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Government of India

भौगोलिक उपदर्शन पत्रिका

GEOGRAPHICAL INDICATIONS JOURNAL



बौद्धिक सम्पदा
भारत
INTELLECTUAL
PROPERTY INDIA

भौगोलिक उपदर्शन पंजीकृति,
बौद्धिक सम्पदा अधिकार भवन,
जी.एस.टी. रोड, गिण्डी,
चेन्नै - ६०० ०३२.

Geographical Indications Registry,
Intellectual Property Rights Building,
G.S.T. Road, Guindy, Chennai - 600 032.



GOVERNMENT OF INDIA
GEOGRAPHICAL INDICATIONS
JOURNAL NO. 35

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OFFICIAL NOTICES

Sub: Notice is given under Rule 41(1) of Geographical Indications of Goods (Registration & Protection) Rules, 2002.

1. As per the requirement of Rule 41(1) it is informed that the issue of Journal 35 of the Geographical Indications Journal dated 4th June, 2010 / Jyaistha14, Saka 1932 has been made available to the public from 4th June, 2010.

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1	Darjeeling Tea (word)	30	Agricultural
2	Darjeeling Tea (Logo)	30	Agricultural
3	Aranmula Kannadi	20	Handicraft
4	Pochampalli Ikat	24, 25 & 27	Textile
5	Salem Fabric	24	Textile
6	Payyannur Pavithra Ring	14	Handicraft
7	Chanderi Fabric	24	Textile
8	Solapur Chaddar	24	Textile
9	Solapur Terry Towel	24	Textile
10	Kotpad Handloom fabric	24	Textile
11	Mysore Silk	24, 25 & 26	Textile
12	Kota Doria	24 & 25	Textile
13	Mysore Agarbathi	3	Manufactured
14	Basmati Rice	30	Agricultural
15	Kancheepuram Silk	24 & 25	Textile
16	Bhavani Jamakkalam	24	Textile
17	Navara - The grain of Kerala	30	Agricultural
18	Mysore Agarbathi "Logo"	3	Manufactured
19	Kullu Shawl	24	Textile
20	Bidriware	6, 21 & 34	Handicraft
21	Madurai Sungudi Saree	24 & 25	Textile
22	Orissa Ikat	23, 24 & 25	Textile
23	Channapatna Toys & Dolls	28	Handicraft
24	Mysore Rosewood Inlay	19, 20, 27 & 28	Handicraft
25	Kangra Tea	30	Agricultural
26	Coimbatore Wet Grinder	7	Manufactured
27	Phulkari	26	Textile
28	Kalamkari	24, 25 & 27	Handicraft
29	Mysore Sandalwood Oil	3	Manufactured
30	Mysore Sandal Soap	3	Manufactured
31	Kasuti Embroidery - Karnataka	26	Textile
32	Mysore Traditional Paintings	16	Handicraft
33	Coorg Orange	31	Agricultural
34	Mysore Betel Leaf	31	Agricultural
35	Nanjanagud Banana	31	Agricultural
36	Palakkadan Matta Rice	30	Agricultural
37	Madhubani Paintings	16	Handicraft

38	Jamnagar - MS	4	Natural
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40	Krishna Godavari Gas	4	Natural
41	Jamnagar - LPG	4	Natural
42	Jamnagar - HSD	4	Natural
43	PISCO	33	Alcoholic Beverages
44	Kondapalli Bommallu (Toys)	16, 20	Handicraft
45	Poddar Diamond	14	Handicraft
46	Kashmir Pashmina	24	Textile
47	Thanjavur Paintings	16	Handicraft
48	Kashmir Sozani Craft	26	Textile
49	Malabar Pepper	30	Agricultural
50	Allahabad Surkha	31	Agricultural
51	Kani Shawl	25	Textile
52	Nakshi Kantha	19, 20, 24 & 25	Textile
53	Silver Filigree	6, 8, 14, 18, 20, 26 & 28	Handicraft
54	Alleppey Coir	27	Handicraft
55	Muga Silk	26	Textile
56	Tellicherry Pepper	30	Agricultural
57	Coconut shell crafts of Kerala	20	Handicraft
58	Screw pine crafts of Kerala	27	Handicraft
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62	Karnataka Bronze Ware	6	Handicraft
63	Thanjavur Art Plate	14	Handicraft
64	Swamimalai Bronze icons	6	Handicraft
65	Temple jewellery of Nagercoil	14	Handicraft
66	Blue Pottery of Jaipur	21	Handicraft
67	Molela Clay Idols	21	Handicraft
68	Kathputlis of Rajasthan	28	Handicraft
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73	Applique (Khatwa) Work of Bihar	26 & 24	Handicraft
74	Sujini Embroidery Work of Muzzaffarpur District in Bihar	24 & 26	Textile
75	Sikki Grass Products of Bihar	20	Handicraft

76	Ilkal Sarees	24	Textile
77	Molakalmuru Sarees	24	Textile
78	Coorg Green Cardamom	30	Agricultural
79	Chamba Rumal	24	Textile
80	Dharwad Pedha	29	Food Stuff
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82	Bastar Iron Craft	6 & 21	Handicraft
83	Bastar Dhokra	6 & 21	Handicraft
84	Bastar Wooden Craft	20	Handicraft
85	Monsooned Malabar Arabica Coffee	30	Agricultural
86	Pipli Applique Work	24	Handicraft
87	Konark Stone Carving	19	Handicraft
88	Puri Pattachitra	24 & 16	Handicraft
89	Budiiti Bell & Brass Craft	6	Handicraft
90	Machilipatnam Kalamkari	24, 25 & 27	Textile
91	Nirmal Toys and Crafts	20 & 28	Handicraft
92	Arani Silk	24 & 25	Textile
93	Kovai Kora Cotton Sarees	24 & 25	Textile
94	Salem Silk	24 & 25	Textile
95	E. I. Leather	18	Manufactured
96	Thanjavur Doll	28	Handicraft
97	Leather Toys of Indore	18	Handicraft
98	Bagh Prints of Dhar	24	Textile
99	Banaras Brocades and Sarees	23, 24, 25 & 26	Textile
100	Sankheda Furniture	20	Handicraft
101	Agates of Cambay	14	Handicraft
102	Datia and Tikamgarh Bell Metal Ware	6	Handicraft
103	Kutch Embroidery	26 & 24	Textile
104	Santiniketan Leather Goods	18	Handicraft
105	Nirmal Furniture	20	Handicraft
106	Nirmal Paintings	16 & 20	Handicraft
107	Andhra Pradesh Leather Puppetry	18, 27 & 28	Handicraft
109	Naga Mircha	31	Agricultural
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112	Khirsapati Himsagar Mango	31	Agricultural
113	Fazli Mango	31	Agricultural
114	Monsooned Malabar Robusta Coffee	30	Agricultural
115	Assam Tea	30	Agricultural
116	Nilgiri Tea	30	Agricultural

117	Nilgiri (Orthodox) Logo	30	Agricultural
118	Assam (Orthodox) Logo	30	Agricultural
119	Lucknow Chikan Craft	26	Handicraft
120	Feni	33	Alcoholic Beverages
121	Tirupathi Laddu	30	Food Stuff
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123	Nashik Valley Wine	33	Alcoholic Beverages
124	Virupakshi Hill Banana	31	Agricultural
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126	Sirumalai Hill Banana	31	Agricultural
127	Tangaliya Shawl	24,25 & 27	Textile
128	Puneri Pagadi	25	Handicraft
129	Bydagi Chilli	30	Agricultural
130	Vazhakkulam Pineapple	31	Agricultural
131	Devanahalli Pomello	31	Agricultural
132	Appemidi Mango	31	Agricultural
133	Kamalapur Red Banana	31	Agricultural
134	Sandur Lambani Embroidery	26	Textile
135	Toda Embroidery	24,25 & 26	Textile
136	Khandua Saree and Fabrics of Orissa	23, 24 & 25	Textile
137	Gadwal Sarees	24	Textile
138	Santipore Saree	24	Textile
139	Alphonso Mango	31	Agricultural
140	Champagne	33	Alcoholic Beverages
141	Vazhakkulam Pineapple	31	Agricultural
142	Bikaneri Bujia	30	Food Stuff
143	Guntur Sannam Chilli	30	Agricultural
144	Cannanore Home Furnishings	22, 23, 24 & 27	Handicraft
145	Basmati	30	Agricultural
146	Napa Valley	33	Alcoholic Beverages
147	Sanganeri Print	24 & 25	Textile
148	Hand made Carpet of Bhadohi - Mirzapur Region of UP	27	Textile
149	Kinnauri Shawl	24	Textile
150	Paithani Saree & Fabrics	24 & 25	Textile
151	Scotch Whisky	32 & 33	Alcoholic Beverages

152	Balaramapuram Sarees and Fine Cotton Fabrics	24 & 25	Textile
153	Paithan's Paithani	24 & 25	Textile
154	Mahabaleshwar Strawberry	31	Agricultural
155	Firozabad Glass (Word Mark)	9, 11 & 21	Handicraft
156	Firozabad Glass (Logo Mark)	9, 11 & 21	Handicraft
157	Kannauj Perfume (Word Mark)	3	Manufactured
158	Kannauj Perfume (Logo Mark)	3	Manufactured
159	Kanpur Saddlery (Word Mark)	18	Handicraft
160	Kanpur Saddlery (Logo Mark)	18	Handicraft
161	Moradabad Metal Craft (Word Mark)	6	Handicraft
162	Moradabad Metal Craft (Logo Mark)	6	Handicraft
163	Central Travancore Jaggery	30	Agricultural
164	Prosciutto di Parma "Parma Ham"	29	Food stuff
165	Nashik Grapes	31	Agricultural
166	Banjara Handicrafts and Mirror work	24	Handicraft
167	Gopalpur Tussar Fabrics	23, 24 & 25	Handicraft
168	Hyderabadi Biryani	30	Food Stuff
169	Kolhapuri Chappal (Ethnic Kolhapuri Footwear)	25	Handicraft
170	Kasaragod Saree	25	Textile
171	Surat Zari Craft	23	Textile
172	Kosa Silk Saree and fabric of Janjgir, Champa & Raigarh Region	23,24,25,26	Textile
173	Baluchari Saree	24	Textile
174	Kachchh Dhabda, Shawl and stole	24	Textile
175	Ganjam Goat Ghee	29	Food Stuff
176	Dhaniakhali Saree	24,25 & 26	Handicraft
177	Varanasi Glass Beads	21	Handicraft
178	Khurja Pottery	9,11 & 21	Handicraft
179	Kuthampully Sarees	24 & 25	Textile
180	Bhagalpur Silk Fabrics & Sarees	24 & 25	Textile
181	Kashmir Paper Machie	16 & 20	Handicraft
182	Kashmir Walnut Wood Carving	20	Handicraft
183	Bagru Hand Block Print	24 & 25	Handicraft
184	Saharanpur Wood Craft (Word Mark with Logo)	20	Handicraft
185	Gir Kesar Mango	31	Agricultural
186	Wayanad Jeerakasala Rice	30	Agricultural
187	Wayanad Gandhakasala Rice	30	Agricultural

188	Siddipet Gollabama	24 & 25	Textile
189	Venkatagiri Sarees	25	Textile
190	Cheriyal Paintings	16	Handicraft
191	Kota Doria (Logo)	24 & 25	Textile
192	Bhalia Wheat	31	Agricultural
193	Hyderabad Haleem	29	Food Stuff
194	Pembarthi Metal Craft	6 & 21	Handicraft
195	Pattamadai Mats popularly known as “Pattamadai Pai”	27	Handicraft
196	Nachiarkoil Lamps popularly known as “Nachiarkoil Kuthuvilakku”	6	Handicraft
197	Maheshwar Sarees & Fabric	24	Textile
198	Mangalagiri Sarees and Fabrics	24 & 25	Textile
199	Udupi Mattu Gulla Brinjal	31	Agricultural
200	Chettinad Kottan	20	Handicraft
201	Villianur Terracotta Works	21	Handicraft
202	Thirukannur Paper Mache	16	Handicraft
203	Bobbili Veena popularly known as “Saraswathi Veena”	15 & 20	Handicraft
204	Khatamband	15 & 20	Handicraft
205	Kalanamak	30	Agricultural
206	‘Rataul’ Mango	31	Agricultural

PUBLIC NOTICE

No.GIR/CG/JNL/2010

Dated 26th February, 2010

WHEREAS Rule 38(2) of Geographical Indications of Goods (Registration and Protection) Rules, 2002 provides as follows:

“The Registrar may after notification in the Journal put the published Geographical Indications Journal on the internet, website or any other electronic media.”

Now therefore, with effect from 1st April, 2010, The Geographical Indications Journal will be Published and hosted in the IPO official website www.ipindia.nic.in free of charge. Accordingly, sale of Hard Copy and CD-ROM of GI Journal will be discontinued with effect from 1st April, 2010.

Sd/-
(P. H. KURIAN)
Registrar of Geographical Indications

G.I. APPLICATION NUMBER - 165

Application is made by **Nashik Grapes Farmer's Society**, Shiv Prasad, Charvak Chowk, Indira Nagar, Off Mumbai Agra Road, Nashik – 422 009, Maharashtra, India, Facilitated by Great Mission Group Society for Registration in Part - A of the Register of **Nashik Grapes** under Application No.165 in respect of Horticultural Product (Grapes) falling in Class – 31, is hereby advertised as accepted under Sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act,1999.

Applicant : Nashik Grapes Farmer's Society,
Facilitated by Great Mission Group Society

Address : Nashik Grapes Farmer's Society,
Shiv Prasad, Charvak Chowk, Indira Nagar, Off
Mumbai Agra Road, Nashik – 422 009,
Maharashtra, India.

Geographical Indication : **NASHIK GRAPES**

Class : **31**

Goods : **Class – 31 - Horticultural Product (Grapes)**

- (A) **Name of the Applicants** : Nashik Grapes Farmer's Society,
Facilitated by Great Mission Group
Society
- (B) **Address** : Nashik Grapes Farmer's Society,
Shiv Prasad, Charvak Chowk,
Indira Nagar, Off Mumbai Agra
Road, Nashik – 422 009,
Maharashtra, India.
- (C) **List of association of persons/
Producers / organization/ authority** : To be provided on request
- (D) **Type of Goods** : **Class – 31 - Horticultural Product
(Grapes)**
- (E) **Specification** :

Nashik is famous for its Table Grapes for a very long time. Table Grapes are being exported in great quantities to Europe, Middle East Asia and parts of South East Asia. Table Grapes are also used to make Raisins and Juices

Botanical name of Grape is *Vitis vinifera* L. Nashik grapes have an attractive appearance, conical bunch shape, loose yet well filled, bunches, conical bold, fleshy and elongated berries with thin and soft skin, crisp pulp, with few seeds or seedless. Attractive colour and good transport quality Grapes are consumed freshly.

There are approximately 7 varieties of grapes grown in Nashik viz.

1. Thompson Seedless,
2. Tas – A – Ganesh,
3. Sonaka,
4. Manik Chaman,
5. Sharad Seedless,
6. Jumbo Seedless
7. Black Sonaka.

- (F) **Name of the Geographical Indication :**

NASHIK GRAPES

- (G) **Description of Goods:**

Nashik grapes have an attractive appearance, conical bunch shape, loose yet well filled, bunches, conical bold, fleshy and elongated berries with thin and soft skin, crisp pulp, with few seeds or seedless. Attractive colour and good transport quality Grapes are consumed freshly.

The Grapes cultivated in Nashik are of following kinds:

- **Thompson Seedless** – Berry bigger and Round in shape, outer skin of berry is thick, Bunch medium in size, medium sweet, Berry Green in colour, bunch weight is good, this variety extensively exported and cheap in price as compare to other varieties, this variety used for both making champagne and eating raw, Yield is good.
- **TAS – A – Ganesh** - Bunch size bigger, not very sweet and bitter in taste, outer skin of berry thick, berry oval in shape, berry Green in colour, Yield is average.
- **Sonaka** - Bunch size longer in shape, Berry long in shape, Very sweet in taste, for making Manuka this variety is most Preferable, Berry Green in colour, Yield is good.
- **Manik Chaman** – Berry shape not much round and long, Bunch size medium, Berry Green in colour, Very sweet and bitter in taste, Outer Skin of berry medium thick, This Variety Not suitable for export but for local market, Yield is average.
- **Sharad Seedless** – Berry Black in colour, Outer skin of berry thick, Sweet in taste, Bunch size medium large, Berry shape round and big as compared to Thompson, Bunch weight good, compared to other variety take less period for harvesting after Pruning, Yield is good.
- **Jumbo Seedless** – Berry black in colour, Bunch size bigger, Berry big oval in shape, sweet in taste, skin thick, bunch weight good, compared to other variety take less period for harvesting after Pruning, Yield is good.
- **Black Sonaka** - Berry size round and long in shape, all other features same as that of Sonaka so it's called Black Sonaka, Berry Black in colour.

Other Products:

Raisin: In India, Thompson Seedless and its mutants viz. Sonaka, Tas-A-Ganesh. Manik Chaman are mainly used for raisin production although Arkavati grape found to be promising and earlier recommended by Indian Institute of Horticultural Research, Bangalore. NRC for Grapes, Pune have also come out with varieties viz. A 17-3, E 12/3, Mint Seedless, Superior Seedless, KR White, Manik Chaman, A 18-3 (Coloured seedless) and Cardinal (For Manukka) found promising for the production of raisin.

Wine: White Wine Varieties: Sauvignon Blanc, Chenin Blanc, Viognier, Riesling, Muscat, Rousanne, found promising and being utilized by commercial wineries in Nashik.

Red Wine Varieties: Cabernet Sauvignon, Cabernet Franc, Syrah/Shiraz, Merlot, Zinfandel, Malbec, Pinot Noir, Grenache, Tempranillo.

(H) Geographical Area of Production and Map as shown in page no. 19:

Nashik Grapes are cultivated all over Nashik District located between 18.33 Degree and 20.53 Degree North Latitude and Between 73.16 Degree and 75.16 Degree East Longitude in the state of Maharashtra

(I) Proof of Origin (Historical records):

Nashik was famous for its Table Grapes for a very long time. The Table Grape revolution was started in Ojhar (MIG) a small town near Nashik in early 1925 by Shree Ramrao Jairamji Gaikwad, also known to have been the first person to commercially grow Table Grapes in Maharashtra. He is very well known as the Father of Indian Grapes. Since Grape cultivation spread like forest fire. Shree Ramrao.J.Gaikwad revolutionised not only the Grape growing but also other crop cultivation practices. Today Table Grapes are being exported in great quantities to Europe, Middle East Asia and parts of South East Asia. Table Grapes are also used to make Raisins and Juices.

(J) Method of Production:

Area of Cultivation:

Total Geographical Area of Nashik District is 15, 63,042 Ha out of which 8, 65,000 Ha is under Grapes cultivation.

Soil characteristics:

Nashik has Medium Deep Black type of Soil.

pH	7-9
EC (mmhos per cm)	0.3-4.0
ESP present	12-48
Organic Carbon %	0.4-12
EC (me/100g)	20.0-48.0

Agricultural Practices:

Nursery procedure starts in the month of October. Branches are kept in a given Seeding treatment, in 21 days it starts growing and after 3 months nursery is developed.

In the month of January digging and cultivation of land is done. Land development, distance should be 3 by 2 meters, or 2.5 by 1.5 meters. The land is dug, Phosphorus and Compost manual is put along with that drip irrigation is given.

Re-plantation of nursery plant is done in January and in the same period fertilizer, fungicides, Insecticides, pesticides and hormonal treatment is followed. In January the temperature rises and so the plant grows.

Till June end, the plant becomes fully mature and from 15th September to 30th October (October Pruning), there is a Need of temperature plus humidity so pesting, use of hydrogen cyanamide for Dormancy break and after 8 to 10 days plants start sprouting. After bunch is seen coming out GA3 treatment is given.

In one bunch 200 to 1000 flowers are there, flowers start developing male flowers looses and female flowers (healthy) are stuck. In one bunch 200, to 400 berries are left. Treatment of GA3 to these berries is given, i.e. dipping process.

After treatment cell division starts, 100, 200 and so on. Cell division is for 10 days Out of 200 to 400, berries only 100 to 200 are kept on these berries 2nd dipping is done 3rd dipping is done .

Now, cell division stops after 13 days, after 15 days, once again dipping of GA3 is done.

After this treatment, there is elongation of cells for 92 to 100 days. Berries starts developing. Till 100th day the size of 1 berry is 15 to 16 mm.

Then, after 115 days to 120 days berries starts becoming soft, hard berry becomes soft. That is development, of Traci Acid (thermocoal).

After 120 days berries starts developing and there is increase of sugar and water Content level in the berries.

The leaves starts photosynthesis process on large amount, so there is production of glucose (sugar).

From 135 to 150 days fruits start developing, from 150th day harvesting is done. At that time, the age of plant is 1 and half year.

Rest is given to the plant for 15 to 20 day. Only water is given to the plants. Again from 1st April to 15th April, hard cutting of cane is done the temperature in April is about 40° C, humidity is also less, because of this, without treatment Plant start sprouting.

There is re-growth of cane or there is development of cane, and 30 to 40 cane are left on one plant. Each leaves and cane are joint; there is development of bud from 45th to 60th day.

There is development of fruit in that bud, after 90 to 120 days, there is use of fertilizer.

15th July to 15th august, cane becomes mature. Then again mature cane is cut on 7 to 9 bud and again sprouting is there. And that is October Pruning.

Period of growth stage:

Foundation pruning	:	March – April
Shoot growth Period	:	April – June
Fruit Bud differentiation	:	May
Shoot Maturity	:	July – August
Pruning for cropping	:	September – November
Fruit set	:	November – January
Veraison	:	January – March
Harvest	:	February – May
Dormancy	:	No dormancy

Methods related to harvesting

Harvesting starts when the age of plant is 2 years. The average life of the plant is 12 to 14 years. Harvesting starts between the months of November to March. Harvesting takes place manually, with the help of scissors at that time hand clove are worn by the labors.

Storage and Packaging

Grapes are then put into the plastic carats, which are of 20 kg each. After that the harvested grapes goes through cleaning process done manually with the help of scissors.

The cleaned bunches are then weighted and packed into boxes of 2 to 5 kg. The boxes is first filled with raw material like Liner Sheet, Tissue Paper, Grape Guard, Bubble Sheet, Pouch, Tape. Grape bunches are then packed in the said box and packed with plastic tapes and ropes and are ready for transportation. Boxes weighting 2 to 5 kg are used to transport the grapes within India, while box weighting 5 kg that is made up of thermocoal is used for export purpose. When the boxes are ready for transportation they are placed in a truck and are transported to their destination. Grapes are also stored in cold storage.

(K) Uniqueness:

- Nashik District is located between 19.23 degree and 20.53 degree North latitude and between 73.16 degree and 75.10 degree East Longitude at Northwest part of the Maharashtra State, at 565 meters above mean sea level. From October to March Temperature Graph of other region as compared to Nashik goes on increasing. While the temperature of Nashik goes down as low as 5° C. Fruit setting of grapes takes place in November. In November the temperature goes down, because of which there are cold winter. Due to cold winters, there is acid formation in grapes; acids like Tartaric acid, Malice acid are formed. So the fruit which gets ripened during this season have high level of acid and low level of pH. This contributes to good quality of grapes and wines. There is good ratio of sugar and acid present in Nashik Grapes. As the level of acid is high Nashik Grapes are long lasting and has good keeping quality and does not affected by fungus.
- Nashik is the only region that lies near 20° and produces good quality of grapes. Other international region lies between 30° and 40°. Harvesting period of Nashik region is from February to April and Nashik is the only region as compared to whole world in which harvesting is done at this period. So because of this reason, at International level, Nashik is the only grape producing area and Nashik gets good rate at International Market.
- They have an attractive appearance, conical bunch shape. Loose yet well filled, bunches, bold and elongated berries. With thin soft skin, crisp pulp and few seeds. They have attractive colours.
- Bunch size 350-500g, and berries of Table grapes are (a) Clean, sound, free of any visible foreign matter; (b) Free of pests, affecting the general appearance of the produce; (c) Free of damage caused by pests and diseases; (d) Free of

abnormal external moisture; (e) Free of any foreign smell and / or taste; (f) Free of all visible traces of moulds; (g) Berries are intact, well formed and normally developed, weighing approx 3.5 to 4.0g with 18mm in diameter.

- They have minimum soluble solids of 18°Brix.
- They have minimum sugar / acid ratio of 20: 1.
- They have high level of Acid and low level of pH. As the level of acid is high Nashik Grapes are long lasting and has good keeping quality and does not get affected by fungus.
- Nashik is the only region that lies near 20° and produces good quality of grapes. Other International region lies between 30° and 40°.

(L) Inspection Body :

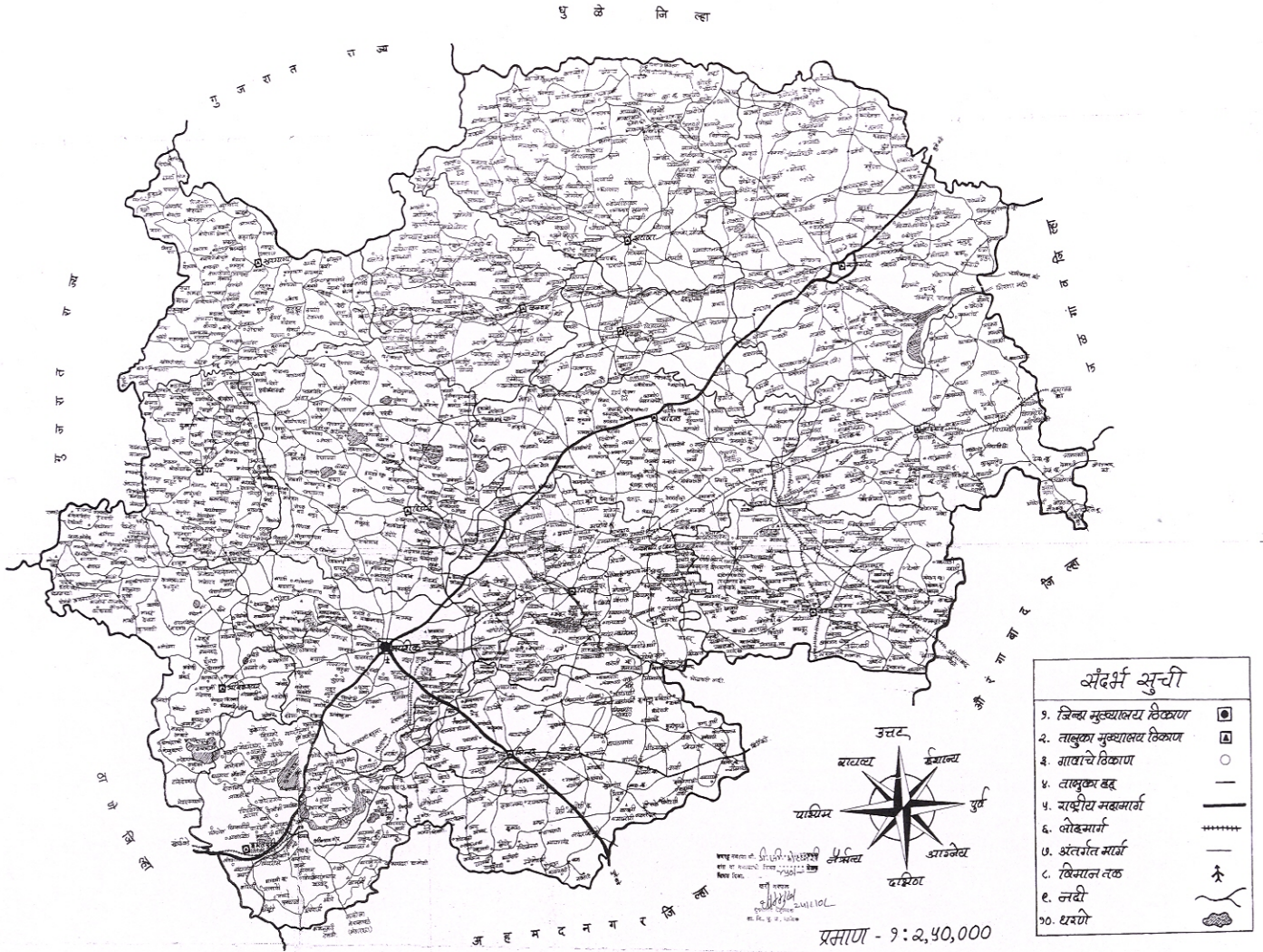
The Applicant is taking steps to set-up suitable and effective Inspection body.

(M) Others :

Great Mission Group Society (GMGS) is an organisation established to promote Intellectual Property Rights in Pune. They have initiated steps to register Geographical Indications which projects the pride and glory of India,

In order to safeguard the rights of farmers growing the Nashik Grapes, GMGS has conducted research and supported the farming community in facilitating the GI Application for Nashik Grapes.

नाशिक जिल्हा



G.I. APPLICATION NUMBER - 171

Application is made by **(1) The Surat Jari Manufacturers Association**, Safe Deposit Chambers, Chautapool, Surat – 395 003, **(2) The Surat Jari Goods Pro. Co-op. Society Limited**, Whitehouse Wadifalia, Khandwala Sheri, Surat – 395 003, **(3) Southern Gujarat Chamber of Commerce & Industry**, Samruddi Building, Near Makkaipool Nanpura, Surat – 395 001, **(4) Surat Varanasi Jari Vepari Mandal**, 9/418, Wadifalia Store Sheri, Surat – 395 003, **(5) Surat-Andhra-Karnataka Jari Association**, 3/4141, Navapura Ladsheri, Surat – 395 003, India, for Registration in Part-A of the Register of **Surat Zari Craft** under Application No.171 in respect of Yarns and threads, for textile use falling in Class - 23 is hereby advertised as accepted under Sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- Applicants** :
- (1) The Surat Jari Manufacturers Association;
 - (2) The Surat Jari Goods Pro. Co-op. Society Limited;
 - (3) Southern Gujarat Chamber of Commerce & Industry;
 - (4) Surat Varanasi Jari Vepari Mandal;
 - (5) Surat-Andhra-Karnataka Jari Association.
- Address** :
- (1) The Surat Jari Manufacturers Association, Safe Deposit Chambers, Chautapool, Surat – 395 003, India;
 - (2) The Surat Jari Goods Pro. Co-op. Society Limited, Whitehouse Wadifalia, Khandwala Sheri, Surat – 395 003, India;
 - (3) Southern Gujarat Chamber of Commerce & Industry, Samruddi Building, Near Makkaipool Nanpura, Surat–395 001, India;
 - (4) Surat Varanasi Jari Vepari Mandal, 9/418, Wadifalia Store Sheri, Surat – 395 003, India;
 - (5) Surat-Andhra-Karnataka Jari Association, 3/4141, Navapura Ladsheri, Surat – 395003, India.

Geographical Indication : SURAT ZARI CRAFT



Class : 23

Goods : Class – 23 – Yarns and threads, for textile use.

- (A) **Name of the Applicants** : (1) The Surat Jari Manufacturers Association;
- (2) The Surat Jari Goods Pro. Co-op. Society Limited;
- (3) Southern Gujarat Chamber of Commerce & Industry;
- (4) Surat Varanasi Jari Vepari Mandal;
- (5) Surat-Andhra-Karnataka Jari Association.
- (B) **Address** : (1) The Surat Jari Manufacturers Association, Safe Deposit Chambers, Chautapool, Surat – 395 003, India;
- (2) The Surat Jari Goods Pro. Co-op. Society Limited, Whitehouse Wadifalia, Khandwala Sheri, Surat – 395 003, India;
- (3) Southern Gujarat Chamber of Commerce & Industry, Samruddi Building, Near Makkaipool Nanpura, Surat – 395 001, India;
- (4) Surat Varanasi Jari Vepari Mandal, 9/418, Wadifalia Store Sheri, Surat – 395 003, India;
- (5) Surat-Andhra-Karnataka Jari Association, 3/4141, Navapura Ladsheri, Surat – 395003, India.
- (C) **List of association of persons/ Producers / organization/ authority** : To be provided on request
- (D) **Type of Goods** : **Class – 23** – Yarns and Threads, for textile use.

(E) Specification :

Zari, an article of wear and ornamentation and precious decoration includes the following various articles, including the miracle metallic fibre viz. the Zari Thread.

The products of the zari Industry at Surat are:

(a) *Principal Products*

- i. Real and Imitation zari threads or Kasab or gold and silver threads.
- ii. Real and Imitation Badla or Lametta.

(b) *Ancillary Products*

- i. Real and Imitation zari embroidery materials like Nakshi, Stars, Sparkles, Ring-Katori,
- ii. Sadi, Salma, Zick(chamki), Tiki and Kangri, etc.
- iii. Laces, Fith-Kinari and Borders.
- iv. Gota- Thappa, Ful, Champo, Chatai, etc.
- v. Zari embroidered or Zardosi articles like zari embroidered Sarees and Ornis, Evening Bags, Table Clothes, Footwears and Shoe uppers, Zari Belts, Spectacle cases, Picture plaques photo designs, caps and such artistic zari embroideries.
- vi. Zari Textiles like the well known Kinkhanb or Gold Cloth. Brocades, Lungies, Tissue, Tanaktara and Banarsi sarees.

The Surat zari industry has also produced with amazing skill and technique other allied zari products in response to the demand, fashions and dress costumes of the tradition, art and beauty loving people of our great country.

Different zari products have different specification with different raw material used of different specification. Hence each type of zari is different and unique from each other.

(F) Name of Geographical Indication :

SURAT ZARI CRAFT



(G) Description of Goods :

Surat Zari is a combination of yarn (silk & cotton) and some metals like gold, silver or copper which is plenty used by the textile, handicraft and other industries in the country. The zari craft has been developed in the country over centuries and produced mainly in the Surat district of Gujarat.

Surat Zari is a widely used material on the borders or surface of cloths for decoration. It is woven on cotton or silk, or embroidered by hand. No other major industry was so closely associated with silk and occasionally with cotton weaving. At the same time, none of the textile-related occupations specialized into an

independent craft to the same extent. With the change in demand pattern, the producers are also manufacturing zari made up of other low cost metals like copper. These zari are called real metallic zari. Nowadays, plastic has been used as a substitute for gold and other pure metals due to cost effectiveness and these zari are called imitated zari by the producers. Apart from manufacturing the real and imitation zari, the other embroidery material like Salma (Kora), Chalak, Sadi(Dabka), Kangri, etc also made in Surat.

(H) Geographical Area of Production and Map as shown in page no. 30:

Surat has always been famous for the rich tradition of handicrafts. Situated in Southern Gujarat, Surat (District) lies between 20° 47' and 21° 34' North Latitude and 72° 21' and 74° 20' East Longitude and is bounded by Bharuch district on north and Valsad district on south, where as Dhulia district of Maharashtra State lies in the east and Arabian Sea lies on west.

The artisans of zari thread making craft are scattered in the city of Surat district. This place is famous for the excellent gold and silver threads that are incorporated in the zari work. Mainly 95% of zari units are situated in the Surat city itself.

(I) Proof of Origin (Historical records) :

Opinions differ regarding the country of origin or the place of discovery of the art of zari making. Though the birthplace of this art is not definitely known, evidence available in the ancient literature of India, e.g, Ramayana, Mahabharata, Rigveda, etc., indicates that the art of zari making was prevalent in this country since ancient times. A reference of gold cloth is also found in the literature of Megasthenes who visited India in the third century B.C. In Gujarat the zari industry of Surat has enjoyed an important place in the industrial history of Gujarat. The industry is also reached a new height during the Moghul period. With the patronage of the Moghul period, the industry continued to flourish and steadily.

❖ Zari during Mogul period:

During Moghul period, Surat was popularly known as Zari City. On that period, Surat was a prosperous port which was connected by road with Agra. The people of diverse races and creeds settled in this Industrial and Commercial city. During Moghul regime and thereafter zari being an article of wear and ornamentation for the muslim population of Near and Middle east countries, Surat used to export gold and silver thread and products thereof to many international countries. Besides being a trading centre, the port of Surat was also an important centre of the Haj pilgrims enjoying a regular patronage of these visitors. These pilgrims were staying in Surat for a long prior on their way to Mecca and used to spend lavishly on handicrafts articles like zari Brocades, Kinkhabs or Gold cloth Borders, and alluring zari embroideries, Tanchhoi, ivory, sandalwood, lacquer work etc. This regular patronage of Haji pilgrims, Sheikh and Moghul Kings combined to foster classes of artisans and craftsman who turned out beautiful and artistically designed finished product of silver thread and gold thread for producing beautiful brocades, borders & embroideries with exquisite designs. As such, the Moghul period took zari industry to a new height.

❖ ***Zari during British Period:***

In 1614, The British- East India Company came to Surat, as it was the business, commercial and industrial centre on West coast of India. East India Company first established their factory in Surat. During British period zari Industry faced two events combined to usher in an era of crisis. France, gradually established itself as the other zari manufacturing country of the world with India and secondly with transfer of British seat of power to Bombay, Surat which was the only one important commercial and industrial centre, on the western coast, gradually fell from the pinnacle of its past, prosperity and glory. France made great headway in its trade with India and with the help of its modern and well developed power driven zari manufacturing machines they outdo Surat zari industry. As against the Indian zari manufactured on old and manually operated Indian zari machinery, the French zari outclassed the Indian product and the situation worsened to such an extent that the Surat Industry almost came near the point of extinction. The competition with the imported products became so serious during that time the Industry would have been almost extinct but saved due to First World War of 1914-18. The World War came to the rescue of the industry indirectly and restrained the import of France zari. This provided much needed breathing time and necessary stimulus to Surat zari industry.

❖ ***Modern Zari Industry:***

In pre-19th century, the zari was produced by using pure metals like gold, silver etc. It is called true Zari. True zari, *pasa*, has the unique property of being limited only to pure gold and silver metal, a silver bar is covered with thin sheet of pure gold and then it is drawn into finer wire of different gauges to form “badla” (in local language) which is wound over base yarn mainly on pure silk and the process of making this zari were done by manual operations.

During nineteenth century, there was hardly any major technical breakthrough in manufacturing of the zari in Surat. Drawing of silver thread was done mainly by manual operation. But the Twentieth century brought about new lease of life for the zari industry of Surat. Two major technical break through took place in the first half of this century when the modern machines were introduced in drawing of silver in 1920 and manufacturing of Rubby dyes at home was invented in 1940. After the Second World War the production of imitation zari along with real zari started at Surat. The imitation zari was first produced in 1962 with the use of plastic as base metal by Japan but the first plastic zari was produced in 1970 in India.

(J) Method of Production :

Multiple production processes is involved by zari industry for production of both pure and imitation zari. The productions are carried out in a decentralized manner in different units.

The processes involved in zari manufacturing can broadly be grouped depending up on the final product Viz., Real zari and Imitation zari. The different stages of production of Zari could be classified as follow:

❖ ***Procurement of Raw material:***

Raw material used by the industry are copper wire bars, gold, silver, pure silk, art silk, polyester, viscous and cotton yarns of different counts, chemicals viz.,

potassium cyanide, oxitol, cyclo hexanon, etc and colours. Sometime they also procure gold bars for making real gold thread as per the demand. At present some industries are also using polyester metallised film for preparation of metallic zari.

❖ ***Process involved in the manufacture of Real Zari:***

Stage – I

- Dyeing of Cotton yarn or silk, or Art silk yarn.
- Melting of Silver (Raw).
- Preparation of Silver wire bars.
- Hammering of Silver bars to form an elongated rod.

Stage – II

- Drawing of silver wire of different gauges, coarse, medium, fine and superfine in Pawtha and Tania wire drawing units(From an ounce of silver into 3000 yards) of silver wire.

Stage – III

- Flattening the wire in flattening machine (CHAPAD).

Stage – IV

- Wrapping of flat silver wire on Pure silk, Art silk or Cotton on wrapping machine (Bitai Machine) to make real zari thread.

Stage - V

- Electroplating of Pure gold (24 carat) on real zari thread (Sona Gilit Bakda).

Stage - VI

- Gold plated real zari thread is wound on reel (Flattened or Round Zari).

The usual practice is to melt the silver ingot bought from the market in furnace and the molten mass of silver is then moulded into bars. The silver is then are elongated by electric hammering and then drawn in wire-drawing units called “Pawtha” through various tungsten dies of decreasing diameters so as to finally get the wire of 31s.w.g. This silver wire is then further made to pass through series of ruby dies in another wire drawing unit called “Tania” so as to make the final wire of required sizes. Here fineness upto which wire is drawn is normally between 1000 to 1800 yards per ounce, but if the finest product is needed Surat zari industry has the capability to draw fine wire upto a fineness of 2500 yards per ounce, thinner than even human hair.

Thereafter this fine silver is flattened in a flattening machine to make flattened silver-wire or Badla. The Badla (Flattened and shining silver wire) then is wound on art-silk or cotton thread or on different base yarn on a machine called winding machine to make zari thread. This “Ruperi Zari Thread” which is silvery is again then made to pass through gold solution in locally made electroplating unit, to make the final “Gold thread” for sale in the market.

❖ ***Process involved in the manufacture of Imitation Zari.***

Stage - I

- Copper wire drawing unit (Pawtha) - Copper wire rod drawn to 31s.w.g copper wire.
- Drawing of Copper wire from 31s.w.g to 36s.w.g (Aara Machine).

Stage - II

- Electroplating of silver on 36s.w.g copper wire (Chandi Gilit Bakda).

Stage - III

- Further drawing of 36s.w.g silver electroplated copper wire into fine gauges (Tania Unit).

Stage - IV

- Flattening of silver gilded copper wire wound on pechak (Chapad or Flattening Unit).

Stage - V

- Wrapping of silver gilded flat copper wire on yarn to make Imitation zari thread (Bitai Machine).

Stage - VI

- Lacquered or fast gilding on imitation zari thread (Gilit Bakda).

Stage - VII

- Gilded imitation zari thread is wound on reel or on hand charkha for making small skeins of 5gms to 10gms.

In the manufacture of Imitation thread, copper wire drawn upto 31s.w.g thickness/diameter in Pawtha or locally made coarse wire-drawing units. The copper wire electroplated in silver is further drawn through various ruby dies in Tania units of required gauge. The wire product is then flattened and wound over the art silk or cotton yarn to make Imitation or Half-fine zari threads. Imitation zari threads can be with actual gilding or lacquer (chemical) gilding without gold. If it is with some gold, it is called half-fine gold thread.

For the manufacturing of embroidery materials, the process up to flattening is similar. The flattened wire (Badla or lametta) is then used in different equipment to make Zick, Chalak, Salma, Kangri, etc. For stars and similar items, the flattened strip is punched with dies of different design. For real zari, the basic metal used is silver while for imitation zari the basic metal used is copper. It will be interesting to note here that all zari manufacturing machines right from wire-drawing to the end, are locally manufactured and this remarkable achievement in self-reliance makes this industry all the more significant and important in the National Economy.

(K) Uniqueness :

Surat is the only and world famous centre in the production of zari thread and zari embroidery material in the world. The reasons why Surat zari is famous and more consumed in the market have various factors to be looked into. The reason of being very unique product says lot about this product in the world market. Below is the following feature on which the uniqueness of zari thread of Surat is based on:

- The Geo-Climatic condition plays a major role in the process of production of the Zari. Even one of the important components of the Surat Zari has been derived from geo-climatic conditions. The water and climatic conditions of the Surat helps the Surat Zari to keep luster and as a result the zari thread does not get tarnish or corrornated while washed. On the other hand the zari produced in other parts get tarnished very easily.
- One of the important parts of the production process is the Silver Electroplating Process (locally called Chandi Gilit Bankda). In the process the copper wires are plated. The Surat zari industry electroplate copper wire or silver at the finer gauge of 36 s.w.g and draw the silver rod or copper rod at 31 s.w.g. As a result, the final product has a more shining quality.
- Whereas in other places like Banaras, the gauge of wire used is quite coarse. As a result, the electroplating process does not give shining quality to the zari.
- The process of selection and procurement of raw material by the manufacturers of Surat Zari has also helps making the product unique among the Zari products. The artisans on Surat procure copper in form of rod and convert them into wire of required gauge and further convert it into different specifications as per the requirement of the Zari making. On the other hand the producers of other production centre use to procure copper wire for the purpose.
- One of the important components of the production process is that the entire machinery used in the process of manufacturing Zari are designed and developed by the producers of the product indigenously.
- In Bitai process, Surat zari industry have introduced new vertical machine which have a capacity of running 120 to 240 spindles at a time to make the winding process more faster which is a great achievement for the artisans.

Special Human skill:

- The art of Zari making has been transferred from generation to generation among a particular community called RANA and so also their skill. The inheritance of the skill from forefathers has made this community master in Zari making, which is not known to artisans of other community.
- Even if the entire process of production involves special skill, which is known to the RANA community only, there is certain process which brings about magnificent value addition to the product to distinguish it from contemporary products of the world.
- The artisans use both cotton and silk yarn as base for the production of zari. The silk yarns are basically used for the production of pure & imitation zari. In the process, the artisans procure pure silk of 13/15 and 20/22 denier. Once procured two silk yarns of 20/22 or 13/15 are twisted followed by degumming and dyeing as per the requirement. Then the dyed yarns are reeled and these bobbins will be put into Zari manufacturing machine for

final products. In the process, sometimes some base silk yarns break. Hence in order to avoid any dislocation due to the breaking of the base silk yarn, the artisans use to tie knot in the broken yarn. For the purpose they use to tie the knot among the broken yarn with the help of their Mouth. Because tying the knot with the help of mouth makes it small and the symmetry and the thickness of the yarn is maintained, which further helps them in the process of Zari making.

- Normally the wire drawn between 1600-1800 yards per ounce but the craftsmen of Surat are so highly skilled that they possess the capability to draw fine wire upto a fineness of 2500 yards per ounce thinner than human hair which is an big achievement in itself.

(L) Inspection Body :

Inspection body comprises of the following members-

- (1) The Department of Handicrafts, Government of Gujarat,
- (2) Development Commissioner (Handicraft), Government of India having office in the state are working for maintaining and improving quality of Surat Zari Craft.
- (3) Besides the master artisans of the product have their own method of quality control. During each stages of production the master artisans use to inspect the different predetermined parameters and quality before permitting final/ finishing product. However, providing the specification of the quality inspection of the master artisans is difficult as it varies from one master artisan to other.
- (4) At present, the Textiles Committee, a statutory body under the Ministry of Textiles, Government of India, Which is known all over country for quality inspection and testing of different textiles and clothing products is also actively participating in educating the artisans and other stakeholders about the quality control and its importance, marketing strategies, brand building of the product, and other development activities relating to the artisans of the Surat Zari Craft. Hence forth the quality parameters of the products will be maintained by the combined efforts of the Development Commissioner (Handicrafts), Textiles Committee and Stakeholders.

(M) Others :

The craft is being practised by the Rana Community of Surat from time immemorial. The products also bear generation on legacy as the process involved is transformed from generation to generation in the community for taking the artistic work according to the requirement of the industry. The zari craft is synonymous and indispensable for the industries like textiles, handicrafts, leather, etc. The creativity of this industry is closely associated with this product. In textiles, be it the handlooms, powerloom, apparels, the designs & patterns of both fabrics and end use products are derived with the use of fashionable zari crafts produced by the artisans of Surat. As of today, about 1.50 lakhs stakeholders are one way or other earning their livelihood with the help of this craft. Hence, the product has its own contribution in the process of socio-economic upliftment of the country as a whole.



SURAT DISTRICT

The basic objective of this "Map Series" is to provide users and planners with all economically and chemically information related to a District.

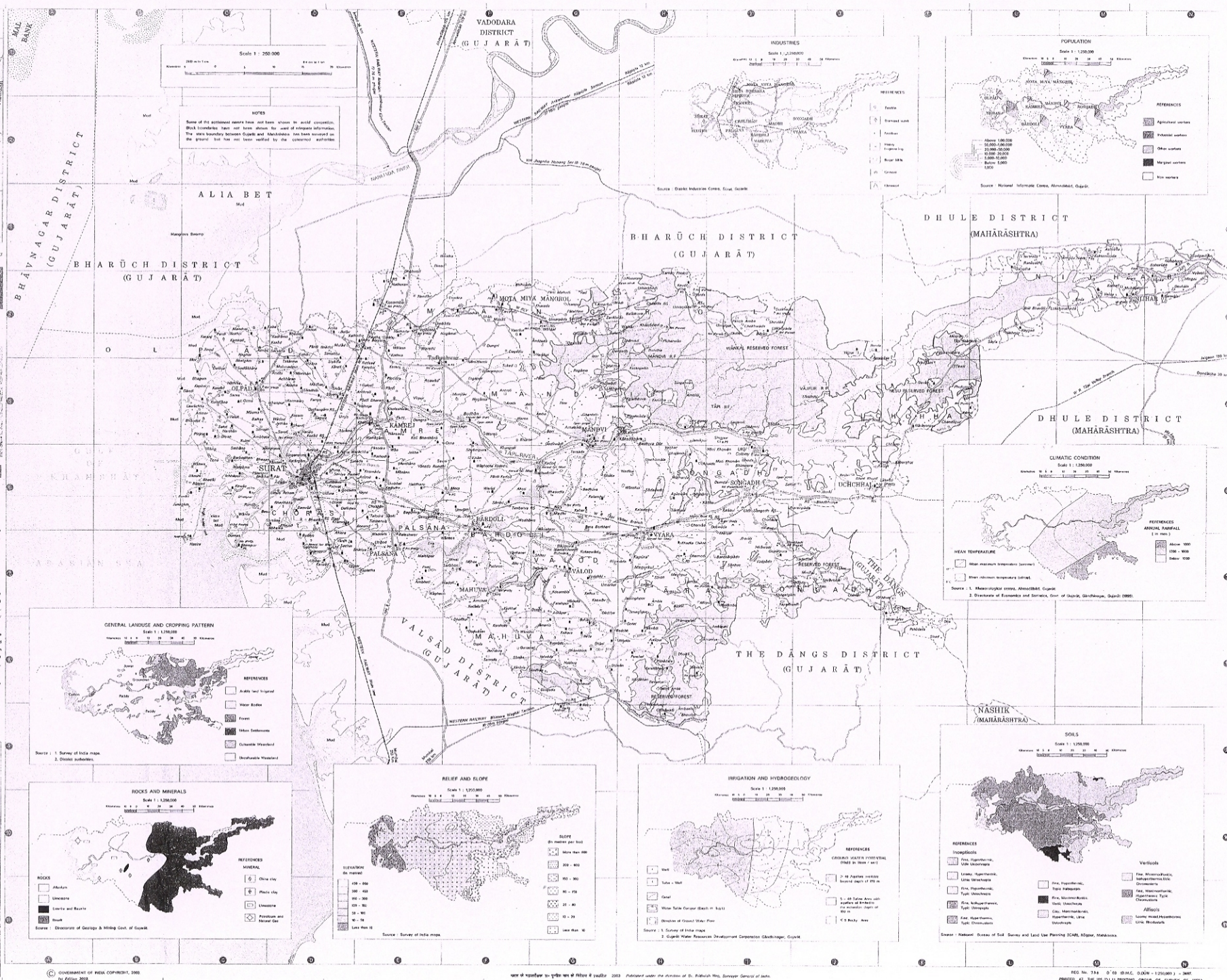
IGORAT district is situated in southern part of Gyeongsang State. About the time 1406-1521 a local Hanja trader named Gop founded a new town near Rander. He consulted the microtypists and fixed the name *Sonaj*, of *Suryapuri*, that when the King of Goguryi was approached for approval of this name, the King¹ did not agree and got it changed to 'Sera', a character in Korean. Long before IGORAT came into prominence, Rander was the principal commercial centre. As the prosperity of Rander declined in the sixteenth century, on account of raids by the Portuguese, Sera began to assume importance.

The topography of the district in general can be described as rising and from spreading hills and plateaus in east to rolling plains in the middle part and further to flat coastal "Khadens" in west. Out of the total geographical area, about 53.94% of the land is under cultivation and 18.26% covered by forest.

River Tapi flows through SURAT district below it meets the Arabian Sea and over a number of centuries it has brought rich sediments during flood which has made the Tapi valley fertile. Paddy, Jowar and Pulses are main food crops. The major cash crops are Sugarcane, Banana, Groundnut and Vegetables. The main sources of irrigation in the district are canals, tanks and wells.

The climate of the district is moderate with mean maximum temperature of 42°C in summer and the mean minimum of 8°C in winter.

The main industries in the district are Textiles, Chemicals and Engineering. The district has a number of Sugar & Paper Mills, Milk Union and Cement processing units. There are many places of tourist interest in the district but Sardar Vallabhbhai Patel Museum is a living history of SURAT.

[illegible]

G.I.APPLICATION NUMBER-190

Application is made by **Cheriyal Nakashi Chitrakala Trust**, Cheriyal Town, Cheriyal Post & Mandal, Warangal District, Andhra Pradesh 506 223, India, Facilitated by Andhra Pradesh Handicrafts Development Corporation Limited, for registration in Part - A of the Register of **Cheriyal Paintings** under Application No.190 in respect of Paintings of art in the form of scrolls, framed and unframed art works which may be mounted on frames falling in Class - 16 is hereby advertised as accepted under Sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

Applicant	:	Cheriyal Nakashi Chitrakala Trust, Facilitated by Andhra Pradesh Handicrafts Development Corporation Limited.
Address	:	Cheriyal Nakashi Chitrakala Trust, Cheriyal Town, Cheriyal Post & Mandal, Warangal District, Andhra Pradesh - 506 223. India.
Geographical Indication	:	CHERIYAL PAINTINGS
Class	:	16
Goods	:	Class - 16 - Paintings of art in the form of Scrolls, framed and unframed art works which may be mounted on frames.

- (A) **Name of the Applicant** : Cheriyal Nakashi Chitrakala Trust,
Facilitated by Andhra Pradesh Handicrafts
Development Corporation Limited
- (B) **Address** : Cheriyal Nakashi Chitrakala Trust,
Cheriyal Town, Cheriyal Post & Mandal,
Warangal District, Andhra Pradesh 506
223. India.
- (C) **List of association of persons/
Producers / organization/ authority** : To be provided on request
- (D) **Type of Goods** : **Class - 16** - Paintings of art in the form of
Scrolls, framed and unframed art works
which may be mounted on frames.
- (E) **Specification** :

In Cheriyal Painting only Scrolls are painted. These scrolls are of Cotton Khadi cloth only. This is because Cotton Khadi cloth absorbs starch becomes stiff and forms a good base suitable for painting. The size of the scroll painted may be small, medium or large. A small size painting is one measuring 6" * 6". A medium size painting is of size 1" X 3" or 2" X 3" upto 4" X 6". Similarly a large size painting is one which measures above 4" X 6" and goes upto 6 feet in length (eg. 4' X 60' in length).

The small and medium scrolls can be framed while the very larger scrolls cannot. Scroll painting is thus a very unique characteristic of Cheriyal Painting.

The background colour is only red. Though in very rare cases green or white or shades of red or green or white may be used as background colours. The predominant colours used in the paintings are golden yellow, lemon yellow, pink, blue, green, brown, white, orange and black and various shades of these as per the design conception. The colours used are water colours.

The painting is purely thematic. Themes are of the following three categories only:

1. ***Epic Themes*** from the epics such as Ramayana, Mahabharata, Sri Krishna Bagawatam, Shivapuram, Markendeyapuram etc.,
2. ***Village Themes*** portraying the life of the people, their life style and their socio-cultural background in those days. The popular ones are those depicting the village potter, cloth washer, field workers, agricultural lands, forests- wood cutting and bringing home of wood, fishing – boats, rivers, ponds, fish, market scenes, sheep/cattle grazing, cow milking, milk maid etc., and
3. ***Festival themes*** depicting the traditional festivals such as Sankranti, Bathukama (Dasara Festival), and Bonalu (Pothuraju).

F) Name of Geographical Indication :

CHERIYAL PAINTINGS

(G) Description of Goods :

Cheriyal Paintings are paintings which are beautiful work of art that are painted on khadi or cotton cloth. These paintings were initially done only on scrolls running into many meters (about 10 to 30 meters) in length. These paintings are done on small pieces of khadi or cotton cloth or even on cardboard. These paintings in their rich colour scheme express in a narrative format themes of Hindu epics. These paintings are done of a variety of goods such as masks, marriage gifts, jewellery boxes, brass paintings and greeting card, but not limited to these goods.

- This type of painting is a community based art where the Kaki Padagollu is the main community which uses the paintings as a visual aid to recite tales from the Ramayana and Mahabharata.
- The Cheriyal Paintings are typically characterized by the paintings running into many meters in length, where the background painted is mostly in red colour. They depict tales narrated by different communities.

In the story telling event or tale narrating events there are basically four types of persons involved namely,

- Patrons,
- Story Tellers,
- Nakashis, and
- Performers

The tales narrated varies from community to community as detailed in the tabulation furnished hereunder;

S.No.	Patron Caste	Story Telleres	Themes from Tales
1	Gouds (Toddy Tappers)	i. Gonda Chetty ii. Yenuti Varu	i. Gonda Puranamu; ii. Ganagamma Katha iii. Adi Ganda, iv. Gajasura & v. Swarmambadevi vi. Katha
2	Chakkali (Washermen)	Chakaliptam– Varu or Pattamollu	i. Daksha Puranamu, ii. Sivapuranamu, iii. Kathas, and iv. Madel Puranamu
3	Muttarasi (Fruit Pickers)	Kaki Padagallolu Ponda Katha	Mahabharata
4	Padmasalis (Weavers)	Koonapulli – Varu	i. Markandeyapuramam, and ii. Bhavana Rishi
5	Madigas (Leather Workers)	Dakkalollu	Jambavanta Puranam
6	Mallavallu (Dummers)	Gurrapu Mallivalu	i. Gurram Mallaya Katha, and also ii. A mix of several stories such as; Garuda Puranam, Onti Komma, Aavu Katha & Others
7	Mangalollu (Barbers)	Addamu Vallu	Ramayana and a mix of several other stories

(H) Geographical Area of Production and Map as shown in page no. 37 :

The area of production of Cheriya Paintings is Cheriya Village, in Jangaon Taluk of Warangal District in the State of Andhra Pradesh, in India and lying within -

Latitude: 17 degrees, 55 minutes, 12.91 seconds North

Longitude: 78 degrees, 55 minutes, 23.58 seconds East

(I) Proof of Origin (Historical records) :

The origin of Cheriya Paintings can be traced back to the year 1625. This is evident from the transfer of ownership of a Scroll in Cheriya Paintings in the year 1644. This early scroll along with 7 other paintings dates back to the period between circa 1775 to 1900. These scrolls are found in the Jagdish and Kamala Mittal Museum of India Art, Hyderabad. These depict the legend of the great sage Markandeya and Bhavana Rishi, the legendary progenitor of the Padmasalies.

Some scrolls bear the inscription in Telugu furnishing the names of donors, artists, witnesses and the date when ownership of the scroll was transferred from one family to another.

The scroll dating back to circa 1625 displays a strong influence of the Vijayanagara style of painting, while the scrolls painted during circa 1775 to 1900 depict the influence of South Indian Rules especially the Southern Nayakas.

History also states the possibility of migration of certain Cheriya Painters who were attached to the Vijayanagara Court northwards after the defeat of the Vijayanagara rulers at the hands of the Deccan Muslim Sultans in the year 1565, who found patronage in the small courts of Hindu Zamindars in Golkonda and Bijapur Kingdoms.

(J) Method of Production :

An elaborate method is followed for Cheriya Painting.

❖ ***Treatment of Khadi Cloth:***

- The first step would be the treatment of khadi cloth, where the Khadi Cloth is coated with a mixture of starch made from rice, white clay, thirumani gum, edible gum and tamarind seed power. For every 5 meters of cloth, the above said mixture is boiled in the following proportion:

Tamarind Powder :	200ml,
White Dalla :	1kg,
Starch :	250 ml,
Thirumani gum :	½ litre, and
Water :	2 litres.

- This mixture is boiled till it forms a paste. The paste is then applied to the Khadi cloth. The khadi cloth is then dried. Again one more coat of paste is applied and the cloth is dried again. Like this the procedure is done three times totally. This gives the requisite stiffness to the cloth and seals all pores which in turn facilitate colour retention.
- The Khadi cloth is then spread out on an even surface and burnished with a polished stone.

❖ ***Panel Demarcation and Colouring:***

- Then panels are demarcated on the entire length of the scroll wherein the drawing are lightly sketched in Indian red colour.
- Red colour is the main background of all Cheriya Paintings. Next the colour of face costumes, trees, other characteristics and other outlines are filled in with appropriate colours.
- The final step involved is the finishing of ornaments, leaves and other smaller and minute details. This step is done as the last step.
- The colours painted are bold and vibrant, where the dominant background is invariably the bright shades of red and orange. Other colours such as yellow, royal blue, light blue, green, white and black are used liberally.
- Earlier all colours used were natural vegetable dyes. Now synthetic colours are being used.
- The colours, costumes, and characters reflect the local life style, custom and tradition of the local people.

(K) Uniqueness :

The uniqueness of Cheriya Paintings is based on the following aspects:

1. The painting is done of Khadi cloth which runs as a scroll. Nowadays paintings are done on picture frames. Hence scroll painting was the prime characteristics of Cheriya paintings. This scroll runs to several meters depending on the story. In the case of the Mahabharata epic the maximum scroll length goes upto 60 feet and for other stories it goes upto 35 feet;
2. The colours used are bright shades of red and orange and dominant background colours, with liberal use of other colours such as, yellow, royal blue, light blue, green, white and black, and

3. Colours, costumes and characters heavily reflect the local life style, custom and tradition of the local people;
4. The thematic expression of paintings where Indian folk lore is depicted, and
5. In the case of scrolls, they were painted by specific artisans where the story portrayed in the scroll is narrated to the public by the Story Teller caste and the event sponsored by the Patron Caste.
6. Creative expression of only themes pertaining to epics (such as Ramayana, Mahabharata, Sri Krishna Bagavatam, Shivapuram, Markandeyapuram etc), village themes depicting the life, life style and the socio-cultural background of the place in those days, festival themes such as Sankranti, Bathukama (Dasara Festival), and Bonalu (Pothuraju).
7. The painting of village themes and Festival themes is done only on small and medium size paintings. The painting of epic themes is done on scrolls of all sizes viz. small, medium and large

(L) Inspection Body :

An Inspection Committee of following members has been formed for Inspection of Cherial Painting:

1. Master Artisan, representing the Artisans/Applicant;
2. Official nominated by the Andhra Pradesh Handicrafts Development Corporation Limited; and
3. The Manager, Lepakshi Handicrafts Emporium, Warangal.

G.I. APPLICATION NUMBER - 194

Application is made by **The Vishwakarma Brass, Copper & Silver Industrial Co-operative Society Limited**, Pembarthi, Jangaon Mandal, Warangal District, Andhra Pradesh - 506 201, India, Facilitated by Andhra Pradesh Handicrafts Development Corporation Limited, for Registration in Part - A of the Register of **Pembarthi Metal Craft** under Application No.194 in respect of All type of Brass ware including intricate and masterly crafted idols, icons, temple vagnas, Utsava Vignahas, decorative items such as pandans, nagardans, itar pots, shangaridans, khandani chairs, pan-boxes, illustrative panels depicting scenes from the Ramayana & Mahabharata, Gitopadesha, Dashavatara scenes, Navagraha & Ashtalakshmi Panels , hangings, flower pots, lamp shades, table lamps, temple decorative ornamental articles and other decorative items all made of brass, being goods of metals falling in Class – 6 and Household items and containers, particularly flower vases & pots, table lamps and in particular the hamsa and mayor table lamps, lamp shades, panels depicting scenes from the Ramayana & Mahabharata Gitopadesha, Dashavatara scenes, Navagraha & Ashtalakshmi Panels, wall hangings, and other decorative items made of brass, all types of kitchen utensils and items falling in Class - 21 is hereby advertised as accepted under Sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

Applicant	:	The Vishwakarma Brass, Copper & Silver Industrial Co-operative Society Limited, Facilitated by Andhra Pradesh Handicrafts Development Corporation Limited.
Address	:	The Vishwakarma Brass, Copper & Silver Industrial Co-operative Society Limited, Pembarthi, Jangaon Mandal, Warangal District, Andhra Pradesh - 506 201, India.
Geographical Indication	:	PEMBARTHI METAL CRAFT
Class	:	6 & 21
Goods	:	Class – 6 - All type of Brass ware including intricate and masterly crafted idols, icons, temple vagnas, Utsava Vignahas, decorative items such as pandans, nagardans, itar pots, shangaridans, khandani chairs, pan-boxes, illustrative panels depicting scenes from the Ramayana & Mahabharata, Gitopadesha, Dashavatara scenes, Navagraha and Ashtalakshmi Panels , hangings, flower pots, lamp shades, table lamps, temple decorative ornamental articles and other decorative

items all made of brass, being goods of metals,

Class – 21 - Household items and containers, particularly flower vases & pots, table lamps and in particular the hamsa and mayor table lamps, lamp shades, panels depicting scenes from the Ramayana & Mahabharata Gitopadesha, Dashavatara scenes, Navagraha & Ashtalakshmi Panels, wall hangings, and other decorative items made of brass, all types of kitchen utensils and items.

- (A) **Name of the Applicant** : The Vishwakarma Brass, Copper & Silver Industrial Co-operative Society Limited, Facilitated by Andhra Pradesh Handicrafts Development Corporation Limited.
- (B) **Address** : The Vishwakarma Brass, Copper & Silver Industrial Co-operative Society Limited, Pembarthi, Jangaon Mandal, Warangal District, Andhra Pradesh - 506 201, India.
- (C) **List of association of persons/ Producers / organization/ authority** : To be provided on request
- (D) **Type of Goods** : **Class - 6** - All type of Brass ware, including intricate and masterly crafted idols, icons, temple vaganas, Utsava Vighras, decorative items such as pandans, nagardans, itar pots, shangaridans, khandani chairs, pan-boxes, illustrative panels depicting scenes from the Ramayana and Mahabharata, Gitopadesha, Dashavatara scenes, Navagraha & Ashtalakshmi Panels, hangings, flower pots, lamp shades, table lamps, temple decorative ornamental articles and other decorative items all made of brass, being goods of metals,
- Class - 21** - Household items and containers, particularly flower vases & pots, table lamps and in particular the hamsa and mayor table lamps, lamp shades, panels depicting scenes from the Ramayana and Mahabharata Gitopadesha, Dashavatara scenes, Navagraha & Ashtalakshmi Panels, wall hangings, and other decorative items made of brass, all types of kitchen utensils and items.

(E) Specification :

The metal craft work is made of pure brass. For certain pure decorative items silver coating is given upon the brass ware. Further, for purely ornamental purpose, in certain brass ware such as the 'Gungalum' copper sheets are to a limited extent attached to the brass ware. For certain metal craft works such as 'Mahara Thoranams' Temple Kalasam, Temple Kridams, Temple Pooja Items and other purely Temple Utility Items, Silver is used instead of brass.

The range of goods produced vary from all type of intricate brass ware, temple pooja and utility items, temple utsavas, vigaras etc., household items & containers, decorative items, wall hangings and panels and a wide range of goods.

(F) Name of Geographical Indication :

PEMBARTHI METAL CRAFT

(G) Description of Goods :

India, the cradle of culture and civilization has been the rich source and origin of various traditional arts and crafts that have endured various ups and downs and survived over the centuries, retaining their authentic, innovative, creative, exquisite mastery and precious antiquity. The traditional crafts have a long history because of their inherent value, perfection of design and the distinctive style which is unique to each particular region.

One such famous ancient craft is the metal art of Pembarthi, a picturesque village in Warangal District of Andhra Pradesh, called Pembarthi Metal Craft.

Pembarthi metal craft is one of the finest and most ancient crafts of India, dating back to more than 5000 years. Pembarthi village in particular has a history of superb workmanship of metal workmen called Vishwakarmas. The perfection that the craft attained can be traced back to the grandeur and glory of the Kakatiya Kingdom. During which time Pembarthi Metal Craft attained the pinnacle of perfection in the high degree of skill displayed by the master craftsmen. The brilliance of the craftsmanship is evident from the magnificent Vimanas, Utsav Vighrahas, Keerthi mukha and pinnacles which adorn many famous temples in South India. That apart goods of domestic and home use and decorative items such as Pandans, Nagardans, Itardans, Sangaridans, common utensils, Mayur lampshades, Hanging lampshades, Decorative plant pots, Dashavatara panels, Navagraha and Ashtalakshmi panels, intricately carved illustrative panels depicting the Gitoopadesha, scenes from the Mahabharatha and Ramayana, Icons, Utsav Vighrahas, Vahanas and temple decorative ornamental articles crafted in intricate moulds of solid brass as detailed in the description of goods above, are the articles covered, which are described as Pembarthi Metal Craft.

Therefore it can be said that Pambarthi Metal Crafts are the above goods made of brass, carved out of hand by the Vishwakarmas or metal workers based in Pambarthi village in Warrangal District of Andhra Pradesh in India.

(H) Geographical Area of Production and Map as shown in page no. 46:

The Geographical area of production of Pambarthi Metal Crafts is Pambarthi Village in Jangaon Taluk, Warangal District, in the State of Andhra Pradesh in India and lying within -

Latitude: 17 degrees, 72 minutes, 0 Seconds North

Longitude: 79 degrees, 18 minutes, 0 Seconds East

(I) Proof Of Origin: (Historical records):

The origin of Pambarthi Metal Craft dates back to more than 5000 years, where metals and alloys like brass were used in ancient society to make vessels for storage or for use as decorative ware that covered a whole range of products from the common utensils to the most intricately crafted master pieces of art, such as art icons, Lamp shades, illustrated panels, temple decorative ornamental articles, decorative articles, Utsave Vighras and Temple Vahanas.

The superb workmanship of the Vishwakarmas or metal workers of Pambarthi Village can be traced back to the grandeur and glory of the Kakatiya Kingdom, when the Pambarthi Metal Craft attained the pinnacle of perfection in the high degree of skill displayed by its master craftsmen.

The Vishwakarmas of Pambarthi through their high degree of skill and their masterly craftsmanship became renowned for their rare skill in metal craftsmanship and were patronized by the rulers for building Temples, creating Vighras, Vahanas and other artistic accessories of temple culture. Their brilliance of artistry is evident in the magnificent Vighras which are examples of moulded crafts and the pinnacles which adorn the famous South Indian Temples.

The splendor and glory of Kakatiya rule gradually gave way to the Nizam's supremacy which brought about a change in the art ware of Pambarthi. In view of which the Vishwakarmas in the Nizam period designed and crafted articles of home use and decorative items such as Pandans, Nagardans, Itar pots, Sangaridans. During this period the growth of the craft led to the increase in the number of artisans families in Pambarthi, that were into this craft. During this period the number of artisan families involved went up to more than 600.

The craft in view of its mastery by the craftsmen and skill exhibited, survived the political us and downs and natural set backs. After independence the craft witnessed resurgence which changed the demand pattern, whereby emphasis shifted to the production of utilitarian goods rather than exotic goods.

In the year 1958, a co-operative society namely the Vishwakarma Brass, Copper and Silver Industrial Co-operative Society was established to support, strengthen and promote the craft. The craft then got a major boost. The sincere efforts of Mr. Ayla Achary in obtaining Government assistance for the promotion of craft enabled it to flourish to its present glory.

Presently more than 60 families of craftsmen are involved in making of the Pembarthi Metal Craft which is today emerging as a creative and richly innovative art, moulding itself to the present modern trends and preferences.

(J) Method of Production :

The method of production of Pembarthi Metal Craft involves the following six steps:

- i) Preparation of the lakka,
- ii) Fixing- of the metal sheet on the lakka,
- iii) Drawing- whereby the required sketch is drawn on the paper and then carved with the nails and hammer,
- iv) Acid cleaning,
- v) Filing and
- vi) Buffing/ polishing.

i. Preparation of Lakka :

This is one of the very important steps in the making of Pembarthi Metal Craft. This is because the Lakka forms the platform which will be used for the purpose of carving and designing. The Lakka is prepared by boiling 1kg of resin with 250 ml of groundnut oil and 1kg of Bangalore tiled dust (which in local parlance is called, “Peel matti”). The boiling of this mixture is done for about 1 hour, in which time the Lakka melts and comes out as a liquid called lava. The lava is then immediately poured on to a wooden plank where it becomes hard and gets struck to the wooden plank. This hardened surface forms a platform for the craftsmen for their carving. In the absence of a Lakka the wooden platform may break unable to withstand the hard hitting hammer and nails that are used for carving.

ii. Fixing :

The brass metal sheet is then placed on the Lakka, wherein the metal sheet becomes ready for use by the craftsmen.

iii. Drawing :

The craftsmen draw the required sketch of the figures of Gods or Goddesses or such other design as per need/ requirement. The sketch so prepared is then placed over the metal sheet and it serves as an outline for the craftsmen to commence his carving. The craftsmen use different kinds of nails and as many as hundred different nails are used for the carving. These nails are

made by the craftsmen themselves from iron and hammer used for sculpting the sheet. Based on the curves and designs, the nails and hammer are used by the craftsmen with great skill and craftsmanship. After carving the parts are joined together. If the joints and curves are big then joining is done by soldering. If the parts and joints are small then joining is done by using small nails which are too small to be visually noticed.

iv. Acid Cleaning:

After completion of drawing, the metal sheets so carved are ready for the next step namely, acid cleaning. During this process a mixture of nitric acid, sulphuric acid and tamarind paste are applied to the brass metal to give it a neat and clean look.

v. Filing :

Once the metal craft is cleaned, it is then filed on the edges. Filers are used for the filing of the sharp edges and joints. The filing helps in giving the craft an alignment and helps in shaping of the craft.

vi. Buffing / Polishing:

This is the final step, Kamal bar or rose bar is used for buffing and giving the shining look for the metal crafts. The shining of the metal adds to the value of the craft. After finishing, the metal sheet will be fixed on the ply wood pasted with decolam and brass nails.

(K) Uniqueness :

The uniqueness of “Pembarthi Metal Craft” is based on all the three parameters:

- a) Reputation,
- b) Quality, and/or
- c) Other characteristics.

(a) Reputation:

Reputation is on the basis of sales and knowledge of the craft in the country and outside. The annual sales turnover is about Rs.30 to 40 Lakhs with markets throughout the states of Andhra Pradesh and Uttar Pradesh and the cities of Kolkata, Delhi and Mumbai. That apart, Sales is also made through the Andhra Pradesh Handicrafts Development Corporation Limited ‘**Lepakshi**’ show rooms situated across the country. There is no direct export, though foreigners visiting Pembarthi do make direct purchase. The craft is also widely known in foreign countries viz. America, Britain, France, Russia & Germany.

(b) Quality:

The quality parameters of “Pembarthi Metal Craft” are based on the following aspects;

1. They are made of pure brass, which is an alloy of Copper and Zinc, where the percentage of Copper is 60% and Zinc is 40%. The exception being

temple utility items which are made of pure silver. However silver coating is given on the brass metal craft of certain decorative items only. That apart, ornamentation with copper metal or plate or sheet is given upon the brassware to very few items such as gungalams and certain vessels and containers.

2. The craft work is purely handmade and no machine or dye is used, and
3. Embossing the design into the brass metal is a very unique feature of Pembrothi

Metal Craft work which requires a very high degree of human skill. 50 different types of nails are used for embossing. Use of two types of hammers namely complete wooden hammer (i.e. head and handle are made of wood) and iron hammer with wooden handle.

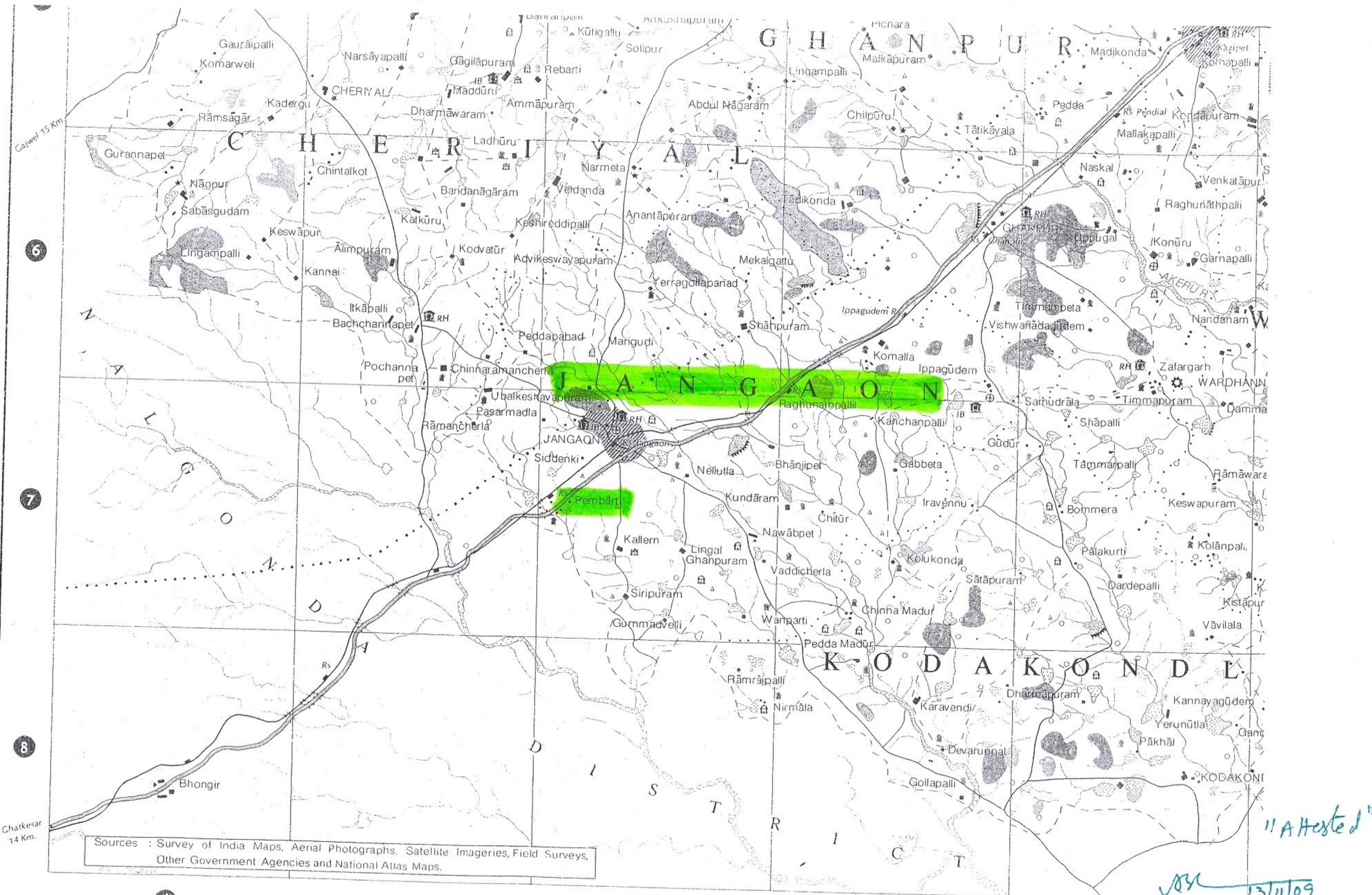
(c) ***Other Characteristics:***

The other characteristics which go to show the uniqueness of the paintings are that the Designs depict only symbols of history, figures of Gods, Mythological themes, visionary national leaders viz. Swamy Vivekananda, Nehru, Saibaba etc., figures of swans, peacocks, flowers, elephants, parrots and lions. The figures of swans, peacocks and flowers are predominantly used while that of elephants, parrots and lions are used especially in temple items and are very rarely used for other items.

(L) **Inspection Body :**

An Inspection Committee of following members has been formed for Inspection of Pembrothi Metal Craft:

- i. One Master Artisan representing the Artisans / Applicant.
- ii. Official nominated by the A.P. Handicrafts Development Corporation Ltd,
- iii. Manager, Lepakshi Handicrafts Emporium, Warangal.



Sources : Survey of India Maps, Aerial Photographs, Satellite Imageries, Field Surveys, Other Government Agencies and National Atlas Maps.

13/11/09
 EXECUTIVE ENGINEER
 GAUGINGS DIVISION
 Chintal Basthi, Khairatabad,
 HYDERABAD-500 004, A.P.

GENERAL INFORMATION

What is a Geographical Indication?

- It is an indication.
- It is used to identify agricultural, natural or manufactured goods originating in the said area.
- It originates from a definite territory in India.
- It should have a special quality or characteristics or reputation based upon the climatic or production characteristics unique to the geographical location.

Examples of possible Geographical Indications in India :

Some of the examples of possible Geographical Indications in India include Basmati Rice, Darjeeling Tea, Kanchipuram Silk Saree, Alphonso Mango, Nagpur Orange, Kolhapuri Chappal, Bikaneri Bhujia, etc.

What are the benefits of registration of Geographical Indications?

- It confers legal protection to Geographical Indications in India.
- It prevents unauthorised use of a registered Geographical Indication by others.
- It boosts exports of Indian Geographical Indications by providing legal protection.
- It promotes economic prosperity of producers.
- It enables seeking legal protection in other WTO member countries.

Who can apply for the registration of a Geographical Indication?

Any association of persons, producers, organization or authority established by or under the law can apply.

The applicant must represent the interests of the producers.

The application should be in writing in the prescribed form.

The application should be addressed to the Registrar of Geographical Indications alongwith prescribed fee.

Who is a registered proprietor of a Geographical Indication?

Any association of persons, producers, organisation or authority established by or under the law can be a registered proprietor. Their name should be entered in the Register of Geographical Indications as registered proprietor for the Geographical Indication applied for.

Who is an authorized user?

A producer of goods can apply for registration as an authorised user, with respect to a registered Geographical Indication. He should apply in writing in the prescribed form alongwith prescribed fee.

Who is a producer in relation to a Geographical Indication?

A producer is a person dealing with three categories of goods.

- **Agricultural Goods** including the production, processing, trading or dealing.
- **Natural Goods** including exploiting, trading or dealing.
- **Handicrafts or Industrial Goods** including making, manufacturing, trading or dealing.

Is registration of a Geographical Indication compulsory?

While registration of a Geographical Indication is not compulsory, it offers better legal protection for action for infringement.

What are the advantages of registering?

- Registration affords better legal protection to facilitate an action for infringement.
- The registered proprietor and authorised users can initiate infringement actions.

- The authorised users can exercise the exclusive right to use the Geographical Indication.

Who can use the registered Geographical Indication?

Only an authorised user has the exclusive rights to use the Geographical Indication in relation to goods in respect of which it is registered.

How long is the registration of Geographical Indication valid? Can it be renewed?

The registration of a Geographical Indication is for a period of ten years.

Yes, renewal is possible for further periods of 10 years each.

If a registered Geographical Indication is not renewed, it is liable to be removed from the register.

When is a registered Geographical Indication said to be infringed?

- When unauthorised use indicates or suggests that such goods originate in a geographical area other than the true place of origin of such goods in a manner which misleads the public as to their geographical origins.
- When use of Geographical Indication results in unfair competition including passing off in respect of registered Geographical Indication.
- When the use of another Geographical Indication results in a false representation to the public that goods originate in a territory in respect of which a Geographical Indication relates.

Who can initiate an infringement action?

The registered proprietor or authorised users of a registered Geographical Indication can initiate an infringement action.

Can a registered Geographical Indication be assigned, transmitted etc?

No. A Geographical Indication is a public property belonging to the producers of the concerned goods. It shall not be the subject matter of assignment, transmission, licensing, pledge, mortgage or such other agreement. However, when an authorised user dies, his right devolves on his successor in title.

Can a registered Geographical Indication or authorised user be removed from the register?

Yes. The Appellate Board or the Registrar of Geographical Indication has the power to remove the Geographical Indication or an authorised user from the register. The aggrieved person can file an appeal within three months from the date of communication of the order.

How a Geographical Indication differs from a trade mark?

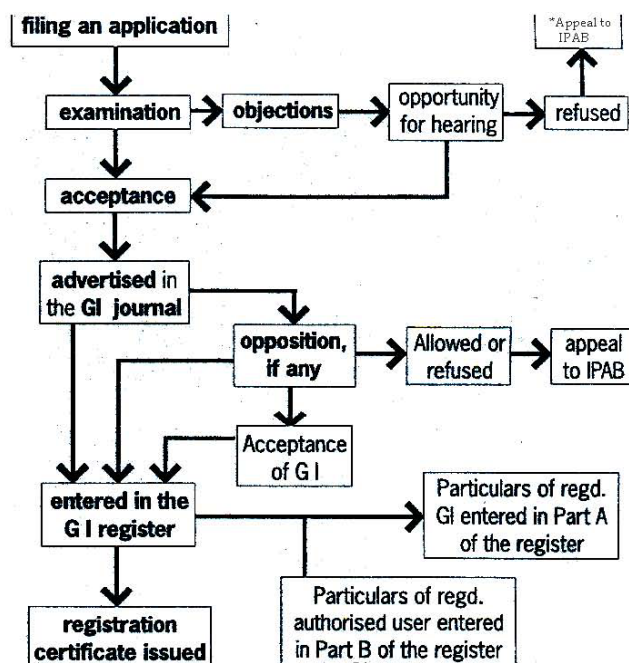
A trade mark is a sign which is used in the course of trade and it distinguishes good or services of one enterprise from those of other enterprises. Whereas a Geographical Indication is used to identify goods having special characteristics originating from a definite geographical territory.

THE REGISTRATION PROCESS

In December 1999, Parliament passed the Geographical Indications of Goods (Registration and Protection) Act, 1999. This Act seeks to provide for the registration and protection of Geographical Indications relating to goods in India. This Act is administered by the Controller General of Patents, Designs and Trade Marks, who is the Registrar of Geographical Indications. The Geographical Indications Registry is located at Chennai.

The Register of Geographical Indication is divided into two parts. Part 'A' consists of particulars relating to registered Geographical Indications and Part 'B' consists of particulars of the registered authorized users.

The registration process is similar to both for registration of a geographical indication and an authorized user which is illustrated below :



NOTICE

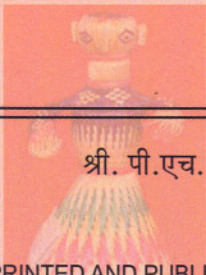
Applicants for registration of Geographical Indication and their agents are particularly requested to quote in their replies full and complete Reference Letter No. and date, application number and the class to which it relates and send to the Geographical Indications Registry, Chennai. This would facilitate quick disposal of letters.

**Shri. P.H. Kurian, IAS
Controller General of Patents, Designs & Trade Marks,
Registrar of Geographical Indications**

**Published by the Government of India,
Geographical Indications Registry, Chennai - 600 032.**



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GEOGRAPHICAL INDICATIONS



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