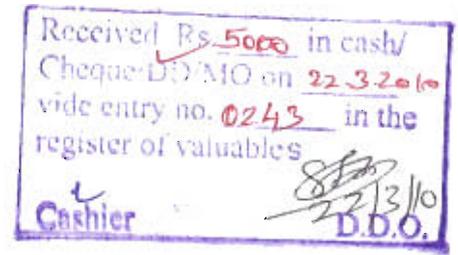


GI APPLICATION No.

201

The Geographical Indications of Goods
(Registration & 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 (A)

Application for the registration of a geographical indication in Part-A of the Register Section 11 (1), Rule 23 (2)

A) Application is hereby made by **India's Traditional Folklore Craft Foundation**, for the Registration in Part A of the Register of the accompanying geographical indication furnishing the following particulars:

- GI/102*
New hi Road
22/3/10
- B) Name of the Applicant : India's Traditional Folklore Craft Foundation
- C) Address : India's Traditional Folklore Craft Foundation
No : 4, 4th Street, Pudhunagar I,
Kanuvapet, Villianur,
Pondicherry-605 110
- D) List of Association of Persons / Producers / Organization / authority : To be provided on request
- E) Class : 21
- F) Type of Goods : Earthen ware not included in other classes and other related goods
- G) Specification :

"Villianur Terracotta works" is a popular craft work in which locally available clay is partially dried and cast, molded, or hand worked into the desired shape and always excellent in workmanship and design. The products are elaborately decorated and profoundly detailed and available in various shapes, designs for different end uses.



H) Name of the Geographical Indication (and particulars)

“Villianur Terracotta works”

I) Description of Goods :

Villianur Terracotta works is a clay craft work in which appropriate refined clay is partially dried and cast, molded, or hand worked into the desired shape such as figures and figurines, lamp shades, dolls & idols of gods and goddess, plant pots, vases, tea and coffee sets, Jewelry, garden ware, sculpture or decorative items and various other products are common among the production.

The products are elaborately decorated and profoundly detailed and available in various shapes, designs for different end uses. Over the time, however, clay craft has grown more advanced with the use of new designs keeping in mind the utilitarian factor. Tableware and interior decoration is also fast gaining popularity among the Clay craft of Pudhucherry. Terracotta jewelry made in Pudhucherry is also a favorite buy for many, not only in India but, across the world.

J) Geographical area of production and map :

The Union Territory of Pudhucherry was constituted out of the four erstwhile French establishments of Pudhucherry, Karaikal, Mahe and Yanam. Pudhucherry and Karaikal are embedded with Tamil Nadu.

The bulk of Pudhucherry region is an irregular stretch of land consisting, the municipalities of Pudhucherry & Ougaret and commune Panchayats of Ariankuppam, Villianur, Nettapakkam, Mannadipet and Bahour. The total area of Pudhucherry region and its eleven enclaves is 290 Sq. km, with the total population at 735,332 according to the 2001 census.

Besides the main area, the region's eleven enclaves lie scattered within Villupuram, Tindivanam and Cuddalore Taluks. The three isolated enclaves of Mannadipet Commune lie on the North West. One peculiar feature of Mannadipet Commune is that the area surrounding Vadhanur village in Mannadipet main enclave is a mixed territory. Some of the plots in the area belong to Pudhucherry and the others to Tamilnadu. Nettappakkam Commune has one isolated enclave towards the southeast. Villianur has a very small enclave, viz., and the Manakuppam enclave close to the limits of Nettappakkam Commune forming part of the bulk.

Thus from north to south these eleven enclaves skirt the main entity of Pudhucherry almost in a semi-circle between 11045' and 1200' northern

latitude and between 79°37' and 79°50' of eastern longitude. The Bay of Bengal bound the region as a whole on the east and by Villupuram & Cuddalore District on all the other sides.

K) **Proof of Origin (Historical records) :**

Pudhucherry had a flourishing maritime history. Excavations at Arikamedu, about 7km to the south, show that the Romans came here to trade in the 1st Century AD and the classical geographers of Rome and Greece referred to as it 'Poduke'.

Mentioned as Vedapuri (as it was a Vedic learning centre in the ancient period), the place later flourished as a port town of the Cholas in the name Puducheri ("new town" in Tamil). Puducheri was also ruled by the Cheras, the Cholas, the Pandiyas, the Vijayanagara Empire and then the Islamic rulers. Later it became a busy trading centre of the colonial powers.

The place was called Pudhucherry by the French who established their trading port and constructed a fort (1693) where today the Bharathi Park is located. Following the expansion of their activities and settlements, Pudhucherry gradually extended into an oval shaped town, laid on a grid plan; the entire town was fortified, including the Indian quarter, and the street plan in 1750 was almost the same as today.

Although the Portuguese were the first to arrive in 1523, they were supplanted by the Dutch, the Danes, the French and the British. However it is between the British and French that it changed hands in its chequered history. In 1761 Pudhucherry was destroyed by the British after their siege and returned to the French in 1765, following which there was a period of active reconstruction (mostly over the remains of the old foundations).

The Grand Canal was completed around 1788 as a storm water drain marking a clear demarcation between the French and Tamil towns. After 1815, French remained in Pudhucherry because of its cardinal location, and for their movements towards Indo-China.

Meanwhile the freedom movement, which was brewing silently in Pudhucherry gained momentum during the year 1953. The French Government, thereafter, made a transfer agreement with India and left Pudhucherry on 1st November 1954.

The coastal town of Pudhucherry with a French ambience is known for its serene atmosphere. The city is a birth place of various crafts.

Pudhucherry has its own heritage for handcrafted items. Peoples here are making hand crafted articles more than 5000 years.

The origin of the Craft of making terracotta toys in Pudhucherry is still an unrevealed mystery- although excavations in Arikamedu have brought to light that the terracotta toys surpasses in beauty even those of the Satavahanas.

Terracotta craft is fashioned beautifully by the artists of the Union Territory. The regional specialty lies with both the glazed and unglazed pottery, which is famous in the whole of the country. Clay is the most important raw material for such a craft and this material has been used since ages in Pudhucherry to make utensils, jewelry as well as decorative materials. Utensils like pots, pans, pitchers are in popular use especially in the villages across India. Over the time, however, clay craft has grown more advanced with the use of new designs keeping in mind the utilitarian factor.

During the French rule in Pudhucherry clay and paper mache toys, hand printed textiles and wood carvings had greater fascination for foreigners and they encouraged craftsmen.

Source: "Dexterous Handicrafts" The Hindu, Monday, July 04, 1994, p - 32.

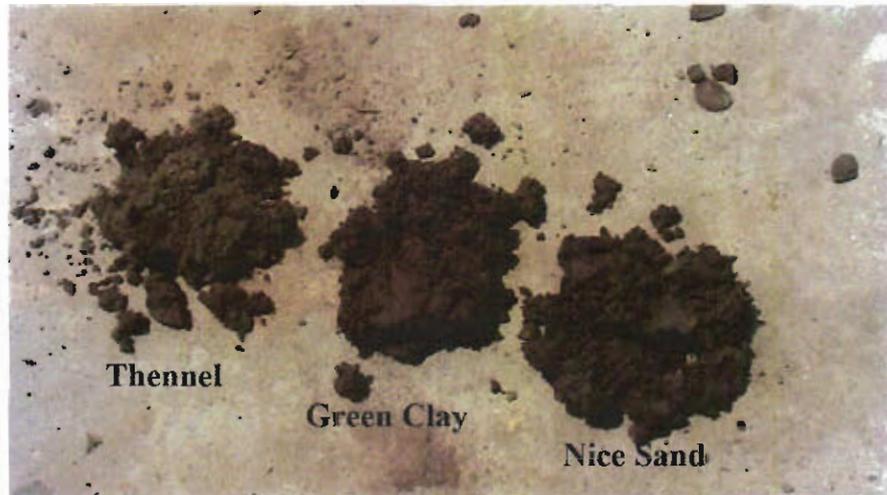
These terracotta products are mainly produced by a community called "Kulalar" predominantly found in and around Villianur commune Panchayat of Pudhucherry. This art is existing among these people of Pudhucherry from their ancestors and still they are continuing to make more innovative products.

L) **Method of Production :**

❖ **Raw Materials:**

There are three different materials are used to make terracotta products. They are,

- Green clay
- Thennal
- Nice sand (savudu).



❖ **Tools:**

They have different types of tools which are used to make curve lines, eye & other detailing and polishing. Tools are made by bamboo.



❖ Production Process:

First step in raw material preparation is the removal of small stones & other solid materials present in the clay.

Then the three raw materials are mixed in different proportions, based on the type of the product. In general the proportion of raw materials would be:

1. Green clay : 20%
2. Thennal : 40%
3. Nice sand (savudu) : 40%

The raw materials are mixed thoroughly and kept for some time for curing which improves the finishing of the product to be produced. The raw material is ready to make the product.



The small portion of the mixed material is taken and attached with adjacent places as per the product to be developed. Time consumed to make the product is based on the size and detailing work planned on the product.

Moulds are made if there are lots of orders. The mould is made only for the parts of body figure, the ornamentation and the motives are done by hand, and the product is fully completed. It is set to dry in the shade for 12 hours for curing.

Then to improve the durability of the produced product, it is kept under the fire for half an hour. Materials used for firing the statue are,

1. Poda Husk (Vaikol particles)
2. Wooden powder
3. Saanam



After firing the hot ware is covered with sand to cool.

They make the figures of God, Goddess, horses, elephants, cows, and wall hangings etc. The tallest product which they make is of horse, which is 6 feet in height. The specialty of the horse is that its tail, the ear, the head and the four legs can be removed separately. The smallest product which they make is of 1 inch in height. It is a small idol of Ganesha made by hand. A small Ganesh statue can be completed in two minutes.

Step by step method of preparation of Ganesh Idol is given below.







M) **Uniqueness :**

Raw Materials:

The effect of the combination of the availability of raw materials and infrastructure is the main reason for the establishment of this industry.

Design:

The specialty of the Villianur Terracotta works is the proper proportion of the figure and the motifs used on the product. They change the designs according to the generation and the consumer wants. They are known for the minute works on the idols or products. Sometime, the customer will show them sketches and ask them to make the product or they will give them some samples and they will do some modification according to the customers taste.

One more important feature of this art is that they use only natural colours.

Human Skill:

The conception of design (including the colour combination), plotting it on the products require great skill and experience. The correct choice of design and intricacy of the work are given by the master craftsman based upon the consumers /market requirement. This process requires skill and experience to get perfection.

N) **Inspection Body :**

The **Villianur Terracotta works** are inspected for their quality by the Master Craftsman. The Master Craftsman is a person who has expert knowledge in all aspects relating to this process of making **Villianur Terracotta works** which include the critical art of visualization of design. Only upon the personal inspection by the Master Craftsman the Villianur Terracotta works are made ready for the market.

Further, steps are being taken by the Applicant to set up a suitable, independent and effective Inspection Body involving external members.

O) **Others :**

Along with the Statement of case in class 21 in respect of **Earthen ware not included in other classes and other related goods** in the name of **India's Traditional Folklore Craft Foundation** whose address is *India's Traditional Folklore Craft Foundation, No: 4, 4th Street, Pudhunagar I, Kanuvapet, Villianur, Pondicherry-605 110* who claims to represent the

interest of the producers of the said goods to which the geographical indication relates and which is in continuous use since time immemorial in respect of the said goods.

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

Enclosed.

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

The Director,
National Institute of Fashion Technology
NIFT Campus,
Rajiv Gandhi Salai
Taramani, Chennai-600 113
Tel: 044-22542755, 56

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

Not Applicable

- a. Designation of the country of origin of the geographical indication.

Not Applicable

- 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.

Not Applicable

Date: 22 / 03 / 2010




SIGNATURE
Dr. S. DEVADOSS
Director
National Institute of Fashion Technology
Ministry of Textiles, Govt. of India
NIFT Campus, Rajiv Gandhi Salai,
Chennai - 600 113.