


GI APPLICATION No.

202

Received Rs. 10000 in cash/
Cheque/D.D. No. 24-3-10
vide entry no. 0249 in the
register of variables24/3/10
D.D.O.THE GEOGRAPHICAL INDICATIONS OF GOODS
(REGISTRATION AND PROTECTION) ACT, 1999(To be filed in triplicate alongwith the Statement of Case accompanied by five additional
representation of the Geographical Indication)

One representation to be fixed within the space and five others to be send separately

Form GI-1

C	<p>A single application for registration of a geographical indication in Part A of the Register for goods falling in different classes</p> <p>Section 11(3), rule 23(5)</p> <p>Fee: Rs. 5,000 for each class (See entry No. 1C of the First Schedule)</p>	
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1. Application is hereby made by for the registration in Part A of the Register of the accompanying Geographical Indication furnishing the following particulars:

- **Name of the Applicant** : TAHAFUZ, Society of Handicraft Artisans of J&K, Srinagar
- **Address** : Tahafuz, CDI Campus, Opp J&K Bank, Baghi - Ali - Mardan Khan, Nowshera, Srinagar, Kashmir - 190 011
- **List of association of persons/ producers/ organization/ authority** : Annexed as Annexure A
- **Type of goods** : Building materials, (non-metallic), non-metallic rigid pipes for building; non-metallic transportable buildings; monuments, not of metal; furniture, mirrors, picture frames; goods (not included in other classes) of wood, *false ceiling, wood panels, doors & windows, frames made of wood*
- **Specification:**
 - (i) One of the oldest known wooden craft manufactured in Kashmir from circa 14th century onwards.
 - (ii) It is a special kind of traditional woodwork more commonly used for paneling with little pieces of wood usually pine or rubber wood or Burma Teak or walnut including Budloo material, which is best suited for all the requirements.
 - (iii) The joining and fittings are calculated by the master craftsman, based on which the wooden pieces are both carved and cut; thereafter the various pieces are assembled together in a manner that joins the various pieces into a continuous panel without the use of nails or glue.
 - (iv) The joining of the pieces is due to intricate system of designing and cutting of the wood itself. There is no use of nails or glue.
 - (v) It is based on a master scale or *kannat* for each design.
 - (vi) The intricate designs originate from the repetitive geometrical tessellating patterns of Islamic tradition with a definite mathematical foundation.
 - (vii) The various parts are individually made and extremely labour intensive.
 - (viii) Lasts for more than 100 years with very little maintenance and repair.
 - (ix) The final product is dismantlable and reusable.
 - (x) It provides ingenious insulation for ceilings against freezing cold of Kashmir.
 - (xi) Khatamband may also have value addition of hand carving or hand painting. The Khatamband found in old monuments are richly decorated with fine *naquashi* work,

where the wooden pieces are coated with paper-machie layer and painted in traditional Kashmiri motifs and gold embellishments. *The shrines of Dastagir Sahib or Naqshbandi and Khanqah'e moulla are the finest examples of such work.*

(xii) Follows a streamlined production method of 8 stages, including use of hand skills and basic machines, as described below.

- **Name of the Geographical Indication [and particulars]:**

KHATAMBAND

- **Description of the goods:**

Khatamband is one of the oldest known forms of woodcraft in Kashmir, a result of the unique combination of the geo-climatic conditions and the socio-cultural history of the region. The treatment of the wood and related practices including craftsmanship is indigenous and unique to the Kashmir region. The raw materials traditionally used have been the locally grown wood including pine, walnut and Budloo material which is both aesthetic and cost effective.

The basic technique consists of small pieces of wood inserted into grooved battens. Each piece of wood is prepared, intricately carved and then fitted together to form intricate geometrical designs with a definite mathematical foundation. The battens and the pieces are alternatively fitted to each other without using nails or glue in such a manner that they can be dismantled again down to the last component. The pieces are held together with the help of three different types of joints which forms the basic technique of Khatamband. The intricate designs originate from the geometrical tessellating patterns of Islamic tradition.

Khatamband is traditionally used as paneling for interiors, false ceiling as well as surface decoration on products including table tops, dias and doors.

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

- **Geographical area of production and map:**

Khatamband is produced in the district Srinagar in the State of Jammu & Kashmir in India. The state lies between Latitude 32° 17' South to 36°58' North and longitude 73°26' west to 80°3' east.

The precise geographical locations for Khatamband production in Srinagar are areas of *Safa-kadel, Idgah*, tehsil Srinagar south, block Srinagar. Srinagar is at latitude 34.09°N and 74.79°E longitude.

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

Khatamband was first practiced by the inhabitants of Kashmir during the sultanate rule. The *Koshur Encyclopedia, Jammu & Kashmir Academy of Art, Culture and Languages, 1997 on pags 130 - 131* mentions that the use of Khatamband in Kashmir has been credited to Mir Sayed Ali Hamdani and his 700 disciples. They came to Kashmir in 1373 A.D. and settled in Tral region, to preach the new religion. Of the 700 disciples, a large number were Sufi saints and artists, calligraphers, masons, metal engravers, embroidery artisans and

carpenters He is said to have taught the Khatamband technique and design to some of the carpenters of the Guer village, which is about 4 kilometers off the road from Tral.

Mr. W. Lawrence in his book "Valley of Kashmir" (1871) observes on page 379 Khatamband as a traditional system of making false ceiling that provided excellent insulation against the freezing cold as unique to Kashmir and did not exist elsewhere in India.

The craft of Khatamband was promoted extensively by Europeans for use in colonial residences and was even exported to England.

Details have of historical records have been elaborated in the Statement of Case.

- **Method of production :**

The process of making Khatamband is partially handmade and at the same time extremely labour intensive and time consuming. The basic technique consists of small flat pieces of wood inserted into grooved battens. These pieces are in geometrical shapes like triangle, square, pentagon, hexagon, octagon and multi-sided polygons like star shapes, etc. The battens and the pieces are alternatively fitted to each other to form intricate patterns without using nails or glue.

Although there are more than 120 designs with variations, some of the well known designs are *Mouje*, *Panch Muraba*, *Murba Badam*, *Shesh Gul*, *Char Gul*, *Hasht Kan Chot*, *Chengis Kheini*, *Pohol Girdan* and *Darwaza Girdh*. One of the most intricate and time consuming design is the *Barah Murabba* which has around 3750 pieces in a ceiling of 10ft X 10ft size. The smallest piece can be less than 40mm or 1.5 inches.

The *kannat* or master scale is used to produce all the components of one design. It contains all the coded information and calculations of that particular design, represented in the form of markings on a wooden batten and passed from one generation of artisans to another. An artisan has to undergo several years of training under a 'usta' or master craftsman and learn all the stages of production.

The sequential process of converting locally grown raw wood into an aesthetic Khatamband involves a number of steps including the procurement of suitable raw materials and the preparation of khatamband which is completed in 6 stages, namely

- i. Sawing the *khanje* known as *cheerun*
- ii. Seasoning the battens and planks known as *Hokhnawun*
- iii. Making all the master scale and master shapes or *kannat* and *andaz banawun*
- iv. Making the *guz* from battens
- v. Preparing *dil* or polygonal shapes
- vi. Assembling all the pieces to make a Khatamband known as *laagun*

The details of the method of production are given in the Statement of Case.

- **Uniqueness:**

- (i) A woodwork, unique to Kashmir and does not exist anywhere else in India.
- (ii) Designs repeat a geometrical pattern with a definite mathematical foundation.
- (iii) Held by joints and not nails or glue.

- (iv) The final product is dismantlable and reusable.
- (v) Lasts for more than 100 years with very little maintenance and repair.

- **Inspection Body:** In progress

- **Other:** Good quality Khatamband is usually recognized by the raw material as well as the way it is made. The main features to look for in a good Khatamband work are:

- (i) The wood used should be without any knots and in bark material.
- (ii) The *dil* pieces should be flat and not warped.
- (iii) The thickness of the *sar* used in the borders should be equal on all the sides.
- (iv) The *guz* lap and bridle joints should be exactly fitted without gaps.
- (v) The *guz* should coincide perfectly with the next *guz* at the mitter joints.
- (vi) The *guz* should run in straight parallel lines in the design without crookedness.
- (vii) All the components should be finished to form a smooth surface.

- **Statement of Case enclosed**

- **Class**

- class 19 in respect of *Building materials, (non-metallic), non-metallic rigid pipes for building; non-metallic transportable buildings; monuments, not of metal* including false ceilings, wall panels, door & window and frames of wood
- class 20 in respect of *furniture, mirrors, picture frames; goods (not included in other classes) of wood*

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

SKS Law Associates
C1/611, Mayfair Tower,
Charmwood Village, Surajkund,
Faridabad - 121 009, Haryana
Phone: 91(0) 11 40507125/26/27
Fax: 91(0) 11 40507124

3. ~~In the case of an application from a convention country the following additional particulars shall also be furnished~~

- ~~(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.~~

Dated at N. Delhi on this the 22nd day of March 2010

SIGNATURE SKS Law Associates
of SKS LAW ASSOCIATES

~~NAME OF THE SIGNATORY~~ Counsel for the Applicant