

FORM GI - 1C

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

Received 10000
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vide entry no. 0122 in the
register of Geographical Indications
Cashier 17/7/09 850
D.O.

Application for Registration of a geographical indication in Part A of the Register; Section 11(3), Rule 23(5)

Application is hereby made by **TAHAFUZ** for the registration in Part A of the Register of the accompanying geographical indication furnishing the following particulars:

(a) **Name of the Applicant:** **TAHAFUZ**
Society registered under the J & K Societies Act under Registration Number 5611-S/2007 with effect from 11th July 2007.

(b) **Address:** **Nowshera, Zadibal, Srinagar, Jammu & Kashmir-190011**

(c) **List of association of persons/producers/organization/authority**

As per ANNEXURE A (will be filed in due course)

(d) **Type of the goods:**

Class 16- Goods made from Paper and paper pulp and embellished with traditional hand painted motifs and designs

Class 20- Goods of utilitarian and decorative nature in particularly boxes, bowls, vases, lamps, trays, candleholders, photo frames, Christmas decorations, furniture, jewelry boxes all made of a light weight base material like paper pulp and embellished with traditional hand painted motifs and designs.

(e) **Specification:**

- The basic object is made of paper pulp, paper board or light wood.
- The basic object is coated with 2 layers of *Gacch*
- Is smoothened till the surface is even and smooth.
- Has fine hand painting done by traditional designs and motifs of Kashmir.
- Can have metallic gold or silver applied using traditional methods.
- Has hand painting that is flat or with an embossed effect.

(f) **Name of the geographical indication (and particulars):**

“KASHMIR PAPER MACHIE”

(g) Description of the goods:

The Paper Machie products which are resultant of the above mentioned materials and traditional painting technique are characterized by the highly colourful and miniature-like intricate designs comprising flowers, animals and fruit motifs of Kashmir and rendered with very fine shades of colour and textures by fine brushes.

The Characteristic products are boxes, bowls, vases, lamps, trays, soorais, candleholders and photo frames, Christmas decorations, screens, tables and large jewellery boxes.

Some of the traditional designs are:

Figurative depictions; based on themes of court scenes (Durbar); Jungle scene (Shikargah); Polo field (Chogun); rubiyat; epics, battles etc.

Floral depictions: The dominant motifs employed in paper machie are based on various floral arrangements. The motifs are usually depicted in a stylized manner.

Geometrical depictions: Is mostly based on the motifs employed in the traditional shawl industry.

Ladakhi or Chinese depiction: Is mostly replete with themes employing dragon as the dominant motif.

Hazara:

A prevalent pattern that has traditionally evolved in Kashmir and the most frequently featured is the hazara (the thousand flowers) pattern.

Gul-I-willayat

Gul-I-wilayat (foreign flower) has several flowers and it includes foliage and stem also in a sparing ornamentation, also has birds in it, especially bulbul and kingfisher. Gul-I-wilayat has limited flowers.

Gulandargul

It is another version of pattern displaying flowers. Here flowers are shown in bunches in which flowers are displayed on behind the other.

Badam tarah (The Almond)

Mango shaped badam (almond), the most exploited of motifs in Kashmiri crafts, particularly in 'Kani shawl' industry of the past, has come to stay as a symbol of Kashmiri craftsmanship. It is also called 'paisely' or shawl tarah (shawl pattern).

Chinar

Chinar, the five pointed leaf from the majestic tree of same name predominant in Kashmir landscape.

Sarav (cypress)

Sarav is also for likeness to that shrub which later-evolved into a tapering shape, gradually drawn out into a long delicate form of an independent tree filled in with details of leaf, bud, flower and fruit.

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

City of Srinagar, in the State of Kashmir, in India. Srinagar city lying within the latitude and longitude 34 -5'23"N, 74 - 47'24" E,

Most historical records maintain that paper machie was to a large extent limited to the Shia community within the capital city of Kashmir, *Shehr e Kashmir*, meaning Srinagar. The prominent Karkhanas are located in Srinagar city in the mohallas of Zadibal, Hassanabad, Kamangarpora and Madeen Sahib.

(i) Proof of Origin (Historical Records)

Documents depicting historic records are annexed here as **Annexure D**

(j) Method of production

Traditional Paper Machie in Kashmir is a highly specialized craft industry with 3 stages of production, each performed by specialized artisans. The basic object is made of a light weight material by a different community called *saktasazi*. It is subsequently coated with several layers of traditional primer and smoothed each time before being given to the *naqash* or painter for the fine hand painting of intricate designs and gold and silver work. It is again rubbed with jade stone for final luster and varnished with local varnish called copal or industrial lacquer.

(k) Uniqueness

The unique aspect of Kashmiri Paper Machie is the combination of the process that leads to surface preparation and the resulting surface decoration (*naqashi*), lending itself to a final form, which is unmistakably Kashmiri in its fine quality and design sensibility.

The process lends itself to representation of the Kashmir's natural and cultural landscape in a stylized manner that is unique to the region. Thus the overall appearance of the paper machie is marked by *very intricate freehand drawn motifs and patterns rendered in a very subtle colour* which display the range of the regions flora and fauna from the Kashmir valley.

The process represents the evolution of various techniques and materials for the production of objects in Kashmir given its unique geographical and strategic trade location.

Paper machie is a miniaturized art form involving minute detailing and a variation of different colours and shades. Thus the craft also represents mastering of the skillful handling of the brush. It involves dedication, patience and also an inbuilt artistic flair. It is also time consuming. 19th century observers of Kashmir like Moorcroft and Sir Walter Lawrence have also remarked upon the skill and expertise involved in this work and that the painters of Kashmir are an ingenious race and mostly due to their unique geographical location and adaptation to the resulting climatic conditions.

Much has also been described about the variety and elegance of the patterns, the brilliancy of the colours and beauty of the varnish being remarkable.

The art of *naqashi* is the final stage of a highly evolved process, which starts with the making of the object (*sakhta*), also called *saktasaazi*, the preparation of the surface, the selection of the design pattern (*naqsh or tarah*) and colours to be used. All the different stages of the process are streamlined; each employing specialized and skilled craftsmen.

The skill involved in the various stages are passed on the basis of oral traditions from one generation to next. Indeed till the advent of 20th Century the craft was a well kept secret maintained within a particular artisan community that largely practiced the craft.

As the craft was practiced within a small close knit community, therefore, women along with men were involved in one or another stage of the process though never as *naqash*, a trend which is continuing even as of today. Similarly age was no barrier and children as young as 3-4 years would be enrolled in the *karkhanas*.

The traditional paper machie work is based on a subdued though rich colour palette, referred to as "*sufiyana rang*". This process of colour selection is influenced by a set of inherent sensibilities imbibed by the artisans through their long apprenticeship with their masters and local customs.

(l) Inspection Body

The process of creating a standard inspection body is under the legal process and certification to this effect will be issued by the appropriate agency in due course.

(m) Others

Volume of Production: It is submitted that the turnover of the Paper Machie trade is approximately **Rs. 37.90 Crores** in (2007-08).

Size of Skilled practitioners: It is submitted that there are **3860** skilled practitioners/artisans are occupied in the main embroidery process of the Kashmir Paper Machie production

(n) Statement of Case: To be filed shortly

(o) Interest of Artisan: Applicant will be filing relevant documents shortly

The application shall include such other particulars called for in rule 32(1) in the Statement of Case.

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

ANAND & ANAND, Advocates
Flat GA, AR Villa, New No.31, Old No.13,
3rd Main Road, Gandhi Nagar,
Adyar, Chennai-600020
Tamil Nadu, India

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

~~(a) Designation of the country of origin of the Geographical Indication~~

~~(b) Evidence as to the existing protection of the Geographical Indication in its country of origin, such as the title and the date of the relevant legislative or administrative provisions, the judicial decisions or the date and number of the registration, and copies, of such documentation.~~

Premkumar

FOR APPLICANT

ANAND & ANAND, Advocates

The Registrar of Geographical Indications
The Geographical Indications Registry
Chennai

Fee of Rs.10,000/-