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**INTELLECTUAL
PROPERTY INDIA**

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**GOVERNMENT OF INDIA
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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 64 of the Geographical Indications Journal dated 28th November 2014 / Agrahayana 07th, Saka 1936 has been made available to the public from 28th November 2014.

NEW G.I APPLICATION DETAILS

App.No.	Geographical Indications	Class	Goods
481	Durgi Stone Carving	19	Handicraft
482	Etikkoppaka Toys	20	Handicraft
483	Thanjavur Marakudrai	20	Handicraft
484	Thanjavur Rice Maalai	31	Agriculture
485	Thiruvaiyaru Asoka Halwa	30	Food Stuff
486	Kovilpatti Kadalai Mittai	30	Food Stuff
487	Thoothukudi Macaroon	30	Food Stuff
488	Manapparai Murukku	30	Food Stuff
489	Vengurla Cashew	31	Horticulture
490	Sangli Raisins	31	Horticulture
491	Lasalgaon Onion	31	Horticulture
492	Khadi	24	Handicraft
493	Gholvad Chikoo	31	Horticulture
494	Beed Custard Apple	31	Horticulture
495	Jalna Sweet Orange	31	Horticulture
496	Sangli Turmeric	30	Agriculture
497	Ratnagiri Alphonso Mango	31	Horticulture
498	Jalgaon Banana	31	Horticulture
499	Marathwada Kesar Mango	31	Horticulture
500	Purandar Fig	31	Horticulture
501	Jalgaon Bharit Brinjal	31	Horticulture
502	Solapur Pomegranate	31	Horticulture
503	Prosecco	33	Alcoholic Beverages

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.

Registrar of Geographical Indications

G.I. APPLICATION NUMBER – 405

Application Date - 09-04-2013

Application is made by **The Makrana RIICO Area Marble Association**, (Formerly known as “Industrial Area Entrepreneurs Association”), Reg. no. 323/81, H1/320, RIICO Industrial Area, Bidiyad, Makrana – 341542, Rajasthan, India, facilitated by Indiabulls Foundation, Plot No. 14, Ground Floor, College Road, PHED Colony, Nagaur 341 001, Rajasthan, India for Registration in Part A of the Register of **Makrana Marble** under Application No - 405 in respect of Natural Goods – Marble falling in Class – 19 is hereby advertised as accepted under Sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- A) Name of the Applicant** : The Makrana RIICO Area Marble Association
- B) Address** : The Makrana RIICO Area Marble Association,
(Formerly known as “Industrial Area Entrepreneurs Association”), Reg. no. 323/81, H1/320, RIICO Industrial Area, Bidiyad, Makrana - 341542, Rajasthan, India
Facilitated by Indiabulls Foundation, Plot No. 14, Ground Floor, College Road, PHED Colony, Nagaur 341 001, Rajasthan, India
- C) Types of Goods** : **Class 19** – Natural Goods – Marble
- D) Specification:**

Marble is crystalline, metamorphosed form of limestone. However in commercial parlance crystalline rocks composed of calcium carbonate or magnesium carbonate which can be excavated in the form of blocks and which are amendable to cutting and polishing are classified as marble.

Makrana Marble is calcitic marble from the Makrana and Parbatsar Tehsils (Makrana Region) of Nagaur District of Rajasthan, in India, within the latitude and longitude furnished in the GI application. Its density is 2.68. It is considered as one of the best marble which retains its shine which also increases during its life. This is because the calcium carbonate content in it is more than 98% and the presence of impurities/ other constituents such as magnesium oxide, iron oxide, silica, alumina, sulphur etc are less than 2%. According to the presence of impurities / other constituents the shade / colour of Makrana Marble varies from pure shades of white to white with grey / pink shades across.

Further, another factor which leads to the continuous shine is the close interlocking of grains, which is yet another unique feature of Makrana Marble. This interlocking of grains also give it strength, hardness and translucency.

In India, 90% of marble is from Rajasthan. Of this only Makrana Marble from Nagaur District and Sirohi Marble from Sirohi District are the calcitic marbles. All other marbles in India are dolomitic marble.

Further, the water absorption of Makrana Marble is 0.04, which is the least among any calcitic marble in India. The resistance to wear/abrasion is 3.1 (average in mn wear) and 3.2 (maximum wear on individual specimen, mm) compressive strength is 88 N/MM² (Dry) and 81 N/mm² (wet). The flexural strength is 16 N/MM².

The physical/technical characteristics of Marble within a range (as applicable) are furnished hereunder;

Technical/Physical characteristic of Makrana Marble:

S. No	Parts	Specification
1.	Bulk Specific gravity	2.68 – 2.69
2.	Bulk density (Kg/m ³)	2600 – 2700
3.	Absorption by weight %	0.04
4.	Compressive Strength (MPa)	Dry : 83-96 Wet: 67 - 85
5.	Flexural Strength (MPa)	16 - 17
6.	Modules of rupture (MPa)	Dry : 14 – 15 Wet: 16 -18
7.	Abrasion Resistance	64-172

That apart, the Calcium Oxide content upon combustion is 50-56 which is the highest among marbles. This again adds to its continue shine throughout its life. The chemical composition Makrana Marble within a range as is furnished hereunder:

The following table shows the various chemical composition of Makrana Marble;

S. No	Chemical	Specification
1.	CaO	50-56
2.	MgO	0.8-1.8
3.	SiO ₂	0.33-1.20
4.	Fe ₂ O ₃	0.10-0.28
5.	LOI	34.8-43.2

Makrana Marble is different from Sirohi Marble in view of the following factors;

S. No	Specification	Makrana Marble	Sirohi Marble
1	CaCo ₃	>98%	90%
2	Cao	50 - 56	51.49
3	Sio ₂	0.33 – 1.20	8.52
4	Fe ₂ O ₃	0. 10 – 0. 28	0.54

The presence of high Calcium Carbonate and Cao on combustion with minimal impurities of Silicon-dioxide and Ferric oxide, Makrana Marble is life shining, while Sirohi Marble loses its shine over a period of time. i.e. Makrana Marble will not lose its shine over a period of time.

E) Name of the Geographical Indication:

MAKRANA MARBLE



F) Description of the Goods:

Makrana marble is usually medium to coarse grained marble stone, but chemically little higher in silica and illumine as compared to Italian and Grecian marbles, but presence of impurities is low. It contains about 98% of Calcium Carbonate, which is responsible for its shine.

Hardness:

Further, Makrana Marble is on the whole harder than marbles imported from Greece and Italy and is consequently more resistant to abrasion. It is also very easy to work with as it has no free silica which may be hard on tools or interfere with polishing.

Texture:

Makrana Marble is coarser in grain than the said imported marbles. The grains are not angular like in the imported marble types, but are closely interlocked which give it greater strength and translucency, which enables it to take a better polish.

Porosity:

Low porosity is a desirable characteristics of good quality marbles used for exterior use. Makrana Marble has less porosity compared to the other said imported marbles. Because of this filtration into the marble of water, dust and soot which are detrimental to the life and beauty of the marble if not possible. Hence it retains its white color for centuries. Whereas, imported marbles being of fine grain are more porous then Makrana Marble which cause them to fade over a period of time.

Solubility:

It is an important aspect for stones used for exterior purposes. Solubility depends on texture and chemical composition. Makrana Marble has less solubility and hence can withstand the action of water and the atmosphere better than imported marbles. The standing example of this is the Taj Mahal at Agra.

Strength:

Strength of marble stone is determined by uniformity of texture, closeness of grain and interlocking of crystals. The comprehensive strength of Makrana Marble is 3 to 4 tons to a cubic inch, where a cubic foot of marble weighs 2mds. 7seers.

In short, it can be said that the coarseness of grain Makrana Marble makes it resistant to weathering. Its purity enables it to maintain its white surface color over many decades. Its translucence gives it delicate softness, which could never be obtained in finer grained marble. These qualities make Makrana Marble unique when compared to any other marble in the world.

G) Geographical Area of Production and Map as shown in page no.: 14

The Geographical area of production of “Makrana Marble” is in the 20 K. M. long area of two Tehsils of Makrana and Parbatsar, located in Nagaur District of Rajasthan. In these Tehsils the Marble Ranges are located between 26°.95’ 00’’ to 27°.07’ 00’’ North Latitude and 74°.66’ 65’’ to 74°. 72’ 70’’ East Longitude.

H) Proof of Origin (Historical records):

Makrana Marble has been quarried in the Makrana region of Nagaur District of Rajasthan in India, for centuries. This area is rich in marble deposits and is most famous for marble. The quality of marble stone obtained in this region, is believed to be one of the best in the world. It retains high grade polish for a very long time as evidenced by some of the ancient monuments built from this stone, such as the Taj Mahal, in whose construction this was fully used, Victoria Memorial, Kolkata. This is because of the presence of impurities in very negligible quantities.

The origin of Makrana Marble can be traced back to the 17th century when the Taj Mahal was constructed. The marble used in its construction is Makrana Marble.

Further, Makrana Marble has been used in the construction of the Victoria Memorial at Calcutta in 1900.

I) Method of Production:

In the Makrana region, Makrana marble range has been divided broadly into 15 blocks according to physical characteristics of marble bands. There are six different bands extending over 20 Km. The total marble reserves in the existing mining area and those areas which have been explored by the state Government have been estimated to be 55 million tones. Of these, the chausera range is the most sought after one. The marble quarries in this region have reached a depth of upto 75mtr. Present rate of production of marble from the Makrana region is about 6.5 million tones per annum. With exploitation at this rate the resources would last for several decades.

Makrana Marble is quarried from the quarries in the said region whose depth vary from 20 to 75 mtr. The method of production consists of the following stages.

a. Mining / Extraction:

The marble is excavated by digging and blasting and is then cut into required sizes by means of steel saws. The chips and dust left behind after the blocks have been hauled to the surface are burnt into lime, and used for the finer kinds of plastering. The big blocks of marble stone are taken out from the quarries with the help of cranes. About a minimum of 10 persons (including crane operator) are required for one mine operation.

b. Dressing:

Where the big blocks of mined marble stone are sized to remove all excrescencies and odd protrusions and brought to a square or rectangular shape using a dressing machine and a crane.

About 4-5 persons are required during this process.

c. Sawing:

The sized marble stone is then sawed using a huge machine called Diamond Gang Saw Machine, to get the slabs of required size and thickness. About 10-12 persons working 24 hours in two shifts (@ 5-6 persons working in each shift for 12 hours) are required for this process. Where 1 person is required to operate the gang saw and 4-5 labours to place the dressed marble block on to trolleys and to remove it after sawing, are required.

d. Edge Cutting:

The sawed marble slabs are then further cut according to requirement using smaller cutting machines or hand cutters. Here about 2 persons are required to do the work.

e. Laying / Fixing:

The sawed and cut marble stone is laid on the floor. This exclusively requires skilled labour. Here about 3-4 persons are involved.

f. Polishing:

Polishing is done using a polishing machine especially available for this purpose. This is done by a single person. The workers doing laying and polishing work are paid on a square foot basis, i.e. Rs 10 to 15 per sq. ft., while the others receive a monthly salary ranging from Rs. 6,000/- to Rs. 10, 000/- depending on their experience and the volume of work done.

J) Uniqueness:

The uniqueness of this marble is that it comprises of about 98% of Calcium Carbonate. While magnesium and iron content is negligent. Because of which it retains its white color (original color) for hundreds of years, while other marble stone change color from white to grey, black or yellow shade due to the oxidization of Magnesium and iron respectively over the years to their respective oxides. In fact the shine of this marble increases through use.

The uniqueness of Makrana Marble is based on the parameters specified below:

- a) Reputation
- b) Quality and Other Characteristics

a. Reputation

Uniqueness based on reputation is in view of it being used in the construction of the Taj Mahal at Agra and the Victoria Memorial at Calcutta. Both these buildings have not lost their luster and shine inspite of they being many centuries old. These are standing examples of the fact that Makrana Marble has withstood the vagaries of nature over a period of many centuries. Further in view of its water absorption capacity being minimum among all calcitic marble, Victoria Mahal at Calcutta has been unaffected by the salty sea winds.

The annual production is about 6.5 lakh tons. There are about more than 5.5 million tons of deposit presently available. So even at the present excavation rate the deposits would last many centuries.

Makrana Marble is used in buildings, monuments, sculpture work and for handicrafts, and finds a welcome market in Jaipur, Delhi, Agra, Kolkata, Ajmer, Banaras, Gaya, Allahabad and Haridwar and many other cities in India. Though Makrana Marble is exported all over the world, it is mostly exported to the Gulf Countries, European Countries, South East Asian Countries, Russia and Pakistan.

For every ton of marble extracted, the mine owner has to pay a royalty of Rs. 300/- to the Govt. of Rajasthan. In the past year Rs.20/- crore has been paid as royalty.

b. Quality & other characteristics:

Uniqueness based on quality and other characteristics is based on the following aspects;

Makrana Marble is calcitic marble in which the calcium content is more than 98% (The Calcium Oxide content on combustion is 50-56). This is the highest among all calcitic marbles in India and almost equal to that of Italy and Greece marbles.

The presence of impurities such as magnesium oxide, iron oxide, silica, alumina, iron, sulphur etc. is very minimal i.e. less than 2%.

The water absorption of Makrana Marble is 0.04%, which is again the lowest among all calcitic marbles. In view of which it is literally unaffected by the vagaries of nature.

Yet another unique feature of Makrana Marble is that the grains interlock with each other unlike in other marbles where it is granular. This feature gives it the present strength, hardness and translucency. This feature along with the fact that the presence of impurities is less than 2% enables the marble to retain its shine and also to increase its use continuously.

c. Involvement of Human element:

Human element is involved right from mining to marketing. Mining requires skilled labour as evident from the production process. Then extraction, dressing, sawing, cutting, laying and polishing all require human labour.

Human skill, effort, labour and experience are required right from the time of mining to polishing. In an optimum mine, about a minimum of ten persons including an experienced/skilled crane operator are required to operate the mines. In the factory, dressing requires about 4 to 5 persons and sawing about 10-12 persons working 24 hours in two shifts of 5-6 persons each working for 12 hours. Further, about 2 persons are required for edge cutting. Then, for laying about 3-4 persons are required depending on the area and 1 for polishing.

There are about 900 mines operating in the area of production. More than One Lakh persons are employed in the industry as a whole, which in turn comprises of mine operation, factory operation, trading establishments and handicraft show rooms.

K) Inspection Body:

The applicant has constituted an Inspection Committee. The Inspection committee would do a quarry wise inspection. Each quarry would be subject to random sampling. The following quality parameters would primarily be checked apart from others;

- a. Calcium Carbonate Content,
- b. Content of other impurities,
- c. Cao content wherever necessary, and
- d. Colour & variety

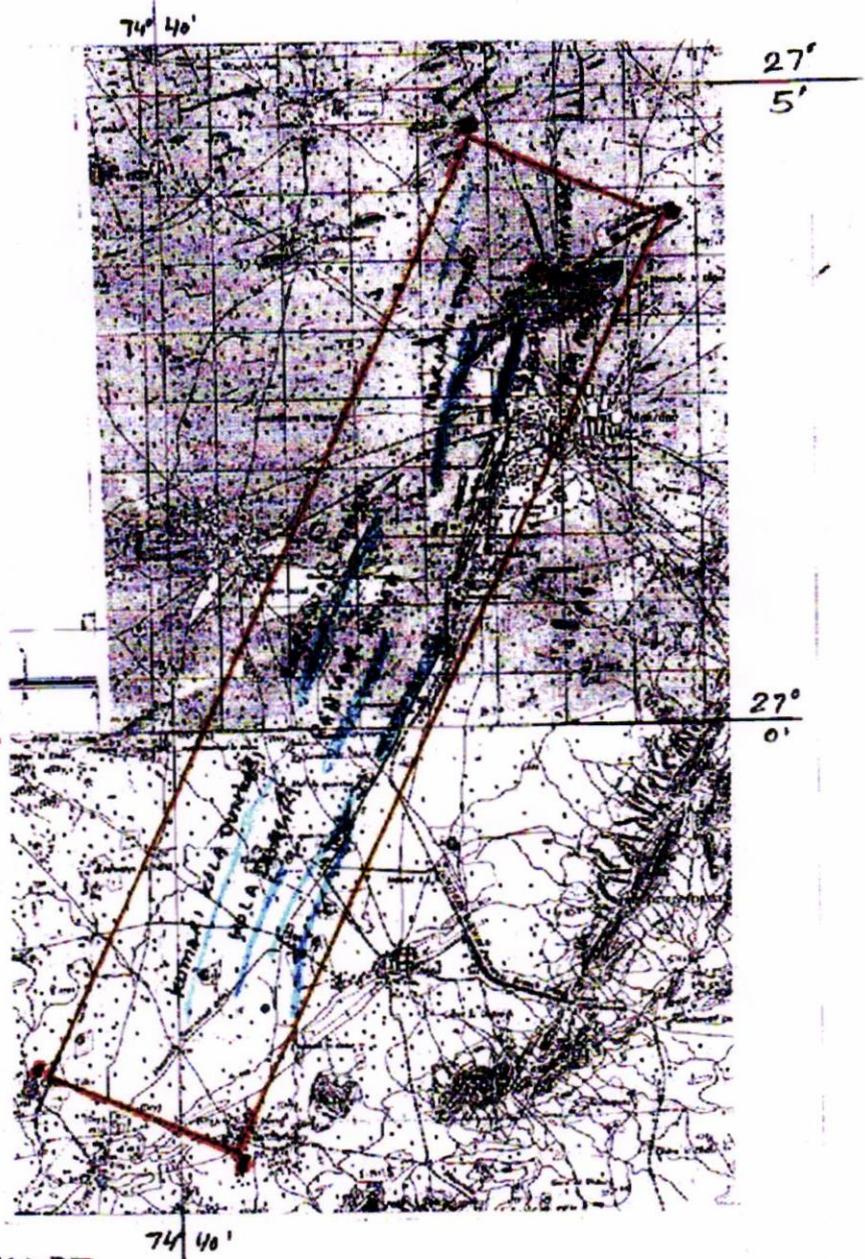
To regulate the use of GI in the territory, the Inspection body presently comprises of the following members:

1. Three (03) Representatives from the Makrana RIICO Area Marble Association;
2. Two (02) representatives from the Institution / College on Mining;
3. Two (02) representatives from the Mining Cluster;
4. One (01) representative from Mining Industry / Trade;
5. One (01) representative from the legal fraternity.

DEMARCATON OF GI AREA FOR MAKRANA MARBLE

SCALE :- 1cm = 1000m

G.T. SHEET NO. 45 1/2 & 45 1/9



DESCRIPTION REPORT

FRP:- MATAJI TEMPLE :- LAT:- 27° 03' - 25.4" LONG. 74° 43' - 20.4"

	LAT	LONG
Point - A	27° 03' - 58.37"	74° 44' - 22.5"
B	26° 56' - 40.52"	74° 00' - 28.91"
C	26° 57' - 19.45"	74° 38' - 51.32"
D	27° 04' - 37.3"	74° 42' - 42.6"

Note- The Makrana Marble Working mine and the lease/quarrying areas are indicated in above map and there is no forest Land.

1817114

G.I. APPLICATION NUMBER – 457

Application Date - 31-10-2013

Application is made by (1) **Balaji Handicrafts Cooperative Society Limited**, B.24/97, Kashmiriganj, Varanasi - 221005, Uttar Pradesh, India; (2) **Khilauna Udyog Sahkari Samiti Limited**, B.24/100, Kashmiriganj, Bhelupur, Varanasi - 221005, Uttar Pradesh, India, facilitated by Human Welfare Association, S.15/116,2-AC, Mawaiya, Sarnath, Varanasi, Uttar Pradesh, India for Registration in Part A of the Register of **Varanasi Wooden Lacquerware & Toys** under Application No - 457 in respect of Wooden Lacquerware & Toys falling in Class – 27 is hereby advertised as accepted under Sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- A) Name of the Applicant :**
- (1) Balaji Handicrafts Cooperative Society Limited, Varanasi
 - (2) Khilauna Udyog Sahkari Samiti Limited, Varanasi
- B) Address :**
- (1) Balaji Handicrafts Cooperative Society Limited, B.24/97, Kashmiriganj, Varanasi - 221005, Uttar Pradesh, India;
 - (2) Khilauna Udyog Sahkari Samiti Limited, B.24/100, Kashmiriganj, Bhelupur, Varanasi - 221005, Uttar Pradesh, India

Facilitated by Human Welfare Association,
S.15/116, 2-AC, Mawaiya, Sarnath, Varanasi, Uttar Pradesh, India

- C) Types of Goods :** **Class 27** – Wooden Lacquerware & Toys

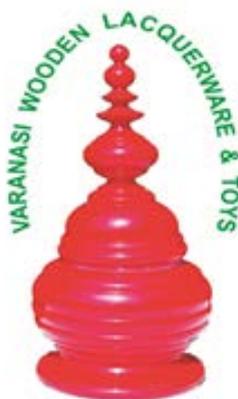
D) Specification:

Varanasi Wooden Lacquerware & toys is an ancient craft, where the toys are made in wood with sets of birds, animals, orchestras and dance ensembles available packed in boxes. These toys are gaily painted and typically Indian but not folk in design. Unique to Varanasi are tiny wooden gods and goddesses, contemporary models of fish, ducks, cows, horses and other animals, tortoises that move their necks and tails, dolls of all shapes and sized are carved and painted in amazing detail.

The town being a pilgrimage centre, the toys mostly represent deities from Hindu mythology. Mandwa ka sugga is gifted to the newly married. They are carved from a single piece of wood. The toys can be found in all sizes and are made without any joints. They are attractive and harmless playthings for children.

E) Name of the Geographical Indication:

VARANASI WOODEN LACQUERWARE & TOYS



F) Description of the Goods:

Varanasi in Uttar Pradesh was once one of the largest toy producing centers in India.

- 1- Varanasi Wooden Lacquerware & toys has its own subject and pattern, they can be classified into following categories- Firstly, Religious, cultural, animals & birds, and traditional and Secondly, modern toys & Decorative items.
- 2- All these themes have toys treated in a different way—for example—religious toys are generally 2 dimensional, hand carved, and painted gaudily. They exhibit Indian motifs and patterns. These toys also tell mythological and religious stories of their time. The cultural theme based toys shows the classes of society, the daily lifestyle and activity of the people in rural India and also some profession which were popular in ancient India. Some examples are- women drawing water from the well, men wrestling in 'Akhada' or the wrestling ground. Whereas, the modern toys & Decorative items are generally 3 dimensional, made by turning and have modern patterns and themes.
- 3- The Varanasi Wooden Lacquerware & toys can be found in all sizes and are made without any joints and are usually carved from a single piece of wood. They are attractive and harmless playthings for children.

G) Geographical Area of Production and Map as shown in page no.: 21

The Varanasi Wooden Lacquerware & toys belt in Uttar Pradesh represents the most important area of Wooden Lacquerware & toys in the country and it is one of the largest concentration of the Wooden Lacquerware & toys artisans.

Varanasi Wooden Lacquerware & toys cluster is mainly concentrated in Varanasi district and scattered generally all parts of Mirzapur, Sonbhadra, Chandauli district.

- Varanasi is situated 25.20° North Latitude and 83.00° East Longitude
- Mirzapur is situated 25.15° North Latitude and 82.58° East Longitude.
- Chandauli is situated 26.00° North Latitude and 83.16° East Longitude,
- Sonbhadra is situated 25.32° North Latitude & 82.72° East Longitude

H) Proof of Origin (Historical records):

India has a glorious tradition in toys. Historically Indian toys date back to 5000 years. Today, a large variety of materials are used for the manufacture of dolls and toys. Toys are the timeless creations and the torches, which guide children into adulthood. It is through these very toys, that they are initiated into the inner mysteries, traditions and myths of their culture. The figures of Gods and Goddesses who reveal their spirit in an artistic expression are very helpful for the learning about the rituals, customs and mythology.

Varanasi in Uttar Pradesh was once one of the largest toy producing centers in India. It is an ancient craft, where the toys are made in wood with sets of birds, animals, orchestras and dance ensembles available packed in boxes. These toys are gaily painted and typically Indian but not folk in design. The toys made in Varanasi include the child Krishna flying on a very large bird, contemporary mobiles of fish, ducks, cows, horses and other animals, tortoises that move their necks and tails, dolls of all shapes and sized and furniture for them. The toys can be found in all sizes and prices from a 1 inch mobile to a large 2 feet tall doll, and with prices ranging from Rs 20 upwards. What one misses are the wooden lattus and bhambiries nevertheless the toys are beckoning. The wood has changed. Earlier sal or seesham was used in the making of the toys but due to increased prices, cheaper, lighter wood is now being used. The paints are bright and usually applied in primary colours. The tools are a carpenter's tools a saw and chisel for working on the wood.

Varanasi is famous for the toys and creating designs with the natural veins of the wood. These toys are made without any joints. They are attractive and harmless playthings for children. Varanasi is noted for its toys. The craftsmen here claim to be Kunder Kharadi Samaj.

I) Method of Production:

Procuring the wood:

Wood logs are brought from nearby areas and are stored generally outside the houses, in the narrow lanes. There are colonies of craftsmen in Kashmiri Ganj and Khojwa, Varanasi, who have been practicing this craft generation after generation. A circular saw, embedded in a cemented platform facing the lane, is a very common feature in all the houses involved in this craft.

Hand carving:

The wood block as per the size of the toy to be made is cut from the log. The piece is cleaned and sanded to get a smooth surface. The design of the toy to be made is traced on this piece. Extra wood is chipped off according to the design. Fine strokes with the hammer are made on the chisel, to give shape to the wood piece. It is again smoothed with a file. Sometimes, the whole toy is carved out from a single piece of wood whereas in some cases, different body parts are carved separately and joined together with adhesive. Each wooden piece that is cut to make an item is subjected to a process of slow heating to draw out all moisture.

Painting:

Carving is followed by painting. Bright and gaudy led less colors are used to paint the body. First, the toy is dipped in the base color. When it dries, it is neatly painted with led less white color. Two such coats are applied followed by the last coat of lacquer to bring

shine to the surface of the toys. In the process of painting, painting is done according to the colors of a sample toy sometimes with slight color variations. For fine work, brush made out of the hair from squirrel's tail is used for painting.

The painters have a basic sample piece for reference. During the process of painting, they might make slight changes in color, pattern etc. in a whole lot. They do not finish one piece at a time. They prepare one color and paint all the samples in a batch of toys with it and let it dry before they start with the next color. In one day, one painter finishes at least 20 pieces.

Wood Turning:

Wood turning involves using a lathe to create objects from wood. As the lathe turns, the wood remains in the same position and slowly is shaped by the operation of the lathe. Using this basic process, it is possible to create many different objects from wood, including some designs that are intricate in detail. It is of two types- Spindle turning that involves using wood where the grain runs in the same direction as the lathe bed.

Second is faceplate turning in which the wood grain runs vertical to the rotation of the lathe. Some examples are- wooden platters, bowls, and charger plates. Workshops are setup with turning machines powered by electricity. Around 5-10 craftsmen work together in a single workshop. Wooden logs cut in small pieces using a saw. After this, they are brought here and fit into the machine. First, the machine peels off the outer rough skin to give a cylinder with smooth surface which is further used to give required shape with the help of skilled craftsmen.

Lacquering:

Lacquering is done on a lathe. In the lac turning method, lac is applied in a dry state that is the lac stick is pressed against the woodenware to be lacquered. While the latter keeps revolving, the heat generated by friction softens the lac, making the colour stick to the surface of the wood. Lacquer ware toys are produced in this way. Thus, the craftsmen manipulate the stick where several colours are used. Some of the lacquered pieces are painted with a brush. Non-toxic colors or acrylic based poster colors are used for this.

Materials Tools:

The most common wood used for toy-making are-

- 'Safeda' or Eucalyptus is used for lathe machine applications
- 'Kirbil' is used for hand carving.
- 'Bhurkul' or 'Gulhar' wood or Benjamina is used for light-weight toys.
- 'Shisham' or Dalbergia has yellowish white wood.
- 'Gulhar' has thick fibres, hence is used for not so intricate carvings.
- 'Kaima' has thin fibres, hence is used for fine carving.
- 'Bhokul' wood was used in the past, but its not available anymore.

Some of the common tools used are-

Rukhana, Baaki, Chaurasa, Batali, Berma (used for making hole), Basula (to peel off wood), Chausi- (to peel off), Aari (for sawing), Kholiyan (fine work tool), Reti (file for sanding)

J) Uniqueness:

The beauty of Varansi wooden toys is in the fact that they are carved by craftsmen and painted by them. They show a perspective of life. Craftsmen make them according to their knowledge of history, Indian mythology, Mahabharata, Ramayana, etc.

- 1- **Product Description with Uniqueness And Traditional Trends:** The toys studied can be classified into following categories- religious, cultural, animals & birds, and traditional and modern toys. All these themes have toys treated in a different way—for example—religious toys are generally 2 dimensional, hand carved, and painted gaudily. They exhibit Indian motifs and patterns. These toys also tell mythological and religious stories of their time. The cultural theme based toys shows the classes of society, the daily lifestyle and activity of the people in rural India and also some profession which were popular in ancient India. Some examples are- women drawing water from the well, men wrestling in 'Akhada' or the wrestling ground. Whereas, the modern toys are generally 3 dimensional, made by turning and have modern patterns and themes.
- 2- **Cultural:** One gets to see the real culture and tradition of India in its villages. Many activities like farming, drawing water from a well, bullock carts, etc. are still thriving in the rural part of the country. Thus, the toys made on this theme primarily show the culture of the rural India which consequently affects the clothing style, patterns, colors, etc. shown in the toys by the craftsmen.
- 3- **Animals and Birds:** Animals play a very important role in Indian legends and myths. There are many stories of kings and queens to support the loyalty of their animals. This has made some animals appear a lot in the toy form. Also, as craftsmen experiment with their craft, they bring in more subjects to deal with. Therefore, many others form of life, like lizards, fishes etc. have also found their place in this craft.
- 4- **Traditional and Modern:** Some kinds of toys are not affected by time and generation and they remain the basic toy that everyone as a kid, wants to play with. The best example is the kitchen set for girls. Though a lots of modern toys are present in the market. All the girls play with and imagine themselves cooking and doing other activities with these traditional toys. Such toys take us back to the earliest and the simplest kind of toys that our ancestors used to play with. They also show us the glimpse of our present and past culture and tradition.
- 5- Everyone knows Varanasi (Uttar Pradesh, India) as a holy Hindu destination. What people still do not know is the fact that Varanasi is also the largest producer of wooden toys and dolls in India. Traditional clay and wooden toys make for great gift items for kids and adults alike. Beautifully painted wooden dolls, bright coloured clay figurines drawn from the epics and Indians legends, exquisite doll houses, miniatures of colonial furniture in lacquer and wood are other amazing finds in the narrow lanes and crowded streets of Varanasi. The finery of the handicraft is passed on from one generation to the other and is still a masculine domain. This pair of painted wooden toys from Varanasi figures the mythological duo of Sri Krishna and Radha. Human imagination tends to color even the deities in its own local hue, and that tendency is reflected in the physical features and garbs of Krishna and Radha. Nonetheless, Krishna is given his iconic blue body and the mesmerizing flute. Radha, his consort, is an Everywoman, yet distinguished by her peacock-plumed headwear. These toy dolls, figuring mythological characters, were meant to delight and inculcate traditional values as well. Culled from the trove of Indian culture, these auspicious handcrafted toys are a collector's delight.

K) Inspection Body:

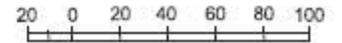
To regulate the use of GI in the territory, it is proposed that the Inspection Committee shall consist of the following members:

1. The Department of Industries, Government of Uttar Pradesh;
2. O/o Development Commissioner (Handicraft), Govt. of India having office at Varanasi;
3. One representative from Human Welfare Association;
4. Two National/State Award winner - Varanasi Wooden Lacquerware & toys;
5. One Varanasi Wooden Lacquerware & toys – Master craftsman;
6. One representative from Balaji Handicrafts Cooperative Society Limited, Varanasi.
7. One representative from Khilauna Udyog Sahkari Samiti Ltd., Varanasi

Geographical Area of Production of Varanasi Wooden Lacquerware & Toys

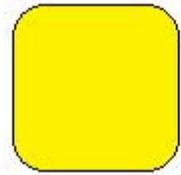
UTTAR PRADESH

KILOMETRES



- JPN - JYOTIBA PHULE NAGAR
- GBN - GAUTAM BUDDHA NAGAR
- KRN - KANSHIRAM NAGAR
- AMB - AMBEDKAR NAGAR
- SID - SIDDHARTH NAGAR
- SKN - SANT KABIR NAGAR
- KUS - KUSHINAGAR
- SRNB - SANT RAVDAS NAGAR (BHADOHI)

- BOUNDARIES:**
- INTERNATIONAL..... ————
 - STATE..... ————
 - DISTRICT..... ————
 - TAHSIL..... ————



Geographical Area of Production of Varanasi Wooden Lacquerware & Toys

- HEADQUARTERS:**
- STATE..... *
 - DISTRICT..... ●
 - TAHSIL..... •

- * Varanasi is situated 25.20° North Latitude and 83.00° East Longitude
- * Mirzapur is situated 25.15° North Latitude and 82.58° East Longitude
- * Chandauli is situated 26.00° North Latitude and 83.16° East Longitude
- * Sonbhadra is situated 25.32° North Latitude & 82.72° East Longitude

G.I. APPLICATION NUMBER – 458

Application Date - 31-10-2013

Application is made by **Pooja Handloom Silk Utpadan Sahkari Samiti Limited**, Thathara, Block - Sewapuri, Varanasi, Uttar Pradesh, India, facilitated by Human Welfare Association, S.15/116, 2-AC, Mawaiya, Sarnath, Varanasi, Uttar Pradesh, India for Registration in Part A of the Register of **Mirzapur Handmade Dari** under Application No - 458 in respect of Handmade Dari falling in Class – 27 is hereby advertised as accepted under Sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- A) Name of the Applicant** : Pooja Handloom Silk Utpadan Sahkari Samiti Limited
- B) Address** : Pooja Handloom Silk Utpadan Sahkari Samiti Limited, Thathara, Block - Sewapuri, Varanasi, Uttar Pradesh, India
Facilitated by Human Welfare Association, S.15/116, 2-AC, Mawaiya, Sarnath, Varanasi, Uttar Pradesh, India
- C) Types of Goods** : **Class 27** – Handmade Dari
- D) Specification:**

Different parts of the country have localized dari traditions; the particular combination of weaving technique, weft material, pattern stylization, and motifs and colours used in different areas creates several interesting kinds of durries. The Mirzapur Handmade Dari is one among a multitude of styles, they are defined essentially by the use of the panja in weaving them, and known for fairly bold colors and patterns.

Mirzapur Handmade Dari is made on simple horizontal looms in a weft faced plain weave which gives it a sturdy, flat appearance. The multiple forms and colors of the patterns are created through the use of independent wefts, beaten into place with a panja, metal beater.

Mirzapur Handmade Dari is a mix of traditional and contemporary designs and speaks of high workmanship. They depict bold and creation juxtaposition of color; the individual creativity in creating striking combination of motif and color. Peacocks and lions, half - kites shapes, bold ware patterns and multi —hued diamond —shaped bands, geometric shape and designs.

The uniqueness of Mirzapur Handmade Dari lies in the fact that the whole process is entirely manual starting from weaving, designing, finishing etc.

E) Name of the Geographical Indication:

MIRZAPUR HANDMADE DARI



F) Description of the Goods:

Weaving has been traditionally linked with the lives of people and their environment. It is an age old practice and hand weaving is probably the oldest and certainly one of the most universally practiced crafts.

The Dari / Durries at Mirzapur can be classified in to two types Panja Dari and Loom Dari. No warp thread shall be visible either on the upper or on the lower surface.

Mirzapur Handmade Dari is a mix of traditional and contemporary designs and speaks of high workmanship.

In Mirzapur Handmade Dari the whole process is entirely manual starting from weaving, designing, finishing etc.

Mirzapur Handmade Dari is traditional bound rural based, labour intensive, export oriented and provide self-employment for both men & women, generally at home.

Mirzapur Handmade Dari is predominately done using Panja Dari weaving technique. These Handmade Dari are well-crafted and quite elegant they do possess some key characteristics of the traditional Panja Durries. They depict bold and creation juxtaposition of color; the individual creativity in creating striking combination of motif and color. Peacocks and lions, half - kites shapes, bold ware patterns and multi —hued diamond —shaped bands, geometric shape and designs.

G) Geographical Area of Production and Map as shown in page no.: 29

The Mirzapur Hand Made Dari belt in Uttar Pradesh represents the most important area of Dari weaving in the country as it has the largest concentration of the Dari weavers.

Mirzapur Hand Made Dar cluster is scattered generally all parts of Mirzapur district, But it also amalgamate in part of Bhadohi, Varanasi, Ghazipur, Sonbhadra, Kaushmbi, Allahabad, Jaunpur, Ghazipur, Chandauli district.

- Mirzapur is situated 25.15° North Latitude and 82.58° East Longitude.
- Bhadohi is situated 25.12° North Latitude and 82.58° East Longitude,
- Allahabad is situated 25.28° North Latitude and 81.52° East Longitude

- Ghazipur is situated 25° 19' and 25° 54' North Latitude and 83° 40' and 83° 58' East Longitude.
- Chandauli is situated 26.00° North Latitude and 83.16° East Longitude,
- Kaushambi is situated 25.20° North Latitude, and 83.00° East Longitude,
- Varanasi is situated 25.20° North Latitude and 83.00° East Longitude
- Sonbhadra is situated 25.32° North Latitude & 82.72° East Longitude
- Jaunpur is situated 25.46° North Latitude & 82.44° East Longitude

H) Proof of Origin (Historical records):

The earliest form of carpet weaving was reported in India around 500 B.C. in Buddhist texts. Marco Polo writes of the widespread popularity of floorings in India in his chronicles. However, although simple forms of flooring like namda (handwoven wool) and durrie (simple carpets woven by women in rural areas on two horizontal parallel bars) have found daily use in the villages of India for long,

Although the carpet making industry is spread all across India, there are certain areas known specifically for durrie making. Dari products classified in to two types i) Panja Dari ii) Shuttle Dari, Specially Panja dari weaving is focused in Mirzapur Region.

Panja weaving forms part of India's glorious weaving tradition. This craft is mostly used for making durries, (light woven rugs used as a kind of floor covering). The craft gets its name from a metallic claw-like tool called panja in the local dialect, used to beat and set the threads in the warp

According to weavers, the relationship of the craft with caste is negligible. Though there are few individuals from the bunkar caste for whom weaving is the traditional source of livelihood, caste-wise weavers are a heterogeneous group. Many weavers are from the same region Mirzapur and Bhadohi, the main belt of carpet production units.

I) Method of Production:

The Dari / Durries at Mirzapur can be classified in to two types Panja Dari and Loom Dari. No warp thread shall be visible either on the upper or on the lower surface.

Raw Materials

Both cotton and wool are used in the making of panja durries. Raw Materials: Both cotton and wool is used in the making of panja and loom durries. Raw material for the process (cotton for the warp, and cotton and wool for weft) is readily available with local dealers. It has to be processed further in order to make it suitable for using in the process of weaving Cotton:

Cotton

The warp is invariably made of the cotton. There are different kinds of cotton thread required for the warp and the weft. Mostly both of these are procured from dealers and not produced by the weavers. The specifications for these threads are:

- For weft (or baana): 6 single cotton thread. This remains same for the two qualities of the durrie produced, regular and stone-washed.
- For warp (or taana): In this the quality of the thread used varies between the regular product and the stone-washed variety. For regular quality, the thread used is 6/6 (from

Rajasthan), while for the stone-washed one, it is 12/20 (from Delhi). The latter is more expensive.

Wool

Wool as weft is extensively used in making expensive durries. There are two types of wool:

- Handspun: This is pure wool procured from the markets of Bikaner and Jodhpur in Rajasthan. This type of wool is used for durries that are colored using vegetable dyes.
- Mill-spun: This, too, is pure wool, procured from Panipat and Bikaner. In durries made with this kind of wool, normally chemical dyes are used.

Tools Used

Taana Machine

The taana machine is made of two basic parts: a big octagonal horizontal cylinder that rotates on its axis; and a vertical frame on which a number of thread rolls can be attached.

Loom Frame

Unlike the complex looms used in weaving, this one has a vertical frame made of two beams (of wood or steel) that are horizontal. The first beam is about 2 feet above the ground and the other is at about 6 feet from the ground. The upper beam is movable and the two beams are tightened by using a screw-and-chain mechanism. The length of these beams varies depending on the dimensions of the durrie to be woven. The taana or the warp tightened on these beams has two layers that pass through a horizontal metallic frame called the reed. The reed keeps the threads straight and equidistant from each other. Of the two layers of the taana, one remains on the outer side and the other on the inner side. However, this position can be changed using a mechanism called the kamana (a v-shaped wooden frame where the ends are bound with a tight piece of rope) and ruchh (two bamboo pieces on which the kamana is attached with the beam, just above the reed).

Panja

Panja is a metallic, claw-like fork used for beating the weft threads in the warp so as to adjust it there. The beating is directly proportional to the stability of the durrie.

Charkha

A charkha is used for making rolls or bundles of yarn for the weft.

Scissors

A pair of scissors is used to provide the finishing touch to the durrie by cutting protruding knots, weft threads, etc.

The Process of Panja Weaving of Dari / Durrie at Mirzapur:

The process of panja weaving has the following steps:

Designing

The designs are either provided by the agencies placing the order with the weavers, or are supplied by the weavers themselves based on traditional designs found in the region. They may also be inspired by designs published in various books or magazines, or from an existing product.

Raw Material

Raw material for the process (cotton for the warp, and cotton and wool for weft) is readily available with local dealers. It has to be processed further in order to make it suitable for using in the process of weaving. These processes are discussed in detail later.

Dyeing

Dyeing is an important part of the process of durrie making. It may be done both on a smaller scale (where the artisans dye the yarn in their small tubs) or in dyeing factories (where the process is more or less automated). Two types of dyes are used in this process: vegetable dyes (which use indigo, harad, mangletha, pomegranate peel, etc.) and chemical dyes (normally fast dyes are used). Yarn dyed with these two types may be differentiated by the uniformity of color. While a yarn bundle dyed with chemical dye is uniformly colored, a bundle dyed with the vegetable dye has varying shades.

Yarn Opening for Weft

After the dyeing process, the yarn is normally received by the weavers either in the form of bundles or rolls (the latter in case of dyeing factories). In case of bundles, the thread needs to be freed from tangles and stretched in order to make them tighter. For this, it is taken through a process of reeling using a charkha. This process is mainly done by women.

Warping

The master weaver carries out the process of warp making depending upon the requirement of the design and color combination. He uses the taana (warp) machine for this. The thread rolls are put on the vertical frame in the desired color combination. This is a movable frame. The ends of the thread are taken from the rolls, passed through another, smaller, grid-like frame that guides the thread, and are wound on the octagonal cylinder in a combination that the master weaver decides for making the taana roll. This process starts from one end of the cylinder and goes on till the entire cylinder is covered with thread. Once this is achieved, the log upon which the taana is wound is fitted into the blocks between the cylinder and the frame. The tightly wound thread on this log is then provided to the weaver who uses it on the loom frame.

Weaving

For weaving, the warp is bound on the two beams of the loom (the warp roll forms the upper beam and it is wound on the lower beam). The warp has two layers, which pass through a flat metallic reed that guides the threads by keeping them equidistant from each other. On the bench provided just in front of the loom, facing the warp, one or two weavers sit, depending upon the width of the durrie. If the width of the durrie is more than five feet, it will occupy the whole beam and in this case only one weaver can work on the loom. If its width is less than three feet then in that case two weavers can work at the same time on two different carpets of less width (three feet each) on the same beam and same loom frame.

The weavers keep the design in front of them (either in the form of a graph or a sample) while weaving the first few articles of that design. After a while, when they have memorized the pattern, the work becomes faster. They pull a fixed number of warp threads, depending on the design, towards themselves and take the small bundle of weft across the warp threads to fill the gap longitudinally. To facilitate the design, the warp is marked at regular intervals to guide the weaver about the location of a particular feature (like a flower) in the design. Once one row of weft is completed, the weavers beat it to settle it tightly into the warp by using the panja. It has five metallic fingers bent like a

claw. These fingers move between the warp threads similar to a comb in hair. Once the weft threads are tightly beaten between the warp with a panja, the weaver exchanges the upper and the lower layers of the warp by using the kamana and rucch. This locks the weft between the two layers of warp, providing more strength and durability to the durrie. The weavers keep tightening the warp by adjusting the two beams with tightening screws. This makes the durrie crisp and strong and its designs symmetrical. They go up the warp as they fill the lower part of the warp.

Some weaver manufactures Dari on Looms also, while these Dari are well-crafted and quite elegant, but they do not possess some key characteristics of the traditional Panja Durries.

Finishing

Once the Dari is completed (Panja / Loom), the weaver takes it off from the loom and hands it over to the master weaver for proper finishing. In case of a stone-washed durrie, the master weaver sends it to the washerman who washes it using water, detergents and potassium permanganate.

The master weaver then knots the loose ends of the durrie and also rectifies any problems that it might have developed during the weaving. For example, the durrie may develop differential width at the fringes due to shrinkage. If so, it is set it tightly on a frame and kept there for a day or two so that it is stretched properly. The master weaver then sends it to the clipper, who clips off all protruding threads and knots using a pair of scissors, giving the durrie a smooth look. The durrie is now finished and is ready for sale.

Durries woven in the Mirzapur are used in a variety of ways. Since these durries come in various dimensions, they are used as flooring, sitting mats and even upholstery.

J) Uniqueness:

1. In Mirzapur Handmade Dari uniqueness lies in the fact that the traditional loom and instruments used in the process have with stood the challenge of technology revolution and are still able to deliver all the different qualities which keep changing year over year.
2. In Mirzapur Handmade Dari the whole process is entirely manual starting from weaving, designing, finishing etc.
3. A customer can buy his desired quantities, sizes, colourwise regularly for any length of time, are offered without any minimum or maximum quantity restriction which is a great advantage to the buyer. They have unparalleled flexibility in terms of quality and price.
4. Most important of all is the fact that the Hand made Mirzapur Dari industry has kept pace with the changing trends and fashions.
5. Mirzapur Handmade Dari is traditional bound rural based, labour intensive, export oriented and provides self-employment for both men & women, generally at home.
6. Human Skill of Weavers of Handmade Dari of Mirzapur has been recognized with Shilp Guru Award, State and National Award.
7. Mirzapur handmade dari is well known for their human skill in a traditional manner with the support of traditional iron Punja, in weaving dense weaving technique. It is much recognized for their texture, strength, multiple traditional motifs and designs and involvement of large number of human skill in comparison to other places in India. The people recognise Mirzapur Dari for its long life and good strengths.

K) Inspection Body:

To regulate the use of GI in the territory, it is proposed that the Inspection Committee shall consist the following members:

1. The Department of Industries, Government of Uttar Pradesh;
2. O/o Development Commissioner (Handicraft), Govt. of India having office at Varanasi;
3. One representative from Indian Institute of Carpet Technology, Bhadohi;
4. One representative from Human Welfare Association;
5. One National/State Award winner – Mirzapur Handmade Dari
6. One Mirzapur Handmade Dari – Master Weaver / Shilp Guru ;
7. One representative from Pooja Handloom Silk Utpadan Sahkari Samiti Limited.

L) Others:

The Difference between Carpet and Durries: Although durries have a similar weaving process to carpets, they differ on various counts. A durrie is a flat, woven, light rug, usually reversible, whereas a carpet is usually heavier, with one display side. A durrie is lighter because it is mainly made of cotton, while a carpet uses wool and is thicker as well. This also makes carpets more expensive. The process of durrie making is different from that of carpet making. Normally, the main tool in durrie making is a vertical frame composed of two horizontal beams on which the warp is fitted, unlike the big looms carpet making involves. Durrie making is also less time consuming.

Geographical Area of Production of Mirzapur Handmade Dari



- JPN - JYOTIBA PHULE NAGAR
- GBN - GAUTAM BUDDHA NAGAR
- KRN - KANSHIRAM NAGAR
- AMB - AMBEDKAR NAGAR
- SID - SIDDHARTH NAGAR
- SKN - SANT KABIR NAGAR
- KUS - KUSHI NAGAR
- SRNB - SANT RAVDAS NAGAR (BHADOHI)

Geographical Area of Production of Mirzapur Handmade Dari

- BOUNDARIES:**
- INTERNATIONAL.....
 - STATE.....
 - DISTRICT.....
 - TAHSIL.....

- HEADQUARTERS:**
- STATE.....
 - DISTRICT.....
 - TAHSIL.....

Mirzapur is situated 25.15° North Latitude and 82.58° East Longitude.
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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 unique to the geographical indication.

Examples of possible Geographical Indications in India:

Some of the examples of Geographical Indications in India include Basmati Rice, Darjeeling Tea, Kancheepuram 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 unauthorized 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 interest of the producers.

The application should be in writing in the prescribed form.

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

Who is the 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 authorized user, with respect to a registered Geographical Indication. He should apply in writing in the prescribed form along with 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 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 authorized users can initiate infringement actions.
- The authorized users can exercise right to use the Geographical indication.

Who can use the registered Geographical Indication?

Only an authorized 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 a Registered Geographical Indication is said to be infringed?

- When unauthorized 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 authorized 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 authorized user dies, his right devolves on his successor in title.

Can a registered Geographical Indication or authorized 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 authorized 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 goods 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 Registrar 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 geographical indication and an authorized user which is illustrated below:

