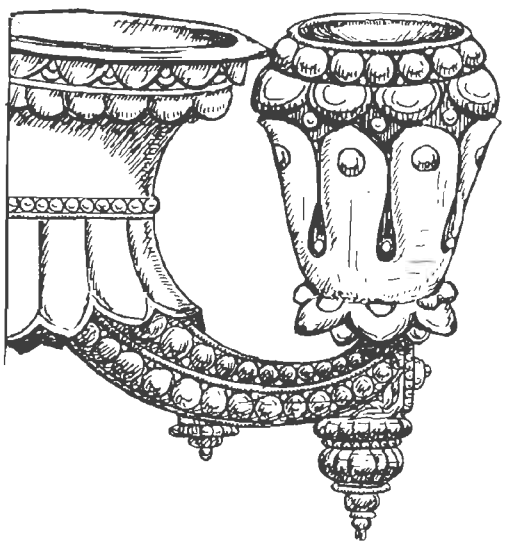














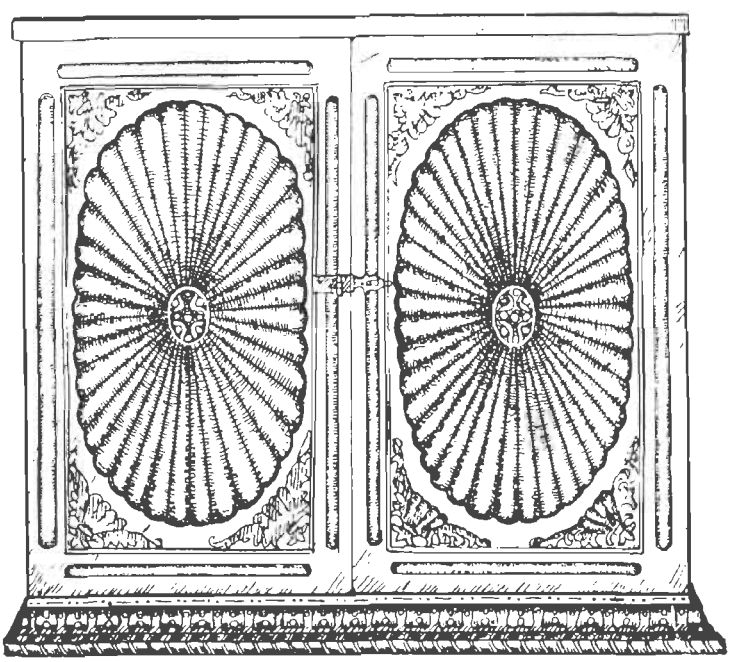
Top : *Lamp stands*

Centre : *Hanging Peg*

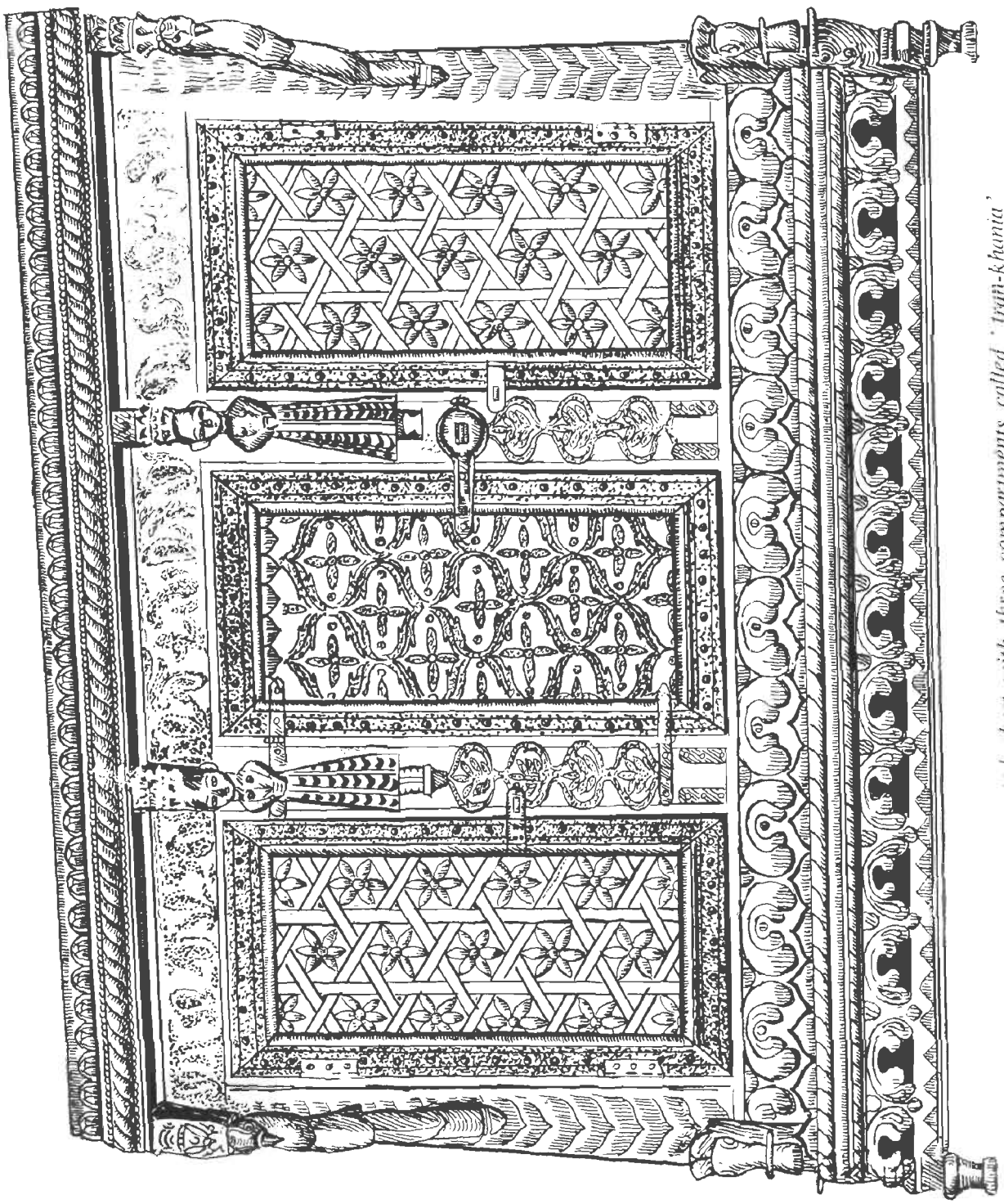
Bottom : *Wall lamps*



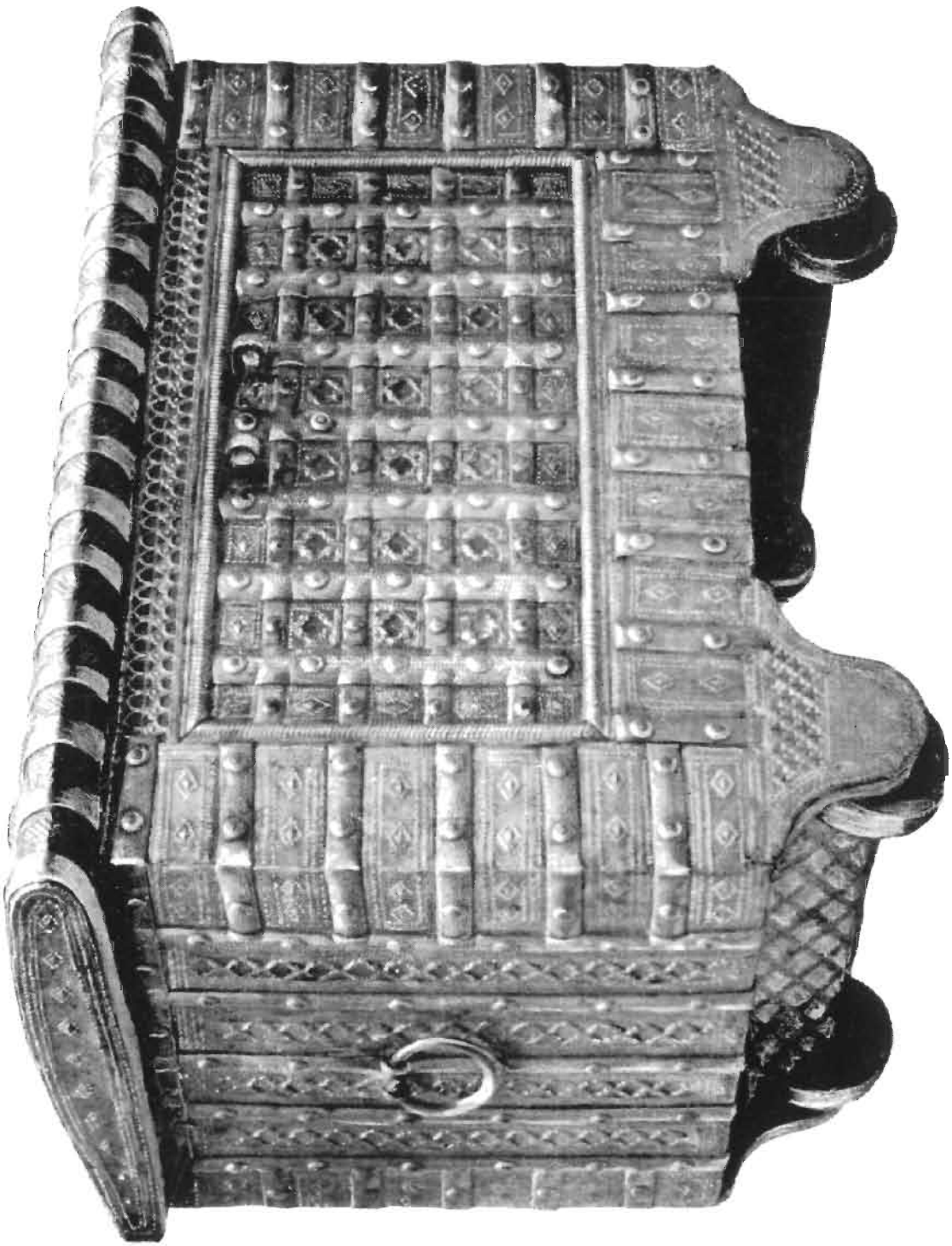
Wall cupboard with relief carvings



Lower portion of a cupboard made of sisam or blackwood



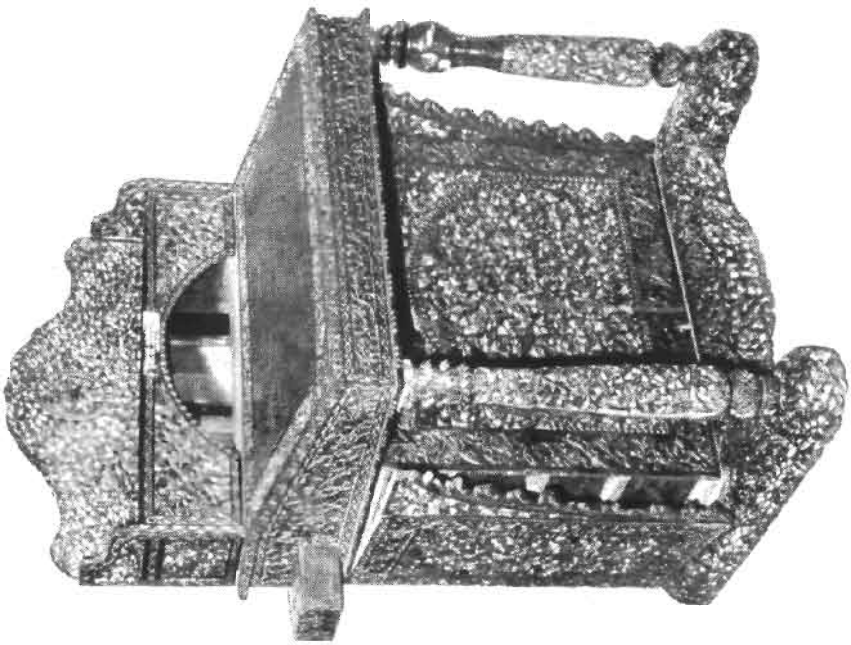
Majus or ornamented chest with three compartments called 'tran-khania'
Height—3'-9"; Width—4'-3"; Depth—2'

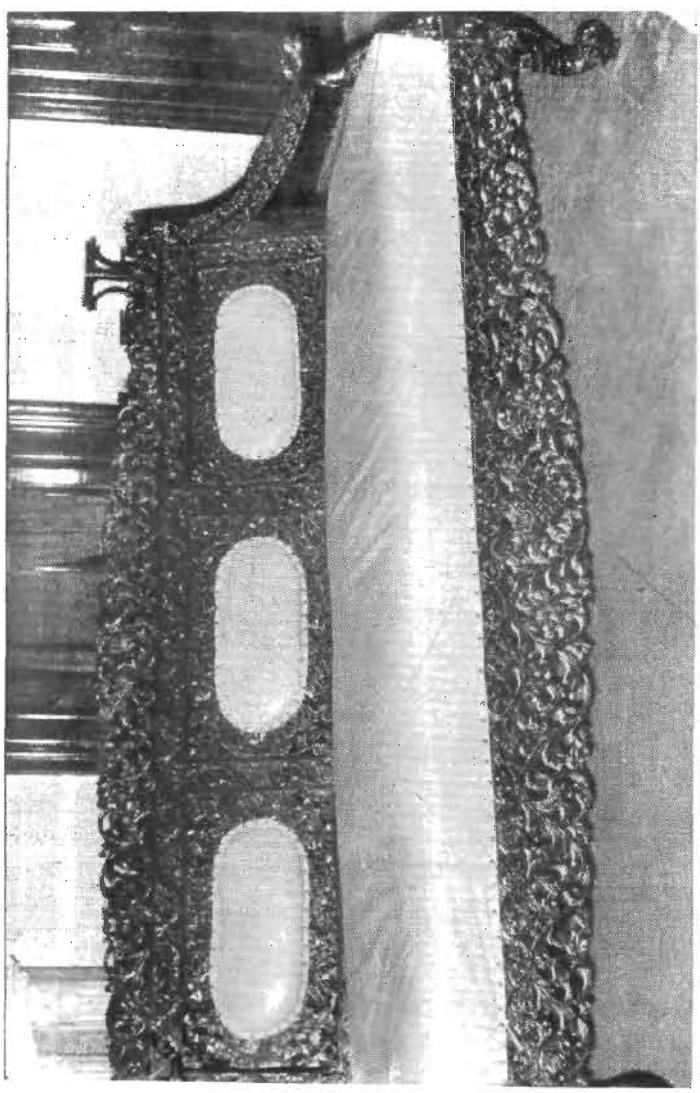


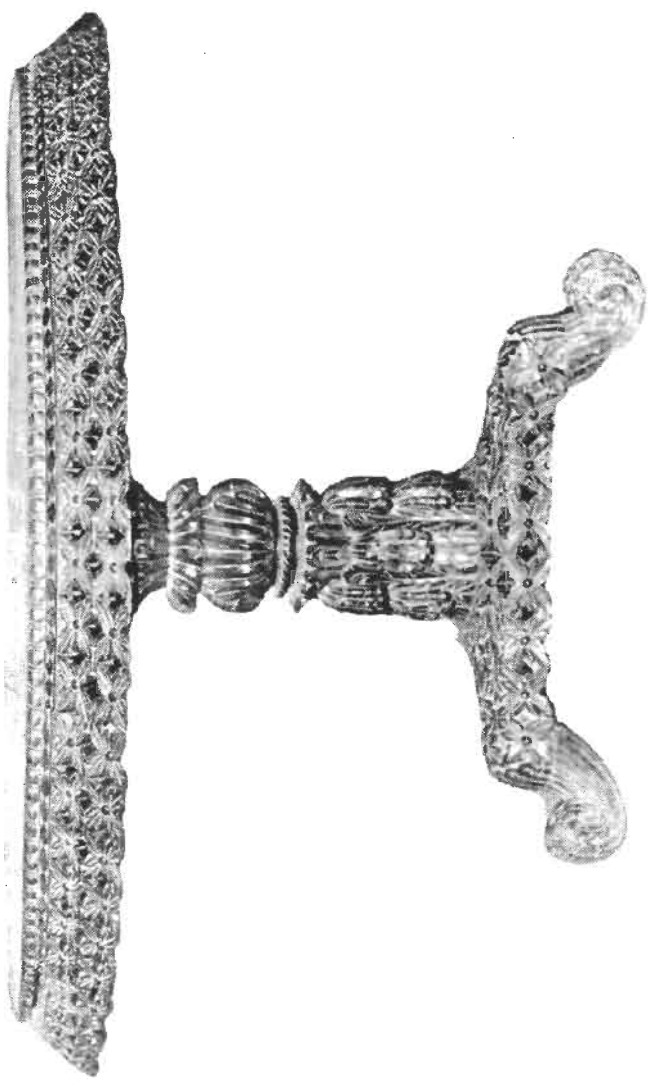
Patara from Bhavnagar



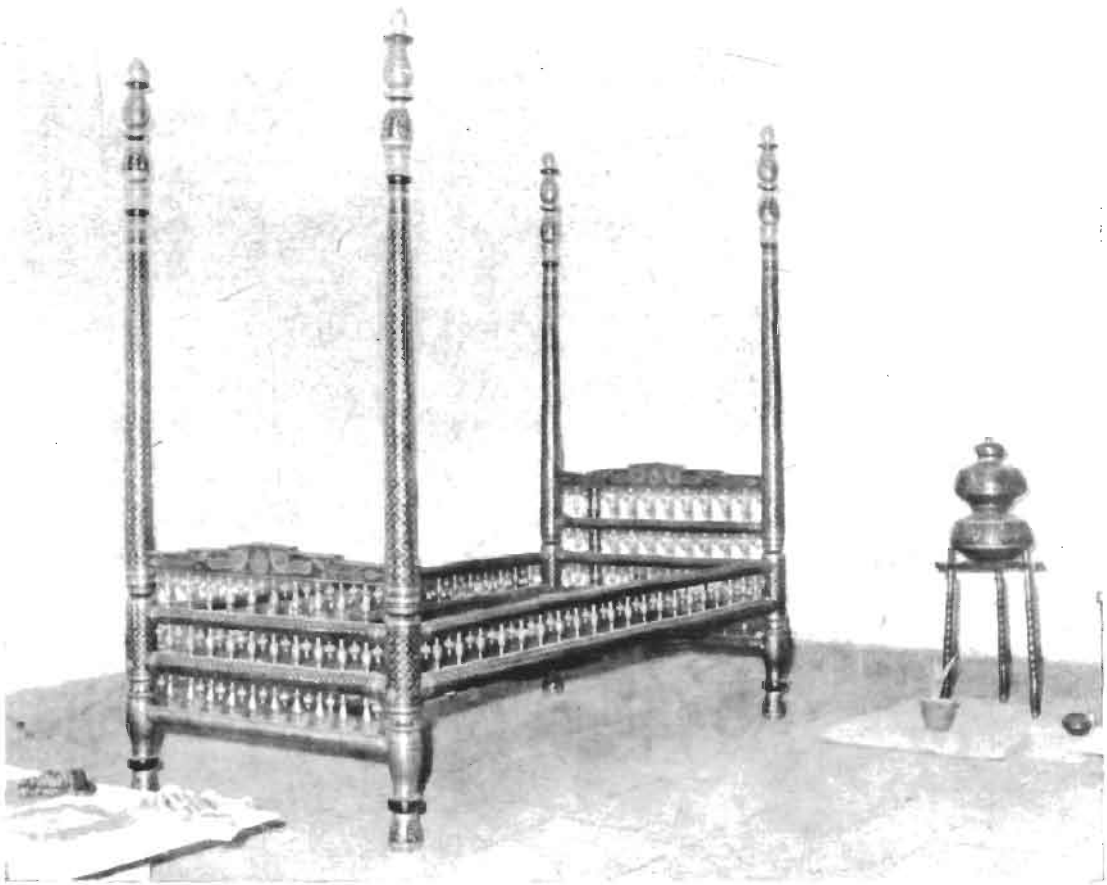
Top : *Marquetry box* ; Bottom : *Carved sandalwood box*
(Both from Surat)

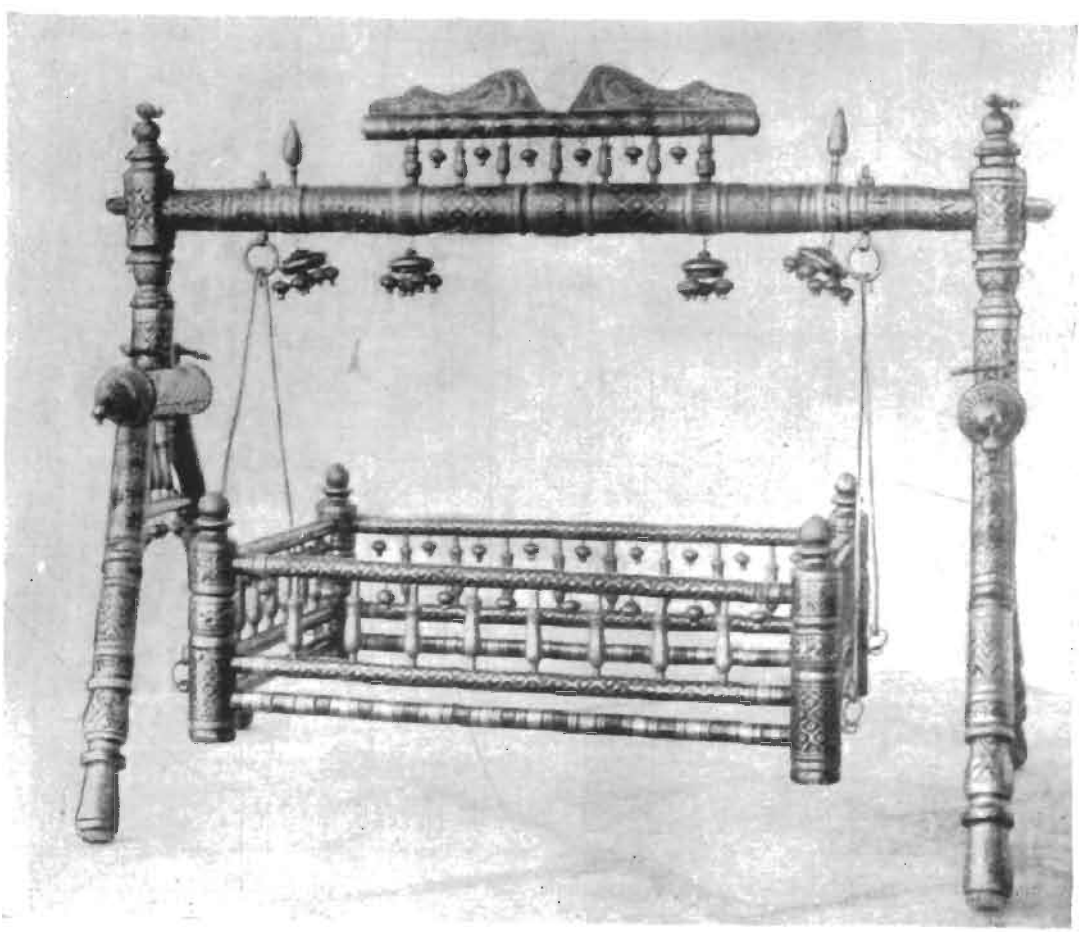






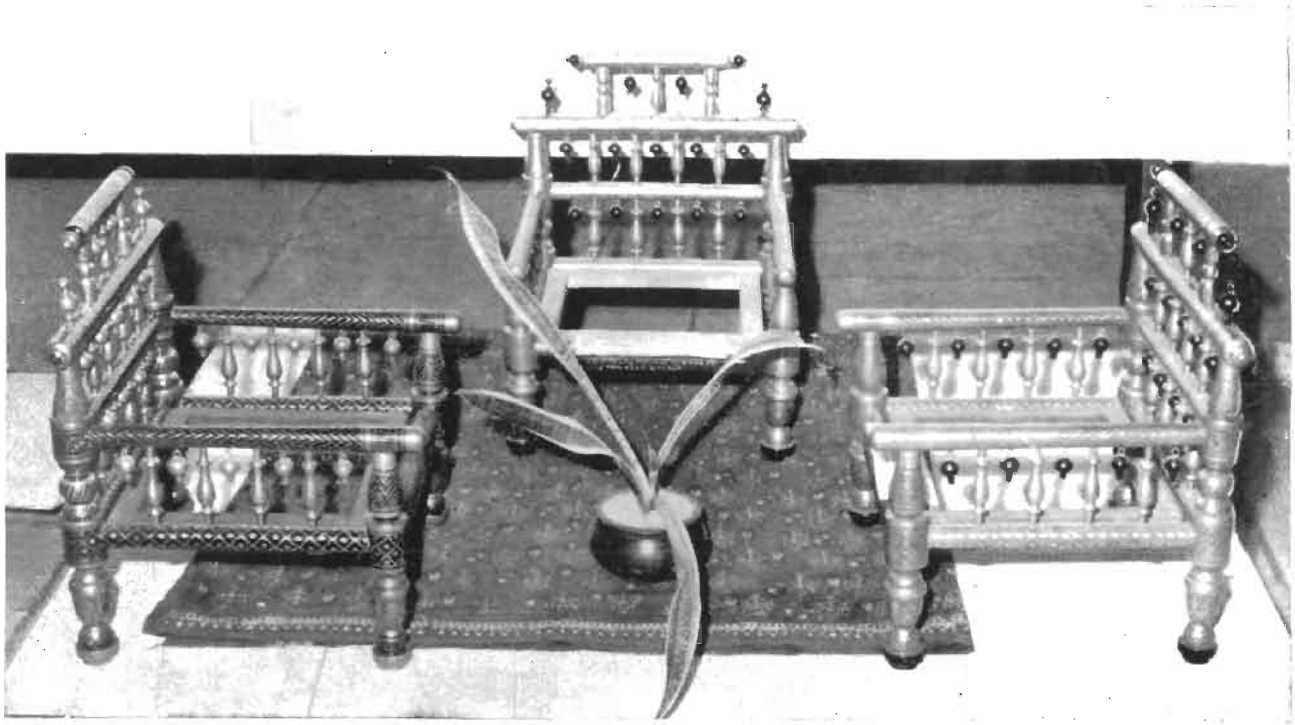
Carved and perforated blackwood furniture in foreign style





Top : *Bedstead* ; Bottom : *Cradle*

Transparent lacquer work

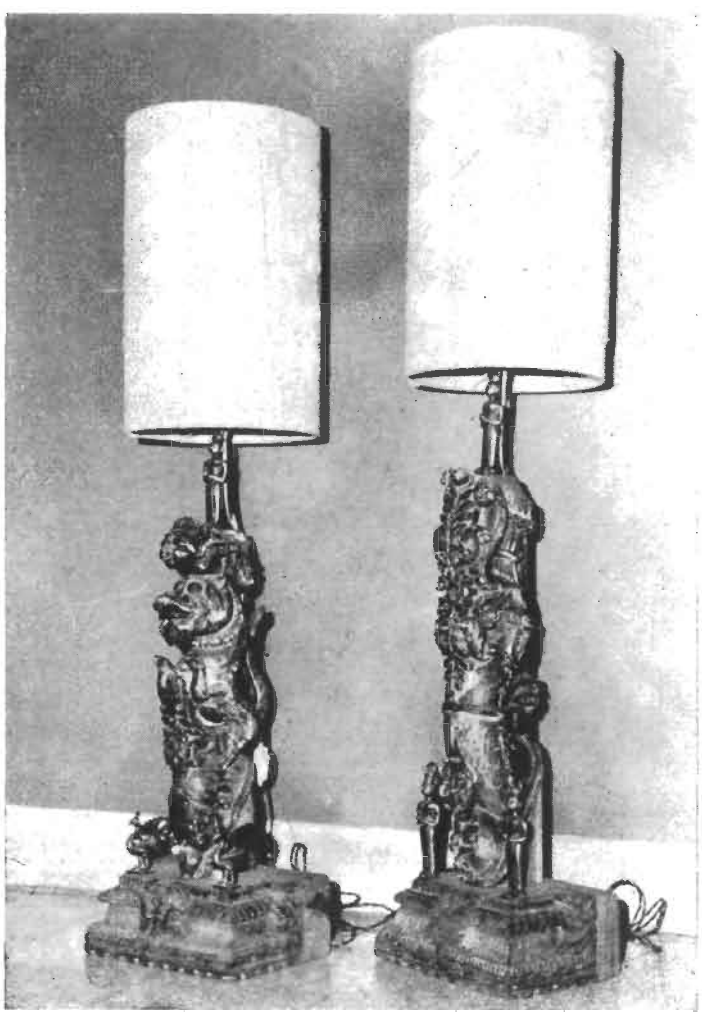


Modern use in chairs



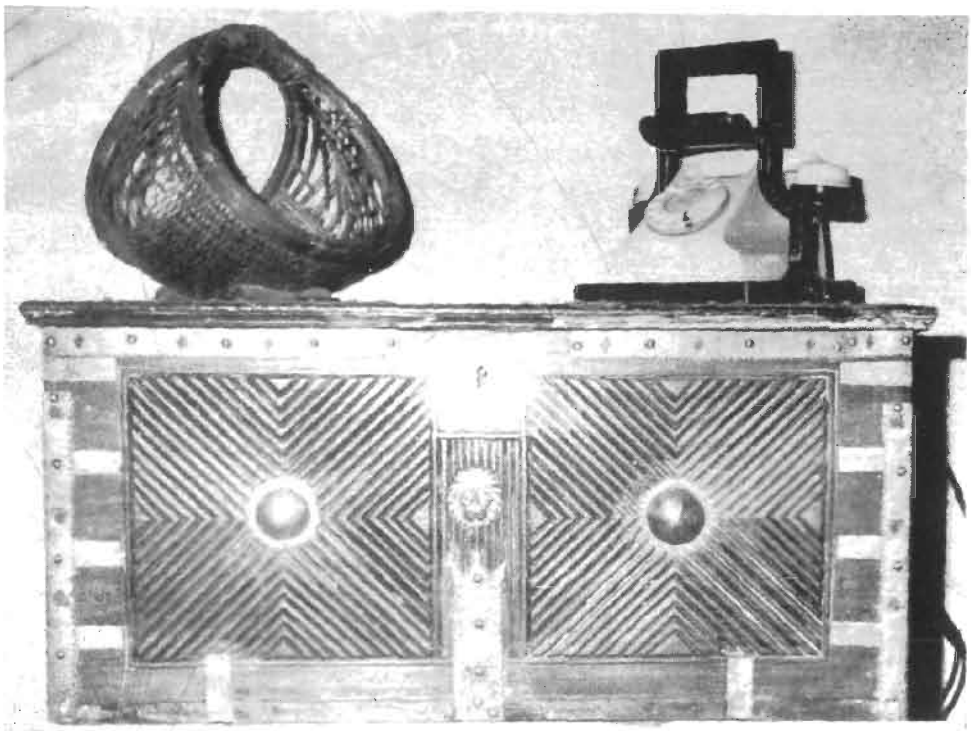
of Sankheda, Baroda district



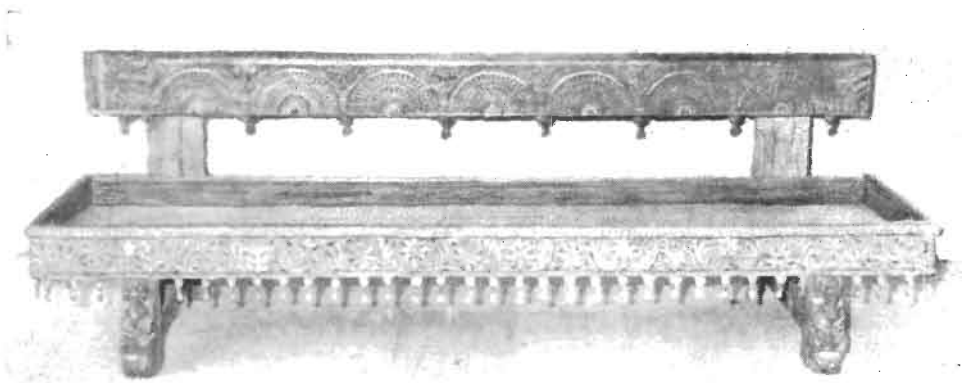


Lamps

Traditional carving put to



Decorative chest



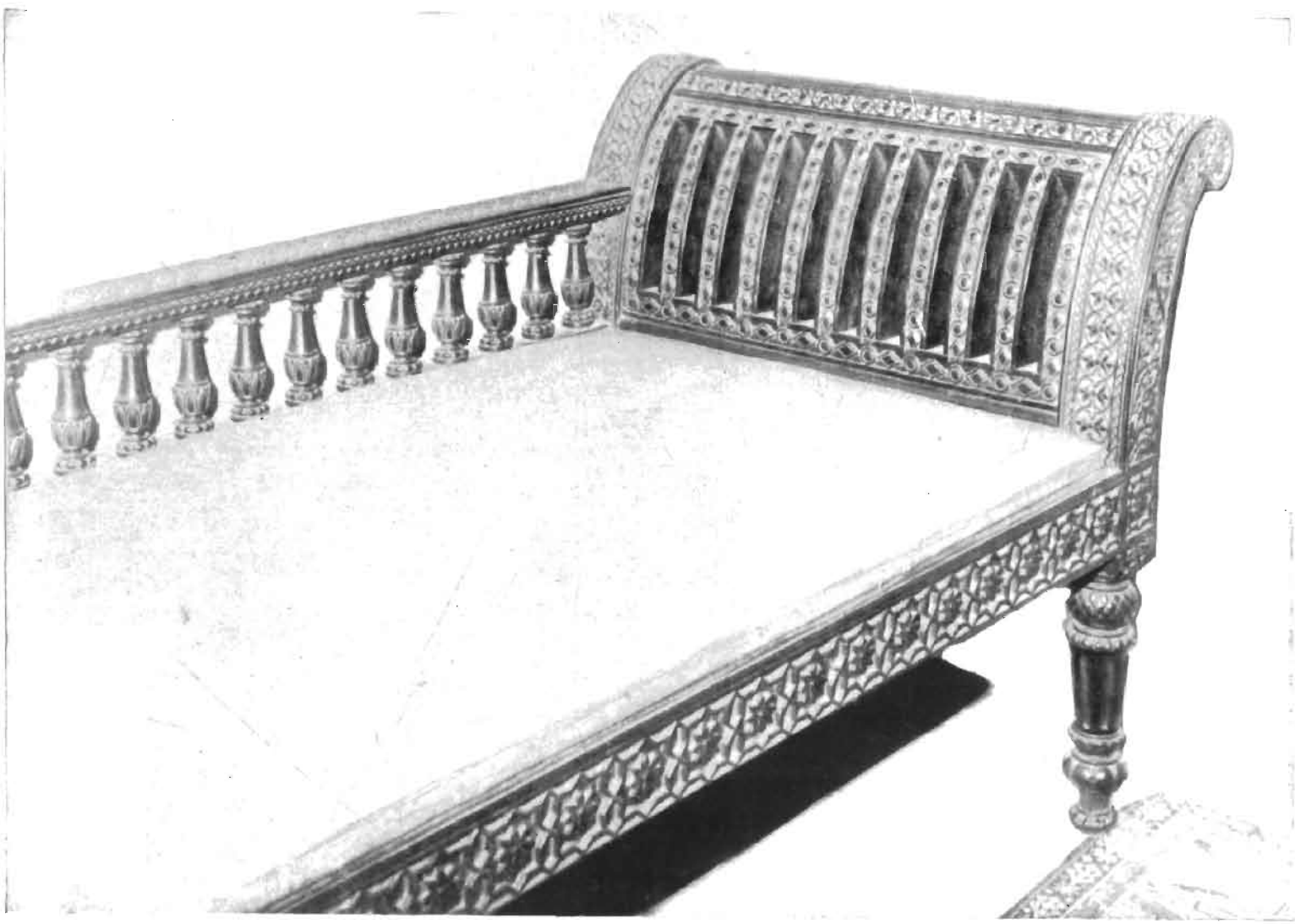


Centre : *Sofa* Bottom : *Teapoy*

modern use in furniture





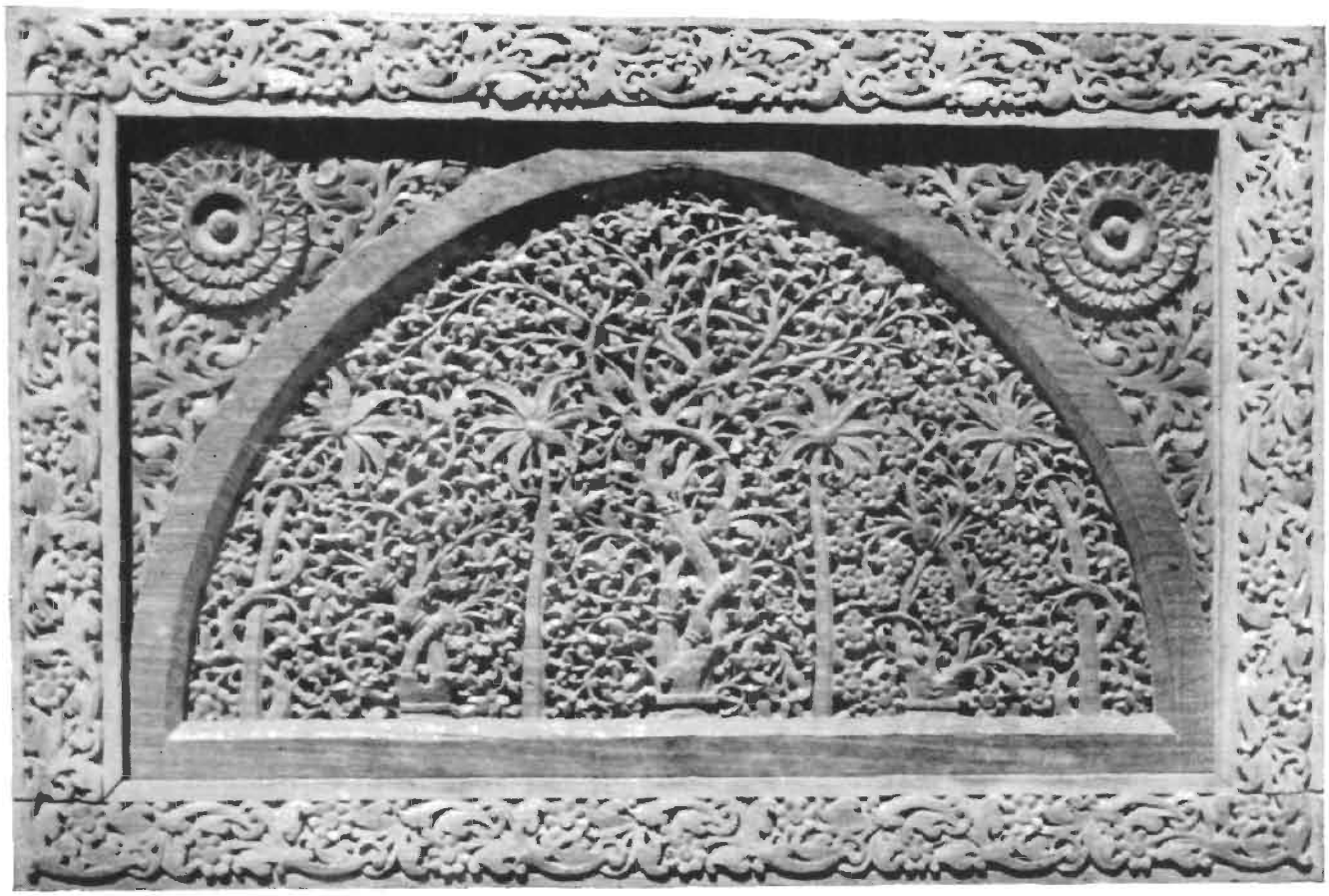


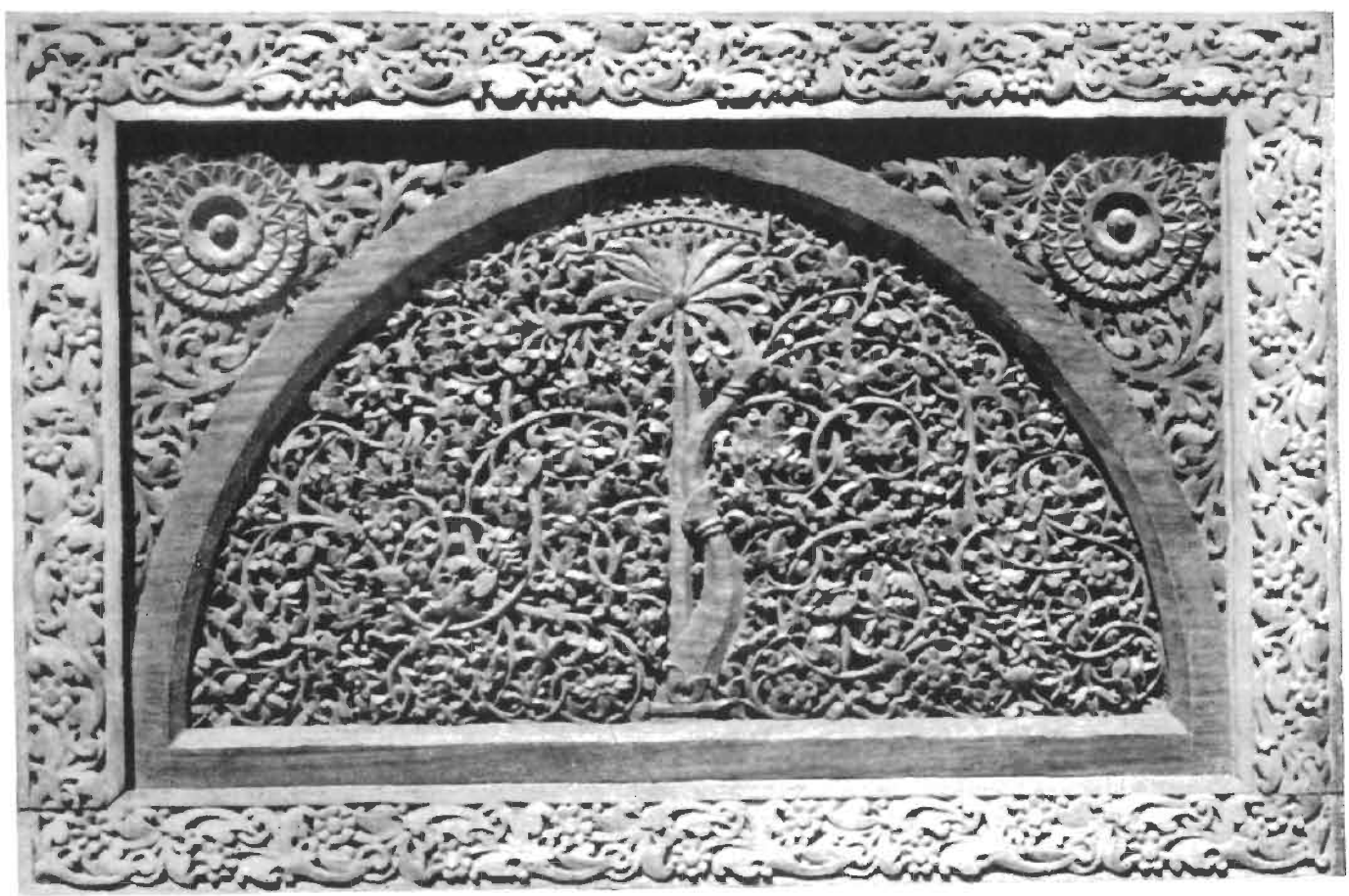
Modern furniture





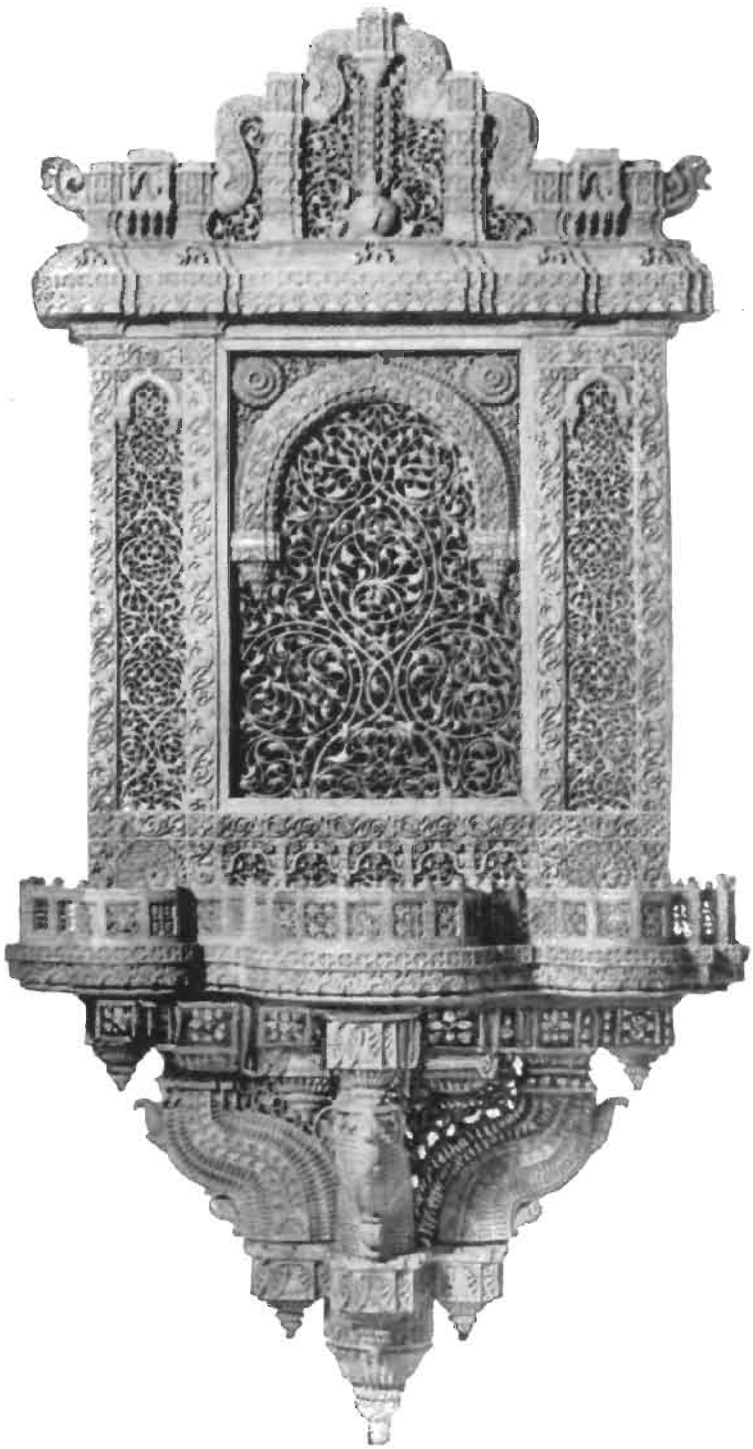
carved in traditional style





The famous stone windows (perforated) of Sidi Saiyad's Mosque. Ahmedabad reproduced in wood

(By courtesy :



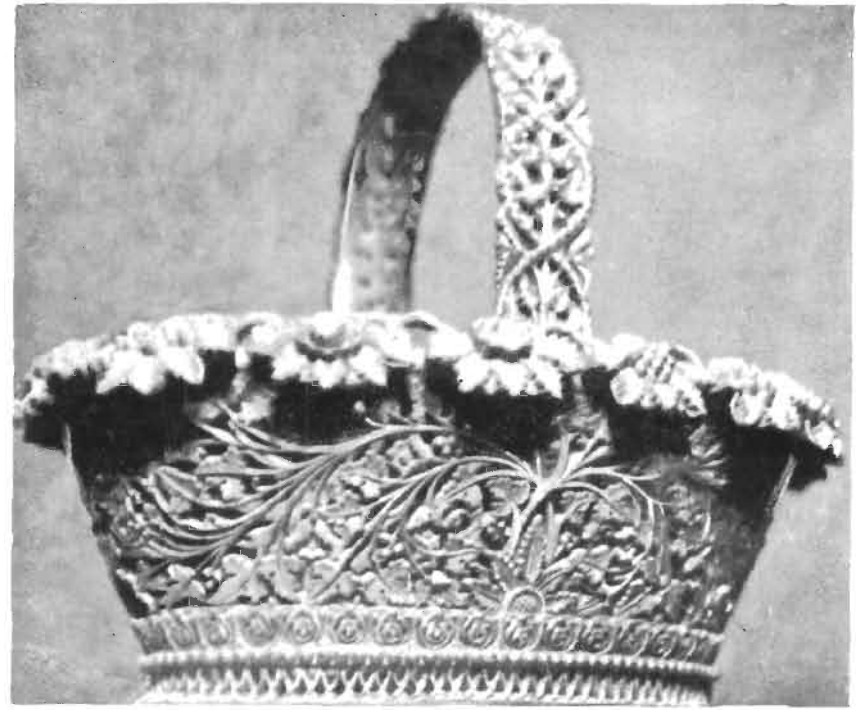


Wall brackets richly carved and perforated
(Early twentieth century)

Shri Jamnadas Pancholi, Ahmedabad)



1



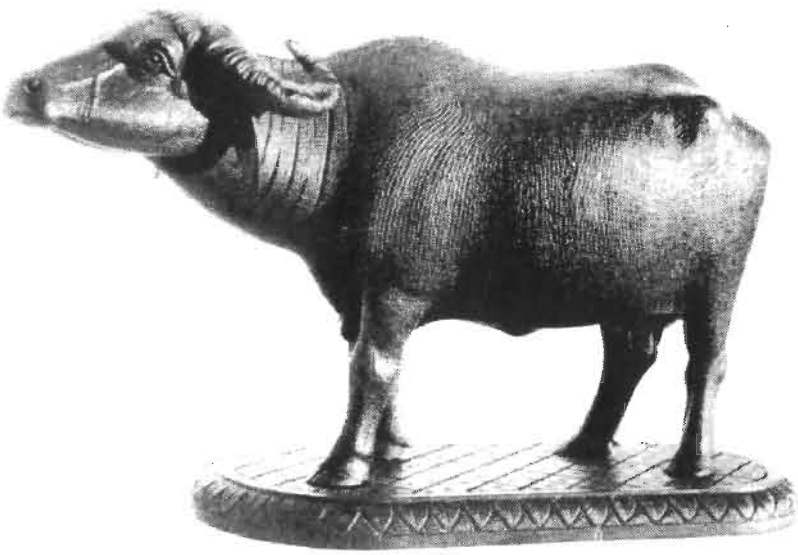
2



3

1 and 3. Photoframes with the photograph of the artist himself at right : 2. Flower basket from one block Carvings by Mistri Somnath Bhudar (By courtesy : *Shri Jamnadas Pancholi, Ahmedabad*)







Ornamental pieces

STATEMENTS

STATEMENTS

The information regarding buildings and furniture and other articles with wood carving presented in Statements I and II has been collected by inquiry made through local bodies like municipalities, *nagar* and *gram* panchayats. Details of distinctive specimens of wood carving were called for in prescribed proformas and the information which was received was scrutinised, and compiled after obtaining further details by back references, wherever necessary. In the case of Ahmedabad City, the collection of data was doubly difficult because of the large size of the city and the enormous number of houses having wood carving. The information for that city had, therefore, to be collected by deputing special investigators from the Census Organisation, the inquiry being limited to the oldest sections of the city formerly enclosed by the fort-wall.

Statement I presents the information about cities/towns/villages arranged according to their Census location code numbers. It gives the details about the owner of the house, location, approximate age, particulars as to whether the structure is a dwelling house or temple, the portion thereof containing wood carving and a brief description of the nature of carving done. Statement II gives these details in respect of furniture and other articles like sofa sets, cupboards, chariots, swings, thrones for deities. objects of household use or religious worship and ceremonial rites. It cannot be claimed that these statements are fully exhaustive and complete. Nor do they cover all the places where notable specimens of carving are to be found. Instances were not few where nil reports were originally received as in a place like Sidhpur, where good specimens were subsequently reported after their existence was pointed out. Moreover, whether a structure is worth reporting or not cannot but depend on what the reporter thinks about it, and to that extent the entries given in the statements reflect the subjective view of the person listing it. Looking to the sizable material gathered they may be considered to be representative enough to give a fair idea of the extent and quality of wood sculpture in the various districts of Gujarat. They cover a total number of 53 centres and relate to 1982 houses. Furniture and other articles are reported from 89 households and places of worship. To these may be added 61 more centres which stated after necessary inquiry that no specimens worth reporting were in existence.

STATEMENT I

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		JAMNAGAR DISTRICT				
	JAMNAGAR (TALUKA : JAMNAGAR)					
1	Sub-Registrar's Office	Lal-bungalow	51 (built in 1913)	Office	Doors, windows, balcony, railing	Flower-creepers, human figures, elephant, horses, monkeys, creepers, flowers, parrots, *butta*, *zumaru*
2	Ratanbai Masjid	Ratanbai Masjid	50	Masjid	Doors, ventilators	Flower-creepers, ornamental carving
3	Palace of H. H. the Maharaja of Jamnagar	Jam Bungalow	30	Residence	Gallery	Creepers, ducks
4	Tower Masjid	Below Mandvi tower	60	Masjid	Doors, windows	Oblong-flowers, creepers
5	Kantilal Vyas	Near Bhidbhanjan Dhaliya	45	Residence	Dining-room	Minute carving of creepers
6	Jain Derasar	Jain Derasar, Chandi Bazaar	35	Jain Temple	Doors, balcony railings	Flower-creepers
7	Moti Haveli	Moti Haveli	50	Temple	Doors, pillars	Head of animals, design
8	Haveli Mandir Vrjbhushan Maharaj	Havelinun Mandir	200	Temple	Door-frames, pillars, balcony	Flower-creepers, flower-*butta*
9	Girdharinu Mandir	Girdharinu Mandir	150	Temple	Door-frames, ceiling of door-frames *adsar*	Flower-creepers, flower-*butta*
10	Vasantray Hemantray Oza	Oza no Dehlo	200	Residence	Beams of inner and outer rooms, capital of pillars	Flower-creepers, image of Ganpati
11	Makim Somchand Kacharabhai	Makim Vadi	250	Residence	Beams of door-frames, shelf with heads of horses, upper portion of the pillars	Flower-creepers, human figures, flower creepers with pitcher
12	Mulchand Parshotam Maheta	Ananda Bavana Chakla, opp. Vaju Kandoino Dehla (Bharanino Dehlo)	350	Residence	Shelf with horse heads, ends of beams (whole building is nearly full of ornamental wood carving) *todi*	Flower-creepers, human figures, parrots, alligator, and other beautiful pictures, ornamental carving on shelves and *todi*
		RAJKOT DISTRICT				
	VINCHHIA (TALUKA : JASDAN)					
1	Shri Jain Shvetamber Murti-Pujak Sangh	Derasar	100	Jain Temple	Inner portion	Human figures, animals
2	Shri Swadhyay Mandir	Vishram Chowk	20	Temple	Inner portion	Human figures, animals
3	Shri Gram Panchayat	Panchayat, Vinchhiya	100	Office	Doors, windows	Flower-creepers, animals, birds
	TANKARA (TALUKA : MORVI)					
4	Bhagat Manji Karamshi	108/A, 281, 338/3 Shri Laxminarayan Mandir, Tankara	75	Temple	Doors, etc.	Flower-creepers, animals

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
			SURENDRANAGAR DISTRICT			
	MULI (TALUKA : MULI)					
1	Swaminarayan Mandir	5/2, Limbadi Pa	90	Temple	Pillars	Ornamental carving
2	Somchand Bhudarbhai	5/13, Mali Pa	65	Residence	Lower part of gallery	Human faces, lions, monkeys
3	Jain Apasara	4/20/1, Napani Pa	75	Jain Monastery	Gallery	Human figures, faces. elephants
4	Kesubha Dhirubha	4/20/2, Kukadiya Pa	60	Residence	Gallery	Human faces, design
	DHRANGADHRA (TALUKA : DHRANGADHRA)					
5	Sookh Vilas				Railway	Design
6	Taluka Shala Kothar				Lattice, railing	Design
7	Swaminarayan Mandir				Railings, arches	Elephant, ornamental design
	HALVAD (TALUKA : HALVAD)					
8	Shri Maharaja Saheb of Dhrangadhra, Shri Mayurdhvajsinhji; Shri Ghanshyamsinhji	Juno Rajmahel	400	Juno Rajmahel	Pillars	Flower-creepers, animals
			BHAVNAGAR DISTRICT			
	BHAVNAGAR (TALUKA : BHAVNAGAR)					
1	Babulal Premji	1/2/193/2, Near Congress Office, Diwan Para Road	80	Residence	Facade, door-frames	Animals, flower-creepers
2	Divyakant Kanaiyalal Vaidya	5/1/355, Diwan Para Road	100	Residence	Facade, door-frames	Animals, flower-creepers
3	Vijaykumar Govindji	5/3/377-4, Vora Bazaar, Maniar Sheri.	70	Residence	Facade, door-frames	Animals, flower-creepers
4	Laxmilal Maganlal Vora	6/1/48, Haveliwali Sheri, Dehlo, Near Bachubhai Dudhwala	150	Residence	Doors, windows, verandah, chowk	Flower-creepers, animals, birds, human figures
5	Rohitray Bhaskarray Mehta	8/2/32, Aveda Sheri, Near Water Post	100	Residence	Facade, door-frames, arch, balcony	Flower-creepers
6	Champaklal Amichand	8/1/43, Lathiano Dehlo	95	Residence	Facade, door-frames, arch	Animals, flower-creepers, human figures
7	Muljibhai Harjivindas	9/1/63, Indra-Bhuvan Opp. Barton Library, Diwan Para Road	100	Residence	Facade, doors, door-frames, chowk	Animals, flower-creepers, human figures
8	Naivedyakumar Vidyutray Desai	9/1/1/66, Hari-Bhuvan, Opp. Barton Library, Diwan Para Road	100	Residence	Eacade, doors, door-frames, chowk	Animals, flower-creepers, human figures
9	Dr. Pravinbhai Oza	9/1/253, Near Congress Office, Diwan Para Road	80	Residence	Facade, door-frames	Animals, flower-creepers
10	Tansukhlal Chunilal	9/1/257, Near Congress Office, Diwan Para Road	90	Residence	Facade, door-frames	Animals, flower-creepers

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		BHAVNAGAR DISTRICT-*contd.*				
	BHAVNAGAR (TALUKA : BHAVNAGAR)-*contd.*					
11	S. V. Desai	Mahalaxmi Nivas, Diwan Para Road	100	Residence	Facade, door-frames, arch	Animals, flower-creepers, human figures
12	Lalbhai Ramkrishna Acharya	Khar gate	90	Shop	Facade	Flower-creepers
13	Shantilal Motilal	Bhaga Talao, Lalgar Bavano Math	200	Temple and residence	Door-frames, doors, balcony	Flower-creepers, animals, human figures
14	Maganlal Nanabhai	Near Kala-nala	65	Residence	Facade, door-frames	Flower-creepers, decorative arch
15	V. C. Mehta	Nagar Pole	110	Residence	Facade, door-frames	Animals, flower-creepers
16	H. H. the Maharaja of Bhavnagar	Darbar Gadh, Amba Chowk	175	Offices, shops	Arch	Flower-creepers
17	Western Railway	Bhavnagar City Station		Station Reservation Office	Doors, pillars, storey	Flower-creepers, human figures, animals
	GHOGHO (MAHAL : GHOGHO)					
18	Dhanprasad Nrusinhprasad	793, Moti Bajarnanake	150	Residence	Capitals of pillars	Creepers
19	Pirbax Mosambhai	1174, Mokawado	400	Residence	Capitals of pillars	Creepers, flowers, parrot
20	Amritrai Chandraprasad Desai	1550, Nagarwada	200	Residence	Pillars, doors, door-frames	Creepers, flower-creepers
21	Harkishandas Maganlal Mehta	1564, Near Hatkeshwer Mandir	200	Residence	Capitals of pillars, supports, railing	Creepers, human figures, elephant, peacock
	SIHOR (TALUKA : SIHOR)					
22	Mehta Balvantray Bhagvandas	1, Paldivali Sheri Muni-chowk	150	Residence	Window, beam, pillars	
23	Darbar Gadh	4, Darbar Gadh	200	Residence	Wall, window, beam, pillars	Flower-creepers, human figures, other minute carving
	MAHUVA (TALUKA : MAHUVA)					
24	Shrimati Kamlaben Devidas	1/522-2, Dhavdi Chowk	80	Residence	Door, door-frames	Flower-creepers
25	Swaminarayan Temple	3/229, Vakhar-ne-Zampe	60 (Built in 1904 A.D.)	Temple	Railing, pillars	Horse, bulls, etc.
26	Shri Mahuva Dwarka Nathji-ni Haveli	3/313, Haveli Sheri	60	Temple	Door-frames, pillars	Flower-creepers
27	Haveli Mandir	3/313-1, Haveli Road	70 (Built in 1895 A. D.)	Temple	Balcony, railing, lattice, pillars	Horse, human figures
28	Nagar Sheth Harilal Mondas	3/314, Haveli Road	75 (Built in 1890 A. D.)	Residence	Door-frames, pillars, long balcony, railings	Horse
29	Sheth Harilal Mohandas	3/475, Haveli Sheri	60	Residence	Door, round lattice	Flower-creepers
	TALAJA (TALUKA : TALAJA)					
30	Amichand Vardhaman	997, Ramtekari Road	90	Residence	Main gate of the building	Ganapati, chain design
31	Soni Jeram Karsan	1657, Near Market	80	Residence	Main gate of the building	Ganapati, chain design, Mogul carving

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		AMRELI DISTRICT				
	AMRELI (TALUKA : AMRELI)					
1	Maganlal Prabhudas	455/1, Jail Road, Varaipa Ward	37 (Built in 1927)	Residence	Pillars of balcony, etc.	
2	Kaba Hansraj Administrator: Bai Ramkunwar	537, Jail Road, Varaipa Ward	39 (Built in 1925)	Residence	Pillars of balcony, etc.	
3	Shri Goswami Maharaj Vaghesh-lalji	689/25, Haveli, Varaipa Ward		Temple	Lattice of doors	
	BAGASARA (TALUKA : KUNKAVAV-VADIA)					
4	Durlabhdas Bhagwanji	1/263, Shivaji Chowk	50	Residence	Doors, small pillars, beam supports, balcony	Flower-creepers
5	Vanza Amarshi Devshi	1/399, Vanza Vad	100	Residence	Front portion	Human figures, animals
6	Odhavji Virchand	1/551, Kachaliya Sheri	50	Residence	Front portion	Flower-creepers
7	Rabiyabai Isabhai	1/630, Hospital Road	60	Residence	Windows, small pillars, beam supports, balcony	Flower-creepers
8	Amarba Bhayavala (guest-house)	1/640, Shivaji Chowk	50	Residence	Small pillars, beam supports	Flower-creepers
9	Odhavjilalji Laxmilalji	2/128, Haveli Sheri	50	Temple	Front portion	Flower-creepers
10	Mahant Keshavdas Asharam	2/241, Opp. bank of the river	300	Temple	Small pillars, *tibda*	Flower-creepers, human figures, animals
11	Bhagwanbhai Virjibhai	2/517, Vanza Vad	100	Residence	Doors, small pillars, beam supports, balcony	Flower-creepers
12	Mohan Mangalji	4/30, Opp. Sathwara Chora	40	Residence	Balcony	Flower-creepers
13	Modi Prabhudas Virji	4/31, Opp. Sathwara Chora	100	Residence	Small pillars	Flower-creepers
14	Devchandbhai Pragjibhai	4/284, Bangli Chowk	100	Residence	Balcony	Flower-creepers
15	Ravatvala Amaravala	4/531, Juni Post Office	200	Residence	Small pillars	
16	Narbheram Bhagwanji	4/568, Bazaar Chowk	64	Shop	Small pillars, balcony	Flower-creepers, human figures, animals
17	Nanubhai Nanavati	4/624, Balapir Gali	64	Residence	Small pillars, balcony	Flower-creepers, human figures, animals
18	Umedchand Kapurchand	4, Juni Post Office	64	Residence	Small pillars, balcony	Flower-creepers, human figures, animals
	LATHI (TALUKA : LATHI)					
19	Lathi Nagar Panchayat	2, Chavund Gali	100	Office on Main gate	Windows, balcony, gallery	Flower-creepers, ornamental carving

STATEMENT I-*contd.*

Building with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		AMRELI DISTRICT-*contd.*				
	RAJULA (TALUKA : RAJULA)					
20	Babubhai Nagardas	18/A, Sanghavi Chowk	60	Shop	Balcony	Tigers, elephants
21	Babubhai Nagardas	18/B, Sanghavi Chowk	60	Shop	Balcony	Tigers, elephants
22	Shamji Mulji Saraniya	266, Mochi Bazaar	50	Shop	Balcony	Tigers, elephants, parrots
23	Hargovinddas Durlabhdas Vora	318/A, Hargovind Jasrajvala Khanche	70	Residence	Balcony, eaves	Elephants, human figures creepers
24	Gordhan Kalyan	513/6, Sanghavi Chowk	50	Shop	Balcony	Elephants
25	Durlabhadas Makandas	551/A, Mahuva Road	60	Residence	Pillars, *tibda*	Flower-creepers, leaves
26	Tapidas Manmohandas	551/B, Mahuva Road	60	Residence	Pillars, *tibda*	Flower-creepers, leaves
27	Nandlal Vashram	551/8, Mahuva Road	60	Residence	Pillars, *tibda*	Flower-creepers, leaves
28	Haveli	570, Haveli Chowk	50	Temple	Balcony, inner portion	Shehnai players, human figures
29	Andarji Vanmali	1386, Mochi Bazaar	60	Shop	Balcony	Tigers, human figures
		JUNAGADH DISTRICT				
	JUNAGADH (TALUKA : JUNAGADH)					
1	Chitranjan Rugnath Raja	C/3/462/7, Panch Hatdi Opp. Daba Road	160	Residence	Windows, shelf	Creepers, design
2	Chitranjan Rugnath Raja	C/3/462/7, Near Dhal Road	100	Shop	Doors, windows, balcony	Creepers, design
3	Navinchandra Chandulal Diwan	D-8/28, Magnath Road	160	Residence	Windows	Creepers, design
4	Rajnikant Harshadray Vaishnav	D-6/440/1, Magnath Road, Nichi Bari	150	Temple	Doors, windows	Creepers, design
	MENDARDA (TALUKA : MENDARDA)					
5	Mendarda Middle School	18, On the bank of Madhuvanti river	100	School	Door-frame, pillars	Lion, horse, elephant, tiger human figures
	MANGROL (TALUKA : MANGROL)					
6	Lodhaviani Deli	2/4, Verai Faliya	100	Residence	Windows	Flower-creepers
7	Amirmiyan Badamiyan	Saiyad Vada Badi Medi	100	Residence	Balcony	Flower-creepers
	PORBANDAR (TALUKA : PORBANDAR)					
8	Jethva Harisinh Gajabhai	1/233, South Bandar Road	100	Residence	Balcony	Flower-creepers, design
9	Building of Bhoi caste	1/235, South Bandar Road	100	Residence	Balcony	Flowers
10	Daudi Vora Masjid	1/240, South Bandar Road	100	Masjid	Doors	Flower-pots, creepers
11	Vohra Samsuddin Mahamadali	1/242, South Bandar Road	60	Residence	Balcony	Varieties of designs
12	Trustees of Shri Rajabali Mahamadali	1/245, South Bandar Road	100	Residence	Balcony	Flower-creepers, design

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
	JUNAGADH DISTRICT-*contd.*					
	PORBANDAR (TALUKA : PORBANDAR)-*contd.*					
13	Vohra Asgarali Mahamadali and Yusufali Mahamadali	1/246, South Bandar Road	60	Residence	Balcony	Flower-creepers, design
14	Vohra Abdulhusen Hajiali	1/249, South Bandar Road	60	Residence	Doors	Flower-creepers
15	Vohra Musaji Mumadbhai	1/250, South Bandar Road	100	Residence	Doors, balcony	Flower-pots, flower-creepers
16	Vohra Yusufali Mahamadali	1/252, South Bandar Road	100	Residence	Balcony	Designs
17	Vohra Samsuddin Mula Hasanali Administrator, Rajabali Bhaijibhai	1/253, South Bandar Road	125	Residence	Balcony	Flower-creepers, design
18	Vohra Yusufali Nurbhai	1/255, South Bandar Road	125	Residence	Balcony	Flower-creepers
19	Vohra Gulamhusen Mahumudali Jivaji	1/257, South Bandar Road	125	Residence	Balcony, pillars	Flower-creepers, design
20	Vrijlal Liladhar	1/546, Oza Faliya	100	Residence	Horse shaped pegs	Designs
21	Kharva Naran Kala	1/550, Bundar Road, Bhatiya Bazaar	100	Residence	Door-frame	Flowers, ornamental arch
22	Bhatiya Jamnadas Trikamdas	1/551, Bundar Road	100	Residence	Door-frame	Flowers
23	Vohra Yusufali Musaji Dosaji	1/601, South Bundar Road, Vohra Vad	60	Residence	Balcony	Flower-pots, flower-creepers
24	Vohra Taiyabali Ismalji	1/604, South Bundar Road	100	Residence	Balcony	Flowers, design
25	Building of Vohra Caste	1/605, South Bundar Road	100	School	Doors	Flower-creepers, design
26	Alirahemen Rathod	1/658, Rathod Faliyun	100	Residence	Door-frame	Peacock, ornamental arch
27	Pranjivandas Harjivandas	1/824, Nagar Vada	100	Residence	Door-frame	Flower-creepers
28	Bhagwanji Pragji Gheewala	2/45, Bhatiya Bazaar, Jagannathjini Sheri	100	Residence	Door-frame	Peacock, flower-creepers
29	Luhana Mahajan Vandi	2/77, Bundar Road, Near Kamnath Mahadev	75	Library	Balcony	Varieties of designs, crocodile
30	Shri Govindraiji Ranchhodrayji Maharaj	2/330, Shri Gopinathjini Haveli	150	Temple	Balcony, pillars	Flower-creepers, design
31	Karsandas Hirachand	2/332, Virjibhai tak	48 (Built in 1916 A.D.)	Residence	Doors	Flower-creepers
32	Saubhagyachand Madanji	2/617, Near Gopinathjini Haveli	150	Residence	Door-frame	Peacock, flower-creepers

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		JUNAGADH DISTRICT-*concld.*				
PORBANDAR (TALUKA : PORBANDAR)-*concld.*						
33	Maganlal Kanji	2/742, Kasturba Gandhi Road	100	Residence	Doors	Lattice
34	Liladhar Mulchand	2/748, Kasturba Gandhi Road	100	Residence	Door-frame	Flower-creepers, design
35	Bhagwandas Sundarji	2/749, Kasturba Gandhi Road	100	Residence	Pillars	Flower-creepers, design
36	Building of Virpurwala Bama Saheb Darbargadh	4/154, Near Shitla Chowk	200	Police Station	Pillars	Flower-creepers, design
37	Jaswantkunvarba	4/155, Near Shitla Chowk	200	Residence	Door-frame	Ganpati, elephant, ornamental design of flowers
38	Darbari Building	4/156, Juno Darbargadh	300	Residence	Door-frame, pillars, doors	Ganpati, elephant, peacock, flower-creepers, birds, design
39	Shri Gopalji Maharajni Haveli	4/244, Near Juna Darbargadh	200	Temple	Pillars	Parrots, labyrinth, design
40	Darbari Building	4/246, Opp. Juna Darbargadh	400	Residence	Pillars, beam	Flower-creepers, birds, design
41	Vipra Shivshankar Madhavaji	4/365, Adhyaru Sheri	100	Residence	Door-frame	Flowers, design
42	Building of Shri Nathjini Haveli	4/415, Near Narsang Chakla	150	Residence	Door-frame	Flower-creepers, elephants
43	Dayalji Bhimji	6/55, Kedareshwar Road	50	Residence	Balcony	Flowers, design
44	Administrator, Taluka Mamlatdar	6/78, Kedareshwar Mandir	100	Temple	Doors	Flowers, design
45	Darbari Building (Protected monument)	6/366, Near Sudama Mandir	400	Saratanji-no Choro	Pillars	Flower-creepers
46	Jayakumar Jamnadas	10/100, Opp. Motipani Tank	100	Residence	Balcony	Flower-creepers, design
47	Vishashrimali Vanik Caste Vandi	10/228, Dolatsinhji Road	100	Residence	Balcony	Designs
48	Harkishanramji Madhavji	10/465, Bhav Hospital Road	100	Residence	Balcony	Designs
49	Gujarat Government Public Works Department	11/14, Juno Raj Mahel	75	R. G. T. College	Balcony	Flower-creepers
50	Shri Kasturba Trust	11/4/325, Building of the birth-place of Shri Mahatma Gandhi	150	Kirti Mandir	Door-frames, pillars	Birds, ornamental arch, Ganpati, Riddhi and Siddhi, Consorts of Ganpati, lions, fairies, flower-creepers, etc.
		KUTCH DISTRICT				
	BHUJ (TALUKA : BHUJ)					
1	Shri Hazur Privy Purse	Darbargadh		Rajya Mahel	Doors, windows	Flower-creepers, lattice
2	Jamadar Chhotumiyan	Talati, Ratiya		Hajiro	Doors, windows	Flower-creepers, lattice
3	Shri Swaminarayan Mandir	Paleshwar		Temple	Doors, windows	Flower-creepers, lattice

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		KUTCH DISTRICT-*contd.*				
	MANDVI (TALUKA : MANDVI)					
4	Rupshi Lalji	133, Chhaparavali Sheri		Residence		Lattice window
5	Achchalgachchha Derasar	205, Jhansiki Rani Road		Residence and Jain Temple	Doors	Fourteen dreams of Jain religion (on sandalwood)
6	Kalyaneshwar Mandir	3357, Derasar Sheri		Temple		Idols
7	Revagarno Math	3914, Near Nava Naka		Residence and Temple		Lattice
	MUNDRA (TALUKA : MUNDRA)					
8	Jamnadas Khimji Swali	2/406/3, Swali Sheri	40	Residence	Whole building	Flower-creepers
9	Gangabai Ratanram Jivandas	2/433/1, Near Tejdev Chakla	100	Temple	Southern enclosure	Flower-creepers, birds
10	Zaverbai Keshavji Damodar	2/492/1, Swali Sheri	50	Residence	Whole building	Flower-creepers
11	Shri Gorji Derasar Shri Talakchandji Chaturchandji	3/571/5, Outside Baroivala Naka	100	Jain Temple	Northern enclosure	Flower-creepers, birds
12	Valibai Visanji	2/733/1, Near Gandhi Chakla	50	Residence	Whole building	Flower-creepers
		BANASKANTHA DISTRICT				
	RADHANPUR (TALUKA : RADHANPUR)					
1	His Highness Navab Saheb of Radhanpur	A/1/2, Rajgadhi, Ayana Mahal	200	Residence	Balcony, doors, windows	Flower-creepers, human figures, etc.
2	Jain Temple of Shri Dharamnathji	C/9/124, Bhani Pole	50	Jain Temple	Doors	Flower-creepers
3	Jain Temple of Shri Godiji	C/1/138, Godijini Sheri	60	Jain Temple	Doors	Flower-creepers
		SABARKANTHA DISTRICT				
	BHILODA (TALUKA : BHILODA)					
1	Shri Amrutlal Sankalchand Shah	421, Near Post office	23 (Built in 1941 A. D.)	Residence	Doors	Lotus, *shehnai*-players

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		MEHSANA DISTRICT				
	PATAN (TALUKA : PATAN)					
	WARD No. 1					
1	Ambabai Dharmashala, Administrator, Mamlatdar	72, Opp. Post office	50	Dharmashala	Capitals of pillars	Creepers
2	Harilal Jethalal	77, Opp. Post office	50	Residence	Front portion, capitals of pillars	Creepers
3	Shantilal Lallubhai	90, Badva Vado	25	Residence	Door-frame	
4	Chimanlal Maneklal	123, Badva Vado	50	Residence	Door-frame, capitals of pillars	Creepers
5	Bai Rukhi Bhaichand	132, Outside Badva Vado	50	Residence	Capitals of pillars	Creepers
6	Chhabildas Mulchanddas	140, Otiyani Khadki	50	Residence	Capitals of pillars	Creepers
7	Chhabildas Mulchanddas	142, Otiyani Khadki	50	Residence	Capitals of pillars	Creepers
8	Divaliben Umedram	150, Main Road	50	Residence	Supports, niche	Creepers
9	Vinubhai Manilal	154, Main Road	50	Residence	Supports, niche	Creepers
10	Mangaldas Jivabhai	170, Motano Vas	50	Residence	Pillars, window, balcony	Creepers
11	Shivlal Amthalal	191, Motano Vas	50	Residence	Pillars, balcony	Creepers
12	Kalidas Mayashankar	640/1, Narsinhjini Khadki	50	Temple	Door-frame, capitals of pillars, balcony, base of pillars	
13	Chimanlal Trikamlal	652, Narsinhjini Khadki	50	Residence	Partition	
14	Chimanlal Trikamlal	653, Narsinhjini Khadki	50	Residence	Doors, window balcony, partition	
15	Shantilal Nandrai	756, Ganpatini Pole	50	Residence	Door-frame, niche	
16	Bai Ganga Chimanlal	763, Ganpatini Pole	50	Residence	Window balcony, door-frames	
17	Ambalal Gopal	764, Ganpatini Pole	50	Residence	Window balcony, door-frames	
18	Revashankar Chhaganlal	775, Ganpatini Pole	50	Residence	Support	Creepers
19	Dalsukh Dahyabhai	784, Ganpatini Pole	50	Residence	Support	Creepers
20	Govindram Narandas	785, Ganpatini Pole	50	Residence	Window, balcony, door-frame	Creepers
21	Bai Ramu Bhogilal Raval	777, Ganpatini Pole	50	Residence	Door-frame, partition	
22	Mohanlal Zaverchand	803, Ganpatini Pole	50	Residence	Pillars, supports	Flower-creepers
23	Mahipatlal Lajyaram	808, Ganpatini Pole	50	Residence	Base of pillars, partitions	
24	Ambalal Gopalji	809, Ganpatini Pole	50	Residence	Capitals of pillars	Creepers
25	Kashiben Bhaichand	810, Outside Ganpatini Pole	50	Residence	Supports, door-frame	

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		MEHSANA DISTRICT-*contd.*				
	PATAN (TALUKA : PATAN)-*contd.*					
	WARD No. 1-*contd.*					
26	Manilal Jethalal	827, Outside Ganpatini Pole	50	Residence	Doors, door-frame, pillars	
27	Chandulal Mohanlal	855, Near Hingala Chachar	50	Residence	Front portion	Flower-creepers
28	Rajnikant Mohanlal	861, Hingala Chachar	50	Residence	Pillars, door-frame	Creepers
29	Bhogilal Lallubhai	876, Hingala Chachar	50	Residence	Pillars, door-frame	Creepers
30	Gordhandas Chunilal	877, Hingala Chachar	50	Residence	Pillars, door-frame	Creepers
31	Ambalal Chhaganlal	879, Hingala Chachar	50	Residence	Pillars, door-frame	Creepers
32	Chimanlal Bapalal	894, Near Ghivata	50	Residence	Pillars, door-frame	Creepers
33	Manilal Gabharuchand	895, Maniati Pado	50	Residence	Supports, base of pillars	Creepers
34	Bhagchand Manekchand	900, Maniati Pado	40	Residence	Base of pillars, doors, door-frame	
35	Khubchand Hirachand	901, Maniati Pado	50	Residence	Pillars, supports, capitals of pillars	
36	Champaklal Ganpatchand	921, Maniati Pado	50	Residence	Window, balcony, supports	Creepers
37	Bai Hira Ramanlal	922, Maniati Pado	50	Residence	Capitals of pillars	
38	Keshavlal Amarchand	923, Maniati Pado	50	Residence	Window-balcony, supports, door-frame	Creepers
39	Nagindas Ujamchand	927, Maniati Pado	500	Residence	Household shrine	Elephant, human figures, ornamental carving
40	Hiralal Jivanlal	931, Maniati Pado	50	Residence	Window-balcony, door-frame	Creepers
41	Sitaben Sundarlal	932, Maniati Pado	50	Residence	Window-balcony, door-frame	Creepers
42	Popatlal Vadilal	933, Maniati Pado	50	Residence	Window-balcony, door-frame	Creepers
43	Panachand Ramchand	956, Kumbharia Pado	80	Residence	Base and capitals of pillars	Creepers
44	Popatlal Motilal	957, Kumbharia Pado	50	Residence	Base and capitals of pillars	Creepers
45	Bai Charchav Chimanlal	958, Kumbharia Pado	50	Residence	Base and capitals of pillars	Creepers
46	Sevantilal Ratanchand	959, Kumbharia Pado	50	Residence	Base and capitals of pillars	Creepers
47	Ramanlal Gabharuchand	960, Kumbharia Pado	50	Residence	Base and capitals of pillars	Creepers
48	Nemchand Khemchand	962, Kumbharia Pado	50	Residence	Base and capitals of pillars	Creepers
49	Mafatlal Bhikhachand	972, Kumbharia Pado	400	Jain Temple	Pillars, dome	Human figures
50	Chhotalal Bapulal	1026, Khejadano Pado	100	Residence	Window balcony, support	Borders

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		MEHSANA DISTRICT-*contd.*				
		PATAN (TALUKA : PATAN)-*contd.*				
		WARD No. 1-*concld.*				
51	Chhotalal Bapulal	1027, Khejadano Pado	100	Residence	Window balcony, support	Borders
52	Vrajlal Sakarlal	1032, Khejadano Pado	100	Residence	Window balcony, door-frame	Creepers
53	Chandulal Mohanlal	1048, Khejadano Pado	100	Residence	Door-frame	Borders
54	Bai Narmada	1049, Khejadano Pado	100	Residence	Window balcony, support	
55	Chimanlal Bhaichand	1050, Khejadano Pado	100	Residence	Window balcony, support	
56	Chandulal Mohanlal	1057, Khejadano Pado	100	Residence	Door-frames, pillars	Borders
57	Jasudben	1059, Khejadano Pado	100	Residence	Door-frames, pillars	Borders
58	Surendrabhai Nathalal	1080,1080/1, 1081, Khejadano Pado	100	Residence	Door-frames, pillars	Borders
59	Chandulal Himatlal	1105, Panshyamjino Pado	50	Residence	Supports	Creepers
60	Chimanlal Mokamchand	1115, Panshyamjino Pado	50	Residence	Supports	Creepers
61	Chandramani	1116, Panshyamjino Pado	50	Residence	Supports	Creepers, borders
62	Bhagvandas Mulchanddas	1118, Panshyamjino Pado	50	Residence	Supports	Creepers, borders
63	Khimjibhai Nanabhai	1123, Panshyamjino Pado	50	Residence	Supports	Creepers, borders
		WARD No. 2				
64	Santokben Prabha Shankar	99, Bhandari Pado	50	Residence	Door-frame, partition	
65	Bapulal Lallubhai	100, Bhandari Pado	50	Residence	Door-frame, partition	
66	Bapulal Lallubhai	118/2, Bhandari Pado	50	Residence	Door-frame, partition	
67	Kantilal Gordhandas	120/1, Bhandari Pado	50	Residence	Door, partition, capitals of pillars	
68	Chhotalal Chhaganlal	140, Bhandari Pado	50	Residence	Partition	
69	Dashrathlal Lallubhai	148, Bhandari Pado	50	Residence	Partition	
70	Chandulal Punamchand	168/1-2, Near Shahno Pado	50	Residence	Doors, partition of doors	
71	Ashlal Mansukhlal	171, Shahno Pado	50	Residence	Pillars, partition	
72	Ratilal Trikamlal	204, Shahno Pado	50	Residence	Pillars, partition	
73	Jain Derasar	219, Shahno Pado	200	Jain Temple	Pillars, dome, supports	

STATEMENT I-*contd.*

Building with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		MEHSANA DISTRICT-*contd.*				
	PATAN [TALUKA : PATAN)-*contd.*					
	WARD No. 2-*contd.*					
74	Amthalal Maganlal	221, 222, Shahno Pado	50	Residence	Partition, pillars, capitals of pillars.	
75	Krishnalal Premanand	253, Shahno Pado	50	Residence	Partitions, pillars, capitals of pillars	
76	Nanalal Lalluram	259, Shahno Pado	50	Residence	Partitions, pillars, capitals of pillars	
77	Shantilal Popatlal	454, Jhaveri Vado	50	Residence	Pillars	Borders
78	Jasudben Popatlal	456, Jhaveri Vado	50	Residence	Doors, capitals of pillars	
79	Amritlal Mangalchand	461, Jhaveri Vado	50	Residence	Partition, supports, capitals of pillars	
80	Sarabhai Mansukhlal	462, Jhaveri Vado	50	Residence	Doors, pillars	Borders
81	Chandravati Mohanlal	467, Jhaveri Vado	50	Residence	Pillars, base of pillars	
82	Jasudben Jesanglal	468, Jhaveri Vado	50	Residence	Doors, door-frames	
83	Sarabhai Mansukhlal	469, Jhaveri Vado	50	Residence	Supports, capitals of pillars	
84	Kesharichand Mohanlal	471, Jhaveri Vado	50	Residence	Supports, partitions	
85	Chimanlal Jesanglal	477, Jhaveri Vado	50	Residence	Supports, partitions	
86	Kantilal Mulchand	479, Jhaveri Vado	50	Residence	Supports, partitions	
87	Jesanglal Manilal	481, Jhaveri Vado	50	Residence	Supports, partitions	
88	Vadilal Dahyachand	485, Jhaveri Vado	50	Residence	Supports, partitions	
89	Amritlal Vadilal	501, Jhaveri Vado	50	Residence	Doors, capitals of pillars	
90	Gabharuchand Vadilal	503, Jhaveri Vado	50	Residence	Partitions, door-frames, capitals of pillars	
91	Kantilal Chunilal	519, Jhaveri Vado	50	Residence	Pillars, capitals of pillars, window-balcony	
92	Manilal Surajmal	520, Jhaveri Vado	50	Residence	Pillars, capitals of pillars, window-balcony	
93	Mangaldas Tribhovandas	522, Jhaveri Vado	50	Residence	Pillars, capitals of pillars, window-balcony	
94	Maneklal Vadilal	526, Jhaveri Vado	50	Residence	Capitals of pillars	Creepers
95	Jain Temple	552, Kapur Mahetano Pado	300	Jain Temple	Capitals of pillars, dome, pillars	Creepers
96	Bai Vimala Kanchanlal	553, Kapur Mahetano Pado	50	Residence	Base of pillars, supports	Creepers
97	Jesanglal Ramchand	559, Kapur Mahetano Pado	50	Residence	Pillars	Creepers
98	Chimanlal Bapulal	560, Kapur Mahetano Pado	50	Residence	Doors, partition	Borders
99	Bapulal Ramchand	564, Kapur Mahetano Pado	50	Residence	Door-frame, capital of pillars	
100	Ratilal Kesharichand	565, Kapur Mahetano Pado	50	Residence	Door-frame, balcony railing	
101	Kisanlal Girdharlal	589, Tamboli Vado	50	Residence	Supports, capital of pillars	
102	Sarabhai Mohanlal	590, Tamboli Vado	50	Residence	Doors, capital of pillars	
103	Mahendralal Gabharuchand	593, Tamboli Vado	50	Residence	Window balcony, capital of pillars	Borders

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		MEHSANA DISTRICT-*contd.*				
	PATAN (TALUKA : PATAN)-*contd.*					
	WARD NO. 2-*contd.*					
104	Kantilal Mohanlal	597, Tamboli Vado	50	Residence	Doors	Borders
105	Lilavati Keshavlal	598, Tamboli Vado	50	Residence	Doors	Borders
106	Jaykumar Ramanlal	614, Tamboli Vado	50	Residence	Partition, pillars, capitals of pillars	
107	Amritlal Rikhavchand	632, Tamboli Vado	50	Residence	Window balcony, pillars, etc.	
108	Chimanlal Manilal	634, Tamboli Vado	50	Residence	Window balcony, partition	
109	Maniben Surajmal	651, Tamboli Vado	50	Residence	Capitals of pillars	Borders
110	Rameshbhai Ambalal	666, 666/2, Dankh Mahetano Pado	50	Residence	Pillars	Borders
111	Sevantilal Surajmal	674, Dankh Mahetano Pado	50	Residence	Pillars, capitals of pillars	
112	Sevantilal Vrijlal	680, Dankh Mahetano Pado	50	Residence	Doors, beam	
113	Keshavlal Bhanbhai	682/1, Pipala Sheri	50	Residence	Partition, doors, balcony-railing	
114	Hiragavari Bapulal	803/2, Khada Khotdino Pado	50	Residence	Door-frame, doors, window balcony	
115	Bapulal Ratanchand	805, Khada Khotdino Pado	50	Residence	Doors, window balcony	
116	Chandulal Surajmal	805, 806/1, Khada Khotdino Pado	50	Residence	Supports, capitals of pillars, panels on the upper storey	
117	Vasantlal Punamchand	807, Khada Khotdino Pado	50	Residence	Supports, capitals of pillars	
118	Ramanlal Narbheram	810, Khada Khotdino Pado	50	Residence	Upper floor, supports, capitals of pillars	
119	Ratilal Trikamlal	811, Khada Khotdino Pado	50	Residence	Window balcony, balcony-railing, capitals of pillars, supports	
120	Bapulal Mafatlal	812, Khada Khotdino Pado	50	Residence	Window balcony, railing, capitals of pillars, supports	
121	Ugamchand Jesanglal	832, Khada Khotdino Pado	50	Residence	Pillars, capitals of pillars	
122	Gordhandas Laxmishankar	841, Khada Khotdino Pado	50	Residence	Window balcony, capitals of pillars	
123	Mangaldas Madhavji	849, Khada Khotdino Pado	50	Residence	Window balcony, capitals of pillars	Border
124	Ambalal Bhulabhai	857, Khada Khotdino Pado	50	Residence	Window balcony, door-frame	
125	Deviprasad Dahyabhai	886, Khada Khotdino Pado	50	Residence	Window balcony, door-frame	
126	Laxmiprasad Amarsinh	899, Khada Khotdino Pado	50	Residence	Door-frame	Borders
127	Temple of Bahucharaji Mata	1041, Pipala Sheri	100	Temple	Door-frame, balcony railing	Borders
128	Mohanlal Kasturchand	1091, Marfatiya Mahetano Pado	50	Residence	Door-frame, balcony railing	

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		MEHSANA DISTRICT-*contd.*				
	PATAN (TALUKA : PATAN)-*contd.*					
	WARD NO. 2-*contd.*					
129	Bhagwandas	1093, Marfatiya Mahetano Pado	50	Residence	Door-frame, capitals of pillars	Borders
130	Parvatiben Dahyalal	1094, Marfatiya Mahetano Pado	50	Residence	Capitals of pillars, supports	Flower-creepers
131	Mohanlal Vadilal	1095, Marfatiya Mahetano Pado	50	Residence	Capitals of pillars, door-frames	Borders
132	Sulochana Chinubhai	1096, Marfatiya Mahetano Pado	50	Residence	Capitals of pillars, door-frame	Borders
133	Bharatkumar	1099, Marfatiya Mahetano Pado	50	Residence	Capitals of pillars, door-frame	Border
134	Sevantilal Ratilal	1101, Marfatiya Mahetano Pado	50	Residence	Window balcony, door-frame	Borders
135	Hasmukhlal Kilachand	1102, Marfatiya Mahetano Pado	50	Residence	Window balcony, door-frame	Borders
136	Jayantilal Rikhavchand	1103, Marfatiya Mahetano Pado	50	Residence	Window balcony, door-frame	Borders
137	Taraben Mangalchand	1111, Marfatiya Mahetano Pado	50	Residence	Partition, balcony railing, window balcony	
138	Laxmichand Tribhovandas	1113, Marfatiya Mahetano Pado	50	Residence	Partition, balcony railing, window balcony	
139	Nemchand Manilal	1113/1, Marfatiya Mahetano Pado	50	Residence	Window balcony	Borders
140	Shantilal Harilal	1118, Marfatiya Mahetano Pado	50	Residence	Partition, balcony railing, window balcony	
141	Motiben Tarachand	1123, Marfatiya Mahetano Pado	50	Residence	Door-frame, capitals of pillars	Borders
142	Mohanlal Hemchand	1134, Marfatiya Mahetano Pado	50	Residence	Door-frame, partition	Borders
143	Navinchandra Swarupchand	1147, Marfatiya Mahetano Pado	50	Residence	Door-frame, partition	Borders
144	Mafatlal Dahyachand	1149, Marfatiya Mahetano Pado	50	Residence	Door-frame, partition	Borders
145	Himatsagar Mohansagar	1152, Dhandher Vado	200	Residence	Door-frame	
146	Nemchand Khemchand	1158, Dhandher Vado	50	Residence	Lattice, capitals of pillars	Borders
147	Rajendra Mansukhlal	1159, Dhandher Vado	50	Residence	Lattice, capitals of pillars, pillars	Borders
148	Temple of Mahavir Swami	1161, Dhandher Vado	400	Jain temple	Dome	
149	Hasmukhlal Bapulal	1179, Dhandher Vado	50	Residence	Window,balcony, door-frame	
150	Bai Bhikhi Kasturchand	1183, Dhandher Vado	50	Residence	Window balcony, door-frame	
151	Hemchand Mohanlal	1186, Dhandher Vado	50	Residence	Partition, door-frame	
152	Navinchandra Premchand	1188, Dhandher Vado	50	Residence	Capitals of pillars	Borders
153	Kesharichand Jesanglal	1190, Dhandher Vado	50	Residence	Supports, capitals of pillars	Creepers

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		MEHSANA DISTRICT-*contd.*				
	PATAN (TALUKA : PATAN)-*contd.*					
	WARD NO. 2-*concld.*					
154	Ramanlal Bhagvandas	1191, Dhandher Vado	50	Residence	Supports, capitals of pillars	Creepers
155	Shashikant Bapulal	1194, Dhandher Vado	50	Residence	Supports, capitals of pillars	Creepers
156	Manilal Jethuchand	1196, Dhandher Vado	50	Residence	Door-frame, window balcony, capitals of pillars	
157	Keshavlal Kasturchand	1197, Dhandher Vado	50	Residence	Door frame, window balcony, capitals of pillars	
158	Bai Bapu Trikamlal	1198, Dhandher Vado	50	Residence	Door-frame, window balcony, capitals of pillars	
159	Rasiklal Maganlal	1202, Dhandher Vado	50	Residence	Capitals of pillars	Borders
160	Subhadraben Maneklal	1203, Dhandher Vado	50	Residence	Door-frame, window balcony	Borders
161	Keshavlal Bhanabhai	1208, Dhandher Vado	50	Residence	Lattice, capitals of pillars	Borders
162	Jivanlal Uttamchand	1220, Dhandher Vado	50	Residence	Partition, window balcony, capitals of pillars	
163	Nathiben Bapulal	1280, Kokano Pado	50	Residence	Window balcony, capitals of pillars	Borders
164	Surajmal Laherchand	1296, Kokano Pado	50	Residence	Door-frame, window balcony	Creepers
165	Sevantilal Bhogilal	1305, Kokano Pado	50	Residence	Window balcony, capitals of pillars	Borders
166	Rikhavchand Manilal	1313, Kokano Pado	50	Residence	Door-frame, pillars	Borders
167	Mahollani Vadi Administrator, Bapulal Mohanlal	1374, Near Kokano Pado	50	Residence	Pillars	Borders
	WARD NO. 3					
168	Shantagavari Vasantlal	358, Padigundino Pado	30	Residence	Capitals of pillars	Creepers
169	Dahyalal Motilal	371, Padigundino Pado	30	Residence	Upper floor	Borders
170	Mahasukhlal Rikhavchand	372, Padigundino Pado	30	Residence	Capitals of pillars	Human figures
171	Kirtilal Punamchand	375, Padigundino Pado	30	Residence	Pillars, capitals of pillars	Borders, human figures
172	Champaklal Dahyalal	384, Padigundino Pado	30	Residence	Supports, capitals of pillars, windows	Creepers
173	Kanaiyalal Madhavlal	401, Vakharno Pado	50	Residence	Windows	Sparrows
174	Tarunkumar Rameshchandra	402, Vakharno Pado	50	Residence	Capitals of pillars	Creepers, sparrows
175	Tulsidas Swarupchand	405, Vakharno Pado	50	Residence	Beam, supports, capitals of pillars	Borders
176	Sarswati Ghanshyam	408, Vakharno Pado	50	Residence	Doors	Creepers
177	Jayantilal Krishnalal	411, Vakharno Pado	50	Residence	Pillars, capitals of pillars	Creepers, human figures

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		MEHSANA DISTRICT-*contd.*				
	PATAN (TALUKA : PATAN)-*contd.*					
	WARD NO.-3-*contd.*					
178	Somalal Laherchand	412, Vakharno Pado	50	Residence		Creepers, human figures
179	Jain Derasar	413, Vakharno Pado	50	Jain Temple	Pillars	Creepers, sparrows, designs, etc.
180	Rooms of Jain Derasar	414, Vakharno Pado	50	Residence	Lattice	Designs
181	Trikamlal Savaichand	420, Vakharno Pado	50	Residence	Windows	Creepers, designs
182	Bapulal Nagindas	432, Vakharno Pado	50	Residence	Pillars	Creepers, design, sparrows, human figures
183	Navinchandra Bhogilal	433, Vakharno Pado	50	Residence	Pillars	Design
184	Rasiklal Satlal	435, Vakharno Pado	50	Residence	Pillars	Design
185	Gokaldas Amritlal	439, Vakharno Pado	50	Residence	Window balcony	Creepers
186	Dahyalal Dhanabhai	440, Vakharno Pado	50	Residence	Pillars	Design
187	Maniben Khemchand	441, Vakharno Pado	50	Residence	Pillars	Creepers, design, circles
188	Manilal Bhogilal	452, Vakharno Pado	50	Residence	Pillars	Creepers, sparrows
189	Ghanshyam Mansukhlal	461, Vakharno Pado	50	Residence	Window balcony	Design
190	Chhotalal Sitapchand	463, Vakharno Pado	50	Residence	Pillars	Design
191	Balkrishna Manilal	470, Vakharno Pado	50	Residence	Doors	Design
192	Balkrishna Manilal	472, Near Vakharno Pado	50	Residence	Doors, pillars	Design, human figure
193	Maniben Laherchand	484, Lavarini Khadki	50	Residence	Window balcony	Design
194	Chandulal Keshavlal	487, Lavarini Khadki	50	Residence	Main portion	Creepers, design
195	Paramavati Jamanadas	503, Near Daliano Pado	50	Residence	Front portion	Design, human figures
196	Rasiklal Mohanlal	506, Daliano Pado	50	Residence	Front portion	Flower, sparrows
197	Ramanlal Keshavlal	511, Daliano Pado	50	Residence	Front portion	Creepers, sparrows
198	Anandi Bapulal	512, Daliano Pado	50	Residence	Front portion	Creepers, sparrows, design
199	Kanaiyalal Mohanlal	513, Daliano Pado	50	Residence	Front portion	Creepers, sparrows, design
200	Vadilal Gopaldas	523, Daliano Pado	50	Residence	Front portion, supports	Creepers, design
201	Mangaldas Amritlal	524, Daliano Pado	50	Residence	Front portion, pillars	Creepers, design
202	Bapulal Nanalal	525, Daliano Pado	50	Residence	Pillars	Design

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		MEHSANA DISTRICT-*contd.*				
		PATAN (TALUKA : PATAN)-*contd.*				
		WARD NO. 3-*contd.*				
203	Parsanben Bhaichand	528, Daliano Pado	50	Residence	Window balcony	Creepers, design
204	Menaben Bapulal	529, Daliano Pado	50	Residence	Doors, pillars	Creepers, design
205	Bapulal Damodardas	696, Dhili Khichadino Pado	50	Residence	Front portion	Creepers, sparrows, design
206	Chunilal Jamnadas	698, Dhili Khichadino Pado	80	Residence	Front portion	Human figures, creepers flowers
207	Nanalal Dalsakhram	815, Saraiya Vado	50	Residence	Doors	Flowers, sparrows
208	Shankerlal Mathurdas	816, Saraiya Vado	50	Residence	Pillar	Creepers, design
209	Shantilal Chhotalal	820, Saraiya Vado	50	Residence	Supports	Creepers, sparrows, flowers
210	Hasmukhlal Mathurdas	821, Saraiya Vado	50	Residence	Supports	Creepers
211	Soniben Chimanlal	822, Saraiya Vado	50	Residence	Front portion	Flowers, sparrows
212	Shivlaxmi Bhogilal	823, Saraiya Vado	50	Residence	Front portion	Flowers, sparrows
213	Navnitlal Jivachand	824, Saraiya Vado	50	Residence	Front portion	Flowers, sparrows
214	Manilal Dalsukhram	828, Saraiya Vado	50	Residence	Upper floor	Flowers, sparrows
215	Ramanlal Havjibhai	831, Saraiya Vado	50	Residence	Front portion	Creepers, roundels
216	Amichand Nathabhai	832, Saraiya Vado	50	Residence	Front portion	Creepers, roundels, sparrows
217	Natwarlal Kilachand	834, Saraiya Vado	50	Residence	Doors	Creepers, flowers, etc.
218	Shashikant Ratanlal	839, Saraiya Vado	50	Residence	Window balcony	Creepers, flowers
219	Gabharuchand Chhotalal	844, Saraiya Vado	50	Residence	Door	Creepers
220	Mulchanddas Karsandas	848, Saraiya Vado	50	Residence	Front portion	Sparrows, design
221	Keshavlal Chhotalal	981, Bahucharajino Pado	50	Residence	Front portion	Creepers, design
222	Pitambardas Ujambhai	982, Bahucharajino Pado	50	Residence	Front portion	Creepers, human figures
223	Lalbhai Bakuchand	985, Bahucharajino Pado	50	Residence	Front portion	Creepers, sparrows
224	Jheda Khushal	1005, Ghiyano Pado	50	Residence	Doors	Creepers, roundels
225	Bai Samu	1006, Ghiyano Pado	50	Residence	Door-frame	Design
226	Pitambardas Ujambhai	1022, Ghiyano Pado	50	Residence	Front portion	Creepers, roundels, design
227	W/o Kuberdas Harichand	1046, Shak Market Road	50	Residence	Window balcony	Elephant, design
228	Manilal Talakchand	1050, Shak Market Road	50	Residence	Balcony railing	Design
229	Temple	1057, Shak Market Road	50	Temple	Pillars, capitals of pillars	Creepers, design
230	Kantilal Gopaldas	1059, Mahalaxmi Matano Pado	50	Residence	Pillars	Human figures, flowers, creepers
231	Ramanlal Nanalal	1066, Mahalaxmi Matano Pado	50	Residence	Pillars	Human figures, flowers creepers
232	Kantilal Gabharuchand	1068, Mahalaxmi Matano Pado	50	Residence	Pillars	Design

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		MEHSANA DISTRICT-*contd.*				
	PATAN (TALUKA : PATAN)-*contd.*					
	WARD NO. 3-*contd.*					
233	Premchand Kajodidas	1073, Mahalaxmi Matano Pado	50	Residence	Doors	Design, roundels
234	Manilal Talakchand	1081, Mahalaxmi Matano Pado	50	Residence	Front portion	Design of leaves
235	Ratilal Laherchand	1102, Mahalaxmi Matano Pado	50	Residence	Doors	Creepers, design
236	Jain Derasar	1114, Mahalaxmi Matano Pado	50	Jain Temple	Capitals of pillars	Creepers, design
237	Virbala Mohanlal	1119, Mahalaxmi Matano Pado	50	Residence	Capitals of pillars	Creepers, design
238	Mohanlal Hirachand	1120, Mahalaxmi Matano Pado	50	Residence	Front portion	Flowers, design
239	Nemchand Havjibhai	1121, Mahalaxmi Matano Pado	50	Residence	Suspended balcony	Design
240	Santokben Himatlal	1134, Mahalaxmi Matano Pado	50	Residence	Front portion	Creepers, grapes, design of leaves
241	Natvarlal Nanalal	1150, Mahalaxmi Matano Pado	50	Residence	Capitals of pillars	Design
242	Amthalal Bhogilal	1156, Mahalaxmi Matano Pado	50	Residence	Front portion	Sparrows, design
243	Bapulal Uttamchand	1189, Godadno Pado	50	Residence	Front portion	Creepers, sparrows, design
244	Parshotam Manilal	1190, Godadno Pado	50	Residence	Front portion	Pomegranate, creepers, design
245	Manilal Chunilal	1192, Godadno Pado	50	Residence	Doors	Design
246	Sarabhai Nanabhai	1220, Rangrejni Khadki	50	Residence	Doors	Creepers
247	Mulchand Himatbhai	1239, Gol Sheri	80	Residence	Capitals of pillars	Human figures, creepers
248	Kuberbhai Zaverbhai	1240, Gol Sheri	50	Residence	Pillars	Design
249	Kantilal Ruvabhai	1262, Bazaar, Tran Darwaja	50	Residence	Pillars	Creepers, design
250	Faijudin Allarkhan	1279, Bazaar, Tran Darwaja	50	Residence	Pillars	Creepers, design
251	Faijudin Allarkhan	1280, Bazaar, Tran Darwaja	50	Residence	Pillars	Creepers, design
252	Mandir Khatanu Makan	1281, Bazaar, Tran Darwaja	50	Residence	Pillars	Creepers, design
253	Chunilal Dolachand	1283, Bazaar, Tran Darwaja	50	Residence	Pillars	Creepers, design
254	Mandir Khatanu Makan	1284, Bazaar, Tran Darwaja	50	Residence	Pillars	Creepers, design
255	Bazaar Masjid	1293, Bazaar, Tran Darwaja	80	Masjid	Door-frame	Sparrows, design
256	Ganeshbhai Jivram	1313, Bazaar, Tran Darwaja	50	Residence	Front portion	Creepers, design
257	Jivram Durlabh	1314, Bazaar, Tran Darwaja	50	Residence	Front portion	Creepers, design

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		MEHSANA DISTRICT-*contd.*				
	PATAN (TALUKA : PATAN)-*contd.*					
	WARD NO. 3-*concld.*					
258	Chimanlal Jivram	1315, Bazaar, Tran Darwaja	50	Residence	Front portion	Creepers, design
259	Bai Mangu Jesanglal	1340, Madarsa	50	Residence	Window balcony	Creepers, design
260	Jasodaben	1346, Madarsa	50	Residence	Window balcony	Creepers, design
261	Ramanlal Bhaichand	1347, Madarsa	50	Residence	Window balcony	Creepers, design
262	Chandulal Tribhovandas	1355, On the main Road	50	Residence	Window balcony	Creepers, design
263	Kevaldas Pitambardas	1369, Vagholno Pado	50	Residence	Doors	Creepers, design
264	Keshavlal Karamchand	1385, Vagholno Pado	50	Residence	Doors	Creepers, design
265	Kesharichand Punamchand	1394, Vagholno Pado	50	Residence	Doors	Creepers, design
266	Manilal Dolatchand	1395, Vagholno Pado	50	Residence	Doors	Creepers, design
267	Mohanlal Keshavlal	1401, Vagholno Pado	50	Residence	Doors	Creepers, design
268	Tulsidas Ujamchand	1407, Near Bordino Pado	50	Residence	Door-frame	Sparrows, design
269	Ambalal Ramchand	1408, Near Bordino Pado	50	Residence	Front portion	Creepers, design
270	Bapulal Punjiram	1411, Bordino Pado	50	Residence	Front portion	Creepers, design
	WARD NO. 4					
271	Nagardas Prabhudas	146, Salvi Vado	50	Residence	Pillars	Creepers, design
272	Chimanlal Atmaram	154, Salvi Vado	50	Residence	Pillars	Creepers, design
273	Gangaram Bhikharam	163, Salvi Vado	50	Residence	Pillars	Design, ornamental carving
274	Mathurdas Devchand	188, Salvi Vado	50	Residence	Front portion	Creepers, design
275	Ambalal Devshankar	748, Naranjino Pado	50	Residence	Window	Creepers, parrot, design
276	Keshavlal Vithaldas	784, Naranjino Pado	50	Residence	Pillars, window, door-frame	Creepers
277	Rugnathji Temple	969, Halar Vado	50	Temple	Pillars, *chowk*	Ornamental carving
278	Bhikhabhai Maganlal	893, Halar Vado	50	Residence	Pillars	Human figures, creepers
279	Bai Reva Bhikhachand	894, Halar Vado	50	Residence	Pillars	Design
280	Jayantilal Nanalal	996, Salvi Vada Road	50	Residence	Doors	Design
281	Mohanlal Nagindas	999, Salvi Vada Road	50	Residence	Pillars	Human figures, creepers
282	Dhirajlal Himatlal	1009, Talsheirya	50	Residence	Front portion	Human figures, creepers
283	Amthalal Jethalal	1018, Talsheriya	50	Residence	Front portion	Human figures, creepe
284	Janardan Keshavlal	1072, Talsheriya	50	Residence	Front portion	Human figures, creepe
285	Parsotamdas Harkishandas	1079, Talsheriya	50	Residence	Front portion	Creepers, design

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		MEHSANA DISTRICT-*contd.*				
	PATAN (TALUKA : PATAN)-*contd.*					
	WARD No. 4-*contd.*					
286	Chandulal Girdharlal	1158, Talsheriya	50	Residence	Front portion	Creepers, human figures, design
287	Mulchandas Motiram	1161, Talsheriya	50	Residence	Front portion	Creepers, design
288	Narsilal Panachand	1162, Talsheriya	50	Residence	Front portion	Human figures, creepers
289	Mahmadali Hasanali	1435, Jaradi Vado	50	Residence	Inner portion	Human figures, creepers
	WARD No. 5					
290	Manilal Chunilal	28, Opp. Vagholne Pado	50	Residence	Front portion	Creepers, design
291	Premchand Lallu-chand	32, Panchoti Pado	50	Residence	Pillars	Human figures, creepers
292	Mafatlal Mohanlal	34, Panchoti Pado	50	Residence	Pillars	Human figures, creepers
293	Parsotamdas Jethalal	57, Malino Pado	50	Residence	Pillars	Human figures, creepers
294	Bhadravati Harilal	214, Brahman Vado	50	Residence	Front portion	Creepers, design
295	Harilal Jesanglal	216, Brahman Vado	50	Residence	Front portion	Creepers, design
296	Amritlal Manilal	219, Brahman Vado	50	Residence	Front portion	Creepers, design
297	Bhogilal Bhalabhai	228, Brahman Vado	50	Residence	Front portion, pillar	Human figures, creepers
298	Gulabben Rikhavchand	245, Brahman Vado	50	Residence	Pillars	Human figures, creepers
299	Jain Pathshala	260, Khetar Vasi	50	Residence	Pillars	Human figures, creepers
300	Kantilal Hiralal	262, Khetar Vasi	50	Residence	Pillars	Human figures, creepers
301	Kantilal Surchand	329, Kanasano Pado	80	Jain Temple	Doors	Ornamental carving
302	Kalavati Chunilal	345, Kanasano Pado	50	Residence	Front portion	Ornamental carving, creepers
303	Bhogilal Nagindas	348, Kanasano Pado	80	Jain Temple	Front portion	Human figures, creepers
304	Rooms of Derasar	442, Kanasano Pado	100	Jain Temple	Seat, household shrine	Design, ornamental carving
305	Ramanlal Dahyabhai	445, Kanasano Pado	70	Residence	Front portion	Human figures, creepers
306	Manilal Vadilal	524, Vasa Vado	50	Residence	Front portion	Human figures, creepers
307	Kamalaben Hiralal	525, Vasa Vado	50	Residence	Front portion	Human figures, creepers
308	Varjivandas Chhotalal	533, Vasa Vado	50	Residence	Front portion	Ornamental carving, creepers
309	Nanbai Sultanbhai	625, Bazaar Haveli	70	Residence	Pillars	Human figures
310	Jain Derasar	929, Sanghavino Pado	70	Jain Temple	Front portion, inner portion	Flower-creepers, human figures, animals
311	Motilal Mohanlal	987, Tamboli Vado	125	Residence	Front portion	Flower-creepers, animals birds
312	Ghanashyamlal Lallubhai	988, Tamboli Vado	125	Residence	Front portion	Flower-creepers, animals, birds
313	Natvatlal Girdharlal	1014, Tamboli Vado	125	Residence	Front portion	Flower-creepers, animals, birds
314	Popatlal Nagindas	1046, Fofaliya Vado	40	Residence	Front portion	Flower-creepers

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		MEHSANA DISTRICT-*contd.*				
	PATAN (TALUKA : PATAN)-*contd.*					
	WARD No. 5-*contd.*					
315	Amritlal Mohanlal	1048, Fofaliya Vado	40	Residence	Front portion	Flower-creepers
316	Jesanglal Nagindas	1056, Fofaliya Vado	40	Residence	Front portion	Flower-creepers
317	Jesanglal Manubhai	1210, Chodharini Sheri	100	Residence	Front portion	Flower-creepers
318	Punamchand Jechand	1216, Chodharini Sheri	60	Residence	Front portion	Flower-creepers,
319	Mulchand Trikamchand	1227, Chodharini Sheri	70	Residence	Front portion	Flower-creepers, design
320	Jain Derasar	1282, Chodharini Sheri	150	Jain Temple	Balcony, pillars	Flower-creepers, human figures, animals, birds
321	Keshavlal Nagindas	1407, Varapujyani Khadki	40	Residence	Front portion	Flower-creepers
322	Jain Derasar	1409-1410, Between Manmohanjini Sheri	30	Jain Temple	Doors	Flower-creepers, human figures
323	Jain Temple	1425, Fofaliya Poleni Sheri	150	Jain Temple	Front portion	Flower-creepers, animals
324	Bhogilal Laherchand	1439, Fofaliya Vado	130	Residence	Front portion	Flower-creepers, animals
325	Ramanlal Gandhi	1687, Chachariyano Moto Pado	100	Residence	Front portion	Flower-creepers
326	Tulsidas Kilachand	1922, Kasumbiya Vado	60	Residence	Front portion	Flower-creepers
327	Jain Derasar	1972, Kasumbiya Vado	125	Jain Temple	Doors, mandap	Flower-creepers, human figures, animals
	WARD No. 6					
328	Jain Derasar	26,Abji Mahetano Pado	100	Jain Temple	Doors	Flower-creepers, human figures
329	Ambalal Atmaram	35, Ajitnathni Pole	100	Residence	Front portion	Flower-creepers, animals
330	Ramchand Bhaichand	41, Ajitnathni Pole	80	Residence	Front portion	Flower-creepers
331	Shamlal Amritlal	46, Abji Mahetano Pado	50	Residence	Front portion	Flower-creepers
332	Jayantilal Hathising	47, Abji Mahetano Pado	50	Residence	Front portion	Flower-creepers
333	Devchand Punamchand	55, Abji Mahetano Pado	50	Residence	Front portion	Flower-creepers
334	Khodidas Mangalchand	56, Abji Mahetano Pado	50	Residence	Front portion	Flower-creepers
335	Maniben Mohanlal	354, Nishalno Pado	110	Residence	Front portion	Flower-creepers, human figures
336	Jayantilal Manilal	357, Nishalno Pado	125	Residence	Front portion	Human figures
337	Chimanlal Keshavlal	358, Nishalno Pado	125	Residence	Front portion	Human figures

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		MEHSANA DISTRICT-*contd.*				
	PATAN (TALUKA : PATAN)-*contd.*					
	WARD NO. 6-*contd.*					
338	Ratilal Ambalal	364, Nishalno Pado	100	Residence	Front portion	Flower-creepers
339	Kanchanlal Lallubhai	366, Nishalno Pado	110	Residence	Front portion	Flower-creepers
340	Motilal Lallubhai	377, Nishalno Pado	110	Residence	Front portion	Flower-creepers
341	Dahyalal Chhaganlal	380, Nishalno Pado	110	Residence	Front portion	Flower-creepers
342	Krishalal Vidyashankar	384, Nishalno Pado	120	Residence	Front portion	Flower-creepers
343	Shantilal Amritlal	399, Nishalno Pado	115	Residence	Front portion	Flower-creepers, human figures
344	Jain Derasar	558, Baliya Pado	110	Residence	Front portion	Human figures
345	Vaghari Ranchhod Ruda	864, Radhanpuri Vas	50	Residence	Front portion, lattice	
346	Vaghari Havji Hemraj	879, Radhanpuri Vas	80	Residence	Front portion	Flower-creepers
347	Vaghari Hemraj Jiva	884, Radhanpuri Vas	50	Residence	Front portion, lattice	
348	Vaghari Ghelabhai Rugjibhai	944, Radhanpuri Vas	80	Residence	Front portion	Flower-creepers
349	Vaghari Galji Galal	995, Radhanpuri Vas	60	Residence	Front portion, lattice	
350	Kantilal Nathalal	1040, Ajitnathni Pole	100	Residence	Doors	Flower-creepers
351	Bai Hira Vadilal Revchand	1044, Ajitnathni Pole	125	Residence	Doors	Flower-creepers
352	Sevantilal Kalidas	1338, Nilkanth Vaidyano Pado	80	Residence	Doors, windows	Flower-creepers
353	Chimanlal Kalidas	1539, Nilkanth Vaidyano Pado	80	Residence	Front portion	Flower-creepers
354	Bhogilal Gopaldas	1549, Nilkanth Vaidyano Pado	75	Residence	Front portion	Flower-creepers
355	Jain Derasar	1561/1, Keshu Shethno Pado		Jain Temple	Doors	Flower-creepers, human figures
356	Mathurdas Jivachand	1562, Nilkanth Vaidyano Pado	175	Residence	Front portion	Flower-creepers
357	Nagindas Jechand	1611, Keshu Shethno Pado	80	Residence	Doors, windows	Flower-creepers
358	Jamnadas Popatlal	1620, Keshu Shethno Pado	100	Residence	Doors, windows	Flower-creepers
	WARD NO. 7					
359	Gordhandas Madhavlal	7/13, Opp. Pakhali Vada	50	Residence	Front portion	Flowers, design
360	Vadilal	14, Opp. Pakhali Vada	50	Residence	Front portion	Flowers, design
361	Punamchand Girdharlal	15, Sutar San	30	Residence	Front portion	Flowers, design
362	Karsanlal Prabhulal	16, Sutar San	50	Residence	Front portion	Flowers, design
363	Mangaldas Bhagwandas	21, Sutar San	50	Residence	Front portion	Flowers, design

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		MEHSANA DISTRICT-*contd.*				
	PATAN (TALUKA : PATAN)-*contd.*					
	WARD NO. 7-*contd.*					
364	Madhavlal Nathabhai	31(2), (3), Sutar San	50	Residence	Front portion	Flowers, design
365	Parsotamdas Girdharlal	32(1), (2), Sutar San	50	Residence	Front portion	Flowers, design
366	Karsan Bhaichand	35, Pinjara Kot	50	Residence	Front portion	Flowers, design
367	Chimanlal Girdharlal	37, Pinjara Kot	30	Residence	Front portion	Flowers, design
368	Maganlal Girdharlal	49, Pinjara Kot, Golwad	70	Residence	Front portion	Flowers, design
369	Dhobi Alarakha Ahmad	52, Pinjara Kot, Golwad	50	Residence	Front portion	Flowers, design
370	Maganlal Girdharlal	54, Pinjara Kot, Golwad	50	Residence	Front portion	Flowers, design
371	Gulam Mahamad Abdullabhai	189, Kaji Vado	50	Residence	Front portion	Flowers, design
372	Chunilal Virchand	258(1), (2), Sagota Nake	50	Residence	Front portion	Flowers, design
373	Bai Mani Sankalchand	288, Sagota Nake	50	Residence	Front portion	Flowers, design
374	Nanalal Bhogilal	289, Sagota Nake	50	Residence	Front portion	Flowers, design
375	Babubhai Chandulal	301, Sagota Nake	50	Residence	Front portion	Flowers, design
376	Chimanlal Prabhudas	304 Sagota	50	Residence	Front portion	Flowers, design
377	Ramanlal Hiralal	308, Sagota	50	Residence	Front portion	Flowers, design
378	Bai Mangu Jamnadas	309, Sagota	50	Residence	Front portion	Flowers, design
379	Kantilal Manilal	310, Sagota	50	Residence	Front portion	Flowers, design
380	Mafatlal Rupa	311, Sagota	50	Residence	Front portion	Flowers, design
381	Rameshchandra Vadilal	313, Sagota	50	Residence	Front portion	Flowers, design
382	Sundarlal Kalidas	321/3, Sagota	50	Residence	Front portion	Flowers, design
383	Temple of Ashapuri Mata	322, Sagota	50	Temple	Front portion	Flowers, design
384	Kalidas Rupa	323, Sagota	50	Residence	Front portion	Flowers, design
385	Kantilal Chunilal	324, Sagota	50	Residence	Front portion	Flowers, design
386	Temple of Laxmi-Narayan	326, Sagota	50	Temple	Front portion	Flowers, design
387	Masabu Kesharkhan	376, Ghinojiyano Pado	50	Residence	Front portion	Flowers, design
388	Abubhai Bhikhabhai	381/2, Ghinojiyano Pado	50	Residence	Front portion	Flowers, design
389	Salanabi Chandbhai	385/2, Ghinojiyano Pado	50	Residence	Front portion	Flowers, design
390	Rasiklal Nagardar	393/1, Entrance of Dhobini Sheri	50	Residence	Front portion	Flowers, design
391	Jivabhai Amichand	394, Entrance of Dhobini Sheri	50	Residence	Front portion	Flowers, design
392	Ramchand Ambalal	395, Entrance of Dhobini Sheri	50	Residence	Front portion	Flowers design
393	Amrital Lalluram	396, Entrance of Sagota	50	Residence	Front portion	Flowers, design

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		MEHSANA DISTRICT-*contd.*				
	PATAN (TALUKA : PATAN)-*contd.*					
	WARD No. 7-*contd.*					
394	Chandulal Manilal	400, Entrance of Dosina Maholla	50	Residence	Front portion	Flowers, design
395	Bai Jadi Kalidas	401, Entrance of Dosina Maholla	50	Residence	Front portion	Flowers, design
396	Mohanlal Shivabhai	401/1, Entrance of Mulla Vad	50	Residence	Front portion	Flowers, design
397	Bai Mani Nagar Virchand	404, Entrance of Dosina Maholla	50	Residence	Front portion	Flowers, design
398	Himatlal Manilal	404/1, Near Loteshwar	50	Residence	Front portion	Flowers, design
399	Bai Rewa Virchand	405/2, Entrance of Dosina Maholla	50	Residence	Front portion	Flowers, design
400	Bai Chanchi Ramchand	409, Entrance of Dosina Maholla	50	Residence	Front portion	Flowers, design
401	Fakirchand Nagardas	410, Entrance of Dosina Maholla	50	Residence	Front portion	Flowers, design
402	Parsotamdas Bhagwandas	440/1, Entrance of Mulla Vad	50	Residence	Front portion	Flowers, design
403	Joitabhai Haribhai Patel	467, Kedareshwarni Gali	50	Residence	Front portion	Flowers, design
404	Nagarbhai Godadbhai	468, Kedareshwarni Gali	50	Residence	Front portion	Flowers, design
405	Jethalal Lallubhai	470/1, Kedareshwarni Gali	30	Residence	Front portion	Flowers, design
406	Kantilal Umedbhai	471, Kedareshwarni Gali	40	Residence	Main door	Flowers, design
407	Maganbhai Godadbhai	472, Kedareshwarni Gali	40	Residence	Main door	Flowers, design
408	Jivabhai Punjabhai	478/2, Kedareshwarni Gali	30	Residence	Main door	Flowers, design
409	Jethabhai Raichand	486, Kedareshwarni Gali	40	Residence	Main door	Flowers, design
410	Miyan Abdulla Valigota	636, Timbaliya Vado	50	Residence	Front and inner portion	Flowers, design
411	Gordhandas Ramchand	637, Timbaliya Vado	50	Residence	Front and inner portion	Flowers, design
412	Bava Miyan Hakim	639, Timbaliya Vado	50	Residence	Front and inner portion	Flowers, design
413	Abdulla Mohamad Salvati	640, Timbaliya Vado	50	Residence	Front and inner portion	Flowers, design
414	Yasinmiyan Hasanali	667, Vania Vad	50	Residence	Main door	Flowers, design
415	Mehamad Sidik Kaka	675, Raka Vad	50	Residence	Main door, pillars of *Chowk*	Flowers, design
416	Abdul Rahamanalli	677, Raka Vad	50	Residence	Main door, pillars of *Chowk*	Flowers, design
417	Mahamad Ahmad Sheth	691, Rakta Vad	50	Residence	Front and inner portion	Flowers, design
418	Jamalludin Nurkutab	699/1, Rakta Vad	50	Residence	Front and inner portion	Flowers, design

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		MEHSANA DISTRICT-*contd.*				
	PATAN (TALUKA : PATAN)-*contd.*					
	WARD NO. 7-*concld.*					
419	Nurmahamad Mahamad Husan	700, Rakta Vad	50	Residence	Front and inner portion	Flowers, design
420	Miyan Sidik Nuruali	705, Rakta Vad	50	Residence	Front and inner portion	Flowers, design
421	Miyan Sidik Nuruali	708, Rakta Vad	50	Residence	Front and inner portion	Flowers, design
422	Miyan Mahamed Latifkhan	709, Rakta Vad	50	Residence	Front and inner portion	Flowers, design
423	Miyan Ahmad Yusuf	712, Rakta Vad	50	Residence	Front and inner portion	Flowers design
424	Kantilal	766/2, Lalshah Vado	50	Residence	Main door	Flowers, design
425	Mahamadali Samsuddin	783/1, Rakta Vad	50	Residence	Main door, pillars of *Chowk*	Flowers, design
426	Abubakar Mahamad Patwa	1479, Panch Pada	150	Residence	Inner rooms, *chowk*	Flowers, design
427	Abdulla Jamal Sufi	1483, Panch Pada	100	Residence	*Chowk*, inner portion	Flowers, design
428	Miyan Mahamad Daud	1484, Panch Pada	100	Residence	*Chowk*, inner portion	Flowers, design
429	Mahamad Said Sadak	1485, Panch Pada	150	Residence	*Chowk*, inner portion	Flowers, design
430	Miyan Bakkar Mahamad Banan	1487, Panch Pada	150	Residence	*Chowk*, inner portion	Flowers, design
431	Ahmad Abdul Rahaman Patwa	1530, Panch Pada	150	Residence	*Chowk*, inner portion	Flowers, design
432	Abdul Raheman Mahamad Patwa	1532, Panch Pada	150	Residence	*Chowk*, inner portion	Flowers, design
433	Shaikh Umar Mahamud Patwa	1533, Panch Pada	150	Residence	*Chowk*, inner portion	Flowers, design
	WARD NO. 8					
434	Jayendrashankar Shyamshankar	942, Nagar Vado	150	Residence	Front portion, household shrine	Flower-creepers, peacock, human figures, elephant, Ganpati
435	Nipunika Amidhar	969, Nagar Vado	100	Residence	Household shrine	Flower-creepers, design, elephant, horses, parrots, human figures
436	Surendraray Kantilal	970, Nagar Vado	50	Residence	Household shrine, *Chowk*	Flower-creepers, design, parrots
437	Maheshwariben Manekdhar	995, Nagar Vado	150	Residence	Front portion	Flowers, creepers, design
438	Shantaben Aditram	1004, Nagar Vado	150	Residence	Front portion	Flower-creepers, design
439	Harendraray Gopiray	1006, 1010 Nagar Vado	150	Residence	Front portion	Flower-creepers, design, ornamental carving of peacock
440	Maheshray Girdharray	1111, Nagar Vado	150	Residence	Front portion	Flower-creepers, design
441	Madhusudan Girdharray	1127, Daveno Pado	70	Residence	Pillars	Flower-creepers, design
442	Sudhakar Balvantray	1130/2, Daveno Pado	70	Residence	Front portion	Flower-creepers, design

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		MEHSANA DISTRICT-*contd.*				
	PATAN (TALUKA : PATAN)-*contd.*					
	WARD NO. 9					
443	Govindlal Narandas	137, Soni Vado	50	Residence	Capitals of pillars	Creepers
444	Chandulal Motilal	561, Chatrubhujni Khadki	50	Residence	Capitals of pillars, window balcony	Creepers
445	Temple	565, Swadiyani Khadki	50	Temple	Capitals of pillars, window balcony	Creepers
446	Krishnalal Vithaldas	570/1, Swadiyani Khadki	50	Residence	Door-frame, window balcony	Borders
447	Gordhandas Bhagwandas	571, Swadiyani Khadki	50	Residence	Supports, capitals of pillars	Borders
448	Rasiklal Khimjibhai	573, Swadiyani Khadki	50	Residence	Capitals of pillars	Borders
449	Bhailal Jamnadas	574, Swadiyani Khadki	50	Residence	Capitals of pillars, door-frame	Borders
450	Vrijlal Lalubhai	587, Bhaoni Khadki	50	Residence	Door-frame, capitals of pillars, window balcony	Borders
451	Temple	594, Kagadani Khadki	50	Temple	Door-frame, capitals of pillars, window balcony	Borders
452	Rameshchandra Jethalal	596, Parekhno Khancho	50	Residence	Capitals of pillars, door-frame	Borders
453	Gokaldas Chunilal	598, Parekhno Khancho	60	Residence	Pillars, capitals of pillars, human figures	
454	Chandravadan Lalji	605, Near Parekhno Khancho	50	Temple	Capitals of pillars, door-frame	Borders
455	Jain Temple	616, Unchi Pole	50	Jain Temple	Pillars, door-frames	Borders, elephant
456	Jain Derasar	618, Unchi Pole	50	Jain Temple	Passage to terrace way	
457	Subhadraben Kantilal	625, Unchi Pole	50	Residence	Capitals of pillars, door-frame	
458	Building of the Vadi of Badridas Bava	625/1, Jadiyani Khadki	50	Residence	Supports, door-frame	Borders
459	Bapulal Narotamdas	642/1, Jadiyani Khadki	50	Residence	Supports, door-frame	Borders
460	Chimanlal Maganlal	644, Near Jadiyani Khadki	50	Residence	Supports, door-frame	Borders
461	Kalavati Mafatlal	725, Rughnathjino Pado	50	Residence	Pillars, window balcony	Borders
462	Temple	736, Rughnathjino Pado	100	Temple	Doors, pillars, capitals of pillars, door-frame	Raslila, elephant, swing
463	Bhagwandas Krishnalal	748, Khokhani Khadki	50	Residence	Capitals of pillars, window balcony	Borders
464	Kantilal Narotamdas	749, Khokhani Khadki	50	Residence	Capitals of pillars, window balcony	Borders
465	Krishnalal Vithaldas	757, Khokhani Khadki	50	Residence	Capitals of pillars, window balcony	Borders
466	Kantilal Vithaldas	758, Khokhani Khadki	50	Residence	Capitals of pillars	
467	Natwarlal Bapalal	764, Khejadano Pado	50	Residence	Capitals of pillars, door-frame	Borders

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		MEHSANA DISTRICT-*contd.*				
	PATAN (TALUKA : PATAN)-*contd.*					
	WARD No. 9-*contd*					
468	Champaklal Chunilal	772,775, Khejadano Pado	50	Residence	Capitals of pillars, window balcony	Borders
469	Dahyalal Krishnalal	786/2, Khejadano Pado	50	Residence	Capitals of pillars, door-frame, window balcony	
470	Kantilal Govindlal	839, Vaghvani Matano Pado		Residence	Supports, capitals of pillars	Borders
471	Badriprasad Pratapji	848, Vaghvani Matano Pado		Residence	Supports, capitals of pillars, window balcony	Borders
472	Temple	858/1, Vaghvani Matano Pado		Temple	Capitals of pillars, pillars, door-frames	
473	Trambaklal Shyamlal	868/1 Vaghvani Matano Pado		Residence	Door-frame, window balcony	Creepers
474	Shivlal Ambalal	875, Dhalni Pole		Residence	Pillars, window balcony	Borders
475	Visha Shrimali Vadi	883/3, 884, Dhalni Pole		Residence	Capitals of pillars, window balcony	Creepers
476	Krishnalal Girdharlal	895, Near Chaturbhujni Khadki		Residence	Capitals of pillars, window balcony	Creepers
477	Manguben Manilal	898/1, Chaturbhujni Khadki		Residence	Capitals of pillars, pillars	Borders
478	Chimanlal Kuberdas	905/1, Chaturbhujni Khadki		Residence	Pillars	Creepers
479	Bai Prabhavati Jamnadas	909, Varakhadino Pado		Residence	Supports	Creepers
480	Jayantilal Motilal	917/1, Varakhadino Pado		Residence	Supports, door-frame	Creepers
481	Manilal Hargowan	918, Varakhadino Pado		Residence	Supports, door-frame	Creepers
482	Popatlal Chimanlal	1030/1, Bhatiya Vad		Residence	Door-frame	Creepers
483	Building of Suthar caste	1032, Bhatiya Vad		Residence	Supports, door-frame	Borders
	WARD No. 10					
484	Narendrachandra Natwarlal Nadi	617, Doshi Vado		Residence	Front portion	Flower-creepers, design
485	Divyakant Madhavji Munshi	619/1, Doshi Vado		Residence	Front portion	Flower-creepers, design
	MEHSANA (TALUKA : MEHSANA)					
	WARD No. 1					
486	Jain Derasar Champaklal Kalidas Harade. Administrator of Jain Sudhara Khata	1/1138/259, Motu Derasar Gandhi Road	100	Jain Temple	Front portion, inner portion	Human figures, flower-creepers, etc.

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		MEHSANA DISTRICT-*contd.*				
	SIDHPUR (TALUKA : SIDHPUR)					
	WARD No. 1					
487	Sheth Ramanlal Gordhandas	69, Near Chorasi Baranani Vakhars, Manilal Motiramni Khadki	65	Residence	Door-frame, pillars	Ornamental carving
	WARD No. 2					
488	Kadarbhai Sarfali Kitabi	187, Juni Vorvad	82	Residence	Doors, windows, facade pillars	Ornamental carving
489	Safaiyabai Akbarali Abdulhusen	266, Juni Vorvad	75	Residence	Doors, windows balcony, facade	Ornamental carving
490	Abdullabhai Daudji Shahpurwala	272, Juni Vorvad	76	Residence	Doors, windows, balcony, pillars, facade	Ornamental carving
491	Fidahusen Mahamadali Bhimdiwala	276, Juni Vorvad	70	Residence	Balcony, pillars, facade	Ornamental carving
492	Husenbhai Abdulhusen Koyaliya	281, Juni Vorvad	75	Residence	Doors, windows, balcony, facade	Ornamental carving
493	Badaruddin Gulamali Jhaveri	283, Juni Vorvad	78	Residence	Doors, windows, balcony, facade, pillars	Ornamental carving
494	Kurbanhusen Hasanali Unjhawala	327, Juni Vorvad	70	Residence	Doors, windows, balcony, door-frame, facade	Ornamental carving
495	Thakar Premshankar Damodardas, Thakar Jatashaukar Damodardas	800, Patel Lokno Mahad	70	Residence	Facade, supports	Ornamental carving
496	Sheth Mangaldas Prehladji	843, Near Desaina Madh, Kansarani Khadki	76	Residence	Pillars, facade	Ornamental carving, human figures
	WARD No. 3					
497	Fatambai Abdulhusen Ibrahimji	1018, Putalino Mahollo	80	Residence	Balcony, pillars, facade	Ornamental carving
	WARD No. 4					
498	Abdullabhai Taiyabali Khorakivala	418/2, Islampurano Mahollo	55	Residence	Doors, windows, balcony	
499	Fatambai D/o Akbarali	663, Opp. Vadnagarvala Municipal Hospital	58	Residence	Front portion, inner portion, balcony, etc.	Creepers, etc.
500	Shaikh Mahamadali Shaikh Haidarali Blun	718, Harariyano Mahollo	85	Residence	Doors, windows, balcony, facade	Ornamental carving
501	Khadijabai Fidaali	719, Harariyano Mahollo	80	Residence	Doors, windows, balcony, facade, pillars	Ornamental carving
502	Abdul Kaiyum Abdullabhai Dak	727, Harariyano Moto Mahollo	70	Residence	Doors, windows, facade, pillars, ventilators	Ornamental carving

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		MEHSANA DISTRICT-*contd.*				
	SIDHPUR (TALUKA : SIDHPUR)-*contd.*					
	WARD No. 4-*contd.*					
503	Fatambai Alibhai Samiudin	729, Harariyano Mahollo	75	Residence	Doors, windows, balcony, facade	Ornamental carving
504	Jetunbai D/o Abdullabhai Hasanali Mamuvala	751, Harariyano Vachlo Mahollo	65	Residence	Doors, windows, balcony, facade	Ornamental carving
505	Fidvali Kamrudin Bharuchwala	775(e) Harariyano Vachlo Mahollo	70	Residence	Doors, windows, balcony, facade, pillars	Ornamental carving
506	Alihusen Gulamali Khasamvala	833, Harariyano Mahollo	70	Residence	Doors, windows, door-frame, balcony, facade	Ornamental carving
507	Hasanali Najarali Jhaveri	835, Harariyano Mahollo	45	Residence	Doors, ventilators, balcony, facade	Ornamental carving
508	Sakinabai D/o Hasanali Abdulali Ghiwala	839, Harariyano Mahollo	65	Residence	Doors, door-frame, balcony, pillars, facade	Ornamental carving
509	Batulbai Husenbhai Bandukwala	847, Harariyano Moto Mahollo	75	Residence	Doors, windows, balcony, facade, pillars	Ornamental carving
	WARD No. 5					
510	Babuben D/o Dhanjisha	1053, Near, Gujarati Shala No. 1, Ramjipura Road	75	Residence	Pillars	Ornamental carving
	VADNAGAR (TALUKA : KHERALU)					
511	Somabhai Laxmandas Patel	2/159, Surkanno Madh	Built in V.S. 1950 (1900 A.D.)	Residence	Pillars, balcony	Flower-creepers, animals
512	Ambalal Mohanlal Vyas	2/168, Surkanno Madh	Built in V.S. 1961 (1905 A.D.)	Residence	Pillars, beam	Flower-creepers, animals
513	Prahladji Revalal Maheta	2/1167, Nani Mator	Built in V.S. 1946-47 (1890-1891 A.D.)	Residence	Pillars, arches of balcony	Flower-creepers, human figures
514	Shankarprasad Bhogilal	4/953, Manorno Madh	Built in V.S. 1946 (1890 A.D.)	Residence	Front portion	Flower-creepers, idol of Lord Krishna

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		MEHSANA DISTRICT-*concld.*				
	VADNAGAR (TALUKA : KHERALU)-*contd.*					
515	Gordhandas Dosabhai	5/502, Near Kuniano Madh	Built in V.S. 1951 (1895 A.D.)	Residence	Supports of pillars	Animals
516	Keshavlal Hargovandas Gandhi	7/663, Kadiano Chowk	Built in V.S. 1946 (1890 A.D.)	Residence	Supports of pillars	Animals
517	Administrator of Hathi Derasar	Modh Vado	Built in V.S. 1920-21 (1864-1865 A.D.)	Jain Temple	Pillars, Garbhagrih	Animals, human figures, idols
518	Chimanlal Damodardas	685/12, Near Khodiyar Mata	40	Residence	Pillars	Human figures, lamps
	KALOL (TALUKA : KALOL)					
519	Vimalaben Pravinchandra Chandulal Vakha	2/766/1, Lawar Vas	20	Residence	Front portion, doors, pillars	Flower-creepers, lamp
520	Vakha Chandulal Jamnadas	767, Lawar Vas	20	Residence	Doors, pillars	Flower-creepers, lamp
521	Shri Ramji Mandir, Administrator Prahaladbhai Maganlal	734/3, Panch Hatadi	60	Temple	*Chowk*, pillars, upper storey, etc.	Elephant
522	Vakha Bhogilal Chhaganlal	810, Near Bhadiavadi Bhagol	60	Residence	Doors, pillars	Creepers, human figures
523	Vakha Hiralal Chandulal	811, Near Bhadiavadi Bhagol	60	Residence	Doors, pillars	Creepers, human figures
524	Shri Pushti Margiya Shri Balkrishnalalji Mandir Trust	1322/16, Near Gujarati school	69	Temple	Pillars, *chowk*	Human figures, lamps, trees, creepers
525	Sheth Ramanlal Motilal	5/947/1, Targala Vas	25	Residence	Doors	Fans, baskets
526	Sheth Manilal Mohanlal	5/648, Targala Vas	25	Residence	Doors	Leaves
527	Sheth Govindlal Chhotalal and Jayantilal Chhotalal	5/1003/1, Panch Hatdi	37	Residence	Pillars	Human figures, tigers, lions
528	Sheth Govindlal Chhotalal and Jayantilal Chhotalal	5/1004/1, Panch Hatdi	37	Residence	Front portion	Human figures, tigers, lions

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		AHMEDABAD DISTRICT				
	AHMEDABAD CITY (TALUKA : AHMEDABAD CITY)					
	KHADIA WARD NO. 1					
1	Vimalagauri W/o Ishwarlal Chimanlal, Fakirchand Balabhai Khatri	177, Kotharini Pole		Residence	Windows, pillars, beams, *todla*	
2	Vimalagauri W/o Ishwarlal Chimanlal	178, Kotharini Pole		Residence	Windows, pillars, beams, *todla*	
3	Fakirchand Balabhai Khatri	179, Sarangpur Ghashiramni Pole	100	Residence	Door-frames, lattice, pillars, beams	Flower-creeper, pitcher, trunk of elephant, peacock
4	Yogendra Jamnadas Chokshi	328, Lakhiyani Pole	100	Residence	Doors, door-frame, pillars, *madal*	Flower-creepers, pitcher, elephant, peacock
5	Kantilal Amtharam Joshi	329, Lakhiyani Pole	150	Residence	Door-frame, pillars, balcony, ceiling, *chowk*	Flower-creepers, pitcher, elephant, peacock, horses, *pratihari*, human figures
6	Punjabhai Bahechardas Patel	342, Lakhiyani Pole	100	Residence	Doors, door-frame, pillars, balcony, *chowk*	Flower-creepers, pitcher, elephant, peacock
7	Kirtibhai Laljibhai Trivedi	396, Amritlalni Pole	125	Residence	Door-frame, balcony, *madal*	Flower-creepers, pitcher, elephant, peacock, parrot
8	Atulchandra Vikrambhai Trivedi	396,396/1,396/1/1, 396/1/2, 396 1/3, Amritlalni Pole	200	Residence	Windows, balcony, brackets, beams	Flower-creeper, flower, leaves, branches, elephant, peacock
9	Bai Shrimati W/o Rajendra Ravishankar and Sangita and Mayavati Ds/G Rajendra Ravishankar	396/B/1,/B/2,/B/3, /B/6,/B/7, Amritlalni Pole	200	Residence	Windows, balcony, brackets, bases	Flower-creeper, flower, elephant
10	Niranjana G/o Kirtidev Vikramprasad	396/A, /A/1, Amritlalni Pole	200	Residence	Window, balcony, brackets, bases	Flower-creepers, flower, leaves, branches, elephant, peacock
11	Vidyagauri W/o Arunendra Ravishankar	396/K,/K/1,/K/1/1, /K/2,/K/3,/K/4, Amritlalni Pole	150	Residence	Window, balcony, brackets, bases	Creeper, flower, leaves pitcher
12	Bai Chanchal W/o Madhubhai Chunilal Kavishwar	401, 401/2, 401/1/1, Amritlalni Pole	100	Residence	Door-frames, pillars, ceiling, brackets, beams	Flower-creepers, pitcher, elephant, peacock
13	Bai Kamla W/o Satyaprasad Dolataram, 2 G/o Minor Nalini Satyaprasad	402, 402/1, 402/2, Amritlalni Pole	200	Residence	Door-frames, pillars, brackets, windows, balcony, *madal*	Flower-creepers, pitcher, elephant, peacock, human, figures
14	Krishnalal Nilkanthrai Chhatrapati	403,403/1,/1/1,/1/2, /1/3,/1/4, /4/1,Amritlalni Pole	200	Residence	Window, pillars, beams,door-frames, *madal*	Flower-creepers, pitcher, elephant, peacock, lion
15	Kantaben Anandrai Mehta	410, 410/1, Amritlalni Pole	150	Residence	Pillars, beams, brackets	Creeper, flower, leaves, peacock

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
	AHMEDABAD DISTRICT-*contd.*					
	AHMEDABAD CITY (TALUKA : AHMEDABAD CITY)-*contd.*					
	KHADIA WARD NO. 1-*contd.*					
16	Bhogilal Sankalchand Shah	411, Amritlalni Pole	75	Residence	Door-frame, pillars, ceiling, *madal*	Flower-creepers, pitcher, elephant
17	Ramanlal Damodardas Shah	412, Khatrini Pole	75	Residence	Windows, beams, *madal*	Flower-creepers, elephant, pitcher, peacock, human figures
18	Pranlal Manilal Mehta and G/o Minor Kulinkant	442/443, 443/1, 443/1/1,/2,/2/1,/3, Amritlalni Pole	100	Residence	Window, pillars, balcony, *chowk*, supports,door-frames, beams, brackets, *todla*	Flower-creepers, elephant, pitcher, peacock, human figures, sparrows
19	Shankardas Nathalal Mehta	449, Jethabhaini Pole	100	Residence	Doors, door-frames, pillars, *chowk*	Flower-creepers, pitcher, elephant
20	Dr. Vinaykant Chandulal Godiyavala	450, Jethabhaini Pole	100	Residence	Doors, door-frames, pillars, *chowk*	Flower-creepers, pitcher, elephant
21	Bansilal Govindlal Thakor	464, Jethabhaini Pole	75	Residence	Door, door-frames, pillars, *madal*	Flower-creepers, pitcher, elephant
22	Venishankar Rewashankar Joshi	471/3, Jethabhaini Pole	125	Residence	Doors, pillars, balcony	Flower-creepers, pitcher, elephant, peacock, parrot
23A	Ambalal Chimanlal and Bai Chandrika W/o Chandulal Chimanlal	472 to 472/2, Amritlalni Pole	100	Residence	Door-frames, pillars, beams, windows, *todla*	Creeper with flower, peacock, elephant, human figure, pitcher
23B	Ramakant Gajanan Patel	472, Jethabhaini Pole	100	Residence	Doors, pillars, balcony, *chowk*	Flower-creepers, elephant, peacock, parrot
24	Gajanan Vadilal and Babubhai Vadilal	473, 473/1,/2, Amritlalni Pole	100	Residence	Door-frame, pillars, windows, beams, *todla*	Creeper, flower, elephant, pitcher
25	Ben Nandagauri D/o Jamiyatram Narbheram	477, 477/1, /1/1,/1/2, /2,/3, Amritlalni Pole	150	Residence	Door-frames, pillars, windows, beams, brackets	Creeper, flower, peacock, elephant, human figures, pitcher
26	Vinodaben Ishwarlal Desai	477/3, Jethabhaini Pole	75	Residence	Windows, pillars, balcony, door-frames, *chowk*	Flower-creepers, elephant, pitcher, peacock
		477, 477/1, Jethabhaini Pole	75	Residence	Windows, pillars, balcony	Flower-creepers, elephant, pitcher, peacock
27	Viplav Lalbhai	484, 484/1, 1/1/, /2/1, /2,/3, Amritlalni Pole	200	Residence	Pillars, beams, *todla*	Creeper, flowers, leaves, peacock, human figure *pratihari*
28	Pradyumna Harischandra Vyas	518, Sutharwadani Pole	100	Residence	Balcony	Flower-creepers, elephant
29	Prabhalaxmi Manilal Gajjar	519 to 519/4, Sutharwadani Pole	150	Residence	Balcony	Flower-creepers, elephant
30	Kantilal Nathalal Surti	521, Sutharwadani Pole	100	Residence	Door-frame, pillars, *chowk*	Flower-creepers, elephant, peacock
31	Narendra Prasad Shantilal Mehta	544, Maniyashani Pole	100	Residence	Door-frame, pillars, *madal*, lower portion of window	Flower-creepers, pitcher, peacock, elephant
32	Gokaldas & Sons (Mangaldas Gokaldas Shah)	576, Kavishwarni Pole	50	Residence	Door-frame, pillars, front portion	Flower-creepers, pitcher, peacock, elephant
33	Manoklal Bhagwan Kajuwala	611/A, Limbda Pol	150	Residence	Door-frame, pillars	Flower-creepers, pitcher, peacock
34	Champaklal Nathalal Shah	629, Limbda Pole	75	Residence	Door-frame, pillars	Flower-creepers, flag

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
	AHMEDABAD DISTRICT-*contd.*					
	AHMEDABAD CITY (TALUKA : AHMEDABAD CITY)-*contd.*					
	KHADIA WARD NO. 1-*contd.*					
35	Narendrabhai Chimanlal Nanavati	655, Jani Vado	100	Residence	Front portion, pillars	Flower-creepers, elephant, peacock, parrot
36	Nandas Haridas Parikh	677, Kothari Pole	100	Residence	Window, pillar, balcony, *madal*	Flower-creepers, pitcher, elephant, human figures
37	Govindlal Maneklal Parikh	678, Kothari Pole	100	Residence	Pillars, balcony, *madal*	Flower-creepers, pitcher, elephant, peacock, human figures
38	Kailasben Ramanlal Parikh	692, Kothari Pole	150	Residence	Doors, door-frame, pillars, beams, *madal*	Flower-creepers, pitcher, elephant, dancing peacock, parrot
39	Harilal Mohanlal	705, 705/1, 705/2, Kothari Pole		Residence	Door-frames, arches, beams	Creeper, flower, leaves, peacock, elephant, human faces
40	Jayendrakumar Purshottamdas Dalal	710, Kothari Pole	150	Residence	Door-frames, pillars	
41	Mohanlal Gordhandas Desai	717, Kothari Pole	75	Residence	Door frames, windows, pillars balcony	Flower-creepers, elephant, peacock
42	Manharlal Pranjivandas Parikh	738, Nagar Wado	75	Residence	Door-frames, *chowk*, *madal*, pillars	Flower-creepers elephant, peacock, human figures
43	Maneklal Manilal Sheth	764, Verai Pado	200	Residence	Door-frames, balcony, ceiling	Flower-creepers, elephant, peacock, parrot, human figures
44	Ramanlal Maneklal Parikh	795, Verai Pado	100	Residence	Door, door-frames, *madal*	Flower-creepers, elephant, pitcher, peacock, parrot
45	Ramniklal Mohanlal Fojdar	856, Ragha Sutariani Pole	100	Residence	Door-frame, pillar, ceiling	Flower-creepers, pitcher, elephant
46	Ramanlal Chamanlal Shah	869, Kalushani Pole	100	Residence	Door-frame, pillars, balcony, *madal*	Flower-creepers, pitcher, elephant
47	Lalitkanta Chandulal Mehta	875, Bhansadavratni Pole	100	Residence	Door, door-frame, pillars, balcony	Flower-creepers, elephant, parrot, pitcher, human figure, *shehnai*-player, fairy, *pratihari*
48	Chanchalben Bhogilal Gajjar	877, Bhansadavratni Pole	100	Residence	Door-frame, pillars, balcony, front portion	Flower-creepers, pitcher, elephant, peacock, lion
49	Babubhai Nemchand Shah	885, Kalushani Pole	150	Residence	Door, door-frame, pillars, balcony, ceiling, *chowk*	Flower-creepers, pitcher, elephant, peacock, parrot, human figures, *shehnai*-player
50	Ranjitbhai Harivadan Pandya	948, Kalumiyanno Takiyo	75	Residence	Door-frame, pillars	Flower-creepers, pitcher, elephant, peacock, lotus
51	Ranchhodbhai Maneklal Vyas	979, Todani Pole	350	Residence	Door, door-frame, pillars, inner portion	Flower-creepers, pitcher, elephant, peacock
52	Lalbhai Chandulal Vasa	1075, Totalajini Pole	150	Residence	Door, door-frame, pillar, balcony, *madal*, ceiling	Flower creepers, pitcher, elephant, peacock, parrot, human figure, Ganpati, fishes, *shehnai*-player, labyrinth
53	Suryakant Gordhanprasad Amin	1103, Sarangpur Taliani Pole	125	Residence	Windows, pillars, brackets, *todla*	Creeper, flower, leaves
54	Shah Panubhai Ghelabhai	1104, 1104/1, 1104/2, Sarangpur Taliani Pole	125	Residence	Door-frames, pillars, windows, beams, brackets	Creeper, flower, peacock, elephant, pitcher

STATEMENT 1-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		AHMEDABAD DISTRICT-*contd.*				
	AHMEDABAD CITY (TALUKA : AHMEDABAD CITY)-*contd.*					
	KHADIA WARD No. 1-*contd.*					
55	Trikamlal Vagarchand	1114, 1114/1,/ 2,/ 3, Sarangpur Taliani Pole		Residence	Pillars, beams, arches in door-frames with carving of life incidents of Mahatma Gandhi	Creeper, panel of leaves, cart with bullocks, human figures, pitcher
56	Maganlal Jechanddas Mahadevia	1117, Brahampurini Pole	150	Residence	Door, door-frame, *chowk*, *madal*	Flower-creepers, pitcher, peacock, parrot, human figure, fairy
57	Himatlal Harivallabhdas	1117, Sarangpur Taliani Pole	100	Residence	Door-frames, windows, beams, brackets	Creeper, *zul*, elephant, pitcher
58	Natwarlal Jethalal	1117/A, 1117/A/1, Sarangpur Taliani Pole		Residence	Door-frames, windows, beams, brackets	
59	Pinakinprasad Mohanlal Dave	1126, Brahampurini Pole	125	Residence	Door-frame, pillar, balcony, *madal*	Flower-creepers, pitcher, elephant, dancing peacock
60	Parsotamdas Chandulal Jain	1177, Laxminarayanni Pole	100	Residence	Door-frame, pillar, *madal*	Flower-creepers, pitcher, peacock, parrot
61	Maneklal Harilal Patel	1593, Zatkani Pole	100	Residence	Door, door-frame, window, balcony	Flower-creepers, pitcher, elephant, peacock
62	Keshavlal Dalsukhram Bhatt	1751, Navi Pole	100	Residence	Door, door-frame, pillars, balcony, *madal*	Flower-creepers, pitcher, elephant, peacock, parrot
63	Jayantilal Girdharlal Patel	1752, Navi Pole	100	Residence	Door, door-frame, pillars, balcony, *chowk*	Flower-creepers, pitcher, peacock, parrot, elephant
64	Pranlal Bhogilal Vakil	1892, Pada Pole	150	Residence	Door-frame, pillar, balcony	Flower-creepers, pitcher, elephant, peacock, dancing peacock, parrot, human figure
65	Ratilal alias Shantilal Gordhandas and Babulal Gordhandas	1907, 1907/1,/2,/2/1, /2/1/1,/2/2,/2/3,/2/4, Sarangpur Ranchhodjini Pole	100	Residence	Windows, pillars, beams	Creeper, flower, leaves, peacock, elephant
66	Bai Lalita W/o Pranjivandas Bhikhabhai	1907/A,/A/1, /A / 3, / A / 3 / 1,/ A / 3 / 2, Sarangpur Ranchhodjini Pole	100	Residence	Windows, pillars, beams	Creeper, elephant
67	Gopal Krishnalalji Manjulalji V/o Dwarkanathji	2214,/1,/1/1,/2,/3,/4, Raipur Bahuani Pole, Dwarkanathjinu Mandir	350	Temple	Doors, door-frames, beams, windows, brackets, ceiling, *chowk*, lattices, pillars, *todla*	Creeper, panel of leaves and flowers, peacock, elephant, pitcher
68	Bai Savita W/o Patel Ratilal Ranchhodlal G/o minors, Krishnakant and Indravadan	2240,/1,/2,/3, Raipur Bahuani Pole	150	Residence	Pillars, brackets, ceiling, beams, waterpot-seat	Creeper, peacock, elephant
69	Vijayalakshmi W/o Chandrakant Vanmalidas Devendraprasad Chandrakant G/o minors, Kaushikkumar, Naresh and Shobhna	2293, 2293/1, /2, /3, /4,/5, Mahalaxmini Pole	150	Residence	Door-frame, balcony, pillars in *chowk*, windows, beams, brackets, front portion	Flower-creepers, pitcher, elephant, peacock, parrot, human figures

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		AHMEDABAD DISTRICT-*contd.*				
	AHMEDABAD CITY (TALUKA : AHMEDABAD CITY)-*contd.*					
	KHADIA WARD NO. 1-*concld.*					
70	Laxminarayan Jugaldas Soni	2335, Mahalaxmini Pole	125	Residence	Door-frame, pillar, balcony, front portion	Flower-creepers, pitchers, peacock
71	Bai Samrath W/o Bhogilal Amthusa Soni	2336, Mahalaxmini Pole	100	Residence	Door, door-frame, pillars	Flower-creepers, pitchers, parrot, heads
72	Maneklal Laxmidas Soni	2417, Bangalani Pole	75	Residence	Door, door-frame, windows, pillars, wall	Flower-creepers, pitchers, peacock, elephant, human figures
73	Nanalal Jagandas Soni	2418, Bangalani Pole	75	Residence	Door, door-frame, windows, pillars	Flower-creepers, pitchers, elephant, human figures
74	Madhusudan Sarabhai Joshi	2600, Dhunani Pole	125	Residence	Door, door-frame, window, balcony, *madal*	Flower-creepers, pitchers, peacock
75	Estate of Jivanlal Hirachand, Manager Ambalal Jivanlal and Joint estate manager Bansilal Jivanlal	2603, 2603/1,2603/2, 2603/3, Pakhalini Pole, Dhunani Pole	125	Residence	Door, door-frames, windows, balcony, *madal*, pillars, brackets, beams	Flower-creepers, pitchers, elephant, flying peacock, garuda
76	Devchand Jamnadas Soni, self and G/o minor Dineshchandra Devchand	2731, Raipur Maheta Pole	100	Residence	Door-frames, pillars, beams	Creeper, flower, leaves, peacock, elephant, pitcher
77	Keshavlal Ranchhoddas Soni	2736, Lambapadani Pole	200	Residence	Door-frame, pillars, balcony, *madal*	Flower-creepers, pitcher, elephant, dancing peacock
78	Indravadan Himatlal	2809, 2809/1, 2809/2, 2809/3, 2809/4, Raipur Pipardini Pole		Residence	Pillars, beams, *chowk*, brackets	
79	Chandulal Karsandas Brahmaniya	2853, Raipur Pipardini Pole	100	Residence	Door, door-frame, pillars, balcony, *madal*, *chowk*	Flower-creepers, pitcher, elephant, peacock
80	Hiraben Chunilal Mehta	2855, Raipur Pipardini Pole	100	Residence	Door-frame, pillars, balcony	Flower-creepers, pitcher elephant, peacock, parro
	KHADIA WARD NO. 2					
81	Amritlal	280, Dhan Piplini Khadki		Residence	Door-frame, pillars, front portion	Flower-creeper with leaves pitchers, elephant, peacock
82	Bhogilal Narandas Patel	345, Vadni Pole	125	Residence	Pillars, balcony, front portion	Elephant, peacock, human figures, *pratihari*
83	Manubhai Jekishandas Patel	346, Vadni Pole	125	Residence	Pillars, balcony, front portion	Flowers, leaves, elephant, peacock, human figures, *pratihari*
84	Aditram Hargovinddas	348, Vadni Pole	125	Residence	Door-frame, beams, balcony, *madal*	Flower-creepers, flowers
85	Lalbhai Keshavlal Patel	349, Vadni Pole	150	Residence	Door-frame, pillars, beam, balcony	Flower-creeper, creeper with leaves, pitcher, elephant

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		AHMEDABAD DISTRICT-*contd.*				
	AHMEDABAD CITY (TALUKA : AHMEDABAD CITY)-*contd.*					
	KHADIA WARD No. 2-*contd.*					
86	Chamanbhai Bapalal Patel	360, Vadni Pole	100	Residence	Door-frame, pillars, front portion	Creeper, pitcher, elephant, design
87	Gordhandas Dalsukhram Patel	361, Vadni Pole	100	Residence	Door-frame, pillars, beam	Creeper, flowers, human figures, males and females, leafy-design
88	Shantilal Krishnalal Patel	364/1, Vadni Pole	45	Residence	Pillars, brackets	Dattatreya, cow, dog, child Krishna, tree, lion, rose with leaves and birds, Kans *vadh* by Krishna, dance of Shiva and Bhiladi, flowers
89	Lalbhai Amritlal Patel	370, Bhadva Pole	80	Residence	Front portion, pillars, beam, balcony, *madal*	Flower-creeper, elephant
90	Shantilal Maneklal	379, Bhadva Pole	75	Residence	Door-frame, pillars, beam, *madal*	Creeper, pitcher
91	Mahashankar Jhaverdas	381-382, Bhadva Pole	80	Residence	Front portion, beam	Flower-creeper, elephant, peacock, leafy-design, human figure
92	Maganlal Pochabhai Bhavsar	418, 418/1, Vachali Sheri	120	Residence	Pillars, beam, ceiling	Flower-creeper with leaves, elephant, peacock
93	Chandrakant Vadilal, Arvind Vadilal, Champaklal Haribhai Bhavsar	420 to 420/2, Vachali Sheri	130	Residence	Pillars, balcony, beam	Flower-creeper, leaves, elephant, human figure, Krishna
94	Somiben Sakarchand	424/1/2, Vachali Sheri	150	Residence	Pillars, balcony, ceiling, beam, *madal*	Flower-creeper, leaves, elephant, peacock
95	Narmadaben Bapalal Bhavsar	441, Vachali Pole	150	Residence	Pillars, beam	Flower-creepers, elephant, peacock, human figure
96	Savitaben Chhotalal Bhavsar	456/1/2, Vachali Pole	100	Residence	Door-frame, pillars, beam	Flower-creepers, pitcher, elephant, peacock, human figure
97	Shantilal Vadilal	461 to 461/1, Vachali Sheri	100	Residence	Pillars, beam, *madal*	Creeper of leaves, elephant, peacock
98	Chandrakant Jivanlal Bhavsar	500, Kach Vado, Raipur	100	Residence	*Madal*, beam, balcony, front portion	Flower-creeper, elephant, human figure
99	Ambashankar Ganpatrav Trivedi	503, Bhauni Pole	100	Residence	Pillars, beam, niche	Flower-creeper, creeper, elephant
100	Keshavlal Chimanlal	528, Kach Vado, Raipur	80	Residence	Door-frame, pillars, *todla*	Pitcher, parrot
101	Tribhowandas Trikamlal Patel	618, Nai Vado	110	Residence	Pillars, beam, *todla*, *madal*	Flower-creeper, leaves
102	Maneklal Parsotamdas Patel	619/2, Nai Vado	60	Residence	Pillars, beam, *todla*	Flower-creeper, leaves, human figures, playing cymbals
103	Prahladbhai Parsotambhai Patel	620/2, Nai Vado	60	Residence	Door-frame, pillars, *todla*, beam, front portion	Creeper, flowers, leaves, elephant, Ganpati
104	Panch of the Pole	642, Nai Vado, Shesh Shaini Pole	100	Residence	Door-frame, pillars, front portion	Leafy-design, pitcher, elephant, squares
105	Jasodaben Chimanlal Patel	644, Nai Vado, Shesh Shaini Pole	75	Residence	Door-frame, pillars, balcony, front portion	Flower-creeper, elephant, dancing peacock, human figures, *pratihari*

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		AHMEDABAD DISTRICT-*contd.*				
		AHMEDABAD CITY (TALUKA : AHMEDABAD CITY)-*contd.*				
		KHADIA WARD NO. 2-*contd.*				
106	Dahyabhai Gaurishankar	645, Nai Vado, Shesh Shaini Pole	120	Residence	Door-frame, pillars, beam, *todla*, front portion	Flower-design, pitcher, elephant, dancing peacock, peacock, human figures, riding on elephant
107	Shakuntalaben Motilal Mehta	646, Nai Vado, Shesh Shaini Pole	100	Residence	Pillars, *todla*, beam, front portion	Flower-creeper, pitcher, human figure, riding on elephant
108	Not known	648, Nai Vado, Shesh Shaini Pole		Residence	Pillars, balcony, front portion	Design of flowers and leaves, elephant
109	Pramukhlal Vadilal Patel	660, Nai Vado, Shesh Shaini Pole	125	Residence	Door-frame, pillars, front portion	Flower-creeper, pitcher, leaves, peacock
110	Ramanlal Ramchandra Patel	674, Nai Vado, Shesh Shaini Pole	100	Residence	Door-frame, pillars, front portion	Flower-creeper, creeper with leaves, pitcher
111	Bai Dahiben Vadilal Patel	675, Nai Vado, Shesh Shaini Pole	150	Residence	Pillars, front portion	Creeper with leaves, human heads
112	Atmaram Jaychanddas Patel	676, Nai Vado, Shesh Shaini Pole	100	Residence	Door-frame, pillars, front portion	Flower-creeper, leafy design, pitcher
113	Laxmandas Maganlal Patel	677, Nai Vado, Shesh Shaini Pole	130	Residence	Door-frame, pillars, *todla*, front portion	Flower-creeper with leaves, pitcher, elephant
114	Rukshamani Harjivandas	677/2, Nai Vado, Shesh Shaini Pole	100	Residence	Door-frame, pillars, beam	Leafy design, pitcher
115	Natwarlal Harilal Dudhiya	726, Bhauni Pole	100	Residence	Door-frame, pillars, balcony, front portion	Creeper, pitcher, flower, human figure
116	Bapalal Motilal Rawal	809/3, Bhauni Pole	110	Residence	Door-frame, pillars, balcony, front portion	Flower-creeper, pitcher, elephant, peacock
117	Ramanlal Harivallabhdas	847, Bhauni Pole	100	Residence	Door-frame, pillars, front portion, beam	Pitcher, elephant, design
118	Amritlal Maganlal Modi	848/3, Bhauni Pole	100	Residence	Door-frame, pillars, balcony, beam	Flower-creepers, creeper, pitcher, elephant, peacock
119	Shakarabhai Ghelabhai Shah	904/1, Nagar Bodini Pole	125	Residence	Door-frame, doors, pillars	Flower-creeper, leaves, fairy, garland
120	Madhusudan Hargovind Rao	923, Kameshwarni Pole	140	Residence	Pillars, balcony, *madal*, front portion	Flower-creeper, elephant, peacock
121	Kashturchand Surchand Vaidya	924, Kameshwarni Pole	150	Residence	Door-frame, pillars, balcony, beam, *todla*, ceiling	Flower-creeper, pitcher, elephant, human figure
122	Naishadhrai Bapalal Dave	946, Kameshwarni Pole	100	Residence	*Chowk*, sides of the door	Flower-creeper, creeper, elephant, dancing peacock
123	Keshavlal Nathubhai Vakil	954, Kameshwarni Pole	120	Residence	Door-frame, pillars, balcony, beam	Flower-creeper, human figure (praying), *pratihari*, elephant, pitcher
124	Mudrikaben Gulabray Bakshi	955, Kameshwarni Pole	100	Residence	Door-frame, pillars, balcony, *chowk*, front portion	Flower-creeper, pitcher, elephant, peacock, *pratihari*
125	Ambalal Chhotalal Parikh	957, Kameshwarni Pole	100	Residence	Door-frame, front portion	Flower-creeper, pitcher

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		AHMEDABAD DISTRICT-*contd.*				
		AHMEDABAD CITY (TALUKA : AHMEDABAD CITY)-*contd.*				
		KHADIA WARD No. 2-*contd.*				
126	Shivlal Chhaganlal	1374, Deyarini Pole	100	Residence	*Madal*, railing, *todla*	Flower-creeper, elephant
127	Amritlal Harilal Bhavsar	1392/1, Deyarini Pole	120	Residence	Door-frame, pillars, beam	Flower-creeper, leaves, pitcher, elephant, peacock
128	Shakriben Shivlal	1394/2, 1394/A to 1394/A/2, Deyarini Pole	100	Residence	Door-frame, pillars, balcony, beam	Flower-creeper, pitcher, elephant, human figure, peacock
129	Trikmlal Somchand	1413, Suthar Vado	100	Residence	Doors, pillars	Flowers, tree, flower-pot
130	Manilal Lallubhai	1418, Suthar Vado	115	Residence	Door-frame, *todla*, front portion	Flower-creeper, leaver. pitcher
131	Jayantilal Bapalal Shah	1626, Pana Nagarni Khadki	100	Residence	Door-frame, pillars, beam	Flower-creeper, elephant, peacock, Krishna
132	Krishnalal Jethalal Sheth	1643, Jagabhaini Pole	150	Residence	Door-frame, pillars, beam, ceiling, *todla*	Flower-creeper, pitcher elephant, peacock, squares
133	Babubhai Gordhandas	1643/1, Jagabhaini Pole	150	Residence	Door-frame, pillars, *todla*	Creeper, pitcher, elephant, peacock
134	Sarabhai Maneklal Chokshi	1694, Jagabhaini Pole	100	Residence	Door-frame, pillars	Flower-creeper, pitcher, lion, bird
135	Ramanlal Nathalal Shah	1715, Dhabavalo Khancho	100	Residence	Door-frame, pillars, *todla*	Flower-creeper, pitcher, human figure
136	Natwarlal Ranchhoddas	1753, Fakira Sheri	125	Residence	Pillars, *madal*, front portion	Flower-creeper, leaves, elephant, peacock
137	Chandrakant Amritlal Modi	1751, Fakira Sheri	100	Residence	Door-frame	Flower-creeper
138	Ramanlal Ishwardas Shah	1759, Fakira Sheri	125	Residence	Door-frame, pillars, beam	Flower-creeper, leaves, pitcher, elephant, peacock
139	Babubhai Ishwarlal	1763, Fakira Sheri	100	Residence	Doors, door-frame, pillars, beam	Flower-creeper, elephant, peacock
140	Indumati Ratanlal Shah	1773, Khara Kuwani Pole	100	Residence	Pillars, balcony, front portion	Flower-creeper, elephant, peacock, leaves
141	Shamlal Motilal Bhagat	1775, Khara Kuwani Pole	120	Residence	Pillars, beam, front portion	Flower-creeper, elephant, peacock
142	Keshavlal Jamnadas Shah	1835, Kayastha Sheri	125	Residence	Door-frame, *todla*, front portion	Flower-creeper, pitcher, elephant, leaves, mango
143	Jamnadas Jethalal	1913, Upali Sheri	150	Residence	Door-frame, pillars, beam, *madal*	Flower-creeper, elephant, dancing peacock, peacock
144	Maneklal Keshavlal Bhagat	1914, Upali Sheri	100	Residence	Pillars, balcony, *madal*, front portion	Flowers, leaves, elephant, peacock
145	Prahladji Nathulal Vaidya	1917, Upali Sheri	125	Residence	Door-frame, pillars, balcony	Flower-creeper with leaves, pitcher, eephant

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		AHMEDABAD DISTRICT-*contd.*				
	AHMEDABAD CITY (TALUKA : AHMEDABAD CITY)-*contd.*					
	KHADIA WARD No. 2-*concld.*					
146	Haribhai Ranchhodbhai Bhavsar	1922, Upali Sheri	100	Residence	Pillars, beam	Flower-creeper with leaves, cow, elephant
147	Amritlal Mansukhram Bhavsar	1941, Upali Sheri	100	Residence	Door-frame, ceiling, beam	Flower-creeper with leaves, flowers, godess Saraswati
148	Bansilal Narandas Saraiya	1944, Upali Sheri	130	Residence	Door-frame, pillars, beam, *madal*	Flowers, leaves, pitcher, elephant, peacock
149	Gopaldas Chimanlal Shah	1973, near Ashapuri Matano Khancho	150	Residence	Pillars, balcony, ceiling. *madal*, front portion	Flower-creeper, flowers, human figures
150	Madhusudan Sarabhai Joshi	1990, Dhabavalo Khancho	100	Residence	Door-frame, pillars, *todla*, front portion	Flower-creeper, pitcher, elephant, bird
151	Dahyabhai Mohanlal Shah	2028, Kamanvalo Khancho	150	Residence	Door-frame, doors, pillars, *todla*, front portion	Flower-creeper, creeper with leaves, pitcher, elephant, peacock, parrot
152	Jethalal Acharatlal Shah	2030/2, Kamanvali Pole	125	Residence	Door-frame, pillars, balcony, *madal*	Flower-creeper, elephant, peacock, etc.
153	Hiralaxmiben Trambaklal Bhatt	2031, Kamanvali Pole	110	Residence	Pillars, front portion	Flower-creeper, parrot
154	Rameshchandra Jiwanlal Shah	2037, Kamanvali Pole	100	Residence	Door-frame, pillars, front portion	Flower-creeper, pitcher
155	Parvatiben Nansa W/o Lallubhai	2115,2115/1, 2115/1/1, Outside Dhalni Pole, Astodia Road		Residence	Windows, beams, brackets	
	KHADIA WARD No. 3					
156	Narottam Amritlal and Mohanlal Dahyabhai	88,88/1, 88/1/2, 88/2, 88/3, 88/4, Fatashani Pole, Navi Pole		Residence	Door-frame, pillars, beam, brackets, *todla*	Flower-creeper, flower-pot, creeper with leaves, dancing human figure
157	Ratilal Manilal	124, Brahmapurini Pole	150	Residence	Pillars, beam, *todla*, sides of windows	Flower-creeper, flower-pot, creeper with leaves, dancing human figure
158	Ratilal Mohanlal	148/1, Hirabhaini Pole, Devni Sheri	50	Residence	Door-frame, windows with arches, pillars, beam, ceiling, balcony, *todla*	Flower-creeper, creeper with leaves, flowers, trunks of elephant, peacock, serpent with hood, flower-pot, lotus
159	Manjuben Ratilal Mohanlal, Chinubhai Anubhai, Manubhai Priyakant, Suryakant, Chandrasinh and Rasiklal Mohanlal, Trustees of Ratilal Mohanlal	148, 148/1, 148/2, Fatashani Pole, at the entrance of Daherawala Khancha	80	Residence	Door-frames, pillars, windows, beams, *todla*	Creeper, leaves, flowers, trunk of elephant
160	Nalinkant Jagabhai Nanavati, Nautambhai J. and Nayanbhai J. and Natinbhai J.	149, 149/1, at the entrance of Hirabhaini Pole	125	Residence	Door-frames, pillars, windows, beams, brackets, *todla*	Creeper, panel of leaves, flower, ornamental arches, flower-pot, trunk of elephant, peacock, human figures

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		AHMEDABAD DISTRICT-*contd.*				
	AHMEDABAD CITY (TALUKA : AHMEDABAD CITY)-*contd.*					
	KHADIA WARD No. 3-*contd.*					
161	Kesarisinha Amritlal Dalal	154/A, Fatashani Pole, at the entrance of Daherawala Khancha	200	Residence	Windows, pillars, brackets, *todla*	Creeper, flower, leaves, panel of flowers, flower-pot, pitcher, peacock, elephant's trunk
162	Bai Manek D/o Chhaganlal Kasturchand	183, 183/1, 183/1/1, 183/2, Fatashani Pole, Dharamchandini Khadki	150	Residence	Windows, brackets	Creeper, leaves, flowers, *zul*
163	Bai Champa W/o Chandulal Hirachand	201, 201/1, 201/2, Behind Lasupujyanu Derasar	125	Residence	Door-frames, pillars, windows, beams, brackets, *todla*	Creeper, panel of flowers, ornamental arches, dancing peacock, trunks of elephants, elephants
164	Rasiklal Nanalal	218, Adashani Khadki	150	Residence	Beam, *todla*, portion below window	Flower-creeper, *zummar*, *zalar*
165	Sarabhai Mulchandbhai	233, 233/1, Fatashani Pole, Khara Kuwani Pole	50	Residence	Windows, pillars, beams	Flower-creeper, leaves, pitcher
166	Virchand Keshavlal Bhau	251, Kacharashahni Pole	175	Residence	Door, door-frame, pillars, beams, sides of window, *todla*	Flower-creeper, flower-pot, creepers with leaves, parrot, trunk of elephant, *zul*, squares
167	Shantilal Vadilal	254, 254/1, 254/1/1, Fatashani Pole, Kacharashahni Khadki	70	Residence	Door-frames, pillars, beams	Creeper, flowers, *zul*
168	Bai Chanchal W/o Manilal Uttamchand and D/o Raghavji Gulab chand	254/1/2, Fatashani Pole, Kacharashahni Khadki		Residence	Door-frames, pillars, beams	Creeper, flowers, *zul*
169	Harkor Shethanini Haveli, Sheth Panalal Umabhai	284/6, on the Dhal of 284/6/1/A Fatasha Pole	175	Residence	Door-frames, doors, beams, brackets, *todla*	Creeper, ornamental arches, leaves, flowers, birds, peacock, trunks of elephant, *zul*
170	Govindlal Chimanlal	314/8, Adashani Khadki	150	Residence	Door-frame, pillars, beam, *todla*, portion below windows	Flower-creeper, pitcher, peacock, trunk of elephant, human figures
171	Chamanlal Popatlal	414, Khetarpalni Pole	200	Residence	Door-frame, pillars, beam, *todla*, sides of windows	Flower-creeper, creepers with leaves, flower-pot, trunk of elephant, peacock
172	Punjiben Chandulal	424, Khetarpalni Pole	125 to 150	Residence	Door-frame, pillars, beam, *todla*, windows	Flower-creeper, leaves, peacock, parrot, elephant figures
173	Bai Parsan W/o Amritlal Raichand and Bai Parsan, manager of Girdharlal *alias* Bachubhai, Jagdishchandra and Arvind Amritlal	475, Sankadi Sheri, Haribhaktini Pole	125	Residence	Door-frames, pillars, beams	Trunk of elephant, dancing peacock, pitcher
174	Mohanlal and Ishwarlal Chunilal and Surottam Naranlal	478, Sankadi Sheri, Haribhaktini Pole	200	Residence	Door-frames, pillars, windows, brackets, beams, *chowk*, wooden strip between pillars	Creeper, flowers, leaves, ornamental arches, flower-pots, dancing peacocks, parrots, birds, trunk of elephants, elephants, human figures
175	Jasubhai Lalbhai	517, Sankadi Sheri, Gangaghiyani Pole		Residence	Pillars, brackets, beams	Creeper, leaves, ornamental arches, birds, human figures

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
	AHMEDABAD DISTRICT-*contd.*					
	AHMEDABAD CITY (TALUKA : AHMEDABAD CITY)-*contd.*					
	KHADIA WARD No. 3-*contd.*					
176	Vasantben Narmadashankar Thakar and Niranjan Narmadashankar Thakar	529, Sankadi Sheri, Gangaghiyani Pole	90	Residence	Pillars, beams	Creeper, flowers, leaves, ornamental arches, pitcher, dancing peacock, human figures
177	Harsidhabhai Vajubhai Divetia	556, 556/1, 556/2 Sankadi Sheri, Lakha Patelni Pole		Residence	Door-frames, pillars, windows, ceiling, beams, brackets	
178	Niranjanbhai Ranjitbhai manager of Ranjitbhai Vajubhai Divetia	556 A, 556/A/1, 556/A/2, 556/A/1/1, Sankadi Sheri, Lakha Patelni Pole	100	Residence	Door-frames, pillars, ceiling, windows, beams, brackets	Creeper, panel of leaves, *zul*, chains, panel of flowers, trunk of elephant
179	Navnitlal K. and Dhruvkumar Chandulal, Trustees of immovable property of Gajaraba W/o Manilal Ishwarlal	633, 633/1, 633/2, Nagar Vado, Lakha Patelni Pole	200	Residence	Windows, pillars, entrance-arch	Creeper, panel of leaves, flower, ornamental arches, flower-pot, lions, dragons
180	Shulpani Laxmishankar Shastri	638, 638/1, Nagar Vado, Lakha Patelni Pole	200	Residence	Doors, Door-frames, pillars, windows, beams, brackets	Creeper, panel of leaves and flowers, dancing peacock, elephant's heads, human figures
181	Ranchhodlal Keshavlal	671, 671/1, Shethni Pole, Lakha Patelni Pole	75	Residence	Door-frames,pillars,windows, beams, brackets	Creeper, panel of leaves, flowers
182	Mohanlal Manilal	671/A/1, 671/A/2, 671/A/3, 671/A/E, Shethni Pole, Lakha Patelni Pole	75	Residence	Door-frame, pillars, beams, windows, brackets, facade, *todla*	Flower-creeper, creeper with leaves, flowers, other geometrical design
183	Bhupendrabhai Manubhai Munsi	676, Shethni Pole	100	Residence	Door-frame, pillars, beam, *todla*, side of windows	Flower-creeper, creeper of leaves, flower-pot, trunk of elephant, other beautiful carving
184	Laxmanrao Baburao Dhruv	686, Lakha Patelni Pole, Shethni Pole	125	Residence	Door-frames, pillars, beams, *todla, chowk*	Ornamental arches, leaves, flowers, peacock, parrot, pitchers
185	Vyankatrai Bhimrai	693, 693/1, Sankadi Sheri Lakha Patelni Pole	125	Residence	Door-frames, pillars, ceiling, beams, brackets	Flower-creeper, flower, trunk of elephant, Ganpati, flower-pot
186	Shrinivas Satyendrarai Bhimrao	693/A, Sankadi Sheri, Lakha Patelni Pole	125	Residence	Door-frames, pillars, ceiling, beams, brackets	Flower-creeper, flower, trunk of elephant, Ganpati, flower-pot
187	Yashodharaben Divetia	693/A, Lakha Patelni Pole	100	Residence	Door-frame, pitcher, pillars, *todla*, front portion, beam	Flower-creeper, flower, trunk of elephant, Ganpati, flower-pot, etc.
188	Mahalaxmiben W/o Himatlal Amritlal	694, 694/1, 694/1/1, 694/2, 694/3, Lakha Patelni Pole, Shethni Pole	125	Residence	Door-frames, pillars, windows, brackets, *todla*, balcony	Flower-creeper, panel of flowers, flower and leaves, lattice, trunk of elephant, parrots, human figures
189	Bhanubhai Chhaganlal Panchal	927, Bobadia Vaidyani Khadki	200	Residence	Doors, door-frame, windows, pillars, front portion, *todla*	Flower-creepers, flower-pot, trunk of elephant, creeper with leaves, human figures
190	Bai Savita W/o Hiralal Somnath	1037, 1073/1, 1073/2, 1073/3, Sankadi Sheri, Sadmatani Pole	100	Residence	Pillars, beams, arches	Creeper, flowers, leaves, ornamental arches, peacock

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		AHMEDABAD DISTRICT-*contd.*				
	AHMEDABAD CITY (TALUKA : AHMEDABAD CITY)-*contd.*					
	KHADIA WARD No. 3-*contd.*					
191	Chandrakant Hiralal Nanavati	1057, 1057/1, 1057/2, 1057/3, 1057/4, 1057/5 Sankadi Sheri, Rughnath Bambni Pole	150	Residence	Pillars, brackets	Creeper, flower, leaves, human figures
192	Chandrakant Hiralal Nanavati	1057, Opposite Gangaghiyani Pole, Girls own High School	115	School	Door-frame, pillars base of pillars, beam, *todla*	Flower-creeper with leaves, lion, human figures playing musical instruments
193	Manubhai Ambalal Shah	1077/1	125 to 150	Dispensary and workshop	Door-frame, pillars, beam, *todla*	Flower-creeper, lion, human figure
194	Bai Savita W/o Ratanlal Damodar, G/o minor Niranjan Ratanlal	1078/A, 1078/A/2, 1078/A/3, 1078/A/4, Sankadi Sheri, Devji Saraiyani Pole	100	Residence	Door-frames, pillars, beams	Creeper, panel of leaves dancing peacock, trunk of elephant
195	Mohanlal Parsotamdas	1078, Sankadi Sheri, Devji Saraiyani Pole	100	Residence	Door-frames, pillars, beams	Creeper, panel of leaves, dancing peacock, trunk or elephant
196	W/o Ratanlal Damodardas and G/o Niranjan Ratanlal	1078/A/1, 1078/1, Sankadi Sheri, Devji Saraiyani Pole	100	Residence	Door-frames, pillars, beams	Creeper, panel of leaves, dancing peacock, trunk of elephant
197	Girdharlal Parshotamdas	1078/2, 1078/3, 1078/4, Sankadi Sheri Devji Sariyani Pole	100	Residence	Door-frames, pillars, beams	Creeper, panel of leaves, dancing peacock, trunk of elephant
198	Prahladbhai Kuberdas Chokshi	1079/5, Devji Saraiyani Pole	100	Residence	Door-frame, pillars, ceiling, *todla*	Flowers, creeper, trunk of elephant, *zummer*, squares
199	Ramanlal and Hariprasad Amritlal	1115 to 1115/5, Sankadi Sheri, Devji Saraiyani Pole		Residence	Door-frames, pillars, beams, windows, *chowk*	
200	Chamanlal Somnath Patel	1166/1, Bandharano Khancho	80	Residence	Pillars, portion below windows, beam, *todla*	Flower-creeper, flower-pot, leaves, trunk of elephant
201	Lalbhai Ratanchand Shah	1188, Dahini Khadki	125	Residence	Door-frame, windows, pillars, *todla*	Flowers, leaves, trunk of elephant, flower-pot, parrot, peacock, human figure with sword and shield
202	Ambaprasad Tapishankar and Nalinkumar Ambaprasad Pandya	1586/1, 1586/1/3, 1586/2, 1586/3, Shriramjini Sheri	150	Residence	Windows, pillars, beams, brackets, *todla*	Creeper, ornamental arches, panel of flowers, leaves, flower-pot, dancing peacock, trunk of elephant, human figure, pitcher
203	Bachubhai Balabhai Mehta	1720, Hajirani Pole	100 to 150	Residence	Door-frame, pillars, *todla*, beam	Flower-creeper, *zul*
204	Annapurnaben Natwarlal Mehta	1721, Hajirani Pole	125	Residence	Doors, door-frame, windows, pillars, beam, niches, *todla*, balcony	Flower-creepers, creeper with leaves, human figures, geometrical design
205	Chandrakant Shankarlal	1763/A, *Dhobini Pole*	250	*Residence*	*Windows, pillars, beams, todla*	*Creepers, panel of leaves and* flowers, ornamental arches, flower-pots, pitchers, Geometrical designs, dancing peacock, birds, trunk of elephant

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		AHMEDABAD DISTRICT-*contd.*				
	AHMEDABAD CITY (TALUKA: AHMEDABAD CITY)-*contd.*					
	KHADIA WARD NO. 3-*concld.*					
206	Navinchandra Shankaral	1763/B, Dhobini Pole	250	Residence	Windows, pillars, beams, *todla*	Creepers, panel of leaves and flowers, ornamental arches, flower-pots, pitchers, Geometrical designs, dancing peacock, birds, trunk of elephant
207	V. K. Ben Vimlagauri (W/o Saraswati Chandra Shankarlal) and Mahendraprasad and Bhupendra S.	1763/C, 1763/c/1, 1763/C/2, Dhobini Pole	250	Residence	Windows, pillars, beams, *todla*	Creepers, panel of leaves and flowers, ornamental arches, flower-pots, pitchers, Geometrical designs, dancing peacock, birds, trunk of elephant
208	Hariprasad S. and Bai Lilavati W/o Hariprasad Shankarlal, self and G/o minor Harikumar S.	1763, 1763/1, 1763/1/2, 1763/5, Dhobini Pole	250	Residence	Windows, pillars, beams, *todla*	Creepers, panel of leaves and flowers, ornamental arches, flower-pots, pitchers, Geometrical designs, dancing peacock, birds, trunk of elephant
209	Hariprasad Shankarlal and Bai Lilavati	1763/1/1, 1763/2, 1763/3, 1763/4, Dhobini Pole	250	Residence	Windows, pillars, beams, *todla*	Creepers, panel of leaves and flowers, ornamental arches, flower-pots, pitchers, Geometrical designs, dancing peacock, birds, trunk of elephant
210	Ballubhai Chimanlal Patel	1775, Desaini Pole	150	Residence	Pillars, entablature	Flower-creeper
211	Kantilal Chimanlal Soni	1776, Desaini Pole	150	Residence	Portion below windows	Flower-creeper
212	Chinubhai Baronet	1813, Bharat Secondary School	150	School	Door-frame, pillars, entablature, arch, balcony (loby), *todla*	Flower-creeper, human figures
213	Bhaskarbhai Hiralal Desai	1833, Desaini Pole	100	School	Windows, pillars, *todla*	Flower-creeper
214	Building belonging to Hatkeshwar Mahadev	1835, near Gotini Sheri Opposite Jethabhaini Pole	100	Shops	Doors, windows, front portion, lintel, beam	Flowers, design
215	Mohanlal Jamnadas Mehta	1846/1, Gotini Sheri	125	Residence	Doors, door-frame, pillars, gallery, lintel, *zul*	Creeper
216	Indiraben Ratilal Desai	1849, Gotini Sheri	70	Residence	Portion, below window, *todla*	Flower-creeper
217	Ishwarlal Dinanath Mehta	1858, Gotini Sheri	60	Residence	Windows, facade, pillars, *todla*	Creeper, flower
	JAMALPUR WARD NO. 1					
218	Dr. Saiyadna Taher Saifuddin Saheb	273, Saifi Mahollo, Lodhawalani Pole	300	Residence	Doors, door-frame, pillars, beam, portion on two sides of the building	Flower-creeper, creeper of leaves, tree, geometrical design
219	Taherali Akbarali and Saberbhai Kikabhai	273, Saifi Mahollo, Mullajini Haveli		Residence	Door-arches, pillars, *todla*	
220	Abdul Husein Naruddin	280, Saifi Mahollo, Lodhawalani Pole	225	Residence	Door-frame, beam, *todla*, *madal*, sides of windows	Flower-creeper, creeper of leaves, flower, flower-pot, tree
221	Ruxminiben Keshavlal Shah	867, Navovas Vachli Pole	100	Residence	Door-frame, *todla*, pillars, beam, ceiling, *chowk*	Elephant's head, peacock, dancing peacock, creeper, ornamental arch, panel of leaves
222	Ramprasad Jiwanlal Gajjar	872, Bhugalini Pole	150	Residence	Door-frame, pillars, *madal*, *todla*, sides of windows	Flower-creeper, creeper of leaves, flower-pot, trunk of elephant, peacock

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		AHMEDABAD DISTRICT-*contd.*				
	AHMEDBAD CITY (TALUKA : AHMEDABAD CITY)-*contd.*					
	JAMALPUR WARD No. 1-*contd.*					
223	Ramprasad Jivanlal and minors Gajanand and Natwarlal Jivanlal	872, Tajpur, Bhungalini Pole		Residence	Windows, pillars, beams	
224	Mangubon Jamnadas Patel	873/4, Navovas Vachli Pole	75	Residence	Door-frame, *todla*, pillar	Creeper, ornamental arch, pot, flower, bird
225	Savitaben Jayantilal Gajjar	874, Bhungalini Pole	150	Residence	Door-frame, pillars, beam, *todla*, sides of windows	Flower-creeper, creeper with leaves, flower-pot, flower, peacock
226	Krishnalal Radhalal	875+875/1, Tajpur, Bhungalini Pole		Residence	Windows, pillars, door-frames, beams	
227	Krishnalal Radhalal	875/1, Bhungalini Polo	150	Residence	Door-frame, pillars, beam, *todla*, *madal*, sides of windows	Flower-creeper, creeper with leaves, peacock
228	Madhalal Damodardas Mistri	883, Bhungalini Pole	125	Residence	Door-frame, pillars, beam, *todla*, balcony	Flower-creeper, creeper of leaves, flower, peacock, human figure, image of God Krishna
229	Madhavlal Damodardas	883, Tajpur, Bhungalini Pole		Residence	Windows, pillars, door-frames, beams, *todla*	
230	Kanubhai Chatrabhuj Brahmkshatri	888, Bhungalini Pole		Residence	Door-frame, pillars, beam, *madal*, *todla*, sides of windows	Flower-creeper, flower, flower-pot, creeper with leaves, peacock, human figures, geometrical design
231	Kanubhai Chatrabhuj	888, Tajpur Bhungalini Pole		Residence	Windows, pillars, beams, *todla*	
232	Hiraben Trikamlal Gajjar	914, Bhungalini Pole	175	Residence	Door-frame, pillars, beam, *madal*, *todla*, sides of windows	Flower-creeper, creeper with leaves, flower-pot, parrot, peacock, trunk of elephant, *zul*
233	Abidbhai Mohmedbhai	929/1, Panchpipli	90	Residence	Pillars, door-frame, *todla*, beam, rafters, window	Creeper, elephants head, dancing peacock, flower-pot, flower, leaves panel
234	Samjiben Chimanlal Patel	973/2, Tadni Sheri, Pahelo Khancho	110	Residence	Pillars, *todlq*, beam, rafters, door-frame	Lion, dancing peacock, elephants head, ornamental arch, creeper, panel of leaves, panel of flower, flower-pot
235	Chandulal Govindlal Gajjar	1149, Tadni Sheri, Matavalo Khancho	100	Residence	Pillar, beam, door-frame, *todla*	Panel of flower, panel of leaves, creeper, peacock, pot
236	Keshavlal Chhotalal Modi	1228, Malini Khadki	125	Residence	Door-frame, beam, *madal*, *todla*, sides of windows	Flower-creeper, flower-pot, *zul*
237	Keshavlal Chhotalal Modi	1228, Tajpur, Malini Khadki		Residence	Windows, pillars, beams, *todla*	
238	Hamidkhan Dilbazkhan	1433, Bhala Pole	150	Residence	Door-frame, beam, *todla*, sides of windows	Flower-creeper, flower, *zul*
239	Pathan Aminkhan Dilavarkhan and Fatma Bibi W/o Pathan Aminkhan	1433, Tajpur, Bhala Pole		Residence	Windows, beams, *todla*	
240	Jahiruddin Hafizuddin	1502/5, Nani Chalisgharani Pole	200	Residence	Door-frame, beams, *madal*, *todla*, sides of windows	Flower-creeper, flower, flower-pot, *zul*
241	Ahmedabad Ajwalia Kachhiya Trust	1876/1/8, Bawajini Pole	200	Residence	Door-frame, pillars, *madal*, *todla*, sides of window	Flower-creeper, creeper of leaves, flower-pot, *zul*
242	Usmanbhai and Safimahmad Abdulkarim, etc.	2719, Tajpur, Lambi Sheri		Residence	Window, pillars, beams	

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		AHMEDABAD DISTRICT-*contd.*				
	AHMEDABAD CITY (TALUKA: AHMEDABAD CITY)-*contd.*					
	JAMALPUR WARD No. 1-*concld.*					
243	Devendraprasad and Dasharathlal Manilal	2723, Tajpur, Lambi Sheri		Residence	Windows, pillars, beams, *todla*	
244	Usmankhan Usufkhan	2725, Lambi Sheri	125	Residence	Door-frame, beam, *todla*, sides of window	Flower-creeper, flowers, leaves, flower-pot, *zul*
245	Usmankhan Usufkhan	2725, Tajpur, Lambi Sheri		Residence	Windows, beams, door-frames	
246	Malawati Somnath	2833/2, Rupaluharni Pole	90	Residence	Pillars, door-frame, *todla*, beam	Peacock, creeper, parrot, ornamental arch, panel of leaves
247	Jethalal Bhaishankar Trivedi	2850, Rupaluharni Pole	95	Residence	Pillar, *todla*, beam	Panel of leaves, elephant's head, human figures, peacock, panel of flowers, flower-pot
248	Chandulal Jethalal Patel	2895, Khandni Sheri	100	Residence	Door-frame, beam	Flower-creeper, leaves
249	Naranlal Vrijlal Patel	2897, Khandni Sheri	100	Residence	Door-frame, pillars, beam, *todla*, *madal*, sides of window	Flower-creeper, flower, flower-pot, leaves, *zul*
250	Krishnakant Jivanlal	2898/1, Khandni Sheri	100	Residence	Door-frame, pillars, beam, *madal*, sides of window	Flower-creeper, flower, flower-pot, leaves, human figure, *zul*
251	Ishabhai Huptullaji Vasanwala	3606, Tajpur, Vohravad	100	Residence	Door-frame, *todla*, beam	Creeper, panel of leaves
252	Asgarali	3612, Vohravad (Moti)	75	Municipal School	Door-frame, pillar, *todla*, beam	Creeper, panel of flower, ornamental arch, Arabic inscription
253	Mohmedali Mulla Amiruddin	3618, Vohravad (Moti)	125	Residence	Door-frames, beam, pillars, *todla*	Creeper, ornamental arch, Arabic inscription
254	Shaikh Nazarali Akbarali	3631, Vohravad (Moti)	80	Residence	Door-frame, pillar, *todla*, beam	Creeper, panel of flowers, elephant's head, peacock, ornamental arch
255	Isufali Mamarali	3644, Tajpur, Vohravad	100	Residence	*Todla*, beam, pillar	Elephant's head, peacock, creeper, panel of flower and leaves, Arabic inscription
	JAMALPUR WARD No. 2					
256	Rasikbhai Vadilal Shah	90/1, Ghanchini Pole	150	Residence	Doors, door-frame, pillars, balcony, *madal*	Flower-creeper, pitcher, elephant, parrot, dancing peacock, human figures
257	Mahalaxmiben Gordhandas Soni	96, Sonini Khadki	75	Residence	Pillars, balcony	Flower-creeper, elephant, parrot, dancing peacock, human figures, *pratihari*
258	Sumatibhai Bhogibhai Shah	108/1, Ghanchini Pole	125	Residence	Door-frame, pillars, balcony, *madal*	Flower-creeper, pitcher, elephant, dancing peacock
259	Jayantilal Chandulal Bharuchi	124, Ghanchini Pole	150	Residence	Door-frame, pillars, balcony, *madal*	Flower-creeper, pitcher, elephant, parrot, dancing, peacock, human figures
260	Vadilal Maganlal Shah	248, Gusa Parekhni Pole	125	Residence	Door-frame, pillars, balcony	Flower-creeper, pitcher elephant, parrot

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
	AHMEDABAD DISTRICT-*contd.*					
	AHMEDABAD CITY (TALUKA: AHMEDABAD CITY)-*contd.*					
	JAMALPUR WARD NO. 2-*contd.*					
261	Lalbhai Chunilal Khadkhad	282, Dhanpiplini Khadki	125	Residence	Door-frame, pillars	Flower-creeper, pitcher, elephant, parrot, dancing peacock
262	Jitendrakumar Jayantilal Shah	283, Dhanpiplini Khadki	150	Residence	Door-frame, doors, pillars, balcony	Pitcher, parrot, horse, dancing peacock, elephant, labyrinth
263	Arunkumar Pitambar Shah	284, Gusa Parekhni Pole	100	Residence	Door-frame, pillars, balcony	Flower-creeper, pitcher elephant, dancing peacock
264	Shakrabhai Haribhai Patel	398, Hathishani Pole	150	Residence	Doors, pillars, balcony, *madal*, *chowk*	Flower-creeper, elephant, peacock, human figure
265	Natwarlal Amritlal Kansara (trustee)	913, Kansara Pole	150	Temple	Doors, pillars, balcony, *madal*, inner portion of the temple	Flower-creeper, pitcher, elephant, parrot, dancing peacock
266	Rameshchandra Mangaldas Kansara	926, Kansara Pole	125	Residence	Door-frame, pillars, balcony	Flower-creeper, human figures
267	Mohanlal Ramjibhai Kansara	927, Kansara Pole	125	Residence	Doors, door-frame, pillars, balcony	Flower-creeper, human figures
268	Madhusudan Ishwarlal Kansara	928, Kansara Pole	150	Residence	Door-frame, pillars, balcony	Flower-creeper, pitcher, elephant, parrot, dancing peacock
269	Balaprasad Hariprasad Dave	944, Kansara Pole	125	Residence	Door-frame, balcony, *madal*	Flower-creeper, pitcher, elephant
270	Kantilal Jesingbhai Shah	992, Ranchhodlalno Khancho	125	Residence	Flower-creeper, pillars, balcony, *chowk*	Flower-creeper, pitcher, dancing peacock
271	Arjunlal Chhotalal Shah	1083, Lalabhaini Pole	200	Residence	Doors, door-frame, pillars, balcony, *chowk*	Flower-creeper, pitcher, elephant, peacock, parrot
272	Kantilal Mohanlal Shah	1134, Girdhar Ruwalano Khancho	150	Residence	Door-frame, pitcher, balcony, *chowk*	Flower-creeper, pitcher, elephant, peacock, human figure
273	Somnath Nilkanthrai Shastri	1145, Jhumpadini Pole	175	Residence	Door-frame, pillars, balcony, *chowk*	Flower-creeper, pitcher, elephant, peacock
274	Ramanlal Vrijvallabhdas Shah	1232, Devni Sheri	150	Residence	Doors, door-frame, pillars	Flower-creeper, pitcher, elephant, human figure
275	Chinubhai Motilal Shah	1233, Devni Sheri	125	Residence	Doors, door-frame, pillars, *madal*	Flower-creeper, pitcher, elephant, parrot, dancing peacock, human figures
276	Hiralal Kevaldas Shah	1281, Samet Shikharni Pole	500	Temple	Carved design of Samet Shikhar	Animals, human figures, 84 Asans by sages, Ravan-Mandodari Ras
277	Narandas Mohandas Ghanchi	1288, Samet Shikharni Pole	150	Residence	Door-frame, pillars, balcony	Flower-creeper, pitcher, elephant, parrot, dancing peacock
278	Hiralal Amritlal Contractor	1438, Pipala Valo Khancho	100	Residence	Doors, door-frame, pillars, balcony	Flower-creeper, pitcher, elephant, human figure, *pratihari*
279	Harkishandas Gordhandas Shah	1449, Harkishandas Shethni Pole	100	Residence	Door-frame, pillars	Pitcher, elephant, parrot, dancing peacock
280	Sulochana Ramanlal Shah	1482, Derasar Valo Khancho	200	Residence	Door-frame, pillars, *chowk*, *madal*	Flower-creeper, pitcher, elephant, parrot, dancing peacock

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		AHMEDABAD DISTRICT—*contd.*				
		AHMEDABAD CITY (TALUKA: AHMEDABAD CITY)-*contd.*				
		JAMALPUR WARD No. 2-*contd.*				
281	Vrijlal Girdharlal Jogi	1492, Gatradni Pole	150	Residence	Pillars, balcony. *madal*	Flower-creeper, dancing peacock
282	Hariprasad Ranchhodlal Trivedi	1504, Gatradni Pole	200	Residence	Balcony, *madal*	Flower-creeper, elephant, parrot, peacock
283	Chandulal Gordhandas Shah	1532, Gatradni Pole	100	Residence	Doors, pillars, balcony	Flower-creeper, heads of tiger, buffalo and human being
284	Harikishan Govindlal Shah	1543, Gatradni Pole	100	Residence	Door-frame, pillars, balcony, *chowk*	Flower-creeper, pitcher, elephant, parrot, peacock
285	Jayantilal Amritlal Rajvaidya	1546, Gatradni Pole	250	Residence	Doors, door-frame, pillars, balcony	Flower-creeper, pitcher, elephant, dancing peacock
286	Rajanikant Somnath Desai	1560, Sonini Pole	100	Residence	Door-frame, pillars, balcony	Flower-creeper, pitcher, elephant, dancing peacock
287	Kantilal Chhotalal Desai	1566, Sonini Pole	125	Residence	Doors, balcony	Flower-creeper, pitcher, elephant, dancing peacock
288	Balvantrai Mulchandbhai Jhaveri	1567, Sonini Pole	125	Residence	Door-frame, pillars, balcony	Flower-creeper, pitcher, elephant
289	Laxmandas Mithalal Soni	1572, Sonini Pole	150	Residence	Door-frame, pillars, balcony *madal, chowk*	Flower-creeper, pitcher, elephant, parrot, dancing peacock, *pratihari*
290	Rajanibhai Hariprasad Shah	1591, Vinchhini Pole	125	Residence	Door-frame, balcony	Flower-creeper, pitcher, elephant, peacock
291	Jayantilal Manekkal Parikh	1612, Vinchhini Pole	150	Residence	Pillars, balcony, *madal*	Flower-creeper, elephant, parrot, dancing peacock
292	Rajanikant Dalpatram Chokshi	1618, Malini Khadki	125	Residence	Pillars, balcony (window), *chowk*	Flower-creeper, pitcher, elephant
293	Manubhai Chimanlal Shah	1619, Malini Khadki	125	Residence	Doors, door-frame, balcony (window)	Flower-creeper, pitcher, elephant
294	Vithalbhai Atmaram Jhaveri	1620, Malini Khadki	75	Residence	Door-frame, pillars,	Flower-creeper, horses
295	Hariprasad Bulakhidas Rawal	1635, Kaljugni Khadki	150	Residence	Door-frame, pillars, balcony *madal, chowk*	Flower-creeper, pitcher, elephant, dancing peacock
296	Ratilal Manilal Bhagat	1663, Motibhaini Khadki	125	Residence	Doors, door-frame, pillars *chowk*	Flower-creeper, pitcher, elephant
297	Dr. Ishwarlal Motilal Shah	1664, Motibhaini Khadki	150	Residence	Door-frame, balcony, *chowk*	Flower-creeper, pitcher, elephant, peacock, dancing peacock, parrot, human figures
298	Punamben Gordhandas Gandhi	1668 Sutariani Pole	150	Residence	Door-frame, pillars, balcony	Flower-creeper, pitcher, dancing peacock, parrot
299	Rameshchandra Bhogilal Chokshi	1706, Kakabaliyani Pole		Residence	Doors, door-frame, pillars, ceiling	Flower-creeper, pitcher, elephant, dancing peacock. parrot
300	Dilip Chamanlal Mehta	1777, Surdas Shethni Pole	150	Residence	Door-frame, pillars, balcony, *madal*	Flower-creeper, pitcher elephant, parrot, dancing peacock

STATEMENT 1-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		AHMEDABAD DISTRICT-*contd.*				
	AHMEDABAD CITY (TAULKA: AHMEDABAD CITY)-*contd.*					
	JAMALPUR WARD No. 2-*contd.*					
301	Jiwanlal Nanalal Parikh	1780, Surdas Shethni Pole	150	Residence	Door-frame, pitcher, *madal*	Flower-creeper, pitcher, elephant, peacock
302	Bhogilal Popatlal Shah	1784, Surdas Shethni Pole	150	Residence	Door-frame, pillars, balcony, *madal*	Flower-creeper, pitcher, elephant, dancing peacock
303	Mafatprasad Manilal Mehta	1921, Hira Gandhini Pole	100	Residence	Doors, door-frame, balcony, *chowk*	Flower-creeper, pitcher, elephant, peacock
304	Harkant Ranchhodlal Gandhi	1922, Hira Gandhini Pole	100	Residence	Doors, door-frame, balcony, *chowk*	Flower-creeper, pitcher, elephant, peacock
305	Subodhchandra Lalbhai Gajarawala	1981, Nagji Bhudharni Pole		Residence	Door-frame, pillars, balcony, *chowk*	Flower-creeper, pitcher, elephant, parrot, peacock
306	Narmadaben Haribhai Bhatt	1984, Nagji Bhudharni Pole	150	Temple	Doors, door-frame, balcony, inner portion	Flower-creeper, pitcher, elephant, dancing peacock, human figures
307	Keshavlal Chunilal Lattha	2002, Nagji Bhudharni Pole	100	Residence	Doors, door-frame, pillars, ground floor	Flower-creeper, dancing peacock, human figures
308	Bhuriben Punjabhai Shah	2094, Nagji Bhudharni Pole	125	Residence	Door-frame, pillars, balcony, *madal*	Flower-creeper, pitcher, elephant, dancing peacock
309	Maneklal Trikamlal Vora	2095, Nagji Bhudharni Pole	125	Residence	Doors, door-frame, pillars, balcony, *madal*	Flower-creeper, pitcher, elephant, dancing peacock
310	Nakarchand Maganlal Shah	2098, Nagji Bhudharni Pole	150	Residence	Doors, door-frame, pillars, balcony, *madal*	Flower-creeper, pitcher, elephant, dancing peacock
311	Chandulal Lakhubhai Parikh	2138, Mankodi Pole	150	Temple, residence	Pillars, dome, front portion, ground floor portion of the temple	Flower-creeper, parrot, dancing peacock, human figures, elephant with *mahavat*
312	Jagmohanlal Lalbhai Chokshi	2242, Muhurat Pole	200	Residence	Door-frame, pillars, balcony	Flower-creeper, pitcher, parrot, dancing peacock
313	Lalbhai Gatabhai Chokshi	2243, Muhurat Pole	200	Residence	Door-frame, pillars, balcony	Flower-creeper, pitcher, parrot, dancing peacock
314	Babuprasad Jiwanlal Trivedi	2245, Muhurat Pole	200	Residence	Door-frame, pillars, balcony, *chowk*, *madal*	Flower-creeper, pitcher, elephant, dancing peacock, image of Kalka Mata
315	Mangalagauri Maganlal Darji	2272, Muhurat Pole	200	Residence	Balcony, *madal*	Flower-creeper, fairy human figure
316	Ramanlal Hiralal Darbar	2931, Hira Gandhini Pole	200	Residence	Door-frame, pillars, *chowk*, balcony	Flower-creeper, pitcher, elephant, peacock, horse, human figures
	RAIKHAD WARD No. 1					
317	Mohmedbhai Alabkarim Momin	706, Momnavad	150	Residence	Door-frame, pillar, ceiling, *madal*, window-frame	Flower-creeper, pitcher, dancing peacock, parrot, elephant
318	Fazaleabbas Fidahusain Primuswala	713, Vorvad	150	Residence	Door-frame, balcony *madal*	Flower-creeper, pitcher, peacock, elephant
319	Sakarbhai Jamalbhai Momin	718, Vorvad	150	Residence	Door-frame, pillar, balcony	Flower-creeper, pitcher, elephant
320	Abuwala Mulla Shaikhuddin	720 Vorvad	125	Residence	Door, door-frame, pillar, balcony	Flower-creeper, pitcher, elephant
321	Yusufkhan Fidaali Batliwala	721, Vorvad	125	Residence	Door, door-frame, pillar	Flower-creeper, elephant

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
	AHMEDABAD DISTRICT-*contd.*					
	AHMEDABAD CITY (TALUKA: AHMEDABAD CITY)-*contd.*					
	RAIKHAD WARD No. 1-*contd.*					
322	Anandprasad Dinanath Dave	869, Jamalpur, Tokarshani Pole, Raikhad-1		Residence	Windows, pillars, beams, brackets	
323	Abuwala Abdeali Sujauddin	744, Momnavad	150	Residence	Door, door-frame, balcony, pillar	Flower-creeper, chain
324	Chhaganlal Nathabhai	873/1/4, Jamalpur, Tokarshani Pole, Raikhad-1		Residence	Windows, pillars, beams, brackets	
325	Bai Bhali W/o Ambaram Gopal	879, Jamalpur, Tokarshani Pole, Raikhad-1		Residence	Windows, pillars, beams, brackets	
326	Bai Pushpa and Pramila D/o Vadilal Manilal, manager of the property of Bai Lalita	880, Jamalpur, Tokarshani Pole, Raikhad-1		Residence	Windows, pillars, beams, brackets	
327	Bai Jasumati W/o Chandrakant Ichchhashanker	889/1/1, Jamalpur, Tokarshani Pole, Raikhad-1		Residence	Windows, pillars, beams, brackets	
328	Bai Shanta W/o Jivanlal Chhotalal	900/1/1, Jamalpur, Tokarshani Pole, Raikhad-1		Residence	Windows, pillars, beams, brackets	
329	Narmdaben Madhavlal Patel	1060, Salvini Pole	150	Residence	Pillar, balcony	Flower-creeper, peacock, elephant
330	Parsottamdas Mathurdas Trivedi	1064, Salvini Pole	200	Residence	Door-frame, pillar, *chowk*, balcony (sides)	Flower-creeper, pitcher, dancing peacock, elephant
331	Bai Shanta Bhailal D/o Chunilal Hargovandas	1074, Jamalpur, Salvini Pole		Residence	Windows, pillars, beams, brackets	
332	Vitthalbhai Javerbhai Patel	1094, Salvini Pole	150	Residence	Door-frame, pillar, balcony	Flower-creeper, parrot, dancing peacock, elephant
333	Manilal Amrutlal Gandhi	1168, Salvini Pole	150	Residence	Door, door-frame, pillar, balcony	Flower-creeper, pitcher, peacock, parrot, elephant
334	Babulal Nathalal Thakkar	1194, Salvini Pole	150	Residence	Door-frame, pillar, *madal*, balcony	Flower-creeper, pitcher, parrot, dancing peacock, elephant
335	Abhechand Naranbhai Patel	1194/1, Salvini Pole	150	Residence	Door-frame, pillar, balcony, *madal*	Flower-creeper, pitcher, dancing peacock, parrot, elephant
336	Bhikhabhai Maghabhai Makwana	1437, Chorgali	150	Residence	Pillar, balcony	Flower-creeper, dancing peacock
	KALUPUR WARD No. 1					
337	Manubhai Mangaldas Patel	229, Tambugarani Khadki	100	Residence	Door-frame, pillars, portion below balcony	Fairy, flowers, human figures
338	Abdulkarim Mahamad Habib Safari and Abdul Latif Abdul Habib	340, Dabhaliya Pole	75	Residence	Doors, door-frame, pillars, brackets, *madal*, *chowk*	Flower-creeper, peacock, parrot, Sidi Saiyadni *jali*
339	Alimiyan Abdul Kadar	341, 343, Dabhaliya Pole, Kalupur		Residence	Door-frames, pillars, brackets	
340	Hajabhai Shekh Mohmad Puntha wala	522, Shaikh Hirjini Pole	200	Residence	*Chowk*, *madal*, portion below balcony	Flower-creeper, pitcher, elephant
341	Not known	857/1, Zakariya Pole		Residence	Beams, brackets	

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		AHMEDABAD DISTRICT-*contd.*				
	AHMEDABAD (TALUKA: AHMEDABAD CITY)-*contd.*					
	KALUPUR WARD No. 1-*contd.*					
342	Babubhai Nemchand	885, Kalushani Pole		Residence	Windows, door-frames, pillars, beams	
343	Somchand Halabhai Parikh	920, Kalushani Pole	250	Residence	Doors, door-fame, balcony, windows, front portion, *madal*, pillars, beams, brackets	Flower-creeper, elephant
344	Bansilal Hiralal Jain	950, Todani Pole, Mahadev Valo Khancho	200	Residence	Door-frame, balcony, pillars, *chowk*	Flower-creeper, pitcher, dancing, peacock, elephant, labyrinth
345	Keshavlal Lalbhai Shah, Bansibhai Hiralal, Gunvantlal, Chhaganlal, Kantilal Chimanlal managers of Shri Adiswar Jain Derasar	959, Todani Pole		Residence	Windows, pillars, beams	
346	Lalbhai Chandulal Vasa	1075, Totalajini Pole, Kalupur		Residence	Doors, door-frames, *chowk*, pillars, beams, brackets, windows	
347	Lalbhai Nrusinhbhai Shah	1398, Mamunayakni Pole	150	Residence	Pillars, portion below balcony, *madal*	Flower-creeper, elephant
348	Vakil Chandrakant Chhotalal, Balabhai Bachubhai M. and Kikabhai Bhagubhai managers of Bai Manek alias Mangu, W/o Jamnabhai Bhagubhai	1571, 1571/1, Manubhai Shethni Pole				
349	Samaji Bhanaji Padhiyar	1937, Nishani Khadki	75	Residence	Door-frame, pillars, ceiling, *madal, chowk*	Flower-creeper, pitcher, elephant
	KALUPUR WARD No. 2					
350	Not known	97, Kasumba Vad	150	Residence	Doors, door-frame, pillars, ceiling, beam, *todla, madal*	Flower-creeper, creeper with leaves, peacock, swan, elephant, parrot, human figure, geometrical, design, *zul*
351	Bai Sushila W/o Prataprai Vadilal	187, Mata Valo Khancho, Modini Khadki		Residence	Door-frames, pillars, brackets	
352	Manubhai Chimanlal Shroff	229, Doshi Vadani Pole, near the Derasar of Baba Parshwanath, Kuwawala Khancho	150	Residence	Windows, beams, *todla*, door frames	Creeper, elephant's head, peacock, human figures, flower pot, panel of leaves, birds, flowers
353	Pramod, Mrudula Chimanlal Zaweri and Haran Ramanbhai Zaweri	258-7, Kalupur, Doshi Vadani Pole		Dispensary and Residence	Windows, pillars, beams, brackets	
354	Keshwalal Mulchand Bhavsar	274, 275, 276, Chaumukhjini Pole, Jaweriwad	Over 100 year	Residence	*Todla*, beam, ceiling	Panel of flowers, leaves, creeper, elephant's head, dancing peacock, head of bird

STATEMENT *I-contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
	AHMEDABAD DISTRICT-*contd.*					
	AHMEDABAD CITY (TALUKA: AHMEDABAD CITY)-*contd.*					
	KALUPUR WARD No. 2-*contd.*					
355	Subodhchandra Mafatlal Shah	302, Doshi Vadani Pole, Vakhatchandni Khadki	200	Residence	Door-frame, pillars, *madal*, *todla*, sides of windows	Flower-creeper, flower-pot, flower, creeper with leaves, elephant, *zul*
356	Chandulal Premchand Shah	303, Doshi Vadani Pole, Vakhatchandni Khadki	200	Residence	Windows, pillars, beams, *madal*, *todla*, front portion	Flower-creeper, flower, creeper with leaves, elephant, flowerpot, peacock, human figures, *zul*
357	Vrajlal Jekishandas	304, 304/1, Doshi Vadani Pole, Vakhatchandni Khadki	200	Residence	Pillars, *todla*, *madal*, sides of windows	Flower-creeper, flower-pot, creeper with leaves, elephant, *zul*
358	Not known	433, Santinathni Pole		Residence	Windows, pillars, beams, *todlas*	
359	Narotam Mayabhai Kasturbhai Mayabhai, Kalyanbhai Mayabhai	486, 486/1, Opp. Ramji Mandirni Pole		Residence	Family shrine, (*derasari*)	
360	Pravinchandra Shanabhai	572, Padshani Pole	100	Residence	Door-frame, pillars, beam, ceiling, *todla*, *madal*, sides of window	Flower-creeper, creeper with leaves, flower-pot, flower, peacock
361	Ishwarlal Maganlal Soni	670, Lambeshwarni Pole	60	Residence	Door-frame, pillars, beam, *todla*	Flying fairies, human figures, lion, krishna
362	Maneklal Manilal Parikh	714, 714/1, 714/2, 714/3, Varai Padani Pole	225	Residence	Pillars, beam, *todla*, sides of windows	Flower-creeper, flower-pot creeper with leaves, flower, elephant, peacock, human figures, gods
363	Shah Chinubhai Chunilal, manager Shamlajinu Derasar	686,686/1, Lambeshwar		Jain Temple, Residence		
364	Ramjinu Mandir Trust building	774, Ramji Mandirni Pole	250	Temple and Residence	Door-frame, pillars, ceiling, *todla*, *madal*, sides of window	Flower-creeper, flower, fairy, human figures, (goddesses)
365	Trikamlal Vadilal, Ramanlal Vadilal, Kasturchand Manilal and Ramanlal Sarabhai, manager Shri Parshwanathji nu Derasar	791, Ramji Mandirin Pelo		Jain Temple	Brackets	
366	Tankshalni Haveli, Ahmedabad Municipality	802, at the entrance of Haja Patelni Pole		Jain Temple	Door-frames, pillars, windows, beams, brackets, *todla*	
367	Chandulal Gothidas and G/o Bhupendra Chandulal and Hasmukhlal Chandulal Mani *alias* Mahalaxmi W/o Chandulal Gothidas	878, Panchbhaini Pole		Residence	Windows, pillars, beams, brackets	
368	Vithaldas Lalbhai Shah	916/1, Zampdani Pole Pole	200	Residence	Door-frame, windows, pillars, *madal*, *todla*	Flower-creeper, creeper of leaves, flower-pot, elephant, *zul*
369	Popatlal Mansukhram	980, Kadiani Pole	115	Residence	Facade, door, pillar, *todla*, door-frame, pillars besides window, gallery, arch	Elephant's head, panel of leaves, creeper, human figures, flower-pot, flower

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		AHMEDABAD DISTRICT-*contd.*				
		AHMEDABAD CITY (TALUKA : AHMEDABAD CITY)-*contd.*				
		KALUPUR WARD No. 2-*contd.*				
370	Lilavati Madhavlal	996/2, Kadiani Pole	100	Residence	*Todla*, rafters, gallery, pillars, door-frame	Elephant's head, hooded serpent, panel of leaves, flower-creeper, flowers, flower-pot
371	Motilal Amarsingh	998, Kadiani Khadki	150	Residence	Windows, pillars, beams	Elephant's head, peacock, bird, musician, creeper, panel of leaves, flower-pot
372	Bhogilal Keshavlal Panchal	999, Kadiaani Khadki	150	Residence	Door-frames, pillars, windows, beams	Creeper, ornamental arch, flower-pot, human figures, idol, panel of leaves
373	Panchal Bhogilal Keshavlal	999, 1000, Kadiani Khadki		Residence	Door-frames, pillars, windows, beams	
374	Jain Derasar	1037, Hanlla Pole	150	Jain Temple	Windows, pillars, ceiling, beam, *madal*	Flower-creeper, flower-pot, trunk of elephant, *zul*
375	Atmaram Kasturchand Mehta	1127/A, Hanumanwali Pole	150	Residence	Door-frame, pillars, *todla*, beam, rafters, portions beside windows, ceiling, living room	Elephant's head, peacock, human figures, flower's panels, flower-pots, creepers, ornamental carving, *shehnai* players
376	Bhagubhai Maganlal Patel	1142/0, Hanumanwali Pole	125	Residence	Pillar, *todla*, beams, rafters	Flower's panels, creeper, flower-pot, parrot, lion, idols, human figures, panel of leaves
377	Kantilal Somalal Banker	1145/1, Gundini Pole, Sonino Khancho	150	Residence	Pillars, beams, *todla*, *chowk*	Panel of leaves, elephant's head, dancing peacock, creeper, ornamental carving, flower-pot
378	Narsinhlal Jivanlal Parikh	1244, Dhanasutharni Pole, Shastrino Khancho	125	Residence	Door-frame, *madal*, *todla*, sides of windows	Flower-creeper, flower-pot, *zul*
379	Narharibhai Chhaganbhai Jani	1256,1256/3,1256/4, Dhanasutarni Pole, Mahadev Chokthu	150	Residence	Doors, beam, sides of windows and doors, *madal*	Flower-creeper, creeper with leaves, flower-pot, peacock, *zul*, geometrical designs
380	Mahadevprasad Umiyashanker Shastri	1314, 1314/1, Lavarini Pole	125	Residence	Door-frame, pillars, beam, *todla*, *madal*	Flower-creeper, creeper with leaves, peacock, human figures
381	Kalidas Jethalal Shah	1413, Derawali Pole	100	Residence	Pillars, beam, *todla*, door-frame	Elephant's head, creeper, pot peacock, panel of leaves, panel of flowers
382	Babulal Maneklal Shah	1414/1, Derawali Pole, Dhanasutharni Pole	100	Residence	Pillar, beam, *todla*, ceiling, window, frame	Elephant's head, flower, panel of leaves, creeper, head of bird, flower
383	Dahiben Chunilal Shah	1445, Dhanasutharni Pole, Soni Pole	125	Residence	Door-frame, pillars, windows, beam, *todla*, *madal*	Flower-creeper, flower-pot, creeper of leaves, trunk of elephant, peacock
384	Isakali Ebrahim Mithaiwala	1718, Gulyarani Pole	160	Residence	Pillar, door-frame, *todla*, rafters	Flower-creeper, elephant's head

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		AHMEDABAD DISTRICT-*contd.*				
	AHMEDABAD CITY (TALUKA: AHMEDABAD CITY)-*contd.*					
	KALUPUR WARD NO. 2-*contd.*					
385	Abdulkadar Sarafali Lemonwala	1719, Gulyarani Pole	75	Residence	Pillar, door-frame, *todla*, rafters	Creeper, flower, elephant's head
386	Abdusain Aiptullaji Pulavwala	1720, Gulyarani Pole	175	Residence	Pillar, door-frame, *todla*, rafters	Flower-creeper, panel of leaves, elephant's head
387	Jafarbhai Gulamhusain	1731/1, Gulyarani Pole	200	Residence	*Todla*, rafters	Flower-creeper, panel of leaves, elephant's head
388	Mangalaben Jivanlal Soni	1937/0, Falka Pole, Panchpatti	95	Residence	Door-frame, pillar, beam, *todla*, ceiling	Flower-pot, elephant's head, peacock, flowers, panel of flower, panel of leaves
389	Bai Ganga Shivram Dalsukhram	1940, Falka Pole, Panchpatti	70	Residence	Wooden partition, gallery, door-frame, beam, pillar, *todla*, window, frame	Ornamental carving, lattice, creeper, elephant's head, peacock, creeper, leaves
390	Bhikhabhai Somnath	1941, Falka Pole, Panchpatti	125	Residence	Pillars, *todlas*, beam	Elephant's head, panels of flower, dancing peacock, flower-pot, dragon's head on *todla*, creeper, human figure
391	Haribhai	2096, Jaganayakno Khancho, Panchpatti	100	Residence	Door-frame, pillars, *todlas*, beam	Panels of leaves, flowers, human figures, fairy, idol of Hanuman, birds, lion, monkey
392	Not known	2097, Katakiya Vad		Residence	Pillars, beams, brackets, *todla*	
393	Jagivandas Vanmalidas Soni	2496, Navo Vas	75	Residence	Door-frame, pillars, beam, *madal*, *todla*	Flower-creeper, creeper with leaves, flower, peacock, human figures
394	Amritlal Keshavlal, manager, Shantinathjina Derasar	2710/8/2 Zaveri Vad, Nisha Pole		Jain Temple	Pillars, beams, ceiling	
395	Jagavallabh Parasnath Derasar (Trust)	2776, Nisha Pole	150	Jain Temple	Door-frame, pillars, ceiling, side of windows, *todla*, *madal*	Flower-creeper, flower, flower-pot, peacock
396	Amritlal Keshavlal	2781, Nisha Pole	150	Residence	Door-frame, pillars, beam, *todla*, *madal*	Flower-creeper, flower-pot, trunk of elephant, geometrical design, *zul*
397	Shantilal Mohanlal	2782, Nisha Pole	150	Residence	Doors, door-frame, pillars, *madal*, *todla*	Flower-creeper, flower-pot, flower, trunk of elephant, peacock, parrot, human figures, geometrical design, *zul*
398	Jain Derasar Building	2783, Nisha Pole	150	Jain Temple & residence	Door-frame, beam, *todla*, *madal*	Flower-creeper, trunk of elephant, *zul*
399	Babubhai Dholidas Dalal	2807, Zaver Pole, Zaveriwad	150	Residence	Windows, pillars, beams, *todlas*, door-frames, ceiling, *chowk*	Elephant's head, dancing peacock, flying birds, human figures, creepers, panels of flowers, musicians

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
	AHMEDABAD DISTRICT-*contd.*					
	AHMEDABAD CITY (TALUKA: AHMEDABAD CITY)-*contd.*					
	KALUPUR WARD NO. 2-*concld.*					
400	Kagdi Soniwala	2906, Haji Ahmedni Pole	120	Residence	Rafters, window, pillars, *todlas*	Creepers, flowers, flower-pot, elephant's heads, peacock, panel of leaves
401	Jain Visha Oswal Club	2925/1/2, Vaghan Pole	100	Maternity Home	Door-frame, pillars, ceiling, beam, sides of windows, *madal*	Flower-creeper, flower, flower-pot, creeper with leaves, trunk of elephant, parrot, peacock
402	Vimlaben Sarabhai Jhaveri	2926, Vaghan Pole	100	Residence	Door-frame, *todla*, *madal*, sides of windows	Flower-creeper, flower-pot, creeper with leaves, trunk of elephant, geometrical design, *zul*
403	Chokeswari Mandir	2930, Vaghan Pole	60	Temple	Doors	Deer standing under tree, parrot, peacock, cuckoo and other birds on tree, geometrical design
404	Sheth Kasturbhai Lalbhai, Maneklal Mansukhlal, Chimanlal Lalbhai and Vakil Chandrakant Chhotalal, managers of Ajitnathjina Derasar	2933, Zaveri Vad, Vaghan Pole		Jain Temple	Beams, ceiling, two horses with *butta* design, *Narikunjar*	
	KALUPUR WARD NO. 3					
405	Narendrabhai Balabhai Jhaveri	68, Shethni Pole	80	Residence	Door-frame, pillars, beam, *todla*	Flower-creeper, creeper with leaves, flowers, flower-pot
406	Chimanlal Vadilal Shah	696, Chhipa Pole	150	Residence	Door-frame, window-frame, pillars, ceiling, *madal*	Flower-creeper, creeper with leaves, flowers, trunk of elephant, human figures
407	Baldevdas Manilal Patel	728/0, Chhipa Pole	200	Residence	Door-frame, pillars, window-frame, ceiling, beam, *todla*, balcony	Flower-creeper, flower-pot, flowers, trunk of elephant, peacock, parrot, duck, human figure, geometrical design, *zul*
408	Mahendrabhai Chimanlal Shah	732, Chhipa Pole	200	Residence	Door-frame, pillars, window-frame, leaves, *madal*	Flower-pot, flower, trunk of elephant, human figures, *zul*
409	Shantilal Manilal Shah	754, Chhipa Pole	125	Residence	Door, door-frame pillars, beam, *todla*, *madal*	Flower-creeper with leaves, creeper with leaves, peacock, human figure
	DARIAPUR WARD NO. 1					
410	Samaratben Punjalal Kadiya	95, Nani Kadiyavad	125	Residence	Pillars, support, balcony	Flower-creeper, dancing peacock, parrot, elephant, human figures
411	Ranchhodbhai Kalidas Patel	112, Nani Mehtani Pole	100	Residence	Door-frame, pillars, balcony, sides of balcony, *chowk*	Flower-creeper, pitcher, peacock, elephant, human figures
412	Chhotalal Dayaram Patel	141, Moti Mehtani Pole	150	Residence	Door-frame, pillars, balcony, sides of balcony, *chowk*	Flower-creeper, pitcher, parrot, elephant
413	Jayantilal Manilal Patel	201, Padma Pole	125	Residence	Pillars, balcony, *madal*	Flower-creeper, elephant, parrot, dancing peacock, peacock, *shehnai*-player
414	Mohanlal Haribhai Patel	204, Padma Pole	125	Residence	Door-frame, pillars, *madal*	Flower-creeper, pitcher, flower, parrot, dancing peacock, human figures (dancing)

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		AHMEDABAD DISTRICT-*contd.*				
	AHMEDABAD CITY (TALUKA : AHMEDABAD CITY)-*contd.*					
	DARIAPUR WARD No. 1-*contd.*					
415	Babubhai Shankarlal Dave	222, Padma Pole	200	Residence	Door-frame, pillars, balcony	Flower-creeper, pitcher, elephant, parrot, dancing peacock
416	Govindlal Ravichand Patel	223, Padma Pole	125	Residence	Doors, door-frame, pillars, *madal*	Flower-creeper, pitcher, elephant, dancing peacock
417	Mafatlal Mangaldas Patel	225, Padma Pole	150	Residence	Windows, balcony, *madal*, *chowk*	Flower-creeper, pitcher, elephant, trees, human figure
418	Pasiben Punjabhai Patel	414, Dakhani Pole	100	Residence	Doors, door-frame, *madal*, balcony	Flower-creeper, pitcher, peacock, parrot, elephant
419	Joshi Tripurashanker Kalidas	486, 487, 487/1, Bhabhani Pole		Residence	Windows, pillars, beams, *todla*	
420	Trikamlal Maneklal Patel	548, Chhikni Valani Pole	125	Residence	Door-frame, pillars, portion below balcony	Flower-creeper, pitcher, peacock, parrot, dancing peacock, elephant, human figures
421	Sukhdevbhai Manordas Patel	574, Piplavali Pole	75	Residence	Door-frame, pillars	Flower-creeper, pitcher, head of lion, vina-player, human figure
422	Sukhdevbhai Manordas Patel	575, Piplavali Pole	125	Residence	Balcony, *madal*	Flower-creeper, balcony, elephant, pair of peacocks
423	Mohmedbhai Ahmedbhai Pathan	1020, Timba Pole	125	Residence	*Madal*	Flower-creeper, parrot, peacock
424	Pirmohmed Abdulbhai Shaikh	1087, Targalani Khadki	100	Residence	Door-frame, pillars, *madal*	Flower-creeper, pitcher, parrot, peacock, elephant
425	Nuruddin Mohmedhusain Valiulla	1168, Karodani Pole	150	Residence	*Madal*, door-frame	Flower-creeper, pitcher, peacock, parrot
426	Mohmedmiyan Mohmedhusain valiulla	1196, Karodani Pole	150	Residenc	*Madal*, door-frame	Pitcher, flower-creeper, peacock, parrot
427	Vahidmiyan Abdulbhai Bhavnagri	1239, Panch Khadkini Pole	150	Residence	Door, door-frame, *madal*	Flower-creeper, pitcher, peacock, parrot
428	Samratben Kantilal Modi	1979, Bhanderi Pole	150	Residence	Pilars, balcony	Flower-creeper, dancing peacock, parrot, elephant, human figures
429	Ratilal Jethalal Khatri	1994, Matavali Pole	125	Residence	Door-frame, pillars, balcony	Flower-creeper, dancing peacock, elephant, human figures, *pratihari*
430	Maganlal Trikamlal Khatri	2016, Matavali Pole	100	Residence	Doors, pillars, *madal*, balcony	Flower-creeper, peacock, parrot, elephant
431	Maniben Narottamdas Kayastha	2062, Padi Pole	125	Residence	Door-frame, pillars, *madal*, balcony	Flower-creeper, pitcher, parrot, elephant
432	Daudbhai Varlibhai Mansuri	2104, Targalani Khadki	125	Residence	*Madal*, balcony	Flower-creeper, peacock, elephant
433	Nanibibi Gulamhusain Shaikh	3073, Lakhota Pole	100	Residence	Pillars, *madal*, ceiling	Flower-creeper, flowers, elephant

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
	AHMEDABAD DISTRICT-*contd.*					
	AHMEDABAD CITY (TALUKA: AHMEDABAD CITY)-*contd.*					
	DARIAPUR WARD NO. 2					
434	Ratilal Valjibhai Parmar	177/A/2 Chamarvad behind Futimasjidni Pole	40	Residence	Pillars, *madal*, beam	Creeper, flower, leaves, parrot, elephant, lion
435	Mafatlal Gagaldas	880, Rupapari	200	Residence	Door-frame, *madal*, pillars, beam	Creeper, pitcher, elephant, human figure
436	Dahyabhai Jamnadas, Ratilal Jamnadas	1086, Kikabhattni Pole	200	Residence	Door-frame, pillars, *todla*, *madal*, balcony	Creeper, flower, pitcher peacock, elephant
437	Galabhai Kacharabhai, Jivanbhai Kacharabhai	1110/A, Kikabhattni Pole	40	Residence	Door, door-frame, pillars, beam	Spiraling pillars, flower-creeper, birds, tiger, human figures
438	Vahivatdar, Patel Ishwarlal and Ranchhoddas Ramdas	1284, 1284/1, 1284/2, 1284/3, 1284/4, Jada Bhagatni Pole		Residence	Windows, pillars, beams	
439	Kantilal Narandas	1294/A, Jada Bhagatni Pole	150	Residence	Door-frame, window-frame, pillars, beam, ceiling, bracket	Flower-creeper, peacock, elephant, human figure
440	Jethalal Achartlal, Narendraprasad Virendraprasad	1295, Jada Bhagatni Pole	150	Residence	Door-frame, pillars, *todla*, beam, balcony	Flower-creeper, pitcher, peacock, elephant
441	Pratapbhai Jagjivanbhai Patel	1296, Jada Bhagatni Pole	150	Residence	Door-frame, pillars, *todla*, beam, sides of windows	Flower-creeper, flower, peacock, elephant
442	Ambalal Lallubhai	1297, Jada Bhagatni Pole		Residence	Windows, pillars, beams, brackets	
443	Narandas Lallubhai	1297/1, Jada Bhagatni Pole		Residence	Windows, pillars, beams, brackets	
444	Ambalal Somnath Patel	1300, Jada Bhagatni Pole	100	Residence	Door-frame, *todla*, pillars, beam	Panel of leaves, pitcher, elephant
445	Balubhai Somnath Patel	1357,/A, Jada Bhagatni Pole	100	Residence	Door-frame, pillars, beam, balcony	Flower-creeper, panel of flowers, pitcher, peacock, elephant
446	Babulal Somnath	1357/A, Jada Bhagatni Pole		Residence	Door-frames, pillars, windows, beams, brackets	
447	Kalidas Haribhai Patel	1358, Jada Bhagatni Pole	100	Residence	Door-frame, pillars, beam, *madal*	Flower-creeper, flower, peacock, elephant, pitcher
448	Bai Chandan D/o Shakarabhai Nathabhai	1358/1, Jada Bhagatni Pole		Residence	Door-frames, pillars, windows, beams, *todla*	
449	Bai Sita (W/o Natwarlal Manilal) and Patel Ramanlal Manilal	1358/2, Jada Bhagatni Pole		Residence	Door-frames, pillars, windows, beams, *todla*	
450	Kantibhai Jivanlal	1566, Sutarvad	100	Residence	Pillars, door-frames, beam	Flower-creeper, flower, pitcher, peacock, elephant
451	Chandulal Panachand	1571/1, Kadva Pole, Rajputvado	100	Residence	Door-frame, pillars beam	Flower-creeper, pitcher, flower, peacock, elephant
452	Kantilal Parsottambhai Patel	1654, Kadva Pole	100	Residence	Door-frame, pillars, *todla*, beam	Creeper, flower, leaves, peacock, elephant, pitcher
453	Lalbhai Chhotalal Soni	1699, Nava Taliyani Pole	100	Residence	Pillars, beam, balcony	Creeper, flower, leaves, peacock elephant

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		AHMEDABAD DISTRICT-*contd.*				
	AHMEDABAD CITY (TALUKA: AHMEDABAD CITY)-*contd.*					
	DARIAPUR WARD NO. 2-*contd.*					
454	Kachrabhai Shakrabhai Suthar	1700, Nava Taliyani Pole	100	Residence	Door-frame, pillars, *madal*, beam, balcony	Creeper, flower, pitcher, peacock, elephant
455	Dahiben Ranchhodlal Patel	1948, Nani Havelini Pole	140	Residence	Door-frame, beam, balcony	Creeper, pitcher, panel of flowers, flower, leaves
456	Santilal Jivanlal Patel	1959/1/2, Nani Havelini Pole	140	Residence	Door-frame, pillars, beam	Creeper, pitcher, flower, leaves, elephant, human figures
	SHAHPUR WARD NO. 1					
457	Babubhai Ghelubhai	45, Moti Pole	100	Residence	Door-frame, pillars, beams, *madal*, *todla*, sides of window	Flower-creeper, flower, flower-pot, trunk of elephant
458	Kacharalal Nathalal Shah	54, Moti Pole	100	Residence	Pillars, beam, *todla*	Flowers, leaves, peacock, human figure, *zul*
459	Popatben Harilal Shah	60, Moti Pole	100	Residence	Door-frame, pillars, beam, *todla*	Creeper with leaves, trunk of elephant, *zul*
460	Ramanlal Jechandbhai	62, Moti Pole	100	Residence	Pillars, beam, *todla*	Creeper of leaves, trunk of elephant, *zul*
461	Jaymohandas Gordhandas Chokshi	63, Moti Pole	150	Residence	Door-frame, pillars, *madal*, sides of window	Flower-creepers, flower, flower-pot, *zul*
462	Bachubhai Patel	251, Mankodi Padani Pole	100	Residence	Pillar, *todla*, door-frame, beam, rafters	Elephant's head, peacock, creeper, ornamental arches, panel of leaves, panel of flower, flower-pot
463	Popatlal Khodidas Patel	1015, Navi Pole	100	Residence	Pillars, *todla*, door-frame, beam, window-frames	Creeper, ornamental arches, panel of leaves, dancing peacocks, flowers
464	Manubhai Sakarabhai Patel	1032, Navi Pole	100	Residence	Pillars, *todla*, door-frame, beam, *chowk*	Ornamental arches, dancing peacocks, parrots, panel of leaves
465	Shivlal Maganlal Patel	1035, Navi Pole	125	Residence	Pillars, *todla*, door-frame, beam, *chowk*	Creeper, ornamental arches, panel of leaves, dancing peacocks, flowers
466	Virchand Hemchand Oza	1074, Bhabanpura	50	Residence	Door-frame, *todla*, pillar, beam	Dancing peacock, creeper, elephant's head, flower, panel of leaves, design at the four corners of pillars
467	Chhaganlal Chhotalal Patel	1079, Bhabanpura	125	Residence	Door-frame, *todla*, pillar, *chowk*	Creeper, elephant's heads, dancing peacocks, flowers, leaves
468	Rasikbhai Dhanjibhai Patel	1117/0, Ambliwali Pole	650	Residence	Pillar, door-frame, *todla*, beam, base of pillar	Elephant's head, dancing peacock, parrot, dragon, human figures, woman with children, warrior, fairy, creeper, panel of flowers
469	Manibhai Narandas Patel	1141/0, Ambliwali Pole	125	Residence	Door-frame, *todla*, *chowk*, pillar, beam	Elephant's head, peacock, creeper, panel of leaves, panel of flowers, ornamental arches, pot
470	Dahyabhai Jethabhai Thaker	1171/1, Nani Rangila Pole		Residence	Pillars, *todla*, door-frame, rafters, beam, window-frames, door, base of pillar	Elephant's head, peacock, human figures, creeper, pot, flower-pot, panel of flowers, leaves, birds, flowers
471	Chandiben Parsotambhai Patel	1215, Dehlawali Khadki	125	Residence	Pillars, *todla*, door-frame, beam	Panel of leaves, ornamental arches, creeper, parrots, dancing peacocks, animals, elephant's head, flower-pots

STATEMENT 1-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		AHMEDABAD DISTRICT-*contd.*				
		AHMEDABAD CITY (TALUKA: AHMEDABAD CITY)-*contd.*				
		SHAHPUR WARD NO. 1-*contd.*				
472	Jayshanker Jagannath Tripathi	1218, Dehlawali Khadki	125	Residence	Pillars, *todla*, door-frame, beam	Creeper, ornamental arches, dancing peacock
473	Sakrabhai Mohanlal Patel	1256, 1256/1, Moti Rangila Pole	120	Residence	Pillars, *todla*, beam, ceiling, portion beside windows	Elephant's head, peacocks, panel of leaves, creeper, panel of flowers, ornamental arches
474	Ambalal Premchand Patel	1259, Moti Rangila Pole	175	Residence	Pillars, *todlas*, door-frame, beams, portion beside windows, doors, *chowk*	Elephant's head, peacock, panel of leaves, flowers, creeper, human figures, ornamental arches
475	Anandiben Somnath Patel	1260/0, Moti Rangila Pole	175	Residence	Pillar, *todla*, beam, rafters, portion beside windows, *chowk*	Elephant's head, dancing peacocks, creepers, panel of leaves, flowers, human figures, flower-pot, peacock
476	Lalitaben Gangaram Patel	1266/0, Moti Rangila Pole	150	Residence	*Todla*, frame, *chowk*, rafters	Creeper, flower, birds panel of leaves, flowers, flower-pot, dancing peacock
477	Chandulal Keshavlal Patel	1284, Nawgharini Pole	125	Residence	Pillar, door-frame, beam, ceiling, *todla*, portion beside windows	Elephant's head, peacock, creeper, panel of leaves, flowers, flower-pot
478	Vrandavanbhai Jagjivandas Pandya	1301, Kidipadani Pole	75	Residence	Door-frame, pillar, *todla*, beam	Creeper, elephant's head, flower, panel of leaves
479	Laxmiben Chhaganlal Patel	Kidipadani Pole	75	Residence	Door-frame, beam, pillar, *todla*	Panel of flower, ornamental arches, tiger's head, creeper
480	Durgaprasad Lashkari	2078, Khajuri Pole	150	School	Door-frame leaves, *todla*, sides of windows	Flower-creeper, creeper with leaves, flower-pot, peacock
481	Jayantilal Popatlal Shah	2152, Bukharani Pole	100	Residence	Door-frame, beam, *todla*	Flower-creeper, creeper with leaves, human figures, a woman with child
482	Ramanlal Chimanlal Shah	2229, Modhvali Pole	100	Residence	Door-frame, beam, *todla*	Flower-creeper, creeper with leaves, flower-pot, flower, peacock
483	Vanichand Gulabchand Bhavsar	2406, Vadikotdini Pole	200	Residence	Pillar, *todla*, beam, door-frame, rafters	Elephant's head, creeper, flower-creeper, flower-pot, parrot, dancing peacock, human figures
484	Bai Parwati Keshawlal Bhavsar	2410, Vadikotdini Pole	125	Residence	Pillar, *todla*, beam, rafters, door-frame	Elephant's head, human figures, peacocks, ornamental arches, panel of leaves, creeper, panel of flowers, flower-pot
485	Jaysinghbhai Bhogilal Bhavsar	2414, Vadikotdini Pole	200	Residence	Pillar, *todla*, beam, rafters	Elephant's head, panel of flowers, creeper, flower-pot, dancing peacock, human figure
486	Santilal Chhotalal Bhavsar	2424, Vadikotdini Pole	200	Residence	*Chowk*, door-frame, beam, pillar, *todla*, sides of windows	Panel of plants and flower-pots, creeper, flower, dancing peacock, panel of leaves, human figure

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		AHMEDABAD DISTRICT-*contd.*				
		AHMEDABAD CITY (TALUKA: AHMEDABAD CITY)-*contd.*				
		SHAHPUR WARD No. 1-*contd.*				
487	Santilal Chhotalal Bhavsar	2425, Vadikotdini Pole	200	Residence	Pillar, *todla*, door-frame, beam, sides of windows	Elephant's head, human figures, dancing peacock, creepers, flower-pot, panel of flowers, leaves
488	Manilal Ramji Barot	2575, Sadmatani Pole	100	Residence	Door-frame, pillars, *todla*, sides of window	Flower-pot, leaves, *zul*, human figures
489	Manilal Harilal	2575, Gozariani Pole	60	Residence	Door-frame, pillars, *chowk*, *madal*, *todla*	Flower-creeper, creeper with leaves, flower, parrot, human figures
490	Jethalal Umedram Patel	2576, Gozariani Pole	80	Residence	Door-frame, beam, *todla*, *madal*, sides of window	Flower-creeper, leaves, flower-pot, peacock, parrot, human figures
491	Ratilal Hargovandas	2639, Garnalani Pole	125	Residence	Door-frame, pillars, beam, *todla*	Flower-creeper, flower-pot, geometrical design, *zul*, leaves
492	Ratilal Kacharabhai Shah	2659, Garnalani Pole	125	Residence	Door-frame, pillars, beam, *todla*	Flower-creeper, leaves, flower-pot, *zul*
493	Ambalal Nanshah Patel	2667, Vasta Galjini Pole	120	Residence	Door-frame, beam, *todla*	Flower-creeper with leaves, flower-pot, elephant, parrot, peacock, *zul*
494	Nathalal Motilal	2669, Vasta Galjini Pole	150	Residence	Door-frame, beam, *todla*, sides of window	Flower-creeper, flower, flower-pot, creeper with leaves
495	Dashrathlal Chatrabhuj Shukla	2671, Vasta Galjini Pole	150	Residence	Door-frame, beam, *todla*, sides of window	Flower-creeper, flower, flower-pot, geometrical design
496	Jasodaben Nandlal	2695, Vasta Galjini Pole	150	Residence	Door-frame, pillars, beam	Flower-creeper, creeper with leaves, flower, geometrical design
497	Nalinchandra N. Tripathi	2696, Vasta Galjini Pole	150	Residence	Door-frame, pillars, beam, *todla*, sides of windows	Flower, *zul*
498	Champaben Vishnubhai Chunilal Mehta	2699, Vasta Galjini Pole	150	Residence	Door-frame, beam, *todla*, sides of window	Flower-creeper, flower, *zul*
499	Ambalal Nanchand Patel	2700, Vasta Galjini Pole	150	Residence	Door-frame, beam, *todla*, sides of window	Flower, creeper with leaves, flower-pot, human figures
500	Motilal Bhailal Patel	2702, Vasta Galjini Pole	150	Residence	Door-frame, beams, *chowk*, *todla*, sides of window	Flower-creeper, flower, flower-pot, *zul*
501	Manilal Bechardas Patel	2707, Vasta Galjini Pole	80	Residence	Pillars, ceiling, beam, *todla*	Flower, creeper with leaves, peacock, human figures, geometrical design
502	Manilal Babubhai Shah	2742, Kuwa Vali Pole	150	Residence	Door-frame, pillars, beam, *todla*	Flower-creeper, flower, flower-pot
503	Manilal Chhaganlal Shah	2746, Kuwa Vali Pole	150	Residence	Door-frame, pillars, beam, *todla*	Flower-creeper, creeper with leaves, flower, elephant, pitcher
504	Chetanlal Mohanlal Shah	2749, Kuwa Vali Pole	200	Residence	Door-frame, pillars, *todla*, sides of windows	Flower-creeper, creeper with leaves, elephant, peacock
505	Jain Derasar	2751, Kuwa Vali Pole	80	Temple	Pillars, beam, *todla*, sides of windows	Flower-creeper, flower, *zul*
506	Kamlaben Nagindas Shah	2753/1/2 Kuwa Vali Pole	80	Residence	Pillars, beam, *todla*, sides of windows	Flower-creeper, flower, *zul*

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		AHMEDABAD DISTRICT-*contd.*				
	AHMEDABAD CITY (TALUKA: AHMEDABAD CITY)-*concld.*					
	SHAHPUR WARD No. 1-*concld.*					
507	Manubhai Dahyabhai Shah	2754, Kuwa Vali Pole	100	Residence	Door-frame, pillars, beam, *chowk*, *todla*	Flower-creeper, flower, flower-pot, peacock, *zul*
508	Amritlal Hakamchand Shah	2769, Jiwan Kamalshini Pole	125	Residence	Door-frame, pillars, beam, *todla*, sides of windows	Flower-creeper, flower, flower-pot, peacock
509	Chandulal Mohanlal Shah	2771/1, Jiwan Kamalshini Pole	125	Residence	Door-frame, pillars, beam, *todla*, sides of windows	Flower-creeper, creeper with leaves, flower, flower-pot
510	Dhaneshwar Jayshankar Shukla	2775, Jiwan Kamalshini Pole	125	Residence	Door-frame, pillars, beams, *todla*, sides of windows	Flower-creeper, creeper with leaves, flower, flower-pot, *zul*
511	Keshavlal Maganlal Shah	2780, Jiwan Kamalshini Pole	100	Residence	Door-frame, pillars, beam, *todla*	Flower-creeper, creeper with leaves, flower, flower-pot
512	Keshavlal Masukhlal	2785, Jiwan Kamalshini Pole	125	Residence	Door-frame, pillars, beam, *madal*, *todla*	Flower-creeper , creeper with leaves, flower, *zul*
513	Popatlal Bababhai Shah	2786, Jiwan Kamalshini Pole	125	Residence	Pillars, sides of windows, beam, *todla*	Flower-creeper, creeper with leaves, trunk of elephant, *zul*
514	Manilal Maganlal	2797, Vasta Galjini Pole	125	Residence	Door-frame, beam, *todla*, *madal*, sides of windows	Flower-creeper, creeper with leaves, flower-pot, flower, geometrical design
	SHAHPUR WARD No. 2					
515	Bhanuprasad Chandulal	3344/2, Lallubhai Pole		Residence	Windows, pillars, beams	
516	Bhanuprasad Chandulal	3344/4, Lallubhai Pole		Residence	Pillars, beams	
517	Amritlal Maganlal Shah	3478/B, A/2, Sankadi Sheri	120	Residence	Door-frame, pillars, beam	Flower-creepers, pitcher, elephant, peacock
518	Chamanlal Mahasukhram	3490,3490/1, 3490/2, 3490/3, Sankadi Sheri	100	Residence	Doors, door-frame, pillars, balcony, windows, beam, *madal*	Flower-creepers, flowers, pitcher, lion, tiger, elephant, peacock
519	Mahendrabhai Ambalal Vakil and Bai Lalita W/o Keshavlal Kalidas	3491, 3491/1, 3491/2, Sankadi Sheri	100	Residence	Doors, door-frames, pillars, balcony, *chowk*, *madal*	Flower-creepers, flower, pitcher, elephant, peacock
520	Popatal Sukhlal Shah	3492, Sankadi Sheri	100	Residence	Door-frame, pillars, beam	Flower-creepers, pitcher, elephant, peacock
	VIRAMGAM (TALUKA : VIRAMGAM)					
	WARD No. 2					
521	Chandrakant Jedevprasad and Gomtiben *alias* Pushpavati Ramanlal Jiwabhai guardian of minor Shashikant *alias* Tulsidas Ramlal	180-185, Rugnathdas Maholla	Very old	Residence	Front portion, door-frame	Creepers
522	Jashvantlal Shantilal Parmanand Pranjivandas	189, Rugnathdas Maholla	Very old	Residence	Front portion, door-frame	Creepers

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		AHMEDABAD DISTRICT-*contd.*				
	VIRAMGAM (TALUKA : VIRAMGAM)-*contd.*					
	WARD No. 2-*contd.*					
523	Ambaprasad Mafatlal	348, near Ambaji Mata	Very old	Shop	Front portion, balcony	Creepers
524	Khan Natwarlal, Navnitlal, Ratilal Chandulal, Somchand and Nanalal Chimanlal	614, Kahanno Dehlo	Very old	Residence	Front portion, brackets	Human figures
525	Subamiyan Bapumiyan, Administrator of Paththar Masjid	898, 899, Barot Haveli	Very old	Residence	Front portion, pillars	Creepers
	WARD No. 3					
526	Mohamed Habib Abdul Kadar Valanisa, President of Hazrat Pir, Mahamadshah Dargah Committee	1219, Vorvad, Bharawadi Road	Very old	Residence	Front portion, pillars, bracket, lattice	Creepers
527	Hariprasad Radhalal, Administrator of Gordhannathji Mandir	1366, Gordhannathjinu Mandir	Very old	Temple	*Chowk*, balcony, bracket	Creepers
528	Radha Gopaldas Laxmichand Vyas	1554, Moti Vyas Fali	Very old	Residence	Front portion, balcony, bracket	Creepers, human figures
529	Chanchal D/o Koshavlal Bhalubhai	1563, Moti Vyas Fali	Very old	Residence	Balcony	Creepers
530	Bai Champa Keshavlal Premchand	1622, Moti Vyas Fali	Very old	Residence	Balcony	Creepers
	WARD No. 4					
531	Adambhai Dosabhai, Administrator of Mulak Sharif Milkat of Ghanchis	544, near Adani Masjid	Very old	Residence	Front portion	Creepers
532	Mohanlal Muljibhai	642, Raiyapur near Sutharvada	Very old	Residence	Front portion, balcony	Creepers
	WARD No. 5					
533	Painter Alaudin Alibhai Administrator of Adani Masjid	674, Adani Masjid	Very old	Masjid	Bracket	Human figures, creepers
534	Husenbhai Abdul Nabi	1833, Opp. Kumbhar Vada, Bharwadi Road	Very old	Shop	Bracket	Human figures, animals

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
	AHMEDABAD DISTRICT-*contd.*					
	DHOLKA (TALUKA : DHOLKA)					
	WARD NO. 1					
535	Nathalal Ramjibhai	231, Sarkari Davakhana Road	100	Residence	Balcony	Dancing peacock, human figures in trunk shape
536	Adminstrator Vaid Jafarbhai Jivabhai	232, Opp. Mukhya Kanyashala No. 1, Sarkari Dawakhana Road	73	Khoja Jamat Khana Dharmasthan	Pillars, beams	Flower-creepers
537	Parsotam Motibhai Rana	265, Sarkari Dawakhana Road	100	Residence	Pillars, beams	Flower-creepers, design, human figures
538	Parsotam Motibhai Rana	266, Sarkari Dawakhana Road	100	Residence	Pillars, beams	Flower-creepers, design, human figures
539	Jafarbhai Jivabhai Vaid	278, Sarkari Dawakhana Road	150	Residence	Balcony, beams	Varieties of creepers
540	Jafarbhai Jivabhai Vaid	279, Sarkari Dawakhana Road	150	Residence	Balcony, beams	Varieties of creepers
541	Khodabhai Babarbhai	290, near Sarkari Dawakhana	100	Residence	Pillars	Flower-creepers, design, birds
542	Khodabhai Babarbhai	291, near Sarkari Dawakhana Road	100	Residence	Pillars, entrance gate	Flower-creepers, design, birds
543	Chimanbhai Khodaji Rana	313, Sarkair Dawakhana Road	100	Residence	Pillars, entrance gate	Flower-creepers, design, birds
544	Somabhai Makanbhai Rana	330, Sarkari Dawakhana Road, Kansara Ol	100	Residence	Doors, balcony, pillars, beams, *todla*	Human-figures, creepers, animals, birds
545	Dhanjibhai Shankarlal Rana	332, Sarkari Dawakhana Road, Kansara Ol	100	Residence	Balcony, pillars	Flower-creepers, design
546	Govindlal Vanmalidas	369, Ambaji Matani Pole	100	Residence	Doors, pillars, door-frame, beams	Flower-creepers, design, birds
547	Chhotalal Lallubhai	370, Ambaji Matani Pole	100	Residence	Doors, pillars, beams	Flower-creepers, design, birds
548	Ramanlal Harilal	372, Ambaji Matani Pole	100	Residence	Doors, balcony, beams, entrance gate	Flower-creepers, design, birds
549	Chhotalal Lallubhai	375, Ambaji Matani Pole	100	Residence	Balcony	Flower-creepers, birds, design
550	Pranlal Bhurabhai Shah	376, Ambaji Matani Pole	100	Residence	Beams, entrance gate	Hooded serpent, creepers' human figures, birds, peacock
551	Mohanlal Manilal	381, Ambaji Matani Pole	100	Residence	Balcony, beams, *todla*, entrance gate	Flower-creepers, square designs, human figures
552	Manilal Shantilal	388, Ambaji Matani Pole	100	Residence	Doors, balcony, pillars, beams, *todla*	Flower-creepers, design of leaves
553	Vijibuben Ranchhodlal	389, Ambaji Matani Pole, near Kanyashala No. 2	100	Residence	Doors, balcony, beams, *todla*	Flower-creepers, animals
554	Maniba	434, Bhim Shethni Pole	100	Residence	Pillars, balcony, beams, etc.	Flower-creepers, birds, design

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
	AHMEDABAD DISTRICT-*contd.*					
	DHOLKA (TALUKA : DHOLKA)-*contd.*					
	WARD No. 1-*contd.*					
555	Vishnuprasad Gaurishankarbhai	447, Bhim Shethni Pole	100	Residence	Pillars, balcony, *todla*	Flower-creepers, birds
556	Desaibhai Ganeshbhai Patel	518, Behind Sheth Hasanali High School	100	Residence	Pillars, balcony, *todla*, door-frame	Flower-creepers, birds, design
557	Ambashankar Shastri	695, Mahalaxmi Matani Pole	100	Residence	Balcony, beams	Flower-creepers, design, human figures,
558	Shantilal Vakil	718, Mahalaxmi Matani Pole	100	Residence	Balcony	Flower-creepers, design
559	Madhusudanbhai Kalidas	739, Mahalaxmi Matani Pole	100	Residence	Front portion, *todla*	Flower-creepers, design
560	Suratba Jamnadas	740, Mahalaxmi Matani Pole	100	Residence	Balcony, beams, *todla*, entrance gate	Flower-creepers, design, animals, birds, human figures
561	Natwarlal Shah	800, Raghuram Bhaoni Bari	100	Residence	Balcony, beams	Flower-creepers, birds, design
562	Jagdishchandra Hiralal Sheth	806, Raghuram Bhaoni Bari	100	Residence	Balcony, beams, *todla*	Flower-creepers, birds
563	Shamlal Hiralal	816, Mahalaxmi Matani Pole	100	Residence	Entrance gate, balcony, *todla*	Flower-creepers
564	Nandkeshavlal Baldev	834, Kuberjinu Mandir	100	Devsthan (Temple)	Entrance gate, balcony, pillars, beams, *todla*	Flower-creepers, design, human figures, birds
565	Devendrabhai Vakil	873, Brahampuri, near Kuberjina Mandir	100	Residence	Entrance gate, pillars, arch, beams	Flower-creepers
566	Jagabhai Gheewala	876, Brahampuri, near Kuberjina Mandir	200	Residence	Front portion, pillars, balcony, beams, *todla*	Creepers, birds, varieties of designs
567	Ramanlal Chunilal Vakil	889, near Kuberjina Mandir	150	Residence	Gate, balcony, door-frame, beams, etc.	Flower-creepers, birds, design
568	Administrator Ramanlal Chunilal Vakil	890, Damodardasnu Mandir	175	Temple	Balcony, beams, *todla*	Human figures, design
	WARD No. 2					
569	Fakirbhai Ramshankar Bhatt Administrators of Kalka Mata Temple	19, Kansara Ol	100	Temple	Pillars, front portion of the gallery	Flower-creepers, human figures
570	Administrator Sarfuddin Gulamrasul	182, Khadiyani Masjid		Masjid	Balcony	Flower-creepers
571	Administrator Abdulgaffar Hajinurnabi	301, near Navi Shak Market	150	Masjid, Dargah	Dome	Flower-creepers
572	Pir Jafari ..	316, near Tankani Masjid	125	Residence	Doors, door-frames	Flower-creepers
573	Mahajan Mandalnu Dahelun, Shantilal Maneklal Vakil	446, Juni Shak Market Mochi Ol	150	Shops	Balcony	Flowers-creepers

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		AHMEDABAD DISTRICT-*contd.*				
	DHOLKA (TALUKA : DHOLKA)-*contd.*					
	WARD No. 2-*contd.*					
574	Mahajan Mandalnu Daheluu, Shantilal Maneklal Vakil	447, Juni Shak Market, Mochi Ol	150	Shops	Balcony	Flower-creepers
575	Mahajan Mandalnu Daheluu, Shantilal Maneklal Vakil	448, Juni Shak Market, Mochi Ol	150	Shops	Balcony	Flower-creepers
576	Rasulbhai Najaralibhai Ghanchi	474, Mochi Vad	75	Residence	Doors, balcony	Flower-creepers, design
577	Building of Mochi Caste, Khushal-Bhikhabhai	488, Dabgar Vad	75	Residence	Balcony	Flower-creepers
578	Building of Mochi Caste, Khushalbhai Bhikhabhai	489, Dabgar Vad	75	Residence	Balcony	Flower-creepers
579	Himatlal Govindbhai	595, Gandhi Vad	50	Residence	Windows	Human figures, creepers
580	Narandas Premchand	602, Gandhi Vad	150	Residenc	Balcony, pillars, windows	Flower-creepers
581	Narandas Premchand	603, Gandhi Vad	150	Residence	Balcony, pillars, windows	Flower-creepers
582	Narandas Premchand	604, Gandhi Vad	150	Residence	Balcony, pillars, windows	Flower-creepers
583	Shantilal Vakil	606, Gandhi Vad	150	Residence	Doors, windows, balcony	Flower-creepers
584	Shantilal Vakil	607, Gandhi Vad	150	Residence	Doors, windows, balcony	Flower-creepers
585	Shantilal Govindlal	609, Gandhi Vad	100	Residence	Doors, windows, balcony	Flower-creepers
586	Ranchhodlal Ganeshbhai	960, Rabari Vad	100	Residence	Pillars	Creepers
587	Chhotalal Shankarlal	1019, Vadi Sheri	150	Residence	Balcony, pillars	Flower-creepers
588	Babubhai Gulabchand	1313, Khatri Ol	125	Residence	Balcony, pillars	Flower-creepers
589	Chimanlal Gulabchand	1314, Khatri Ol	125	Residence	Balcony, pillars	Flower-creepers
590	Bhailal Gulabchand	1315, Khatri Ol	125	Residence	Balcony, pillars	Flower-creepers
	WARD No. 3					
591	Purshottam Shamjibhai	16, near Mahajanna Dehla	100	Residence	Doors	Flower-creepers
592	Nurmahamad Ibrahim	46, Radhanpurivad near Ghanohpisni Masjid, Moti Bazaar	125	Residence	Doors, lattices, front portion	Flower-creepers
593	Allarkhan Ibrahim	53, Radhanpuri Vad near Jumma Masjid	83	Residence	Front portion, upper storey	Flower-creepers
594	Adamji Ismail	71, Radhanpuri Vad near Jumma Masjid	50	Residence	Front portion, upper storey	Flower-creepers
595	Halimaben Valibhai	81, Radhanpuri Vad near Jumma Masjid	100	Residence	Front portion, upper storey	Flower-creepers

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		AHMEDABAD DISTRICT-*contd.*				
		DHOLKA (TALUKA : DHOLKA)-*contd.*				
		WARD NO. 3-*contd.*				
596	Chaturbhai Devraj	138, Moti Bazaar, Danapith	100	Shop	Front portion, upper storey, beams	Human figures
597	Revaben Chhaganlal Ranchhodlal	155, Moti Bazaar	125	Shop	Front portion	Flower-creepers
598	Gola Chimanlal Chhaganlal	159, Moti Bazaar	100	Shop	Front portion	Flower-creepers
599	Mohanlal Bhailal	160, Moti Bazaar	100	Shop	Front portion	Flower-creepers
600	Abdulbhai Alibhai	234, Chokshi Bazaar	125	Shop	Upper portion	Flower-creepers
601	Nabibhai Rasulbhai	235, Chokshi Bazaar	100	Shop	Upper portion	Flower-creepers
602	Purshottamdas Shankarlal Shah	239, Chokshi Bazaar	125	Shop	Inner portion	Flower-creepers
603	Chimanlal Punjabhai Rana	250, Chokshi Bazaar	125	Shop	Upper portion	Flower-creepers
604	Ambalal Harilal Shah	257, Chokshi Bazaar	100	Shop	Front portion	Flower-creepers
605	Abdulkarim Gulammahamad	258, Chokshi Bazaar	100	Shop	Upper storey	Flower-creepers
606	Molvi Saheb Abdulgaffar Nurnabi	263, Chokshi Bazaar	100	Shop	Upper storey	Flower-creepers
607	Bhikhabhai Mohanbhai Chokshi	266, Chokshi Bazaar	100	Shop	Inner portion	Flower-creepers
608	Kanubhai Ratilal Shah	282, Kapad Bazaar	100	Shop	Front portion, pillars	Flower-creepers
609	Shankarlal Bechardas Kapadiya	333, Kapad Bazaar	125	Shop	Upper storey	Flower-creepers
610	Shankarlal Becharbas Kapadia	334, Kapad Bazaar	125	Shop	Upper storey	Flower-creepers
611	Bai Parson D/o Dahyabhai Bhaichand Saraiya	335, Opp. Moti Ol Vad	50	Residence	Lower portion	Flower-creepers
612	Trivedi Bhanushankar Chhotalal	336, Kapad Bazaar	100	Shop	Upper storey	Flower-creepers
613	Sheth Govindlal Keshavlal, Administrator of Bechar Amichandni Pedhi	337, Kapad Bazaar	100	Shop	Upper storey	Flower-creepers
614	Allarakhan Hajimahamad	338, Kapad Bazaar	125	Shop	Lower portion	Flower-creepers
615	Thakkar Dahyabhai Harjibhai	340, Kapad Bazaar	125	Shop	Lower and upper portion	Flower-creepers
616	Abdulbhai Gulamnabi	343, Kathi Bazaar	100	Shop	Lower portion	Flower-creepers
617	Gulammayuddin Usmanbhai	345, Kathi Bazaar	100	Shop	Ceiling and beams	Flower-creepers
618	Maneklal Jamnadas Shah	350, Kathi Bazaar	100	Shop	Front portion	Flower-creepers
619	Shah Ambalal Harilal	351, Kathi Bazaar	100	Shop	Front portion	Flower-creepers
620	Gulamrasul Nathubhai	355, Kathi Bazaar	100	Shop	Window, lattice	Flower-creepers

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		AHMEDABAD DISTRICT-*contd.*				
	DHOLKA (TALUKA : DHOLKA)-*contd.*					
	WARD NO. 3-*concld.*					
621	Badruddin Mahamadali	437, Dabgar Vad, near Ghanti, Ganipur	60	Residence	Doors	Flower-creepers
622	Khushalbhai Bhikhabhai	497, near Hajibhaini Ghanti	80	Residence	Doors, *todla*	Flower-creepers
623	Haribhai Devjibhai	514, Ganipur, near Mota boring	75	Residence	Front portion, pillars	Flower-creepers
624	Nagarbhai Dhanabhai Patel	527, Ganipur, near Mota boring	100	Residence	Verandah, lattice, base of pillars	Flower-creepers
625	Girdharbhai Lallubhai	528, Ganipur, near Mota boring	75	Residence	Verandah, pillars	Flower-creepers
626	Shankarbhai Jesangbhai	536, Ganipur, near Mota boring	75	Residence	Front portion, doors	Flower-creepers
627	Khaodabhai Naranbhai	537, Ganipur, near Mota boring	75	Residence	Front portion, doors	Flower-creepers
628	Narotambhai Becharbhai Patel	542, Ganipur, near Mota boring	50	Residence	Front portion	Flower-creepers
629	Purshotambhai Becharbhai	548, Ganipur, near Mota boring	50	Residence	Front portion and doors	Flower-creepers
630	Chaturbhai Bakorbhai	553, Ganipur, near Mota boring	100	Residence	Doors, lattice, windows, verandah, base of pillars	Flower-creepers
631	Chimanlal Mangaldas Parmar	588, Ganipur Harijan Vas	100	Residence	Doors	Flower-creepers
632	Rudabhai Bhikhabhai	614, Ganipur	100	Residence	Doors, *todla*	Flower-creepers
633	Shankabhai Kalyanbhai	649, Nano Rabari Vas	100	Residence	Doors, *todla*	Flower-creepers
634	Rabari Ganeshbhai Bhulabhai	655, Nano Rabari Vas	100	Residence	Walls by the side of doors	Flower-creepers
635	Ahmedbhai Miyanbhai Malek	656, Nano Rabari Vas	100	Residence	Door, *todla*	Flower-creepers
636	Dahya Dungarbhai	669, Chamar Vas	100	Residence	Base of pillars, doors	Flower-creepers
637	Navghanbhai Bhudarbhai	1004, Bar Kotha Vaghari Vas	100	Residence	Doors	Flower-creepers
638	Chhaganlal Ravjibhai	1008, Bar Kotha Vaghari Vas	100	Residence	Doors	Flower-creepers
	WARD NO. 4					
639	Mansuri Abdul Nabibhai	363, Darji Ol	80	Residence	Door-frames, doors, balcony	Flower-creepers
640	Mansuri Ibrahim Rasulbhai	379, Darji Ol	80	Residence	Door-frames	Flower-creepers
641	Ghanchi Gulamrasul Abhram Bin Miyani	400, near Post office	80	Residence	Doors, windows, wall-cupboards	Flower-creepers
642	Ghanchi Karimbhai Jiwabhai	393, near Post office	80	Residence	Pillars	Flower-creepers
643	Ghanchi Abdulrahim Nabibhai	394, near Post office	80	Residence	Pillars	Flower-creepers

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
	AHMEDABAD DISTRICT-*contd.*					
	DHOLKA (TALUKA : DHOLKA)-*contd.*					
	WARD No. 4-*contd.*					
644	Ghanchi Bai Fatmabai Karimbhai	395, near Post office	80	Residence	Pillars	Flower-creepers
645	Ghanchi Allarakha Nabibhai	396, near Post office	80	Residence	Pillars	Flower-creepers
646	Ghanchi Allarakha Nabibhai	397, near Post office	80	Residence	Pillars	Flower-creepers
647	Ghanchi Gulamrasul Abhram	401, near Post office	80	Residence	Pillars	Flower-creepers
648	Ghanchi Bai Fatmabai Pirbhai	402, near Post office	80	Residence	Front portion	Flower-creepers
649	Ghanchi Bai Fatmabai Pirbhai	403, Urdu Kanya Shala	80	School	Corners of window	Creepers, leaves, flowers
650	Ghanchi Bai Fatmabai Pirbhai	404, Dholka Vi. Kam Co-operative Society Ltd.	80	Shop	Windows, pillars, supports	Creepers, leaves, flowers
651	Dholka Municipality, Dargah of Gahaniyan Pirsaheb	577, Dargah	100	Dargah	Pillars	Creepers, leaves, design, etc.
	WARD No. 5					
652	Shantilal Vaniya	476, Khari Kui	100	Residence	Pillars, windows	Creepers, *butta*
653	Mansukhlal Manilal Shah	515, Holi Chakla	100	Residence	Pillars	Creepers, *butta*, ornamental carving
654	Jivanlal Bhagwandas	518A, Holi Chakla	100	Residence	Windows, upper portion of the staircase	Creepers, flowers, *butta*
655	N. G. Shah	524, Sutar Sheri	100	Residence	Main doors, pillars, beams	Creepers, *butta*
656	Jayantilal Bhikhalal	530, Sutar Sheri	80	Residence	Pillars, beams	Creepers, *butta*
657	Govindlal Bhagwandas	530A, Sutar Sheri	80	Residence	Pillars, beams	Creepers, flowers, *butta*
658	Popatbhai Ishwarlal	531, Sutar Sheri	80	Residence	Windows, supports of pillars	Creepers, *butta*
659	Mangabhai Dahiben Ranchhodlal Mathurdas	532, Sutar Sheri	100	Residence	Main doors, pillars, beams	Creepers, *butta*
660	Chandanben D/o Parsotam Kalyandas	539, Shethni Pole	100	School	Main gate, doors, water-room	Creepers, flowers, *butta*
661	Jivanlal Bhagwandas	540, Shethni Pole	100	Residence	Doors	Creepers, *butta*
662	K. J. Bhatt	542, Khari Kui	100	Residence	Pillars, windows, beams	Human figures, creepers, *butta*
663	Darji Hargowan Haribhai	553, Khari Kui	100	Residence	Pillars, windows, beams	Human figures, creepers, *butta*
664	Baldevdas Gopaldas Shah	570, Khari Kui	80	Residence	Pillars, beams	Creepers, *butta*
665	Baldevdas Gopaldas Shah	571, Khari Kui	80	Residence	Pillars, beams	Creepers, *butta*
666	Manilal Revashankar	574, Khari Kui	80	Residence	Pillars, beams	Creepers, *butta*

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building age in years	Type of building	Portion of buildings containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		AHMEDABAD DISTRICT-*contd.*				
	DHOLKA (TALUKA : DHOLKA)					
	WARD No. 5-*contd.*					
667	Shardaben D/o Hiralal Ranchhodlal	576, Entrance to Shethni Pole	100	Residence	Main door	Creepers, *butta*
668	Shankarbhai Jhinabhai	576, Entrance door Shethni Pole	100	Gate	Beams	Creepers, *butta*
669	Ambalal Prabhashankar	586, Khari Kui	80	Residence	Pillars, beams	Creepers, *butta*
670	Ambalal Mangaldas	591, Khari Kui	80	Residence	Pillars, beams	Creepers, *butta*
671	Baldevdas Gopaldas Shah	606, Khari Kui	80	Residence	Pillars, beams	Creepers, *butta*
672	Baldevdas Gopaldas Shah	607, Khari Kui	100	Residence	Pillars, windows, beams	Creepers, *butta*
673	Baldevbhai Gokalbhai	608, Khari Kui	100	Residence	Pillars, beams	Creepers, *butta*
674	Mansukhlal Manilal	616, Shethni Pole	100	Residence	Main doors, windows railing	Human figures, creepers
675	Govindlal Keshavlal Sheth	618, Shethni Pole	100	Residence	Windows, balcony railing, pillars, beams, lattice-frame	Human figures, peacock, *butta*, creepers, flowers, ornamental carving
676	Govindlal Keshavlal Sheth	618/A, Shethni Pole	100	Residence	Windows, balcony railing, pillars, beams, lattice-frame	Human figures, peacock, *butta*, creepers, flowers, ornamental carving
677	Mansukhlal Manilal Shah	619, Shethni Pole	100	Residence	Pillars, beams on the front part	Creepers, flowers, *butta*
678	Dahyalal Nanalal Mehta	619, Shethni Pole	100	Residence	Main doors, pillars, beams	Creepers, *butta*, design
679	Hasmukhlal Dahyalal Shah	619/A, Shethni Pole	100	Residence	Front portion, windows, beams	Human figures, creepers, flowers, *butta*
680	Chaturbhai Devraj Thakkar	621, Shethni Pole	100	Residence	Pillars, beams, window-railing	Human figures, creepers *butta*
681	Dahyalal Nanalal Shah	623, Shethni Pole	100	Residence	Pillars, beams on the front part	Creepers, flowers, *butta*
682	Mansukhlal Manilal Shah	625, Shethni Pole	100	Residence	Windows, balcony railing, pillars, beams, lattice-frame	Human figures, peacock, *butta*, creepers, flowers, ornamental carving
683	Thakkar Laljibhai Narsinhbhai	628/A, Shethni Pole	100	Residence	Main doors	Creepers, *butta*
684	Thakkar Laljibhai Narsinhbhai	628/B, Shethni Pole	100	Residence	Main doors	Creepers, *butta*
685	Vasantlal Girdharlal Sheth	633, Shethni Pole	100	Residence	Doors, windows, pillars, beam	Human figures, creepers, elephant, *butta*, design
686	Vasantlal Girdharlal Sheth	634, Shethni Pole	100	Residence	Front portion	Human figures, creepers, *butta*, design
687	Paheladji Umiyashankar	635, Shethni Pole	100	Residence	Pillars, beams	Creepers, *butta*
688	Abhram Tribhowan Thakkar	636, Shethni Pole	100	Residence	Pillars, beams	Creepers, *butta*
689	Govindlal Keshavlal	636/B, Shethni Pole	100	Residence	Main doors, pillars, beams	Creepers, *butta*
690	Godavariben Shankarlal	637, Shethni Pole	100	Residence	Beams, main doors	Creepers, *butta*, ornamental carving
691	Govindlal Keshavlal	639, Shethni Pole	100	Residence	Pillars, beams	Creepers, *butta*

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		AHMEDABAD DISTRICT-*contd.*				
	DHOLKA (TALUKA : DHOLKA)-*contd.*					
	WARD NO. 5-*concld.*					
692	Mukhyaji Mohanlal Madhavji	641, Shethni Pole	100	Residence	Front portion, windows	Human figures, creepers, *butta*, design
693	J. B. Mehta	645, Shethni Pole	100	Residence	Doors, beams of the staircase	Creepers, flowers, *butta*
694	Ambalal Narotmdas	1043, Swaminarayan Mandir Chowk	80	Residence	Pillars, beams	Creepers, *butta*
695	I. G. Thakkar	1048, Swaminarayan Chowk, Opp. Chakdi	100	Residence	Pillars, beams	Creepers, *butta*
696	Swaminarayan Mandir, Manager, Acharya Devendraprasadji, Vasudevprasadji	1048, Mandirni Agalni Parsal	100	Temple	Pillars, window, beams	Human figure, creepers, *butta*
697	Swaminarayan Mandir, Manager, Acharya Devendraprasadji Vasudevprasadji	1048, Sinhasan 1	100	Temple	Pillars, window, beam	Human figures, creepers, *butta*
	Swaminarayan Mandir, Manager, Acharya Devendraprasadji Vasudevprasadji	1048, Sinhasan 2	100	Temple	Pillars, window, beam	Human figures, creepers, *butta*
	Swaminarayan Mandir, Manager, Acharya Devendraprasadji Vasudevprasadji	1048, Sinhasan 3	100	Temple	Pillars, window, beam	Human figures, creepers, *butta*
	Swaminarayan Mandir, Manager, Acharya Devendraprasadji Vasudevprasadji	1048, Swaminarayan Mandir, Parsal	100	Temple	Sinhasan-Moti Parsal	Human figure, flowers, creepers, *butta*
	Swaminarayan Mandir, Manager, Acharya Devendraprasadji Vasudevprasadji	1048, Swaminarayan Mandir, Parsal	100	Temple	Sinhasan-Nani Parsal	Human figure, flowers, creepers, *butta*
	WARD NO. 6					
698	Becharji Dayalji	705, Pancha Pole Municipality Kanya-Shala No. 1	60	School	Front portion	Flower-creepers, peacock head
699	Rajnikant Somnath Desai	754, Chhip Vad	100	Residence	Balcony, pegs	Flower-creepers, heads of elephant, horses with ornamental carving
700	Rajnikant Somnath Desai	757, Chhip Vad	100	Residence	Doors, balcony, *jhamaru*	Peacock, flower-creepers
701	Vithaldas Bhaishankar Maheta	807, Chhip Vad	100	Residence	Front portion, doors	Flower-creepers, head of elephant
702	Natwarlal Manilal Shah	905, Bhala Pole	100	Residence	Lower portion of the terraces, *todla*	Head of horses, serpent, peacock, creepers, *butta*

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
	AHMEDABAD DISTRICT-*contd.*					
	DHOLKA (TALUKA : DHOLKA)-*concld.*					
	WARD NO. 6-*contd.*					
703	Mohanlal Bhailal Shah	918, Bhala Pole	100	Residence	Front portion	Creepers, *butta*
	RANPUR (TALUKA : DHANDHUKA)					
704	Jugaldas Harikrishna, Administrator of Balaji Mandir	House No. 30	200	Temple	Pillars, railing	Human figures, flower-creepers, animals
705	Jivabha Shivabha and Bapa Saheb Shivabha	House No. 127	150	Residence	Eaves	Human figures, animals
706	Parmar Bapumiyan Hamubha	House No. 128	150	Residence	Railings, eaves	Human figures, animals
707	Parmar Ranubha Fatubha	House No. 129	150	Residence	Pillars, eaves	Human figures, animals
708	Darbar Vakhtabhai Devaji	House No. 132	150	Residence	Pillars, eaves	Human figures, animals
709	Baishri Rupba Bapubha Bulakhibhai	House No. 137	150	Residence	Pillars, railings, eaves	Human figures, animals
710	Baishri Umravbai Bapasaheb Kesubha	House No. 426	150	Residence	Pillars, railings, eaves	Human figures, animals
711	Parmar Bapjiraj Modjibhai	House No. 427	150	Residence	Pillars, railings, eaves	Human figures, animals
712	Sheth Parsotam Nanchand	House No. 428	150	Residence	Pillars, railings, eaves	Human figures, animals
713	Parmar Balubha Atubha	House No. 429	150	Residence	Pillars, railings, eaves	Human figures, animals
714	Parmar Fatesang Agarsang	House No. 430	150	Residence	Pillars, railings, eaves, lattice	Human figures, animals
715	Parmar Dajiraj Bapubha and Bapasaheb Bapusaheb	House No. 432	150	Residence	Pillars, eaves	Human figures, animals
716	Parmar Bapajiraj Rajajibhai and Parmar Bapasaheb Rajajibhai	House No. 447	150	Residence	Doors, door-frames, pillars, railings, lattice, eaves	Human figures, animals
717	Narottamdas Vadilal, Rasiklal Vadilal and Jayantilal Vadilal	House No. 1820	150	Residence	Door-frames, pillars	Human figures, animals
718	Parmar Alubha Motimiyan, Manager of Ambaliya Chorani Masjid	House No. 2004	150	Mosque	Entrance gate	Flower-creepers

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		AHMEDABAD DISTRICT-*contd.*				
	RANPUR (TALUKA : DHANDHUKA)-*contd.*					
719	Parmar Bapasaheb Keshubha, Fajubha Keshubha, Bachubha Keshubha and Nanbha Keshubha	House No. 2130	150	Residence	Pillars, eaves	Human figures, animals
720	Pathubha Devubha	House No. 2130/1	150	Residence	Pillars, eaves	Human figures, animals
721	Parmar Alubha Motimiyan	House No. 2138	150	Residence	Pillars, eaves	Human figures, animals
722	Parmar Madhubha Subamiyan	House No. 2151	150	Residence	Pillars, eaves	Human figures, animals
	DHANDHUKA (TALUKA : DHANDHUKA)					
723	Natwarlal Vrijlal Modi	6, Modi Fali	70	Residence	Balcony	Human figures
724	Ambalal Kalidas Modi	113, Modi Fali	60	Residence	Doors, gallery	Human figures
725	Bhagwandas Gordhandas	337, Vakhar Fali	70	Residence	Doors, balcony	Human figures, flowers, creepers
726	Baldevdas Nanchanddas Shah	345, Vakhar Fali	75	Residence	Doors, balcony	Human figures, flowers, creepers
727	Ambalal Narmadashankar	449, Modh Vada	65	Residence	Balcony	Flower-creepers, animals, minute carving
728	Balkrishna Gandalal Shah	451, Modh Vada	65	Residence	Balcony	Flower-creepers, minute carving
729	Amritlal Popatlal	453, Modh Vada	65	Residence	Balcony	Flower-creepers, minute carving
730	Babulal Jamnadas Shah	468, Modh Vada	50	Residence	Balcony	Flower-creeper, etc.
731	Baldevdas Manilal Shah	482, Modh Vada	50	Residence	Balcony	Flower-creepers, etc.
732	Govindlal Hargovinddas	527, Modh Vada	40	Residence	Balcony	Human figures
733	Jechand Bhurabhai	559, Kureshi Vada	45	Residence	Balcony	Human figures, flower-creepers
734	Parmananddas Manilal Patwari	614, Kureshi Vada	60	Residence	Doors	Flower-creepers
735	Bhagwanbhai Jasrajbhai Patwari	615, Kureshi Vada	50	Residence	Doors	Flower-creepers
736	Babubhai Gordhandas Patwari	616, Kureshi Vada	60	Residence	Doors	Flower-creepers
737	Jagmohan Manekkal	617, Kureshi Vada	65	Residence	Doors	Flower-creepers
738	Chimanlal Durlabhdas	628, Kandoini Khadki	50	Residence	Doors	Flower-creepers

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		AHMEDABAD DISTRICT-*concld.*				
	DHANDHUKA (TALUKA : DHANDHUKA)-*contd.*					
739	Keshavlal Narandas	630, Kandoini Khadki	50	Residence	Doors	Flower-creepers
740	Mohanlal Keshavlal	631, Kandoini Khadki	60	Residence	Balcony	Flower-creepers
741	Amritlal Mohanlal	632, Kandoini Khadki	60	Residence	Balcony	Flower-creepers
742	Gopaldas Maganlal	639, Mandir Fali	65	Residence	Balcony	Flower-creepers
743	Vaishnav Mandir	650, Mandir Fali	70	Mandir	Doors, balcony	Designs
744	Jain Temple (Derasar)	697, Bazaar	70	Jain Temple	Doors, balcony	Designs
745	Popatlal Tribhovandas	715, Deka Vada	50	Residence	Doors	Flower-creepers
746	Parmananddas Vrijlal	716, Deka Vada	50	Residence	Gallery	Human figures
747	Ghanshyamdas Girdharlal	882, Lavingiya Fali	60	Residence	Gallery	Human figures
748	Balmukun Bhaishankar Dixit	883, Lavingiya Fali	50	Residence	Gallery	Human figures
		KAIRA DISTRICT				
	VASO (TALUKA : NADIAD)					
1	Anantprasad Vithaldas Amin	1/291, Haveli Mahollo	164	Residence	From 1st floor to 4th floor, pillars, ceiling, *besani*, *fansala*	Human figures, flower-creepers, historical events, religious events, animals
2	Mahendrabhai Gopaldas Desai	1/299, Haveli Mahollo	164	Residence	From 1st floor to 4th floor, pillars, ceiling, *besani*, *fansala*	Human figures, flower-creepers, historical events, religious events, animals
	NADIAD (TALUKA : NADIAD)					
3	Pandya Divyaprasad Motibhai	T. No. 10, S. No. 230, Nagar Vada, Achabhaini Khadki		Residence	Door-frames, gallery	Design
4	Jani Parshotam Achabhai	T. No. 10, S. No. 232, Nagar Vada, Achabhaini Khadki		Residence	Front room, door-frames, gallery	Design
5	Desai Bansilal Biharilal	1-239, Nagar Vada, Achabhaini Khadki		Residence	Door-frames, gallery	Design
6	Tripathi Dharmasukhram Tansukhram	T. No. 10, S. No. 241, Nagar Vada, Jhaghadiya Pado		Residence	Door-frames, pillars, beams	Human figures, design
7	Yajnik Popatlal Javerilal	1-244, Nagar Vada, Achabhaini Khadki	200	Residence	Door-frames, gallery	Design
8	Gangagauri D/o Jani Bulakhiram Mansukhram	1-255, Nagar Vada, Jhaghadiya Pado		Residence	Door-frames, supports	Design
9	Pandya Virmanilal Chhaganlal	1-257, Nagar Vada, Jhaghadiya Pado		Residence	Door-frames	Design
10	Patel Chhotabhai Bhailalbhai	1-268, Nagar Vada, Jhaghadiya Pado		Residence	Door-frames	Design

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		KAIRA DISTRICT-*contd.*				
	NADIAD (TALUKA : NADIAD)-*contd.*					
11	Surendrabhai Ishwarbhai,etc.	1-269, Nagar Vada, Jhaghadiya Pado		Residence	Door-frames, pillars, beams	Design
12	Pramodray Chimanlal	T. No. 11, S. No. 271, Sutariya Pole		Residence	Door-frames, beams, supports	Human figures, design
13	Pandya Chhabilaram Udyamram	1-275, Nagar Vada, Jhaghadiya Pado		Residence	Door-frames	Design
14	Ashaben Viranchilal Ramniklal	1-286, Nagar Vada		Residence	Door-frames	Design
15	Pandya Narendralal Nayansukhlal	1-295, Nagar Vada, near Vaniya Pole		Residence	Door-frames	Human figures, design
16	Bhatt Bhawanishankar Dajibhai	T. No. 10, S. No. 298, Nagar Vada, near Vaniya Pole		Residence	Door-frames	Human figures, design
17	Chandravadan Manishankar Mulshankar, etc.	1-434-435, Pipala Pole		Residence	Door-frames, beams	Human figures, design
18	Parikh Ramanlal Manilal	1-463-476, Nagar Vada, Vaniya Pole		Residence	Gallery, doors, door-frames, beams	Human figures, design
19	Manoramaben D/o Ishwarlal Maneklal	1-464, Nagar Vada, Vaniya Pole		Residence	Door-frames	Design
20	Pandya Madanray Mukundray	1-465, Nagar Vada, Vaniya Pole		Residence	Door-frames	Design
21	Soni Paramsukhram Krishnaram	1-477, Nagar Vada, Vaniya Pole		Residence	Door-frames	Design
22	Maheta Pranlal Laxmilal	1-515, Hira Kalidasno Khancho		Residence	Doors	Design
23	Jain Derasar, Manager, Shantilal Shanabhai Shah	1-523, Hira Kalidasno Khancho		Jain Temple	Door-frames, pillars, gallery	Human figures, design
24	Sutariya Panubhai Navnitlal	1-529, Hira Kalidasno Khancho		Residence	Door-frames	Design
25	Manager, Jain Derasar, Shantilal Shanabhai Shah	1-534, Narkhi Pole		Residence	Door-frames	Design
26	Hariba Mohanbhai Shamalbhai Patel	1-570, Sutariya Pole		Residence	Door-frames, beams	Human figures, design
27	Patel Jhaverbhai Shankarbhai	1-571, Sutariya Pole		Residence	Door-frames, beams, supports	Human figures, design
28	Dave Shankarlal Jeshankar	1-608, Kanthariya Chakla		Residence	Door-frames, beams	Design
29	Majasben Maneklal Arjanlal Maheta	1-620, Thobhan Parekhni Khadki		Residence	Door-frames	Design
30	Maheta Muluprasad Balashankar	1-621, Thobhan Parekhni Khadki		Residence	Door-frames	Human figures, design

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Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		KAIRA DISTRICT-*contd.*				
	NADIAD (TALUKA : NADIAD)-*contd.*					
31	Desai Rasiklal Chandulal	T. No. 11, S. No. 753/B, Khari Pole		Residence	Door-frames	Design
32	Shri Santram Maharajnu Mandir, Mahant Shri Jankidas Maharaj	T. No. 17, S. No. 177, 1-1167, Shri Santram Mandir, Santram Road		Temple	Different parts of the building, arch, pillars, lattice, etc.	Ornamental carving, human figures, design
33	Trivedi Dhirendraprasad Ochchhavlal	1-1464, Khari Pole		Residence	Door-frames	Design
34	Trivedi Pulinprasad Ochchhavlal	1-1465, Khari Pole		Residence	Door-frames, beams	Design
35	Kanchanlal Krishnalal, etc.	1-1468, Khari Pole		Residence	Door-frames	Design
36	Modi Bhikhabhai Sankalchand	1-1469, Khari Pole		Residence	Railing of windows	Design
37	Modi Navinchandra Sankalchand	1-1471, Khari Pole		Residence	Door-frames	Human figures, design
38	Sarswati Ambalal Hargowanbhai	1-1478, Khari Pole		Residence	Door-frames	Design
39	Parikh Biharilal Amritlal	1-1481, Khari Pole		Residence	Door-frames,	Human figures, design
40	Gandhi Manilal Bapuji	1-1515, near Patwa Printery		Residence	Door-frames, pillars, beams	Human figures, animals, design
41	Shah Rasiklal Mohanlal	1-1525, Azad Pole		Residence	Door-frames, support	Design
42	Shah Bansilal Pitambardas	1-1533, Azad Pole		Residence	Door-frames	Design
43	Soni Ambalal Krishnaram	1-1534, Azad Pole		Residence	Door-frames	Design
44	Shri Hatkeshwar Mahadev Mandir	1-1632, Brahm Pole		Temple	Pillars	Human figures, design
45	Kashiben Mohanlal Dolatram Barot	1-1640, Diwali Pole		Residence	Door-frames	Human figures, design
46	Barot Chunilal Parshotam	1-1641, Diwali Pole		Residence	Door-frames	Human figure, design
47	Mehta Sanatkumar Chhaganlal	1-1675, Diwali Pole		Residence	Door-frames	Design
48	Patel Ramanlal Chunilal, etc.	2-69, Gordhan Parekhni Pole		Residence	Door-frames	Design
49	Trivedi Mangubhai Dayashankar	2-78, Panch Kui		Residence	Supports	Human figures
50	Narandev Temple, Manager, Haribhaktivala Sheth Bhagwandas Dahyabhai of Baroda	T. No. 8, S. No. 629, 2-201, Narandev Mandir, Opp. Majmudarni Pole		Temple	Different parts of the building, doors, door-frames, balcony, etc.	Ornamental carving, human figures, animals, design

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Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		KAIRA DISTRICT-*contd.*				
	NADIAD (TALUKA : NADIAD)-*contd.*					
51	Thakkar Mahendraprasad Maneklal	2-230, near Surajram Mahadev		Residence	Door-frames, beams, support	Human figures
52	Manager, Pramodray Chimanlal Mehta, Surajram Mahadev	2-238, Hira Kalidasno Khancho		Temple	Pillars of Sabha mandap, beams	Human figures, animals, design
53	Patel Gordhanbhai Maganbhai	2-597, Khambholja Pole		Residence	Door-frames, supports, beams	Design
54	Patel Chhotalal Maganbhai	2-598, Khambholja Pole		Residence	Door-frames, supports, beams	Design
55	Popatlal Harilal	2-602, Khambholja Pole		Residence	Door-frames, supports, beams	Design
56	Kamalaben Bhailalbhai Parsotamdas, guardian of minors	2-617, 619, Mochi Vad, Desai Pole		Residence	Door-frames	Design
57	Shah Chhotalal Tribhovandas	2-632, Mochi Vad, Desai Pole		Residence	Door-frames	Human figures, design
58	Pandya Mohanlal Chhotalal	2-633, Mochi Vad, Desai Polo		Residence	Door-frames	Design
59	Taraben Amritlal Himatlal	2-639, Mochi Vad, Desai Pole		Residence	Door-frames	Design
60	Shah Ambalal Ranchhoddas	2-641, Mochi Vad, Desai Pole		Residence	Door-frames	Design
61	Desai Bapalal Chhotalal	2-645, Mochi Vad, Desai Pole		Residence	Door-frames	Design
62	Desai Chandulal Chhotalal	2-646, Mochi Vad, Desai Pole		Residence	Door-frames	Design
63	Mochi Maganlal Panachand	2-694, Mochi Vad		Residence	Pillars, supports	Human figures, design
64	Desai Chandulal Muljibhai	2-699, Khambholja Pole		Residence	*Khadki*, gallery, beams	Design
65	Dave Thakorlal Chunilal	2-763, Mochi Vad		Community building	Pillars, supports	Human figures, design
66	Swaminarayan temple, Manager, Bhavanishankar Naranji Chhaganbhai Dhoribhai, etc.	T. No. 15, S. No. 625, 2-774, Swaminarayan Mandir, Bhavsar Vad		Temple	Different parts of the building, arch, pillars, support, etc.	Ornamental carving human figures, design
67	Manager, Batuklal Harilal Soni	2-825, near Samadi Chakla, Vaghesh-wari Matanu Mandir		Temple	Door-frames, pillars, etc.	Human figures, design
68	Brahmchari Narendraray Chimanlal	3-692, near Fulaji Pole		Temple	Balcony, beams, supports	Design
69	Soni Manharlal Premanand	3-707, Ghoda Pole		Residence	Door-frames, gallery	Human figures, design
70	Shah Nanalal Mohanlal	3-712, Mochi Vad, Haveli		Residence	Door-frames, beams	Human figures, birds, design

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		KAIRA DISTRICT-*contd.*				
	NADIAD (TALUKA : NADIAD)-*contd.*					
71	Ismailbhai Gafurbhai	3-1398, Vor Vad		Residence	Pillars	Design
72	Bai Mariyam Haji Ibrahimbhai Mahomadbhai	3-1399, Vor Vad		Residence	Pillars	Design
73	Karimji Karimbhai Vora	3-1400, Vor Vad		Residence	Door-frames, pillars, supports	Design
74	Shah Ratilal Parsotamlal	T. No. 15, S. No. 4-188/B, Sheth Pole		Residence	Door-frames	Design
75	Manager, Vora Abhram Rimbhai Vankana, Handifod Masjid	4-189, Vor Vad		Mosque	Gallery, pillars, beams	Design
76	Dalal Chandulal Amratlal	T. No. 15, S. No. 4-203, Modi Santh		Residence	Door-frames, pillars	Human figures, design
77	Shah Natwarlal Kanaiyalal	T. No. 15, S. No. 4-210, Sheth Pole		Residence	Door-frames	Design
78	Shah Keshavlal Nathalal	4-297, Sheth Pole		Residence	Door-frames	Design
79	Parikh Harilal Ambalal	4-303, Sheth Pole		Residence	Door-frames	Design
80	Trivedi Chimanlal Manilal	4-338, Opp. Pateliya Pole		Residence	Pillars, balcony, supports	Design
81	Dave Parsotam Shankarlal	4-339, Opp. Pateliya Pole		Residence	Door-frames, balcony	Design
82	Isubbhai Ismailbhai	4-458, Barot Vaga		Residence	Door-frames	Design
83	Shah Sankalchand Mansukhlal	4-468, Modi Pole		Residence	Beams	Human figures, design
84	Parikh Kanaiyalal Sankalchand	4-484, Baini Pole		Residence	Door-frames, beams	Human figures, design
85	Parikh Manubhai Ambalal	4-485, Baini Pole		Residence	Beams	Human figures, design
86	Ramanlal Chhaganlal, etc.	4-486, Modi Santh		Residence	Door-frames	Human figures, design
87	Shah Mohanlal Gokaldas	4-496, Baini Pole		Residence	Door-frames, pillars	Human figures, design
88	Parikh Gordhanbhai Chunilal	4-497, Baini Pole		Residence	Door-frames	Human figures, design
89	Parikh Rameshbhai Somabhai	4-499, Modi Santh		Residence	Door-frames	Human figures, design
90	Shah Natwarlal Sankalchand, etc.	4-500, Modi Santh		Residence	Beams	Human figures, design
91	Modi Kantilal Mohanlal	4-505, Modi Santh		Residence	Door-frames	Human figures, design
92	Parikh Mafatlal Mohanlal	4-506,Modi Santh		Residence	Door-frames, pillars, supports, etc.	Human figures, design
93	Parikh Muljibhai Mohandas	4-509, Modi Santh		Residence	Door-frames	Human figures, design
94	Padmaben Jethalal Mohanlal	4-512, Modi Santh		Residence	Frames, beams	Human figures, design
95	Modi Shamaldas Mathurdas	4-518, Modi Santh		Residence	Beams	Human figures, design
96	Rewaben Himatlal Bhagubhai Parikh	4-522, Modi Santh		Residence	Door-frames, supports	Design

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Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		KAIRA DISTRICT-*contd.*				
	NADIAD (TALUKA : NADIAD)-*contd.*					
97	Ambalal Chunilal	4-523, Modi Santh		Residence	Door-frames, supports	Design
98	Parikh Somabhai Jethabhai	4-527, Modi Santh		Residence	Door-frames, beams	Human figures, design
99	Savitaben Amritlal Mohanlal	4-528, Modi Santh		Residence	Frames, beams	Human figures, design
100	Balol Abdulkarim Hasanbhai	4-677, Santh Gate		Residence	Beams	Design
101	Dahiben Fulabhai Bhikhabhai	4-676, Santh Gate		Residence	Pillars, beams	Design
102	Desai Ravjibhai Maganbhai	6-124, Vachhe Vad		Residence	Door-frames, pillars	Human figures, animals, birds, design
103	Desai Chandubhai Chunibhai	6-125, Vachhe Vad		Residence	Door-frames, pillars	Human figures, animals, birds, design
104	Desai Ramanbhai Govindbhai	6-128, Vachhe Vad		Residence	Door-frames, pillars, etc.	Human figures, animals, birds, design
105	Patel Nandkishorbhai Vithalbhai	6-137, Satmalni Haveli		Residence	Doors, Door-frames, pillars, etc.	Human figures, design
106	Apabhai Gordhanbhai	6-138, Shankardas Desaini Khadki		Residence	Door-frames, supports	Design
107	Desai Shantilal Kishordas	6-139, Shankardas Desaini Khadki		Residence	Doors, door-frames, lattice, etc.	Design
108	Desai Ramanand *alias* Kalidas Purushottamdas	6-154, Shankardas Desaini Khadki		Residence	Door-frames, beams	Human figures, birds, design
109	Jayramdas Bechardas, Guardian of minors	6-170, Shankardas Desaini Khadki		Residence	Door-frames, lattice	Human figures, birds, design
110	Desai Sadhuram Prasankumar Parmanand	6-179/180, Shankardas Desaini Khadki		Residence	Doors, door-frames, supports, lattice, etc.	Human figures, design
111	Chimanlal Mohanlal	T. No. 14, S. No. 185, R. B. Dalal Pole		Residence	Door-frames, pillars	Human figures, animals, design
112	Kashiba Prabhudas Desai	6-199, near Doctor Ratilal's Dispensary		Residence	Beams	Human figures
113	Patel Chaturbhai Babarbhai	6-224, Alad Vago		Residence	Door-frames	Human figures, birds, design
114	Mohanlal Somabhai, Guardian of minors	T. No. 14, S. No. 6-256, Sindusi Pole		Residence	Door-frames	Human figures, design
115	Jayantilal Dalsukhram	T. No. 14, S. No. 6-317, Sindusi Pole		Residence	Door-frames	Human figures, design
116	Vedant Bhuwan	6-372, Kansara Bazaar		Residence	Door-frames, pillars, supports, etc.	Human figures, design
117	Shah Shantilal Motilal	6-397, Vadwa Kuva		Residence	Door-frames, supports, beams	Human figures, design
118	Shah Ramanlal Harivallavdas	6-412, Shankar Badani Pole		Residence	Door-frames	Design
119	Shah Muljibhai Harivallavdas	6-413, Shankar Badani Pole		Residence	Door-frames, walls	Human figures, design, animals
120	Kanjibhai Anandji Kansara	6-440, Vadva Kuva		Residence	Gallery, supports	Human figures, design
121	Mohanlal Somabhai, Guardian of minors	6-450, Sindusi Pole		Residence	Door-frames	Human figures, design

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Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		KAIRA DISTRICT-*contd.*				
	NADIAD (TALUKA : NADIAD)-*contd.*					
122	Desai Manmohandas Bhagwandas	T. No. 14, S. No. 6-482, Shankardas Desaini Khadki		Residence	Pillars, supports	Design
123	Gordhandas Mansukhdas	T. No. 7, S. No. 6-487, Sindusi Pole		Residence	Door-frames	Design
124	Valand Dhanubhai Kuberbhai	6-501, Valandni Khadki		Residence	Door-frames, pillars, etc.	Human figures, design
125	Valand Chhakkabhai Lallubhai	6-503, Valandni Khadki		Residence	Door-frames, pillars, etc.	Human figures, design
126	Valand Ranchhodbhai Shanabhai, etc.	6-504, Valandni Khadki		Residence	Door-frames, pillars, etc.	Human figures, design
127	Parikh Chimanlal Tribhowandas	T. No. 7, S. No. 6-507, Sindusi Pole		Residence	Door-frames	Human figures, design
128	Desai Ramanand *alias* Kalidas Purushottamdas	T. No. 14, S. No. 6-508, Shankardas Desaini Khadki		Residence	Door-frames	Design
129	Desai Shantilal Kishordas	T. No. 14, S. No. 6-515, Shankardas Desaini Khadki		Residence	Door-frames, supports	Design
130	Narharibhai Babubhai, etc.	6-519, Dudheshwar Mahadevni Pole		Residence	Door-frames, pegs	Design
131	Parikh Kanaiyalal Nathalal	6-530, near Dalal Pole		Residence	Door-frames	Design
132	Chandrakanta Kantilal Chhotalal	6-531, R. B. Dalal Pole		Residence	Frames in wall	Design
133	Shah Chimanlal Gordhanbhai, etc.	6-532, R. B. Dalal Pole		Residence	Frames in wall	Design
134	Jayantilal Keshavlal, etc.	6-533, R. B. Dalal Pole		Residence	Frames in wall	Human figures, design
135	Shah Kanaiyalal Chimanlal	6-536, R. B. Dalal Pole		Residence	Frames in wall	Design
136	Shah Maganlal Bhogilal	6-541, R. B. Dalal Pole		Residence	Frames in wall	Design
137	Luhar Harilal	6-605, Luharni Khadki		Residence	Door-frames	Design
138	Shah Baldevdas Gordhandas	6-617, Sindusi Pole		Residence	Door-frames, beams	Human figures, design
139	Shah Gordhandas Shamaldas	6-618, Sindusi Pole		Residence	Door-frames	Human figures, design
140	Kashi Maganlal Amritlal Parikh	6-633 Parekhni Khadki		Residence	Door-frames, pillars, beams	Human figures, design
141	Talati Pranlal Motilal	6-634, Parekhni Khadki		Residence	Door-frames, beams	Human figures, design
142	Shah Chandulal Mohanlal	6-643, Kuwa Valo Khancho		Residence	Door-frames, beams, supports	Human figures, design
143	Shah Chandulal Mohanlal	6-644, Kuwa Valo Khancho		Residence	Supports	Human figures, design
144	Ramanlal Ambalal	6-645, Kuwa Valo Khancho		Residence	Supports	Human figures, design
145	Manager Natwarlal Keshavlal	6-649, Sindusi Pole		Residence	Door-frames, beams, supports	Human figures, design
146	Shah Keshavlal Nathji	6-655, Sindusi Pole		Residence	Door-frames, pillars, beams	Human figures, design

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Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		KAIRA DISTRICT-*contd.*				
	NADIAD (TALUKA : NADIAD)-*contd.*					
147	Shah Bhogilal Tribhowandas	6-662, Sindusi Pole		Residence	Door-frames, beams, supports	Human figures, design
148	Shah Bansilal Gokaldas	6-692, Opp. Dalal Pole		Residence	Pillars, beams	Human figures, design
149	Shah Navnitlal Chhotalal	6-694, Sindusi Pole		Residence	Door-frames	Human figures, design
150	Parikh Chimanlal Tribhowandas	6-714, Sindusi Pole		Residence	Door-frames, pillars, railings	Human figures, design
151	Shah Kantilal Ambalal	6-725, Sindusi Pole		Residence	Door-frames, beams	Human figures, design
152	Maniben Mohanlal Nanalal	6-715, Sindusi Pole		Residence	Door-frames	Human figures, design
153	Shri Gokulnathji Maharaj Mandir, Manager, Shri Mahalaxmi Vahuji Maharaj-Maharaj Shri Anirudhlalji Vrijratanlalji	T. No. 7, S. No. 686, 6-813, Santh Bazaar, Vaishnav Haveli		Temple	Different parts of the building, doors, supports, balcony, etc.	Ornamental carving, human figures, animals, design
154	Gor Harilal Nanalal	6-820, near Handi Fod Masjid		Residence	Beams	Design
155	Vankana Ibrahim Hasanbhai	6-823, near Handi Fod Masjid		Residence	Door-frames	Design
156	Desai Chandulal Trikambhai, etc.	T. No. 14, S. No. 7-477, Opp. Bhawanidasni Khadki		Residence	Door-frames	Human figures, birds, design
157	Maniben Ambalal Fulabhai	7-913, Sojitriya Khadki, K. V. Khancho		Residence	Door-frames, beams	Human figures, design
158	Desai Chhotabhai Somabhai	7-914, Chora Valo Khancho		Residence	Door-frames	Design
159	Desai Chunilal Khushalbhai	7-915, Chora Valo Khancho		Residence	Door-frames	Design
160	Desai Chhotabhai Hathibhai	7-920, Chora Valo Khancho		Residence	Door-frames	Design
161	Desai Kuberbhai Nathabhai	7-932, Ramdasbhaini Khadki		Residence	Door-frames	Design
162	Chanchalben Manibhai Naranbhai, etc.	7-933, Ramdasbhaini Khadki		Residence	Door-frames	Design
163	Desai Bhailalbhai Maganbhai	7-934, Ramdasbhaini Khadki		Residence	Door-frames	Human figures, design
164	Desai Gordhanbhai Motibhai	7-935, Ramdasbhaini Khadki		Residence	Door-frames	Design
165	Desai Ishwarbhai Somabhai	7-936, Ramdasbhaini Khadki		Residence	Door-frames	Design
166	Dahiben Rughnathbhai Ishwarbhai Patel	7-937, Ramdasbhaini Khadki		Residence	Door-frames, beams	Design

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		KAIRA DISTRICT-*contd.*				
	NADIAD (TALUKA : NADIAD)-*contd.*					
167	Desai Dahyabhai Becharbhai	7-940, Ramdasbhaini Khadki		Residence	Door-frames, beams	Human figures, design
168	Desai Dahyabhai Desaibhai	7-941, Ramdasbhaini Khadki		Residence	Door-frames,	Design
169	Desai Shivabhai Shankarbhai	7-944, Ramdasbhaini Khadki		Residence	Door-frames	Human figures, birds, design
170	Surajba Chunibhai Dhanjibhai	7-945, Ramdasbhaini Khadki		Residence	Door-frames	Human figures, animals, design
171	Manager, Chaturbhai Bhailalbhai	7-946, Ramdasbhaini Khadki		Residence	Door-frames	Human figures, design
172	Desai Saubhagyachandra Chaturbhai	7-948, Ramdasbhaini Khadki		Residence	Door-frames	Design
173	Desai Parsotambhai Taljabhai	7-950, Ramdasbhaini Khadki		Residence	Door-frames	Human figures, birds, design
174	Desai Chaturbhai Motibhai	7-952, Ramdasbhaini Khadki		Residence	Door-frames	Human figures, animals, birds, design
175	Maniba Fulabhai Nathabhai, etc.	7-953, Ramdasbhaini Khadki		Residence	Door-frames	Human figures, animals, design
176	Desai Maganbhai Mathurbhai, etc.	7-954/55, Ramdasbhaini Khadki		Residence	Door-frames, beams	Human figures, design
177	Desai Ambalal Mangalbhai	7-957, Ramdasbhaini Khadki		Residence	Door-frames, lattice, supports	Human figures, birds, design
178	Desai Ishwarbhai Somabhai	7-960, Ramdasbhaini Khadki		Residence	Door-frames	Design
179	Desai Ramanbhai Ravjibhai, etc.	7-977, Chora Valo Khancho		Residence	Door-frames	Human figures, design
180	Desai Motibhai Haribhai	7-979, Sojitriya Khadki, K. V. Khancho		Residence	Door-frames	Design
181	Desai Jhavarbhai Vabhai	7-982, Sojitriya Khadki, K. V. Khancho		Residence	Beams	Human figures, design
182	Desai Chunibhai Motibhai	7-992, Sojitriya Khadki, K. V. Khancho		Residence	Door-frames	Design
183	Desai Dahyabhai Becharbhai, etc.	7-993, Sojitriya Khadki, K. V. Khancho		Residence	Door-frames	Design
184	Desai Shivabhai Vallavbhai	7-1002, 7-1038, near Ranjit Bhuvan		Residence	Door-frames, beams	Human figures, design
185	Desai Ambalal Vaghjibhai	7-1009, K. V. Khancho		Residence	Doors, door-frames, balcony, etc.	Human figures, design
186	Desai Manubhai Ambalal	7-1011, K. V. Khancho		Residence	Door-frames, pillars	Design
187	Desai Shanabhai Jhavarbhai	7-1036, near Ranjit Bhuvan		Residence	Door-frames	Design
188	Desai Ambalal Lallubhai	7-1041, Desai Vaga		Residence	Door-frames	Design
189	Desai Vaghjibhai Jhaverbhai	7-1049, Desai Vaga		Residence	Door-frames, beams	Human figures, animals, design
190	Desai Parsotam Motibhai	7-1050, Desai Vaga, Burajni Khadki		Residence	Beams	Human figures, design
191	Kashiba Gokalbhai Lallubhai	7-1061, Desai Vaga, Burajni Khadki		Residence	Door-frames, beams	Human figures, animals, design

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		KAIRA DISTRICT-*contd.*				
	NADIAD (TALUKA : NADIAD)-*contd.*					
192	Desai Dahyabhai Motibhai, etc.	7-1090 Desai Vaga		Residence	Door-frames	Design
193	Desai Pawankumar Manibhai	7-1093, Desai Vaga, Holi Chakla		Residence	Door-frames, pillars, beams	Design
194	Desai Induben Harshadbhai	7-1094, Desai Vaga, Holi Chakla		Residence	Beams	Design
195	Desai Ambalal Gobabhai	7-1095, Desai Vaga, Holi Chakla		Residence	Beams	Design
196	Desai Dahyabhai Shivabhai	7-1096, Desai Vaga, Holi Chakla		Residence	Beams	Design
197	Desai Rameshbhai Shivabhai	7-1100, Desai Vaga, Holi Chakla		Residence	Door-frames	Design
198	Desai Talsibhai Samalbhai	7-1111, Bapuji Desaini Khadki		Residence	Pillars, beams	Design
199	Desai Chhotabhai Kashibhai	7-1112, Bapuji Desaini Khadki		Residence	Pillars, beams	Design
200	Desai Chaturbhai Kashibhai	7-1113, Bapuji Desaini Khadki		Residence	Pillars, beams	Design
201	Desai Bachubhai Dahyabhai	7-1114, Bapuji Desaini Khadki		Residence	Pillars, beams	Design
202	Desai Chunibhai Shankarbhai	7-1115, Bapuji Desaini Khadki		Residence	Pillars, beams	Design
203	Desai Raojibhai Mithabhai	7-1116, Bapuji Desaini Khadki		Residence	Pillars, beams	Design
204	Desai Chhotabhai Kuberbhai	7-1117, Bapuji Desaini Khadki		Residence	Pillars, beams	Design
205	Dahiba Lallubhai Kishorbhai	7-1122, Desai Vaga, Holi Chakla		Residence	Door-frames, pillars, beams	Design
206	Desai Mangalbhai Babarbhai	7-1131, Desai Vaga, Holi Chakla		Residence	Door-frames	Human figures, design
207	Rewa Manibhai Ishwarbhai Desai	7-1132, Desai Vaga, Holi Chakla		Residence	Door-frames	Design
208	Desai Ramanbhai Prabhudas	7-1137, Desai Vaga, Holi Chakla		Residence	Door-frames	Design
209	Desai Natwarlal Chhotabhai	7-1162, Sojitriya Khadki		Residence	Door-frames, pillars	Human figures, design
210	Desai Thakorbhai Muljibhai	7-1163, Sojitriya Khadki		Residence	Door-frames, pillars	Design
211	Desai Ravjibhai Maganbhai	7-1165, Sojitriya Khadki		Residence	Door-frames	Design
212	*Desai Ishwarbhai* Motibhai	7-1167, Sojitriya Khadki		Residence	*Door-frames*	*Human figures, design*
213	Desai Natwarlal Chhotalal	7-1168, Sojitriya Khadki		Residence	Door-frames	Human figures, design
214	Pushpaben Ranchhodbhai Khodabhai	7-1178, 1181, K. V. Khancho		Residence	Doors, door-frames, balcony, etc.	Design
215	Bhailalbhai Talshibhai	7-1187, Bhawanidasni Khadki		Residence	Door-frames, wall, lattice, wall-cupboards	Animals
216	Dahiba, Guardian of Gordhanbhai Jhaverbhai	7-1185, Bhawanidasni Khadki		Residence	Door-frames	Human figures, design

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		KAIRA DISTRICT-*contd.*				
	NADIAD (TALUKA : NADIAD)-*contd.*					
217	Maniben Somabhai Desaibhai	7-1191, Bhawanidasni Khadki		Residence	Door-frames, walls	Design
218	Dahiben Shivabhai Shankarbhai	7-1192, Bhawanidasni Khadki		Residence	Door-frames, walls	Design
219	Ambalal Chunibhai	7-1194, Bhawanidasni Khadki		Residence	Door-frames, walls	Design
220	Surajben Chunibhai Shankarbhai	7-1209, Bhawanidasni Khadki		Residence	Doors, door-frames, balcony, beams	Human figures, birds, design
221	Desai Shantilal Laxmidas	7-1213, Bhawanidasni Khadki		Residence	Door-frames, walls, pillars	Human figures, animals, birds, design
222	Kamlaben Bhikhabhai Vaghjibhai	7-1214, Bhawanidasni Khadki		Residence	Door-frames, walls	Human figures, animals, birds, design
223	Desai Haribhai Marghabhai	7-1218, Bhawanidasni Khadki		Residence	Door-frames, pillars, supports,	Human figures, animals, design
224	Chanchalben Rambhai Talshibhai	7-1232, But Sheri		Residence	Doors, door-frames, balcony, beams	Human figures, birds, design
225	Desai Manibhai Somabhai	7-1236, But Sheri		Residence	Doors, door-frames, balcony, beams	Human figures, birds, design
226	Desai Chunibhai Somabhai, etc.	7-1237, But Sheri		Residence	Doors, door-frames, balcony, beams	Human figures, birds, design
227	Bai Champa Shivshankar Ambalal	7-1242, But Sheri		Residence	Doors, door-frames, balcony, beams	Human figures, birds, design
228	Desai Purushotamdas Ambalal	7-1252, Rawal Vado		Residence	Door-frames, balcony	Design
229	Manager, Vivekchandra Manilal Desai	7-1254, Rawal Vado		Residence	Door-frames	Design
230	Patel Bhailalbhai Aditbhai, etc.	7-1256, Rawal Vado		Residence	Door-frames	Design
231	Desai Manubhai Ravjibhai	7-1263, Chatur Matano Khancho		Residence	Door-frames	Human figures, design
232	Manager, Maganbhai Ishwarbhai	7-1264, Chatur Matano Khancho		Residence	Door-frames, pillars	Human figures, design
233	Desai Rambhai Shankarbhai	7-1265, Chatur Matano Khancho		Residence	Door-frames, pillars	Human figures, design
234	Desai Babubhai Haribhai	7-1266-67, Chatur Matano Khancho		Residence	Door-frames, pillars	Human figures, design
235	Natwarlal Dahyabhai, etc.	7-1269-70 Chatur Matano Khancho		Residence	Door-frames, pillars	Design
236	Desai Ambalal Himabhai	7-1275, Chatur Matano Khancho		Residence	Door-frames, pillars	Design
237	Diwalibai Dahyabhai Kalidas	7-1276, Chatur Matano Khancho		Residence	Door-frames, pillars	Design
238	Manubhai Ravjibhai	7-1279, Chatur Matano Khancho		Residence	Beams	Human figures, design
239	Patel Ravjibhai Jhaverbhai, etc.	7-1296, But Sheri		Residence	Door-frames, balcony, beams	Human figures, birds, design
240	Desai Manubhai Haribhai	7-1469, Desai Vaga, Bhathi Khatri		Residence	Doors, door-frames, gallery	Design
241	Desai Chhaganbhai Kashibhai	7-1471, Desai Vaga, Bhathi Khatri		Residence	Doors, gallery	Design

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		KAIRA DISTRICT-*contd.*				
		NADIAD (TALUKA : NADIAD)-*contd.*				
242	Jashbhai Dahyabhai, etc.	7-1481, Desai Vaga, Bhathi Khatri		Residence	Gallery	Design
243	Desai Ravjibhai Chhotabhai	8-10, Rawal Vado		Residence	Door-frames, balcony	Birds, design
244	Desai Lallubhai Kuberbhai	8-11, Rawal Vado		Residence	Door-frames, balcony	Design
245	Desai Natwarlal Thakorlal	8-104, near Safe deposit Vault		Residence	Pillars, beams	Human figures, animals, designs
246	Dahyabhai Anandji	8-155, Nagar Kui		Residence	Balcony	Design
247	Desai Chimanlal Bhogilal	8-185, Nagar Kui		Residence	Frames and side of main entrance	Human figures, design
248	Shah Banshilal Damodardas	8-188, Nagar Kui		Residence	Frames and side of main entrance	Human figures, design
249	Shah Ochchhavlal Chhaganlal	8-221, Kodiya Pole		Residence	Door-frames	Human figures, design
250	Muliben Ishwarbhai Becharbhai	8-222, Kodiya Pole		Residence	Door-frames, supports, pillars	Human figures, design
251	Bhatt Ramanlal Mohanlal, etc.	8-227/1-2, Kodiya Pole		Residence	Door-frames, supports	Design
252	Parikh Chinubhai Ranchhodbhai	T. No. 9, S. No. 8-246 to 248, Nagar Kui		Residence	Door-frames, pillars	Design
253	Chhaganbhai Dhoribhai	8-317, Lakha Vad		Residence	Door-frames, pillars, balcony, beams, etc.	Human figures, animals, design
254	Branch Post Office	8-320, Lakha Vad		Office	Door-frames, supports	Human figures, design
255	Patel Narendrabhai Punjabhai	8-374, Lakha Vad, near Chora		Residence	Doors, door-frames	Design
256	Gangaba Venibhai Jesangbhai Patel	8-380, Lakha Vad, near Chora		Residence	Door-frames	Animals, design
257	Patel Dahyabhai Marghabhai	8-384, Lakha Vad		Residence	Door-frames	Design
258	Shashikant Manilal	T. No. 1, S. No. 8-415, Nagar Kui		Residence	Doors	Design
259	Patel Khodabhai Nagarbhai	8-430, Lakha Vad, near Chora		Residence	Door-frames	Design
260	Dr. Tulsibhai Nathabhai	8-431, Lakha Vad, near Chora		Residence	Door-frames, gallery, pillars, etc.	Design
261	Patel Ambalal Umedbhai, etc.	8-565, Patwa Pole		Residence	Door-frames, gallery, pillar, etc.	Human figures, design
262	Patel Shivabhai Motibhai	T. No. 9, S. No. 8-645, Patwa Pole		Residence	Doors, door-frames	Human figures, design
263	Patel Chunibhai Umedbhai	T. No. 9, S. No. 8-660, Patwa Pole		Residence	Support, pillars, etc.	Human figures, design
264	Manibhai Vallavbhai	8-678, Patwa Pole		Residence	Balcony	Human figures, design
265	Balvantgauri Jivanlal Chhaganlal	9-87, Kansara Bazaar		Residence	Door-frames	Human figures, design
266	Kapilaben Kanaiyalal Chhotalal	9-117, Vaidya Pole		Residence	Doors, door-frames, walls	Human figures. birds, design

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and lecation	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of natuer of wood carving
1	2	3	4	5	6	7
		KAIRA DISTRICT-*contd.*				
	NADIAD (TALUKA : NADIAD)-*contd.*					
267	Manubhai Gokaldas	9-118, Vaidya Pole		Residence	Door-frames, walls	Design
268	Shah Bhailal Keshavlal	9-123, Dalal Pole, near Santh Gate		Residence	Doors, door-frames	Design
269	Vora Jitendra Kanaiyalal	9-128, Dalal Pole, near Santh Gate		Residence	Door-frames	Design
270	Chhannulal Nathalal Guardian of minors	9-130, Dalal Pole, near Santh Gate		*Residence*	*Tania of Khadki*	*Human figures*
271	Vora Ramanlal Sankalchand	9-133, Dala Pole, near Santh Gate		Residence	Door-frames, beams	Design
272	Dalal Chhannulal Parsotamdas Dalal Chhannulal Parsotamdas	9-134 and 135, Dalal Pole, near Santh Gate		Residence Residence	Gallery, supports, etc. Gallery, supports, etc.	Human figures, animals, design
273	Vora Ramanlal Manilal	9-139, Desai Pole		Residence	Door-frames, pillars	Human figures, design
274	Bai Jethiben Gokaldas Maganlal Vora	9-140, Desai Pole		Residence	Door-frames, pillars, gallery, supports	Human figures, design
275	Chudgar Baldevdas Chhotalal	9-145, Desai Pole		Residence	Door-frames, pillars	Design
276	Hiralal Chunilal, etc.	9-146, Desai Pole		Residence	Door-frames, pillars	Design
277	Maniben Keshavlal Nathalal Desai	9-148, Desai Pole		Residence	Door-frames, pillars	Design
278	Desai Ramanlal Sankalchand	9-155, Desai Pole		Residence	Door-frames, supports	Design
279	Thakar Balubhai Parshotamdas	9-176, Khajuri Pole		Residence	Door-frames, supports	Design
280	Maheta Harshadray Harilal	9-179, Khajuri Pole		Residence	Door-frames, supports	Design
281	Shah Tribhovandas Narotamdas	T. No. 9, S. No. 9-179/B, Koyala Pole		Residence	Gallery	Human figures, design
282	Bhatt Upendrakumar Vishnuprasad	9-180 Khajuri Pole		Residence	Doors, door-frames	Human figures, design
283	Shah Ishwarlal Damodardas, etc.	T. No. 9, S. No. 9-199/A, Dhora Pole		Residence	Door-frames	Human figures, design
284	Bhailalbhai Keshavlal	9-250, Santh Bazaar		Residence	Door-frames	Human figures, animals, design
285	Shah Ramanlal Muljibhai	9-255, Khadayata Pole		Residence	Door-frames, back-wall	Design
286	Parekh Manubhai Motibhai	9-260, Khadayata Pole		Residence	Pillars, beams	Design
287	Saraiya Shankarlal Jamnadas	9-265, Khadayata Pole		Residence	Door-frames	Human figures, design
288	Parikh Harilal Tribhovandas	9-270, Khadayata Pole		Residence	Door-frames, pillars	Human figures, design
289	Pandya Chandraprasad Motilal	9-400, near Dhora Pole		Residence	Pillars, beams	Human figures, animals, design
290	Chandulal Bapalal	9-401, Dhora Pole		Residence	Beams	Human figures, design
291	Dhora Manshankar Pranshankar	9-403, Dhora Pole		Residence	Door-frames	Human figures, design

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
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		KAIRA DISTRICT-*contd.*				
	NADIAD (TALUKA : NADIAD)-*concld.*					
292	Talati Thakorlal Mohanlal	9-414, Madhi Chakla		Residence	Door-frames	Design
293	Trivedi Chandraprasad Chimanlal, etc.	9-424, Panch Kui		Residence	Door-frames	Design
294	Dave Hariprasad Jethalal	9-425, Panch Kui		Residence	Frames, household shrine, supports of railing	Human figures
295	Thakar Kanubhai Someshwar	9-426, Panch Kui		Residence	Frames, houeshold shrines, supports of railing	Human figures
296	Dr. Saraiya Harilal Jhaverdas	9-427, Panch Kui		Residence	Door-frames	Design
297	Desai Chimanlal Manilal	9-433, Panch Kui		Residence	Support of balcony	Human figures
298	Trivedi Mohanlal Nandlal	9-435, Panch Kui		Residence	Door-frames	Human figures
299	Pandya Ratilal Jamnashankar	9-441, Gopal Lalji Maharaj Mandir		Temple	*Mandap*	Design
300	Pandya Chandraprasad Motilal	T. No. 8, S. No. 9-806, Pandyani Haveli		Residence	Doors, door-frames, pillars, etc.	Human figures, design
301	Trivedi Chandraprasad Chimanlal	T. No. 8, S. No. 9-732, Panch Kui		Residence	Frames of front doors	Design
302	Manibhai Lallubhai	T. No. 8, S. No. 9-964, Khadayata Pole		Residence	Door-frames	Design
303	Bhatt Maneklal Pranshankar, etc.	T. No. 8, S. No. 9-1068, Madada Bari Pathshala		Residence	Door-frames	Human figures, animals, design
304	Vora Jivanlal Chhaganlal	T. No. 8, S. No. 9-1071, Desai Pole		Residence	Doors, door-frames, pillars	Design
	KAIRA (TALUKA : MEHMEDABAD)					
305	Sheth Maneklal Mansukhlal, Rajendrakumar Manekkal, Saubhagyalaxmi Maneklal Mansukhlal	1041 to 1043, Laxmiram Dhaneshwarni Haveli, near Mulji Bhuwan	100	Residence	Doors, door-frames, ceiling, pillars, lattice	Animals, etc.
306	Rajendrakumar Balabhai Sheth Manager, Jain Derasar	2681 to 2687, Motu Derasar	Very Old	Temple	Doors, door-frames, balcony, *Rang Mandap*	Flower-creepers, animals, etc.
	UMRETH (TALUKA : ANAND)					
307	Babulal Shankarlal	1655, Jamavadini Pole	250	Residence	Railing	Flower-creepers
308	Umiyashankar Rajkrishna	Jamavadini Pole	250	Residence	Doors, door-frame, lattice, pillars, eaves, *madal, todla*	Flower-creepers, pitcher, elephant, parrot, peacock, Ganpati
309	Umiyasakar Chhaganlal Khambholja	1749, near Pipardi Mata	200	Residence	Door-frame, pillar, *todla*, beam	Flower-creepers, creeper with leaves
310	Kantilal Narbheshankar Pandya	1749, near Pipardi Mata	200	Residence	Door-frame, pillar, *madal*	Flower-creepers, elephant, peacock, fairy, human figure, lotus
311	Bai Goatamben C/oVahi Tapishankar Bhaishankar	Near Pipardi Mata	200	Residence	Pillars, railing, *madal*	Elephant, pitcher, human figures

STATEMENT I-*contd.*

Buildings with Wood Carving

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		KAIRA DISTRICT-*contd.*				
		UMRETH (TALUKA : ANAND)-*contd.*				
312	Narharibhai Pranshankar Joshi	1936, near Sankadi Nali	200	Residence	Doors	Flower-creeper
313	Chimanlal Fulchand Soni	2797, Sundar Bazaar	200	Residence	Pillars, railing, *madal*	Flower-creepers
314	Bai Lalita Shankarlal	2924, Dalal Pole	200	Residence	Pillar, railing, *madal*	Flower-creepers
315	Manidhar Punamchand	2926, Dalal Pole	200	Residence	Door-frame, railing, *madal*	Flower-creepers
316	Urmilaben Bhagwanlal Dalal	2943, Dalal Pole	200	Residence	Door-frame, lintel, *madal*, railing, beam	Flower-creepers, head of elephant, dancing peacock, Krishna, *pratihari*, Mira, Krishna
317	Ambalal Shankarlal Parikh	2953, Dalal Pole	200	Residence	Door, door-frame, lintel, *todla*, railing	Flower-creepers, flower-pot, elephant, pitcher, Ganpati
318	Chandulal Jethalal Parikh	2954, Dalal Pole	200	Residence	*Madal*, railing	Flower-creepers, peacock, Krishna, *pratihari*, Krishna, Mira
319	Manilal Jamnadas Dalal	2963, Dalal Pole	200	Residence	Pillars, beam, *madal*	Flower-creepers, elephant, pitcher
320	Manilal Somabhai Dalal	2967, Dalal Pole	200	Residence	Doors, beam, *madal*, railing	Flower-creepers, elephant, pitcher
321	Jayantilal Ramchandra Dave	3862, Boyadi Falia Naka	200	Residence	Door-frame, pillars, *todla*, railing, *madal*, *chowk*	Flower-creepers, pitcher, Ganpati, peacock, parrot, monkeys
322	Mahalaxmi Ganpatram Thakar	3867, Boyadi Falia Naka	200	Residence	Window, pillar, balcony, *madal*	Flower-creepers, pitcher, elephant
323	Jamiyatram Krishnaram Dave	3868, Rewa Kakani Pole	200	Residence	Door-frame, *madal*, pillar, eaves	Flower-creepers, pitcher, leaves
324	Chhotalal Ganpatram Bhatt	3870, Boyadi Falia	200	Residence	Door-frame, pillar, railing	Flower-creepers, pitcher, leaves
325	Balkrishna Umiyashankar Shelat	4003 & 4004, Bhat pipli	250	Residence	Door-frame, pillars, eaves, *madal*, *todla*	Flower-creeper, creeper with leaves, trunk of elephant, peacock, parrot, human figures, Mahalaxmi, Vishnu, Ganpati, *pratihari*
326	Umiyashankar Muljibhai Joshi	4192 & 4193, Vaghnath Chaklo	200	Residence	Door-frame, pillars, in *chowk*, *madal*	Flower-creepers, peacock, Ganpati
327	Vinodray Chunilal Bhatt	4711, Tikhami Pole	250	Residence	Door-frame, pillars, eaves, beam	Flower-creepers, elephant, peacock
328	Dr. Umiyashankar	4755, near Santram Mandir	250	Residence	Door-frame, pillar, *madal*	Flower-creepers, pitcher, elephant
329	Upendra Jayantilal Bhatt	4882, Tikhami Pole	250	Residence	Door-frame, railing, *madal*	Human figure, *pratihari*, Ganpati
330	Bhailal Keshavlal Bhatt	5190, Mota Faliyun	200	Residence	Door-frame, pillars, *madal*	Flower-creepers, pitcher, elephant, creeper of leaves
331	Mohanlal Mangaldas	6252-A, Tran Pole	250	Residence	Door-frames, railing, beam, *todla*, *chowk*	Flower-creepers, elephant, Ganpati, Vishnu with Garuda, goddess, Hanuman, Krishna

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
	KAIRA DISTRICT-*contd.*					
	UMRETH (TALUKA : ANAND)-*concld.*					
332	Chimanlal Mugibhai Shah	6261, Tran Pole	250	Residence	Door, door-frame, pillars, eaves	Flower-creepers, elephant
333	Govindlal Manilal Chokshi	6303, Rangio Mahal, Tran Pole	250	Residence	Door-frame, pillars, railing, porches	Flower-creepers, elephant
334	Ranchhoddas Jethabhai Parikh	Tran Pole	200	Entrance gate of the pole	Doors, lintel	Flower-creepers
335	Jayendrabhai Manilal Shelat	Baleli Pole	200	Residence	Door-frame, pillars, railing, *madal* in *chowk*	Flower-creepers, pitcher, elephant, parrot, peacock, Ganpati
336	Manekben Someshwar	Mota Faliyun	200	Residence	Pillars, ceiling, eaves, *madal*	Flower-creepers, elephant, Krishna, human figure
337	Ravjibhai Ambalal	2/4, Swamino Khancho	150	Residence	Front portion	Ornamental design
338	Swaminarayan Mandir	2/4, Swamino Khancho	95	Swaminarayan Temple	Pillars	Ornamental design
339	Manubhai Ashabhai	2/2/138, Golden Street	90	Residence	Front portion	Human figures, ornamental design
	SOJITRA (TALUKA : PETLAD)					
340	Jashbhai Vaghjibhai	4/3/2, near Juni Haveli	150	Residence	Doors	Human figures
341	Chandubhai Muljibhai	4/3/9, near Juni Haveli	100	Residence	Doors, pillars, arch	Human figures
342	Kantilal Maganlal Kasor	4/2/30, Magrolano Khancho	100	Residence	Front portion	Human figures, etc.
343	Ambalal Chunilal Kasorna	4/2/54, Magrolano Khancho	100	Residence	Front portion	Human figures, etc.
344	Bhailalbhai Dhabhai	4/3/14, Opp. Dasno Mahollo	40	Residence	Arch, gate	Arch, gate
345	Manubhai Shivabhai	4/3/112, Bhamabhai Rambhaino Mahollo	60	Residence	Inner portion	Ornamental design
346	Gopalbhai Shivabhai, Manager, Thakorbhai Javarbhai	4/3/1169, near Juni Haveli	200	Residence	Front portion	Human figures
347	Narmadaben Shankarlal Dolia	5/2/45, Vyas Vado	100	Residence	Door-frames	Ornamental design
348	Babubhai Arjanlal	5/2/46, Vyas Vado	100	Residence	Door-frames	Ornamental design
349	Jamnashankar Jatashankar	5/2/52, Vyas Vado	200	Residence	Door-frames	Ornamental design
350	Ramanbhai Nathalal Pathak	5/2/78, Vyas Vado	150	Residence	Rear portion	Human figures, ornamental design
351	Maganlal Ambalal Pathak	5/2/79, Vyas Vado	150	Residence	Door-frames	Human figures, ornamental design
352	Shankarlal Ganpatram Maheta	5/3/55, Magrolano Khancho	75	Residence	Back portion	Human figures
353	Jain Shwetambarnu Mandir	5/3/55, Apasarana Dahera	150	Jain Temple	Front portion	Human figures, animals
354	Raichand Fulchand	5/3/58, Sankadi Sheri	50	Residence	Front portion	Ornamental design

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		KAIRA DISTRICT-*contd.*				
	SOJITRA (TALUKA : PETLAD)-*contd.*					
355	Digambar Jain Mandir	5/3/77, Apasarana Dahera	150	Jain Temple	Windows, pillars	Ornamental design
356	Jain Shwetambarnu Mandir	5/3/78/79, Apasarana Dahera	100	Dharamshala	Front portion	Ornamental design
357	Digambar Jain Mandir	5/3/80, Apasarana Dahera	150	Jain Temple	Front portion, pillars	Ornamental design
358	Prahalladbhai Talsibhai Barot	5/3/241, Rav-pura	100	Residence	Door-frames, at the entrance and inside	Ornamental design
359	Jashbhai Talsibhai	6/3/10, Pipal Faliya	80	Residence	Front and rear portion	Human figures, ornamental design
360	Vithalbhai Kasibhai	6/3/23, Swamino Khancho	200	Residence	Arch	Ornamental design
361	Narsihbhai Chunibhai and Heirs of Jashbhai Girdharbhai	6/3/39, Pipal Faliya	300	Residence	Front portion	Ornamental design
362	Vithalbhai Rambhai	6/3/106, Verai Matano Khancho	100	Residence	Arch, pillars, etc.	Human figures, etc.
363	Babubhai Chhotabhai	6/3/107, Verai Matano Khancho	100	Residence	Arch, pillars, etc.	Human figures, etc.
364	Himatbhai Dahyabhai	6/3/109, Verai Matano Khancho	100	Residence	Front portion	Ornamental design
365	Ambalal Umedbhai	6/3/134, Verai Matano Khancho	125	Residence	Front portion, arch, etc.	Ornamental design
366	Himabhai Chhotabhai	6/3/136, Mukhat Vado	100	Residence	Front portion, arch	Ornamental design
367	Punjabhai Ambalal and Ramubhai Aditram	6/3/136/1, Verai Matano Khancho	5	Residence	Front portion, arch	Ornamental design
		Verai Matano Khancho	100	Residence	Frames	Ornamental design
368	Balkrishna Rambhai	6/3/158, Mukhat Vado	100	Residence	Frames, pillars	Ornamental design
369	Manibhai Chhotabhai	6/3/177, Mukhat Vado	100	Residence	Front portion, door-frame	Human figures
370	Narharibhai Hirabhai	6/3/178, Mukhat Vado	100	Residence	Frames	Ornamental design
371	Prafullbhai Ravjibhai	6/3/206, Mukhat Vado	50	Residence	Rear portion, supports	Human figures, animals
372	Ambalal Bhailal	6/3/208, Mukhat Vado	70	Residence	Front portion, arch	Human figures, ornamental design
373	Bhagubhai Veribhai	6/3/227, near Juni Haveli	50	Residence	Rear portion, supports	Human figures, animals
374	Babubhai Kasibhai	6/3/232, Verai Matano Khancho	50	Residence	Rear portion, supports	Human figures, animals
375	Shivabhai Hathibhai	6/3/233, Juni Haveli	60	Residence	Arch	Human figures, animals
376	Dadubhai Talsibhai and Gordhanbhai Talsibhai	6/4/11, Pipal Faliya	250	Residence	Front and inner portion	Animals, ornamental design, etc.
377	Jashbhai Parsotamdas	6/4/by the side of 11, Golden Street	100	Residence	Frames and inner portion	Ornamental carving
378	Dahiben Jashbhai Jethabhai	6/4/17, Golden Street	New building	Residence	Door-frames	Ornamental design
379	Fakirbhai Ambalal	6/4/ by the side of 58, Shanti Pole	100	Residence	Front and inner portion	Animals, ornamental design

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		KAIRA DISTRICT-*contd.*				
	SOJITRA (TALUKA : PETLAD)-*contd.*					
380	Shantibhai Mathurbhai	6/4/62, Shanti Pole	100	Residence	Front and inner portion	Animals, ornamental design
381	Chunibhai Govindbhai	6/4/98, Khari Kui	70	Residence	Front portion	Ornamental design
382	Ashabhai Kasibhai	6/4/155, Golden Street	80	Residence	Frames	Ornamental carving
383	Chhotabhai Gordhanbhai	6/4/156, Golden Street	80	Residence	Frames	Ornamental carving
384	Jashbhai Jivabhai	6/4/159, Golden Street	100	Residence	Frames	Ornamental carving
385	Gordhanbhai Chhaganbhai	6/5/78, Khari Kui	100	Residence	Doors, door-frames	Ornamental design
386	Shakubhai Manorbhai	6/5/131, Khari Kui	60	Residence	Door-frame	Ornamental design
387	Bhailalbhai Motibhai	6/5/145, Khari Kui	Old	Residence	Doors, inner portion	Ornamental design
388	Pravinbhai Ambalal	6/5/195, Mahadev Faliya	80	Residence	Front portion	Animals, ornamental design, etc.
389	Rambhai Dwarkadas	6/5/196, Vadvala Faliya	60	Residence	Front portion	Ornamental design
390	Muljibhai Vaghjibhai	8, Pandya Khadki		Residence	Wood	Flower-creepers
391	Juno Jain Apasara	156/1/2, Bazaar		Temple	Wood	Flower-creepers, human figures
392	Shri Bapanu Mandir	266, Moti Khadki		Temple	Wood	Flower-creepers
393	Hiralal Purushotambhai Patel	282, Moti Khadki		Residence	Wood	Human figures, flower-creepers, etc.
394	Dahyabhai Naranbhai and Chunibhai Dahyabhai Patel	301, Moti Khadki		Residence	Wood	Human figures, flower-creepers, etc.
395	Gosaijinu Mandir	387, Vad Talav		Temple	Base of pillars	Human figures, flower-creepers, etc.
396	Patel Ashabhai Lallubhai	642, Mahadev Faliya		Residence	Door-frames, pillars	Flowers-creepers
397	Patel Ambalal Kishabhai	643, Mahadev Faliya		Residence	Door-frames	Flower-creepers
398	Patel Vaghjibhai Muljibhai	865, Limadi Chowk		Residence	Door-frames, etc.	Flower-creepers
399	Jain Derasar	901, Bazaar		Temple	Wood	Flower-creepers
400	Patel Jivabhai Khushalbhai	935, Kotno Dhal		Residence	Pillars, etc.	Flower-creepers
401	Patel Hirubhai Purushotamdas	969, Chopat		Residence	Door-frames	Flower-creepers
402	Patel Chhotabhai Ranchhodbhai	974, Chopat		Residence	Base of pillars	Human figures, flower-creepers
403	Patel Dahyabhai Fakirbhai	995, Tran Khadki		Residence	Door-frames, pillars, etc.	Flower-creepers
404	Patel Motibhai Pragdasbhai	1040, Kotno Dhal		Residence	Four houses	Human figures, flower-creepers, etc.

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		KAIRA DISTRICT-*concld.*				
	SOJITRA (TALUKA : PETLAD)-*concld.*					
405	Swaminarayan Mandir	1048, Kotno Dhal		Temple	Pillars, ceiling, etc.	Human figures, flower-creepers, etc.
406	Patel Shankarbhai Nathabhai	1108, Tran Khadki		Residence	Door-frames, pillars, etc.	Flower-creepers
407	Patel Chhotabhai Motibhai	1139, Tran Khadki		Residence	Door-frames, pillars, etc.	Flower-creepers
	NAR (TALUKA : PETLAD)					
408	Somabhai Mundasbhai	1173, Malav Bhagol		Residence	Door-frames, *todla*	Flower-creepers
409	Shivabhai Motibhai	Kankol Fali		Residence		Flower-creepers
	BHADRAN (TALUKA : BORSAD)					
410	Navnitbhai Manibhai Patel	A/646, Navan Gharan Sattar Gharni Ot	50	Residence	Balcony, etc.	Human figures
411	Kanyashala	Kh/3/359, Aling	60	School	Doors, entrance door	Flower-creepers
412	Shah Chandulal Lakhabhai	Kh/596, Boriya Pado	60	Residence	Balcony, window, balcony	Design
413	Stambheshwar Mahadev	Ch/52, Bariya Pado	60	Temple	Doors, entrance door	Flower-creepers
	CAMBAY (TALUKA : CAMBAY)					
414	Gajanan Someshwar	Ch/1/136, Kolam Pado near Mahadev	60	Residence	Doors	Flower-creepers
415	Soni Thakorlal Ambalal	J/1032, 1033, Ghasgawar Road	60	Residence	Windows	Human figures
416	Shah Shantilal Lallubhai	D/1021, Dantar Vado	60	Residence	Doors, inner room, upper storey	Design
417	Manekchowk, Kanyashala	N/3/370, Manekchowk	60	School	Outside portion	Human figures
		BARODA DISTRICT				
	DABHOI (TALUKA : DABHOI)					
1	Jayantilal Kuberlal Joshi	Kh/852, Patel Vaga	30	Residence	Front portion	Flower-creepers
2	Shah Nathalal Raghnathji	Kh/890, Patel Vaga	30	Residence	Front portion	Flower-creepers
3	Shah Kantilal Chhitalal	Kh/891, Patel Vaga	25	Reisdence	Front portion	Flower-creepers
4	Shah Chhitalal Motilal	Kh/892, Patel Vaga		Residence	Front portion	Flower-creepers
5	Shah Motilal Maneklal Udedivala	Kh/901, Patel Vaga	40	Residence	Front portion	Human figures, flower-creepers, animals

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		BARODA DISTRICT-*contd.*				
	DABHOI (TALUKA : DABHOI)-*contd.*					
6	Shah Manilal Lallubhai	Kh/909, Patel Vaga	25	Residence	Front portion	Flower-creepers
7	Jayantilal Khushalchand Amrolivala	Ch/138, Shrimali Vaga	100	Residence	Balcony	Human figures
8	Kalidas Dalpatbhai, Manager, Adishwar Bhagwan Derasar	5/154, Ch/141, Shrimali Vaga	30	Jain Temple	Doors, walls	Human figures, flower-creepers, animals
9	Bansilal Chimanlal Akudavala	Ch/449, Chokshi Sheri	50	Residence	Balcony	Flower-creepers
10	Hiralal Parsotamdas Jetpurvala	5/564,(Ch/521), near Vakil's Bungalow	95	Residence	Balcony	Human figures, flower-creepers, animals
11	Jivanlal Manilal	5/565, (Ch/522), near Vakil's Bungalow	55	Residence	Balcony	Flower-creepers
12	Chandulal Maganlal	Ch/523, near Vakil's Bungalow	80	Residence	Balcony	Flower-creepers
13	Shankarlal Punjalal Parekh	5/Ch/558, Sheth Faliya	40	Residence	Front portion, balcony	Human figures, flower-creepers
14	Himatlal Mansukhbhai, Manager,Shri Shantinath Derasar	Ch/906, Shrimali Vaga	100	Jain Tample	Doors, walls	Human figures, flower-creepers, animals
	SANKHEDA (TALUKA : SANKHEDA)					
15	Chunilal Ishwar Darji	2/803, Bazaar	40	Residence	Windows, railings	Human figures
16	Govindlal Amratlal Vaidya	2/805, Bazaar	125	Residence	Windows, railings	Human figures
17	Ochchhavlal Garbandas Desai	2/806, Bazaar	75	Residence	Windows, railings	Human figures
18	Chandulal Maneklal Surya	2/816, Jhaveri Vago	55	Residence	Front portion, supports	Human figures
19	Bai Kamla D/o Manilal Chhaganlal	2/843, Mali Vago	150	Residence	Front portion, supports	Human figures
20	Chunilal Motilal Fudi	2/860, Bazaar	100	Residence	Balcony	Human figures
21	Gigubhai Mohanlal Mehta	2/865, Mali Vago	100	Residence	Front portion, supports	Human figures
22	KeshavlalChhaganlal Rusha	2/901, Mali Vago	50	Residence	Front portion, supports	Human figures, horse-rider
	CHHOTA UDAIPUR (TALUKA : CHHOTA UDAIPUR)					
23	The Late Kumar Shri Rai Sinhji Dada Saheb	2/276, Kumar Shri Rai Sinhji Dada Sahebni Haveli, Bazaar ward, Rajput Falia	100	Residence	Gate, balcony, railing, pillars	Human figures, *butta*, ornamental carving
24	Kumar Shri Mohan Sinhji Dada Saheb	2/278, Kumar Shri Hari Sinhji Dada Sahebni Haveli, Bazaar ward, Rajput Falia	100	Residence	Gate, balcony, railing, pillars	Human figures, *butta*, ornamental carving
25	Shrimant Maharaja Saheb Shri Virendra Sinhji Natwar Sinhji Chauhan	2/683, Kusum Vilas Palace	100	(Juno Rajmahal Killo) Residence	Balcony, ceiling	Ornamental design

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		BROACH DISTRICT				
	BROACH (TALUKA : BROACH)					
1	Swaminarayan Temple	A/85, Swaminarayan Dholav	125	Swaminarayan Temple	Doors, brackets, throne	Flower-creepers, animals
2	Natwarlal Bhikhabhai Patel Pramodbhai Chunilal Patel	A/1291, Swaminarayan Dholav	100	Kanya shala	Pillars, base of pillars	Flower-creepers
3	Ratanlal and Indulal Biharilal	B/175, Parekh Khancho	100	Residence	Door-frames, base of pillars	Human figures, flower-creepers
4	Ratanlal Mohanlal	B/175/1, Achar Vad Road	125	Residence	Gate, door-frames, pillars, lattice in partition	Flower-creepers
5	Natwarlal M. Shelat	B/365, Nava Dera	150	Residence	Front portion of gallery, pillars, lattice	Flower-creepers
6	Surendralal Krishnalal Majmudar	B/398, Lallubhainu Chaklu	1,000	Residence	Front pillars	Flower-creepers
7	Nathubhai Amritlal Dangaruvala	B/565, Nava Dera	100	Residence	Pillars	Flower-creepers
8	Bansilal Acharatlal	B/746, Kotiyavala Rasta	100	Residence	Door-frames, base of pillars	Animals, Flower-creepers
9	Krishnalal Damodardas Vakhariya	B/956, Padapoleni Khadki	100	Residence	Front portion of gallery	Flower-creepers
10	Krishnalal Damodardas, Manager, Shri Swarup Mandir	B/1032, Lallubhai Chakla	100	Temple	Door-frames, base of pillars	Animals, flower-creepers
11	Ramanlal Verilal	B/1035/1, Lallubhainu Chaklu	80	Residence	Front portion of gallery	Flower-creepers
12	Jayantilal Tribhowandas	C/1036, 1037, Jamiyatramni Khadki	150	Residence	Door-frames, base of pillars	Human figures, animals, flower-creepers
13	Upendralal Ramanlal Majmudar	B/1035, Lallubhai Chakla	100	Residence	Door-frames, base of pillars	Human figures, animals, flower-creepers
14	Fatmabu D/o Saleji Asmalji	B/1072, Kothi Chowk	100	Residence	Door-frames, base of pillars	Animals, flower-creepers
15	Ochchhavalal T. Shroff	C/156, Nava Dera	60	Shesainu Mandir	Ceiling	Flower-creepers
16	Shelat Ratanlal Hiralal	C/179, Shukal Sheri	300	Residence	Door-frames, base of pillars	Flower-creepers
17	Jashvanlal Jayakishandas Choksbi	C/575, Jawahar Bazaar	90	Office	Ceiling, lattice, partition	Flower-creepers
18	Harendra Mukundlal Jhaveri	C/601-602, Lalbhaini Pat	100	Residence	Door-frames, base of pillars	Animals
19	Surajlal Hiralal Majmudar	C/630, Dhadiya Sheri	150	Residence	Front portion of gallery	Flower-creepers
20	Kikabhai Krishnalal Majmudar	C/630/1, Dhadiya Sheri	300	Residence	Door-frames, base of pillars	Human figures, flower-creepers
21	Rameshchandra Vakil	C/1048, Mali Vad	100	Residence	Front portion of gallery, door-frames	Flower-creepers
22	Rameshchandra Vakil	C/1057, Mali Vad	100	Residence	Front portion of gallery, door-frames	Flower-creepers
23	Sundarlal Manilal	C/1073, Mali Vad	80	Residence	Entrance door, door-frames, beams of gallery	Flower-creepers
24	Vrijlal Tejpal, Trustee	C/1075, Mali Vad	100	Ashram	Door-frames, beam of gallery	Flower-creepers
25	Jain Dharma Fund Pedhi, Chunilal Raichand	C/1080, Jawahar Bazaar	100	Residence	Lattice, ceiling	Flower-creepers

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
			BROACH DISTRICT-*contd.*			
	BROACH (TALUKA : BROACH)-*contd.*					
26	Gunvantray Lallubhai	C/1096, Juna Bazaar	100	Residence	Door-frames, base of pillars	Human figures, flower-creepers
27	Bachubhai Inamdar	C/1096/1, Jawahar Bazaar	80	Residence	Lattice, ceiling	Flower-creepers
28	Desai Hariprasad Vishnuprasad	C/1183, Maljino Khancho	100	Residence	Door-frames, base of pillars	Human figures, animals, flower-creepers
29	Thakorlal Dayalji	C/1511, Jumma Masjid	400	Residence	Door-frames, base of pillars	Flower-creepers
30	Hariprasad Vishnuprasad Desai	C/1190, Jawahar Bazaar	125	Residence	Lattice, ceiling	Flower-creepers
31	Trustee Abbasali Gulam Husen Trunkwala	C/1802, Vahor Vad	700	Masjid	Pillars, ceiling	Flower-creepers
32	Saiyad Haidarsaheb Pirsaheb	C/1812, Kot, Parsi Vad	65	Residence	Ceiling, railing	Flower-creepers
33	Manager, Haidarsaheb Sadar, Pir sheb	C/1815, Kot, Parsi Vad	950	Madresani Masjid	Pillars	Flower-creepers
34	Fata Talav Garage	E, Fata Talav	200	Motor Garage	A portion of Shethjini Haveli	Flower-creepers
	ANKLESVAR (TALUKA : ANKLESVAR)					
35	Chimanlal and Gopal Motilal	521, Mewada Faliano Nicheno Darwajo	50	Residence	Balcony	Lotus, small peacock, human figures
36	The Temple of Sachna Devi, Mataji, Mahavir Swami Temple, Manager, Mohanlal Naginalal, etc.	609, Mewada Faliano Uplo Darwajo	60	Residence	Balcony	Human figures with drum and guitar
37	Nirmalagauri D/o Rikhavchand Zaverchand	610, Mewada Faliano Uplo Darwajo	60	Residence	Balcony	Human figure with symbols
38	Kalidas Mulji, Manager in the shop of Hindu Nesti Mahajan	2377, Goya Bazaar	75	Residence	Balcony	Human figures with flute and mace
39	Thakorlal Hiralal Desai, trustee of Bai Ujam Dayalji W/o Dayalji Lallu	2380, Goya Bazaar	50	Residence	Balcony	Human figures with drum and guitar
40	Bai Bhikhi D/o Harkisandas Hargovandas	2682, Samdi Faliya	68	Residence	Balcony	Human figures, with flower and guitar
41	Bhikha Narotam himself and G/o Thakorlal and Nagin Narotamdas	2940, 2941, Mullan Vad	75	Residence	Balcony	Human figure with flute, human figure with mace
	SISODARA (TALUKA : NANDOD)					
42	Shamalbhai Jhaverbhai	2, Sisodara	100	Residence	Front portion, doors, walls, base of pillars	Human figures, flower-creepers
43	Shah Tribhuvandas Parbhudas	3, Khali Faliya	70	Residence	Front portion, door-frames, pillars	Human figure, flower-creepers
44	Vaghji Ambalal	18, Khali Faliya	100	Residence	Front portion, doors, walls-base of pillars	Human figures, flower, creepers
45	Jasbhai Baherbhai	36, Khali Faliya	100	Residence	Front portion, doors, pillars	Flower-design
46	Chhaganbhai Harjibhai	73, Roka Faliya	103	Residence	Front portion, doors, pillars	Flower-creepers, *vadi* design

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		BROACH DISTRICT-*concld.*				
	SISODARA (TALUKA : NANDOD)-*contd.*					
47	Tribhowan Nathubhai	177, Darvaja Faliya	100	Residence	Front portion, doors, pillars	Human figures, flower-creepers, design
48	Motabhai Jinabhai	Mandir Faliya	75	Residence	Front portion, door-frames	Flower-creepers, *vadi* design
49	Veribhai Jethabhai and Manibhai	Sarpanch vala Faliya	90	Residence	Front portion, door-frames	Flower-creepers, *vadi* design
50	Ranchhodbhai Sarabhai and Bhikhabhai Chhaganbhai	Sarpanch vala Faliya	200	Residence	Front portion, door-frames, pillars	Flower-creepers, design
		SURAT DISTRICT				
	RANDER (TALUKA : CHORASI)					
1	Chhaganlal Lalchand Shah, Manager, Shravak Mandir	7-58, Shravak Mandir Lala Thakorni Pole	300	Temple	Inner portion, pillars	Human figures
2	Chhaganlal Lalchand Shah, Manager, Shravak Mandir	7-257, C, Shravak Mandir Uttamram Street	300	Temple	Inner portion, pillars	Human figures
	SURAT CITY (TALUKA : CHORASI)					
3	Ratilal Dajibhai	2/4352, Chhapgar Sheri Sagarampur	35	Residence	Front portion	Pillars with design of trunk of elephant and other carved design
4	Nurmahumad Haji Ahmed Suleman Dinath	7/354 to 360, Nagorivad, Dinath Hospital		Residence, hospital	Residential portion	Minute carving
5	Shri Vadtalvasi Acharya, Shri Narendraprasadji, Shri Anand Prasadji Maharaj	7/3369, 3389, 3402, 3412, 3413, 4966, Rampura, Swaminarayan Mandir		Temple	Inner portion	Minute carving
6	Jechandbhai Mangubhai and Chandravati W/o Raichand Premchand	8/1528, Sir K. P. Road		Residence, hospital	Front portion, pillars on the platform, and front door	Flower-creepers
7	Chimanlal Panachand and Chunilal Panachand	8/1636, Sir K. P. Road		Residence, hospital	Front portion, pillars on the platform, and front door	Flower-creepers
8	Natwarlal Ranchhoddas Khambhati	9/290, Pagathia Sheri		Residence, hospital	Doors, windows, ceiling	Design
9	Manager, Tribhovandas Morardas	9/304, Ranchhoddas Vakilni Sheri		Residence	Front portion, doors, windows, ceiling	Design
10	Bhagubhai Dahyabhai Dadawala	9/305, Ranchhoddas Vakilni Sheri		Residence	Front portion, door, window, ceiling	Design
11	Balwantrai Maganlal Desai	9/316, Ranchhoddas Vakilni Sheri		Residence	Front portion	Design
12	Ushaben Sakarlal etc.	10/773, Ambaji Road	25	Residence		

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		SURAT DISTRICT-*contd.*				
	SURAT CITY (TALUKA : CHORASI)-*contd.*					
13	Trustees of Sheth Raichand Dipchand Dharmshala	10/1108, Sir K. P. Road, Gopipura		Dharmshala	Door, pillars	Flower-creepers, design
14	Manager, Khushmanlal Nanabhai, etc., Raichand Dipchand Dharmshala	10/1206/A, 1206/B, Sir K. P. Road, Gopipura	50	Dharmshala	Pillars on *otla*, doors, balcony	Flower-creepers, human figure
15	Ramniklal Manekkal Shah	10/1215, Sir K. P. Road, Gopipura	25	Residence	Pillars on *otla*	Flower-creepers, design
16	Thakorbhai Dayachand Malji and others, Trustees of Agmodvark Samstha	10/1559 to 1564, Agam Mandir, Gopipura		Jain Temple	Door, balcony	Flower-creepers, human figures, animals
17	Dahyabhai Parbhudas, etc.	10/1825 and 1828, Sonifalia Road	30	Residence	Doors, railing	Flower-creepers, human figure
18	Chandulal Tribhovandas, etc.	11/49, Kelapith Bazaar				
19	Mahendralal Thakordas Lakhpati	11/422, Ramjini Pole, Nanavat	45	Residence	Balcony, doors, windows, ceiling	Flower-creepers
20	Navalchand Balubhai	11/1183, Kinari Bazaar, Nanavat	40	Residence	Doors, windows	Flower-creepers
21	Hiralal Motiram	12/91, Rani Talav, Main Road	200	Residence	Balcony	Flower-creepers, human figure
22	Chandrakant Champaklal	12/369, Rani Talav, Main Road	100	Residence	Door, window	Flower-creepers
23	Thakordas Narandas	12/370, Rani Talav, Main Road	200	Residence	Doors, windows, balcony	Flower-creepers, human figure
24	Kumudben Shantilal	12/375, Rani Talav, Main Road	250	Residence	Window, balcony	Flower-creepers, human figure
25	Kadarhusan Mahomed Malek	12/643, Rani Talav, Post Khatkivad	250	Residence	Door, window, balcony	Flower-creepers
26	Venilal Jekishandas	12/1189, Dr. Jamshedji Lashkari Marg	325	Residence	Balcony, door	Flower-creepers
27	Chandrakant Maganlal Vakil	12/1183, Dr. Jamshedji Lashkari Marg	300	Residence	Front portion	Flower-creepers
28	Shri Chintamani Parasnath Derasar, Manager, Babubhai Amarchand	1407, Shahpor	Built in V. S. 1720, 1664 A. D.	Jain Temple	Pillars, ceiling	Extensive carving
	KUNTA (TALUKA : PARDI)					
29	Kunteshwar Mahadev Temple		100	Temple	Doors, window-frames	Flowers

STATEMENT I-*contd.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		SURAT DISTRICT-*contd.*				
	VATAR (TALUKA : PARDI)					
30	Bhikhubhai Khandubhai	56, Vatar	100	Residence	Doors	Flower-creepers
31	Nichhabhai Vasanji	57, Vatar	100	Residence	Doors	Flower-creepers
32	Babubhai Paragji	58, Vatar	100	Residence	Doors	Flower-creepers
33	Natwarlal Nichhabhai	202, Vatar	100	Residence	Doors, pillars	Flower-creepers
34	Krishnaram Kalyanji	203, Vatar	100	Residence	Doors, pillars	Flower-creepers
35	N. J. Jiwani	204, Vatar	100	Residence	Doors, pillars	Flower-creepers
36	Amritlal Purshotam	205, Vatar	75	Residence	Doors pillars, ceiling	Flower-creepers
37	Harikrishna Narbheram	206, Vatar	75	Residence	Doors, pillars, ceiling, cupboards in the wall	Flower-creepers
38	Nagarji Jamanji	217, Vatar	75	Residence	Doors, pillars, ceiling	Flower-creepers
39	Paliben Manilal	218, Vatar	75	Residence	Doors, pillars, ceiling	Flower-creepers
40	Harshadrai Bawabhai	219, Vatar	75	Residence	Doors, pillars, ceiling	Flower-creepers
41	Bhulabhai Bhagwanji	220, Vatar	75	Residence	Doors	Flower-creepers
42	Nichhabhai Abbabhai	221, Vatar	100	Residence	Doors	Flower-creepers
43	Kunvarji Hariabhai	222, Vatar	100	Residence	Doors	Flower-creepers
44	Dayalji Bhikhabhai	227, Vatar	100	Residence	Doors	Flower-creepers
45	Makanbhai Narsinhbhai	243, Vatar	100	Residence	Doors, ceiling	Flower-creepers
46	Gandabhai Paragbhai	342, Vatar	100	Residence	Doors, ceiling	Flower-creepers
47	Keshavbhai Nanabhai	340, Vatar	100	Residence	Doors, ceiling	Flower-creepers
	AMBACH (TALUKA : PARDI)					
48	Lallubhai Bhikhabhai	1, Patidar Mahollo	Built in V. S. 1936 (1880 A. D.)	Residence	Front portion, pillars	Flowers
49	Amritlal Bhikhabhai	2, Patidar Mahollo	Built in V. S.1936 (1880 A. D.)	Residence	Front portion, pillars	Flowers
50	Kalyanji Bhikhabhai	3, Patidar Mahollo	Built in V. S.1936 (1880 A. D.)	Residence	Front portion, doors	Flowers
51	Sumantbhai Durlabhbhai	4, Patidar Mahollo	Built in V. S.1936 (1880 A. D.)	Residence	Front portion, doors	Flowers
52	Bhikhabhai Durlabhbhai	4 A, Patidar Mahollo	Built in V.S.1936 (1880 A. D.)	Residence	Front portion, doors	Flowers

STATEMENT I-*concld.*

Buildings with Wood Carving

Sl. No.	Owner	Census household No. and location	Approximate age of building in years	Type of building	Portion of building containing wood carving	Brief description of nature of wood carving
1	2	3	4	5	6	7
		SURAT DISTRICT-*concld.*				
	AMBACH (TALUKA : PARDI)-*contd.*					
53	Jerambhai Jiwanji	4/B, Patidar Mahollo	Built in V.S.1936 (1880 A. D.)	Residence	Front portion, doors	Elephant
54	Vasanji Jiwanji	5, Patidar Mahollo	Built in V.S.1936 (1880 A. D.)	Residence	Front portion, doors	Flowers
55	Deviben Ranchhodji	6, Patidar Mahollo	Built in V.S.1936 (1880 A.D.)	Residence	Front portion, doors	Flowers
56	Ukabhai Nagarji	7/A, Patidar Mahollo	100	Residence	Doors	Flower-creeper, flowers
57	Gandabhai Nagarji	8, Patidar Mahollo	100	Residence	Doors	Flower-creeper, flowers
58	Makanbhai Khushalbhai	13, Patidar Mahollo	100	Residence	Pillars	Flower-creeper, flowers
59	Khushalbhai Dayalji	14, Patidar Mahollo	100	Residence	Pillars	Flower-creeper, flowers
60	Naranji Jiwanji	15, Patidar Mahollo	100	Residence	Pillars	Flowers
61	Bhikhubhai Nagarji	22, Patidar Mahollo	100	Residence	Doors	Flowers
62	Fakirbhai Kalyanji	23, Patidar Mahollo	100	Residence	Doors	Flowers
63	Chhotabhai Tarachand	25, Patidar Mahollo	100	Residence	Doors	Flowers
64	Vallabhbhai Haribhai	33, Patidar Mahollo	100	Residence	Cupboards in the wall	Flowers

STATEMENT II

Furniture and other Articles with Wood Carving

Sl. No.	Owner	Census household No. and location	Articles containing wood carving	Description of wood carving
1	2	3	4	5
	JAMNAGAR DISTRICT			
	JAMNAGAR (TALUKA : JAMNAGAR)			
1	Sheth Lalji Naranji	Vinod Kunj, Near Khambhalia gate	Dressing table, waste-basket	Flower-creepers, birds, 30 years old
2	Shri Narandas Brothers	Digvijay plot, Sheri No. 49	Wall, cupboards, chairs, frames	Flowers, flower-creepers, 20 to 22 years old
3	Government	Lal Bungalow, Guest House	Sofa-set, chairs	
4	Mulchand Parshotam Mehta	Ananda Bavana Chakla, Opp. Vaju Kandoino Dehlo (Bharani-no Dehlo)	Cupboard, wooden seat	Ornamental design, 100 years old
	RAJKOT DISTRICT			
	VINCHHIA (TALUKA : JASDAN)			
5	Shri Jain Murtipujak Sangh	Gandhi Chowk	Shrine	
	SURENDRANAGAR DISTRICT			
	WADHWAN CITY (TALUKA : WADHWAN)			
6	Anandji Kalyanjini Pedhinu Motu Derasar	376, Near old Custom office	Chariot of deity	
7	Maharana Thakor Saheb Shri Surendrasinhji Jorawarsinhji	70/1-2, Darbar Gadh (in the town)	Chariot with elephant for seating	
8	Maharana Thakor Saheb Shri Surendrasinhji	71, Near Dajiraj High School (outside the town)	Bed-steads, cupboards, tables, sofa-sets	
9	Acharya Shri Rajendra Prasadji Kunjbihari Prasadji Maharaj	8/1 to 8/92, Swaminarayan Mandir, Outside Khandi Pole	Cupboard in the Sabha Mandap of Swaminarayan Mandir containing photos of Shri Ghanshyam Maharaj and others	
	DHRANGADHRA (TALUKA : DHRANGADHRA)			
10	Swaminarayan Mandir	Dhrangadhra	Throne of the deity	Elephant, peacock, lion, horse, sun, moon, creepers, design, etc.
	BHAVNAGAR DISTRICT			
	BHAVNAGAR (TALUKA : BHAVNAGAR)			
11	Laxmilal Maganlal Vora	6/1/48, Haveli-vali Sheri, Dehlo, near Bachubhai Dudhwala	Secret drawer, cupboard	
12	Dr. Pravinbhai Oza	9/1/253, Near Congress House, Diwan Para Road	Bed-stead, sofa-set, chairs	
	GADHADA (TALUKA : GADHADA)			
13	Shri Akshar Purshottam Mandir	Bhadli-na Zampe	Two wooden thrones	
14	Swaminarayan Mandir	Bazaar	Sabha Mandap of Brahmachariji	
15	Swaminarayan Mandir	Bazaar	Throne of the idols of Nar-Narayan	
	MAHUVA (TALUKA : MAHUVA)			
16	Harilal Mohanlal Soni	3-475, Haveli Sheri	Cupboard	
17	Shri Jain Shvetambar Murti-pujak Derasar	3-1400, Derasar-no Khancho	Derasari, chariot with human figures	

STATEMENT II-*contd.*

Furniture and other Articles with Wood Carving

Sl. No.	Owner	Census household No. and location	Articles containing wood carving	Description of wood carving
1	2	3	4	5
	AMRELI DISTRICT			
	AMRELI (TALUKA : AMRELI)			
18	Virchand Panachand Khara	196/4, Station Road, Mahatma Gandhi Road, Manek Para Ward	Flower stand, tripod	
19	Girdharbhai Sangraval	174, Dalal Road, Sardarvas Ward	Table	
20	Triveniben Harjivandas	685, Chitaliya Nake, Veraipa Ward	Cupboard, mirror-set	
21	Swaminarayan Mandir	17/5, Jail Road, Veraipa Ward	Throne with human figures, animals	
	BAGASARA (TALUKA : KUNKAVAV-VADIA)			
22	Odhav Lalji Laxmilalji	2/128 Haveli Sheri	Chariot, swings	
23	Dalpatram Chakubhai	4/616, Balapir Sheri	Chariot	
24	Mahashankar Kalidas	137, Samudri Matanu Mandir, Haveli Sheri	*Mandap* of Mataji	
	JUNAGADH DISTRICT			
	JUNAGADH (TALUKA : JUNAGADH)			
25	Navinchandra Chandubhai Diwan	D/8/28, Magnath Road	Railing with human figures	160 years old
	PORBANDAR (TALUKA : PORBANDAR)			
26	Shri Govindrayji Ranchhodlalji Maharaj	2/330, Shri Gopinathni Haveli	Swing	Human figures, flower-creepers
27	Shri Gopallalji Maharaj	4/244, Near Old Darbar Gadh	Chariot, swing	Human figures, flower-creeper
28	Musa Abdulla Salyani	6/97, Matva Sheri	Chest	Flower-creeper, five kinds of design, 200 years old, 55 years old
29	Laxmidas Ratandas	6/368, Jagannathji Mandir, Sudama Chowk	Chariot	
30	Porbandar Shaher Sudhrai	10/324, Manek Chowk	Cupboard	Hanumanji, flower-creepers, 60 years old
31	P. W. Department, Gujarat State	11/14, Juno Raj Mahal	Show-case, mirror-stand	Flower-creeper, human-figures, fairy, lion, design, 75 years old
	KUTCH DISTRICT			
	BHUJ (TALUKA : BHUJ)			
32	Hazur Privy Purse	Darbargadh	Chariot, cupboard, bed-stead	
	MANDVI (TALUKA : MANDVI)			
33	Murli Manoharnu Mandir	3273, G. T. Road	Chariot	
34	Sundarvarnu Mandir	2510/A, Behind Market	Chariot	
35	Mistri Jethalal Khatwa	Near Cinema	Chair	
36	Mistri Jivan Harji	459, Sharaf Deli	Tripod, Marine creatures	
	MUNDRA (TALUKA : MUNDRA)			
37	Sharadchandra Ratanshi Swami	2/104, Near Gandhi Chakla	Cupboard, coach	Flower-creepers, birds

STATEMENT II-*contd.*

Furniture and other Articles with Wood Carving

Sl. No.	Owner	Census household No. and location	Articles containing wood carving	Description of wood carving
1	2	3	4	5
		MEHSANA DISTRICT		
	PATAN : (TALUKA : PATAN)			
	WARD No. 1			
38	Ratanlal	1/436/4, Jagdish Mandir	Chariot	
39	Mahavir Swami Mandir	893, Mania Shano Pado	Chariot, *pat*	
40	Nagindas Ujamchand	927, Mania Shano Pado	Human figures, elephant, shrine	
41	Mafatlal Bhikhachand	972, Mania Shano Pado	Human figures, dome	
	WARD No. 2			
42	Gnan Mandir	2/905/1, Pachasara	Shrine, cupboard	
43	Panchasara Mandir	906, Panchasara	Chariot	
44	Himatsagar Mohansagar	1152, Dhandher Vado, Main Road	Cup-boards	
	WARD No. 5			
45	Kantilal Surchand	329, Kanasano Pado	Human figures, chariot, shrine	
46	Jayantilal Devchand Shah	760, Bhabhano-Pado	Throne, elephant, staircase of shrine	
47	Chandulal Laherchand Shah	1424, Poleni Sheri	Shrine	
48	Popatlal Chunilal	1359, Vasu-pujyani Sheri	Throne, shrine, *pat*	
	WARD No. 6			
49	Chandulal Hathising Shah	26, Abji Mahetano Pado	Throne, *pat*	
50	Dahyalal Sankalchand	1561/1, Keshu Shethno Pado	*Pat*	
	WARD No. 7			
51	Jamaluddin Nur Khutub	690/1, Rakta Vado	*Pat* with design of flower-creepers	
52	Miyan Bakkar Mahamad Bannan	1487, Panch Pado	*Pat* with design of flower-creepers	
53	Ahmed Abdul Raheman	1530, Panch Pado	*Pat* with design of flower-creepers	
54	Abdul Raheman Mahomed Patwa	1532, Panch Pado	*Pat* with design of flower-creepers	
	WARD No. 9			
55	Rughnathji Mandir	537, Rughnathjino Pado	Elephant, swings, toys	
		AHMEDABAD DISTRICT		
	VIRAMGAM (TALUKA : VIRAMGAM)			
	WARD No. 2			
56	Jethalal D. Somani	741, Mangal Velano Delo	Tripod	
	WARD No. 3			
57	Vijaysinhji Fulsinhji Kumudchandra Fulsinhij	925, Near Tower	Chairs	

STATEMENT II-*contd.*

Furniture and other Articles with Wood Carving

Sl. No.	Owner	Census household No. and location	Articles containing wood carving	Description of wood carving
1	2	3	4	5
	AHMEDABAD DISTRICT-*contd.*			
	DHOLKA (TALUKA : DHOLKA)			
58	Mansukhlal Manilal Shah	5/620, Shethni Pole	Cupboard	
59	Sheth Vasantlal Girdharlal	5/633, Shethni Pole	Swing	
60	Swaminarayan Mandir, Manager, Acharya Devendra-prasadji Vasudevprasadji	5/1087, Swaminarayan Mandir	Throne	
61	Swaminarayan Mandir, Manager, Acharya Devendra-prasadji Vasudevprasadji	5/1088, Swaminarayan Mandir	Thrones	
62	Brahmachari Maharajnu Mandir	5/1088, Near Swaminarayan Mandir	*Bajoth*	
	KAIRA DISTRICT			
	NADIAD (TALUKA : NADIAD)			
63	Shri Narandev Mandir	2/101, Opp. Majmudar Pole	Swing, chariot, throne, palanquin, cradle, *bajoth*	
64	Jitendrabhai Ambalal	4/305, Sheth Pole, Ramji Mandir	Throne	
65	Parikh Gordhanbhai Chunilal	4/497, Baini Pole	Sofa, chairs	
66	Anasuyaben Jethabhai Ranchhodbhai	6/127, Vachhe Wad	Book-stand	
67	Desai Shantilal Kishordas	6/139, Shankardas Desaini Khadki	Cupboard, frame	
68	Desai Purushotamdas Ambalal	7/1252, Raval Vado	Cupboard, frames, dressing-stand	
69	Desai Babubhai Haribhai, etc.	7/1266/67, Chatur Matano Khancho, Desai Vago	Swing, easy chair, cradle	
70	Bhalabhai Ranchhodbhai	8, Lakha Vad, near Chora	Cupboard, swing	
71	Dahyabhai Anandji	8/155, Nagar Kui, Diwanani Khadki	Cupboard, frames	
72	Soni Kantilal Khimchand	8/318, near Chora	Sofa	
73	Gangaba Venibhai Jesangbhai Patel	8/380, near Chora	Table, sofa	
74	Patel Dahyabhai Marghabhai	8/384, Lakha Vad	Cupboard, swing	
75	Patel Parshotam Lallubhai	8/398 Lakha Vad	Top of cupboard	
76	Pandya Chandraprasad Motilal	8/806, Nagar Kui, Pandyani Haveli	Cupboard	
	KAIRA (TALUKA : MEHMEDABAD)			
77	Jain Derasar, Manager, Sheth Rajendra Kumar Balabhai	2681 to 2687, Motu Jain Derasar	Shrine with human figures, models of scared hills	
	PANCHMAHALS DISTRICT			
	SANTRAMPUR (TALUKA : SANTRAMPUR)			
78	Shri Digambar Jain Mandir	240, Shri Digambar Jain Mandir	Chariot	Human figures flower-creeper
	BARODA DISTRICT			
	DABHOI (TALUKA : DABHOI)			
	WARD No. 5			
79	Devchand Dharmchandni Pedhi	250, Shrimali Vaga	Chariot	

STATEMENT II-*concld.*

Furniture and other Articles with Wood Carving

Sl. No.	Owner	Census household No. and location	Articles containing wood carving	Description wood carving
1	2	3	4	5
		BROACH DISTRICT		
	BROACH (TALUKA : BROACH)			
80	M. P. Chokshi	B-960, Pada Poleni Khadki	Table, chair	
81	Surendralal Krishnalal	C-630, Dhadiya Sheri	Chair	
82	Pratap Karyalaya	C-1230, Chunar Vad	Bed-stead, partition frame	
83	Saiyad Haidarsaheb Sardar Pirsaheb	C-18120, Kot, Parsi Vad	Table, writing table, chair	
	ANKLESVAR (TALUKA : ANKLESVAR)			
84	Kekobad Jamshedji Kathavala	1089, Parsi Vad	Bed-stead, cupboard, stool, chair, table, wooden tray, etc.	
	RAJPIPLA (TALUKA : RAJPIPLA)			
	WARD No. 1			
85	Shri Laxminarayan Mandir	114, Vinayakrao Road	Throne	Flower-creeper 62 years old
86	Shri Ranchhodji Mandir	426, near Parekh Khadki	Throne, swing	Flower-creeper, 60 years old
87	Shri Vithalnathji Mandir	637, Soni Wad	Throne, swing	Flower-creeper
88	Shri Ramji Mandir	1018, Visa Vaga	Throne, human figures	Flower-creeper, 60 years old
	WARD No. 3			
89	Shri Radha Krishna Mandir	435, Station Road	Throne	Flower-creeper, 60 years old

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GLOSSARY

A

Ajkarna — Name of a tree ; *Vateria indica*
Ajolo — A carver's tool for drawing a circle
Akhand saubhagya — Unbroken marital bliss
Ambli — Tamarind tree ; *Tamarindus indica*
Ambo — Mango tree ; *Mangifera indica*
Angul — A finger ; a linear measure
Anjan — *Hardwickia binata* tree
Apsara — A celestial nymph
Ar — A type of chisel
Arani — A tree of which the wood is used for kindling the sacrificial fire ; *Clerodendron phlomoides*
Arjun — *Terminalia arjuna* tree
Asopalav — *Polyalthia longifolia* tree

B

Babul — *Acacia arabica* tree
Baheda — *Terminalia belerica* tree
Bajoth — A low stool
Bansi — A flute
Bawa — An ascetic
Bhaktimarga — The path of devotion
Bhatwari — A woman who carries food to the farmer working in the field
Bio — *Pterocarpus marsupium* tree
Bilu — Demon
Butta — Small floral motif used in embroidery

C

Chaitya — Originally a tumulus ; a Buddhist temple
Chamar — A fly whisk
Champah — Name of a tree and its yellow fragrant flower ; *Michelia champaca*
Chapati — Bread
Chavi — A screw-driver ; a key
Cheetah — A panther
Chhadi — A nosegay of flowers bound in a cluster at the top of a stick ; a sceptre ; a mace ; a cane ; a switch ; a ratan

D

Dal — Pulse
Damachia — A wooden stand for keeping mattresses
Dandia ras — A kind of folk-dance
Dari — A mattress; carpet
Darshan — Sight ; glimpse of the deity in an attitude of reverence and prayer
Deodar — A species of pine ; dealwood ; *Cedrus deodara*
Derasar — A temple
Dev darbar — The court of gods
Dev dravya — Wealth dedicated to the deity
Dharm-chakra — The wheel of religion
Dhav — *Anogeissus latifolia* tree

D-*contd.*

Dhinchaniya — Knee-rest
Dholia — A bedstead
Dikpalas — Guardians of the quarters
Divi — A lamp-stand
Dudhi — *Lagenaria vulgaris* tree

F

Farma — A stencil
Farsi — A chisel

G

Gajagamini — A woman with majestic gait of an elephant
Gaja thar — A frieze of elephants carved in temples
Galefas — An instrument to measure diameter
Gar — Heart-wood
Geru — Red ochre
Ghani — An oil press
Ghar derasar — Household shrine
Ghatpallav — Pot and foliage
Ghee — Clarified butter
Ghughra — Small bells
Gotilo — A mallet
Guler — *Ficus glomerata* tree
Gur — Molasses
Guru — A preceptor

H

Hado — A part of a cart
Haldarvo — *Adina cordifolia* tree
Hansa — A swan
Hathodi — A hammer
Haveli — A mansion
Hooka — A huble-bubble ; a long stemmed smoking pipe

J

Jali — Lattice ; pierced or perforated pattern
Jharukha — A balcony
Jhula — A swing

K

Kadam — *Anthrocephalus cadamb* tree
Kalash — A pot which is an auspicious symbol
Kali-chuna — Lime
Kamangiri — Wood work done on hand turned lathe
Kangara — Crenulations
Kanjhi — *Pongamia glabra* tree
Karvati — A saw
Kegar — *Acacia ferrunginea* tree
Khadi — Chalk
Kharadi — A turner, an artisan making lathe turned lacquered articles
Kher — *Acacia catechu* tree

K-*contd.*

Kichaka — A dwarf human figure carved in capital of a pillar
Kinnar — A celestial musician
Kotha — Large receptacle for storage made of clay or wood

L

Lakadiyu — A wooden box for keeping spices
Lanchhan — A symbolical mark of a Jain *Tirthankar*
Limbdo — *Nim* tree
Limbodi — *Nim* fruit
Linga — The phallic representation of Lord Shiva

M

Madal — A bracket on a pillar
Mahudo — *Madhuka indica* ; *bassia latifolia* tree
Makdi — A device for drawing an oblong
Mandap — A large hall ; the hall in front of the inner sanctum of a shrine
Manjira — Small cymbals
Mantra — An incantation ; a formula sacred to a deity ; a spell or enchantment
Mistri — A master craftsman among carpenters
Morli — The peacock elaboration
Mugto — A silken garment worn like *dhoti*
Muhurta — Auspicious moment
Muktamala — A string of pearls

N

Nari-kunjar — A composite elephant made up of female figures
Natrun — Remarriage of a widow
Nav-khania — A wall cupboard with nine compartments
Nim — *Azadirachta indica* tree

O

Otta — Platform

P

Padmak — *Prunus pudum* tree
Patang — Name of a wood ; *sappan* wood ; *caesalpinia sappan* tree
Paghadi — A turban
Pakhvaj — A type of drum
Panas — Jack-fruit
Panch — Headmen of a caste or community
Pania — Chisels
Paniara — A stand for keeping water pots
Pat — A large wooden seat
Pathri — A hone
Patla — A low wooden seat
Pauva — Rice parched and beaten flat
Pichhavai — An ornamented cloth kept as a background to the idol
Pinjra — Lattice work
Pipal — *Ficus religiosa* tree
Pradakshina — Going round the image of a deity in worship
Priyak — *Bio*; *pterocarpus marsupium* tree

P-*contd.*

Puja — Ceremonial worship
Purdah — A veil ; the custom of veiling the face by women of certain communities

R

Ramzi — Red ochre
Randho — A plane
Rang Mandap — Assembly hall in the front of a shrine where devotees congregate
Raj darbar — A royal court
Rayan — *Manilkana hexandra* ; *Minusops hexandra* tree
Rohira — *Tecoma undulata* tree
Rup — Ornamental work

S

Sadhu — An ascetic
Sag — Teak ; *Tectona grandis* tree
Sajad — *Terminalia tomentosa* ; *Terminalia glabra* tree
Sal — *Shorea robusta* tree
Salat — A stone cutter ; a stone-mason
Samadi — *Prosopis spicigera* tree
Sangamachi — A low chair
Saral — *Pinus longifolia* tree
Sarangi — A fiddle, violin
Sarasdo — *Albizzia lebbeck* tree
Saresh — Resin
Sari — A garment worn by women
Sarj — *Sal* ; *shorea robusta* tree
Satgam — Truth
Sevan — *Gmelina arborea* tree
Shardi — A centre bit ; a drill
Shehnai — A kind of musical instrument ; pipe
Shivam — Goodness
Shriganda — Sandalwood, *santalum album*
Shriparnika — *Sevan* tree
Sidhu — Uncooked food materials
Sinha — A lion
Sinhasan — A throne
Sisam — Blackwood ; *Dalbergia latifolia* or *Dalbergia Sissoo* tree
Sitar — A guitar with many strings
Stupa — A Buddhist tumulus enshrining a relic, sometimes built to commemorate some sacred site
Sukh-shaiya — A festal couch or bed
Sundaram — Beautiful
Sursundari — A celestial woman
Suthar — A carpenter
Svabhav — Nature ; temperament
Swastik — A cross with arms bent at a right angle ; an auspicious sign of Hindus

T

Tabla — A trobble
Takhte taus — *Mayurasan* ; the peacock throne
Tambur — A musical instrument with four strings
Tankna — Gouges
Tavdan — A pane of glass ; a glazed door or window; a seat resembling a palanquin ; a writing box
Timbaran — *Diospyros tupru* tree
Tirthankar — One of 24 incarnations of Jains

T-*contd.*

Todla — A section of the door-frame protruding out of the wall
Toran — A festoon ; an arch on the gateway
Thala — A basin
Thapdo — A mallet
Tribhanga — Triple curve
Tran-khania — A wall cupboard with three compartments
Tulsi— The basil plant ; *Ocimum sanctum*

V

Vad or *vat* — The Indian fig tree ; *Ficus indica*
Vahana — A vehicle ; carrier of a deity

V-*contd.*

Vanslo — An adze
Veshya — A prostitute
Vihara — Buddhist monastery
Vilayat — England
Viman — An aeroplane
Vina — A musical instrument
Vindhna — Gouges

Y

Yaksha — A class of demi-gods or minor deities

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M. C. Daftari, Prop. M. B. Jain & Bros., Booksellers, Sarafa, Lashkar (R)

HUBLI—

Pervaje's Book House, Koppikar Road

HYDERABAD—

Director, Government Press
The Swaraj Book Depot, Lakdikapul
Book Lovers Private Ltd. (R)
Labour Law Publications, 873, Sultan Bazar (R)

IMPHAL—

Tikendra & Sons, Booksellers (R)

INDORE—

Wadhwa & Co., 56, M. G. Road
Swarup Brother's, Khajuri Bazar (R)
Madhya Pradesh Book Centre, 41, Ahilya Pura (R)
Modern Book House, Shiv Vilas Palace (R)
Navyug Sahitya Sadan, Publishers & Booksellers, 10, Khajuri Bazar (R)

JABALPUR—

Modern Book House, 286, Jawaharganj
National Book House, 135 Jai Prakash Narain Marg (R)

JAIPUR—

Government Printing and Stationery Department, Rajasthan
Bharat Law House, Booksellers & Publishers, Opp., Prem Prakash Cinema
Garg Book Co., Tripolia Bazar
Vani Mandir, Sawai Mansingh Highway
Kalyan Mal & Sons, Tripolia Bazar (R)
Popular Book Depot, Chaura Rasta
Krishna Book Depot, Chaura Rasta (R)
Dominion Law Depot, Shah Building, P.B. No. 23 (R)

JAMNAGAR—

Swedeshi Vastu Bhandar

JAMSHEDPUR—

Amar Kitab Ghar, Diagonal Road, P. B. 78
Gupta Stores, Dhatkidih
Sanyal Bros., Booksellers & News Agents, Bistapur Market (R)

JAWALAPUR—

Sahyog Book Depot (R)

JHUNJHUNU—

Shashi Kumar Sarat Chand (R)
Kapram Prakashan Prasaran, 1/90 Namdha Niwas, Azad Marg (R)

JODHPUR—

Dwarka Das Rathi, Wholesale Books and News Agents
Kitab-Ghar, Sojati Gate
Choppra Brothers, Tripolia Bazar

JULLUNDUR—

Hazooria Bros., Mai Hiran Gate (R)
Jain General House, Bazar Bansanwala
University Publishers, Railway Road (R)

KANPUR—

Advani & Co., P. Box 100, The Mall
Sahitya Niketan, Shradhanand Park
The Universal Book Stall, The Mall
Raj Corporation, Raj House, P. B. 200, Chowk (R)

KARUR—

Shri V. Nagaraja Rao, 26, Srinivasapuram (R)

KODARMA—

The Bhagwati Press, P.O. Jhumri Tilaiya, Dt Hazaribagh

KOLHAPUR—

Maharashtra Granth Bhandar, Mahadwar Road (R)

KOTA—

Kota Book Depot (R)

KUMTA—

S. V. Kamat, Booksellers & Stationers (N. Kanara)

LUCKNOW—

Soochna Sahitya Depot (State Book Depot)
Balkrishna Book Co., Ltd., Hazratgan
British Book Depot, 84, Hazratganj

LUCKNOW-*contd.*

Ram Advani, Hazratgani, P. B. 154
Universal Publishers (P) Ltd., Hazratganj
Eastern Book Co., Lalbagh Road
Civil & Military Educational Stores, 106/B Sadar Bazar (R)
Acquarium Supply Co., 213, Faizabad Road (R)
Law Book Mart, Amin-Ud-Daula Park (R)

LUDHIANA—

Lyall Book Depot, Chaura Bazar
Mohindra Brothers, Katcheri Road (R)
Nanda Stationery Bhandar, Pustak Bazar (R)
The Pharmacy News, Pindi Street (R)

MADRAS—

Superintendent, Government Press, Mount Road
Account Test Institute, P. O. 760 Emgore
C. Subbiah Chetty & Co., Triplicane
K. Krishnamurty, Post Box 384
Presidency Book Supplies, 8, Pycrofts Road, Triplicane
P. Vardhachary & Co., 8, Linghi Chetty Street
Palani Parchuram, 3, Pycrofts Road, Triplicane
NCBH Private Ltd., 119 Mount Road (R)
V. Sadanand, The personal Bookshop, 10, Congress Buildings, 111, Mount Road (R)

MADURAI—

Oriental Book House, 258, West Masi Street
Vivekananda Press, 48, West Masi Street

MANDYA SUGAR TOWN—

K. N. Narimhe Gowda & Sons (R)

MANGALORE—

U. R. Shenoye Sons, Car Street, P. Box 128

MANJESHWAR—

Mukenda Krishna Navak (R)

MATHURA—

Rath & Co., Tilohi Building, Bengali Ghat (R)

MEERUT—

Prakash Educational Stores, Subhas Bazar
Hind Chitra Press, West Kutchery Road
Loyal Book Depot, Chhipi Tank
Bharat Educational Stores, Chhippi Tank (R)
Universal Book Depot, Booksellers & News Agents (R)

MONGHYR—

Anusandhan, Minerva Press Buildings (R)

MUSSOORIE—

Cambridge Book Depot, The Mall (R)
Hind Traders (R)

MUZAFFARNAGAR—

Mittal & Co., 85-C, New Mandi (R)
B. S. Jain & Co., 71, Abupura (R)

MUZAFFARPUR—

Scientific & Educational Supply Syndicate
Legal Corner, Tikmanio House, Amgola Road (R)
Tirhut Book Depot (R)

MYSORE—

H. Venkataramiah & Sons, New Statue Circle
Peoples Book House, Opp., Jagan Mohan Palace
Geeta Book House, Booksellers & Publishers Krishnamurthipuram (R)
News Paper House, Lansdowne Building (R)
Indian Mercantile Corporation, Toy Palace Ramvilas (R)

NADIAD—

R. S. Desay, Station Road (R)

NAGPUR—

Superintendent, Government Press & Book Depot
Western Book Depot, Residency Road
The Asstt. Secretary, Mineral Industry Association, Mineral House (R)

NAINITAL—

Coural Book Depot, Bara Bazar (R)

NANDED—

Book Centre, College Law General Books, Station Road (R)
Hindustan General Stores, Paper & Stationery Merchants, P. B. No. 51 (R)
Sanjoy Book Agency, Vazirabad (R)

NEW DELHI—

Amrit Book Co., Connaught Circus
Bhawani & Sons, 8-F, Connaught Place
Central News Agency, 23/90, Connaught Circus
Empire Book Depot, 278 Aliganj
English Book Store, 7-L, Connaught Circus P.O. B. 328
Faqir Chand & Sons, 15-A, Khan Market
Jain Book Agency, C-9, Prem House, Connaught Place
Oxford Book & Stationery Co., Scindia House
Ram Krishna & Sons (of Lahore) 16/B, Connaught Place
Sikh Publishing House, 7-C, Connaught Place
Suneja Book Centre, 24/90, Connaught Circus
United Book Agency, 31, Municipal Market, Connaught Circus
Jayana Book Depot, Chhaparwala Kuan, Karol Bagh
Navayug Traders, Desh Bandhu Gupta Road, Dev Nagar
Saraswati Book Depot, 15, Lady Harding Road
The Secretary, Indian Met. Society, Lodi Road
New Book Depot, Latest Books, Periodicals, Sty. & Novelles, P. B. 96, Connaught Place
Mehra Brothers, 50-G, Kalkaji
Luxmi Book Stores, 42 Janpath (R)
Hindi Book House, 82, Janpath (R)
People Publishing House (P) Ltd., Rani Jhansi Road
R. K. Publishers, 23, Beadon Pura, Karol Bagh (R)
Sharma Bros., 17, New Market, Moti Nagar
Aapki Dukan, 5/5777, Dev Nagar (R)
Sarvodaya Service, 66A-1, Rohtak Road, P. B. 2521(R)
H. Chandson, P. B. No. 3034 (R)
The Secretary, Federation of Association of Small Industry of India, 23-B/2, Rohtak Road (R)
Standard Booksellers & Stationers, Palam Enclave (R)
Lakshmi Book Depot, 57, Regarpura (R)
Sant Ram Booksellers, 16, New Municipal Market Lody Colony (R)

PANJIM—

Singhals Book House P.O.B. 70 Near the Church (R
Sagoon Gaydev Dhoud, Booksellers, 5-7 Rua, 3 Ide Jameria (R)

PATHANKOT—

The Krishna Book Depot, Main Bazar (R)

PATIALA—

Superintendent, Bhupendra State Press
Jain & Co., 17, Shah Nashin Bazar

PATNA—

Superintendent, Government Printing (Bihar)
J. N. P. Agarwal & Co., Padri-Ki-Haveli Raghunath Bhawan
Luxmi Trading Co., Padri-Ki-Haveli
Moti Lal Banarsi Dass, Bankipore
Bengal Law House, Chowhatta (R)

PITHORAGARH—

Maniram Punetha & Sons (R)

PONDICHERRY—

M/s. Honesty Book House, 9 Rue Duplix (R)

POONA—

Deccan Book Stall, Deccan Gymkhana
Imperial Book Depot, 266, M. G. Road
International Book Service, Deccan Gymkhana
Raka Book Agency, Opp., Natu's Chawl, Near Appa Balwant Chowk
Utility Book Depot, 1339, Shivaji Nagar (R)

PUDUKOTTAI—

Shri P. N. Swaminathan Sivam & Co., East Main Road (R)

RAJKOT—

Mohan Lal Dossabhai Shah, Booksellers and Sub-Agents

RANCHI—

Crown Book Depot, Upper Bazar
Pustak Mahal, Upper Bazar (R)

REWA—

Superintendent, Government State Emporium V. P.

ROURKELA—

The Rourkela Review (R)

SAHARANPUR—

Chandra Bharata Pustak Bhandar, Court Road (R)

SECUNDERABAD—

Hindustan Diary Publishers, Market Street

SILCHAR—

Shri Nishitto Sen, Nazirpatti (R)

SIMLA—

Superintendent, Himachal Pradesh Government
Minerva Book Shop, The Mall
The New Book Depot, 79, The Mall

SINNAR—

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Government of India Kitab Mahal, Janpath, Opp., India Coffee House, New Delhi
Government of India Book Depot, 8 Hastings Street, Calcutta
} For local sales

SHILLONG—

The Officer-in-Charge, Assam Government, B. D. Chapla Bookstall, P. B. No. 1 (R)

SONEPAT—

United Book Agency

SRINAGAR—

The Kashmir Bookshop, Residency Road

SURAT—

Shri Gajanan Pustakalaya, Tower Road

TIRUCHIRPALLI—

Kalpana Publishers, Wosiur
S. Krishnaswami & Co., 35, Subhash Chander Bose Road
Palamiappa Bros. (R)

TRIVANDRUM—

International Book Depot, Main Road
Reddcar Press & Book Depot, P. B. No. 4 (R)

TUTICORIN—

Shri K. Thiagarajan, 10-C, French Chapal Road (R)

UDAIPUR—

Jagdish & Co., Inside Surajapole (R)
Book Centre Maharana, Bhopal Consumers' Co-op Society Ltd. (R)

UJJAIN—

Manek Chand Book Depot, Sati Gate (R)

VARANASI—

Students Friends & Co, Lanka (R)
Chowkhamba Sanskrit Series Office, Gopal Mandir Road, P. B. 8
Glob Book Centre (R)
Kohinoor Stores, University Road, Lanka
B.H.U. Book Depot (R)

VELLORE—

A. Venkatasubhan, Law Booksellers

VIJAYAWADA—

The Book & Review Centre, Eluru Road, Governpet (R)

VISAKHAPATNAM—

Gupta Brothers, Vizia Building
Book Centre, 11/97, Main Road
The Secy. Andhra University, General Co-op. Stores Ltd. (R)

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S/S. Education Enterprise Private Ltd., Kathumandu (Nepal)

S/S. Aktie Bologat, C. E. Fritzes Kungl, Hovobokhandel, Fredsgation-2 Box 1656, Stockholm-16, (Sweden)

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The Employment Officer, Employment Exchange, Dhar

The Asstt. Director, Footwear Extension Centre, Polo Ground No. 1, Jodhpur

The Officer I/C., Extension Centre, Club Road, Muzaffarpur

The Director, Indian Bureau of Mines, Govt. of India, Ministry of Mines & Fuel, Nagpur

The Asstt. Director, Industrial Extension Centre, Nadiad (Gujarat)

The Head Clerk, Photozincographic Press, 5, Finance Road, Poona

Government Printing & Stationery, Rajkot

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The Director, S. I. S. I. Industrial Extension Centre, Udhna, Surat

The Registrar of Companies, Narayani Building, 27, Erabourne Road, Calcutta-1

The Registrar of Companies, Kerala, 50, Feet Road, Ernakulam

The Registrar of Companies, H. No. 3-5-83, Hyderguds, Hyderabad

Registrar of Companies, Assam, Manipur and Tripura, Shillong

Registrar of Companies, Sunlight Insurance Building, Ajmeri Gate Extension, New Delhi

The Registrar of Companies, Punjab and Himachal Pradesh, Link Road, Jullundur City

Registrar of Companies, Bihar, Jammal Road, Patna-1

Registrar of Companies, Raj, & Ajmer ; Shri Kamta Prasad House, 1st Floor, ' C ' Scheme, Ashok Marg, Jaipur

The Registrar of Companies, Andhra Bank Building, 6 Linghi Chetty Street, P. B. 1530, Madras

The Registrar of Companies, Mahatma Gandhi Road West Cott. Bldg. P. B. 334, Kanpur

The Registrar of Companies, Everest 100, Marine Drive Bombay

The Registrar of Companies, 162, Brigade Road Bangalore

The Registrar of Companies, Gwalior

Asstt. Director, Extension Centre, Bhuli Road, Dhanbad

Registrar of Companies, Orissa, Cuttack Candhi, Cuttack

The Registrar of Companies, Gujarat State, Gujarat Samachar Building, Ahmedabad

Publication Division, Sales Depot, North Block, New Delhi

The Development Commissioner, Small Scale Industries, New Delhi

The Officer I/C., University Employment Bureau, Lucknow

Officer I/C., S. I. S. I. Extension Centre, Malda

Officer I/C., S.I. S. I. Extension Centre, Habra, Tabaluria, 24 Parganas

Officer I/C., S. I. S. I. Model Carpentry Workshop, Piyali Nagar, P. O. Burnipur

Officer I/C., S. I. S. I. Chrontanning Extension Centre. Tangra 33, North Topsia Road, Calcutta-46

Officer I/C., S. I. S. I. Extension Centre, (Footwear) Calcutta

Asstt. Director, Extension Centre, Hyderabad

Asstt. Director, Extension Centre, Krishna Distt. (A.P.)

Employment Officer, Employment Exchange, Jhabua

Dy. Director Incharge, S. I. S. I., C/o Chief Civil Admn. Goa, Panjim

The Registrar of Trade Unions, Kanpur

The Employment Officer, Employment Exchange, Gopal Bhavan Mornia

The Officer I/C., State Information Centre, Hyderabad

The Registrar of Companies, Pondicherry

The Asstt. Director of Publicity and Information, Vidhana Saubha (P. B. 271) Banglore