



वस्त्र समिति
भारत सरकार, वस्त्र मंत्रालय
Textiles Committee
Government of India, Ministry of Textiles

GI APPLICATION No.

514 -

P. Balu Road, Prabhadevi,
Mumbai - 400 025
Tel: +91-22-6652 7507/510
Fax: +91-22-6652 7509
E-mail: secytc@gmail.com
Website: www.textilescommittee.gov.in

No: 10/47/6/2012 MR

9th October, 2014

The Registrar,
Geographical Indications Registry,
Intellectual Property Office Building,
GST Road, Guindy
Chennai - 600 032

Subject: Application for registration of Logo of selected craft indications of India.

Sir,

The Textiles Committee in collaboration with O/o the Development Commissioner (Handicrafts) has prepared the application for registration of logo of the following products under the Geographical Indication (GI) Act, 1999.

- 1 Karnataka Bronzeware, Karnataka
- 2 Ganjifa Cards of Mysore, Karnataka
- 3 Navalgund Durries, Karnataka
- 4 Thanjavur Art Plate, Tamil Nadu
- 5 Swamimalai Bronze Icons, Tamil Nadu
- 6 Temple Jewellery of Nagercoil, Tamil Nadu
- 7 Palakkad Maddalam, Kerala
- 8 Brass Broidered Coconut Shell Crafts, Kerala
- 9 Screwpine Craft of Kerala

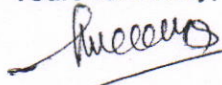
It may be noted that the above products have already been registered under the said Act and the O/o of the DC(Handicraft) is the registered proprietor. Hence, the application of Logo is being filed by the O/o the DC(Handicraft).

Therefore we are submitting here with the (1) Application in triplicate (2) Affidavit of the applicant (3) Application fees (4) other supporting documents for the registration of the Logo of the above mentioned craft indications.

Thanking you,



Yours faithfully,


(Dr P Nayak)
Secretary

Encl: As above & cheque No: '529856' & '529859' for
Rs 30,000/- & Rs 15,000/- respectively.

BI APPLICATION No.

514 --

भारतीय स्टेट बैंक
State Bank Of India

(00290) - WORLI (NORTH), MUMBAI
NIRLON HOUSE, DR. ANNIE BESANT ROAD WORLI, MUMBAI
MAHARASHTRA 400030
IFS Code: SBIN0000290

19 DEC 2014

केवल 3 महीने के लिए वैध / VALID FOR 3 MONTHS ONLY

19 APR 2013

Revalid date on

का या उनके आदेश पर OR ORDER

Pay to the order of The Registrar, Geographical Indications

रुपये RUPEES Thirty thousand only

अदा करें ₹ 30000/-

खा. सं. A/c No. 10865756128

VALID FOR Rs. 5,000,000.00 & UNDER

Prefix : 0438200021

R. PREMANAND
CHIEF ACCOUNTS OFFICER
TEXTILES COMMITTEE

MULTI-CITY CHEQUE Payable at Par at All Branches of SBI

Please sign above

⑈ 529856⑈ 400002088⑈ 000007⑈ 29



सत्यमेव जयते

Geographical indications Registry

Intellectual Property Building,
G.S.T. Road, Guindy, Chennai - 600 032

Phone: 044-22502091 & 92 Fax : 044-22502090

E-mail: gir-ipo@nic.in



INTELLECTUAL
PROPERTY INDIA

Receipt

CBR NO :2520

Date : 08-01-2015

TO

Generated by :BABU

DEVELOPMENT COMMISSIONER (HANDICRAFTS),
MINISTRY OF TEXTILES, GOVERNMENT OF INDIA, SHASTRI BHAWAN, 26 HADDOWS ROAD ,
CHENNAI,
TAMIL NADU,
600 006,
INDIA

C B R Details :

Application No	Form No	Class	No of Class	Name of GI	Goods Type	Amount Calculated
513	GI-1A	14	1	Thanjavur Art Plate (Logo)	Handi Crafts	5000
514	GI-1A	6	1	Swamimalai Bronze Icons (Logo)	Handi Crafts	5000
515	GI-1A	14	1	Temple Jewellery of Nagercoil (Logo)	Handi Crafts	5000
516	GI-1A	15	1	Palakkad Maddalam Kerala (Logo)	Handi Crafts	5000
517	GI-1A	20	1	Brass Broidered Coconut Shell Crafts of Kerala (Logo)	Handi Crafts	5000
518	GI-1A	27	1	Screw Pine Craft of Kerala (Logo)	Handi Crafts	5000

Payment Details :

Payment Mode	Cheque/DD /PostalNO	Bank Name	Cheque/DD/Postal Date	Amount Calculated	Amount Paid
Cheque	529856	State Bank of India	19-12-2014	30000	30000

Total Calculated Amount in words : Rupees Thirty Thousand only

Total Received Amount in words : Rupees Thirty Thousand only

*** This is electronically generated receipt,hence no signature required ***

GI APPLICATION No.

514

**The geographical indications of goods
(Registration and Protection) act, 1999**

FORM G1-1A

**Application for Registration of LOGO of Swamimalai Bronze
Icons of Tamil Nadu**



APPLICATION No.
514 -

Received Rs. 5000 in cash/
Cheque/DD/MO on 8.12.15
vide entry no. 2520 in the
register of valuables
Cashier D.D.O.

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

FORM G1-1A

1. Application is hereby made for the registration in Part A of the Register of the accompanying Logo of the geographical indication furnishing the following particulars:-

1A. Name of the Applicant:

O/o: The Development Commissioner (Handicraft) represented by

Shri P. Mallikarjuniah Regional Director(SR), Development
Commissioner (Handicraft), Ministry of Textiles, Govt. of India.

1B. Address:

**Development Commissioner (Handicraft)
Ministry of Textiles, Govt. of India
Shastri Bhawan, 26 Haddows Road
Chennai - 600 006 India**

1C. Name of the geographical indication: Swamimalai Bronze Icons



1D. Type of Goods:	Class- : 6	Bronze Icons
1E. Goods	: Bronze Icons	
1F.Type of Goods	: Handicrafts	
1G. List of Association of Persons/producers/organisations /authority: Attached		
1H. Description of the Goods:		
<p><i>Swamimalai</i> in Thanjavur district of Tamil Nadu is the main centre for the production of <i>Swamimalai bronze icons</i>. The <i>Swamimalai Bronze icons</i> embody grace and precision that brings together in one composite whole the artist's imagination, the poet's sensibility and craftsman's skill.</p>		
1I. Geographical area of production :		
<p>Swamimalai situated about 40 Kms away from the Thanjavur town of Tamil Nadu, is the main place of the production of bronze items. Even though people practicing this craft are scattered, only Swamimalai has the most significant number of people working on this craft and is the only traditional site where this craft has been practiced from the Chola period. This craft is widely practiced in Thanjavur district. Thanjavur District in Tamil Nadu lies between 10.6° N latitude and 79.07° E longitude. Swamimalai is situated about eight kilometers (5 miles approx.) west of Kumbakonam on the banks of the tributary river Cauvery. It is well connected to and surrounded by important places like Mayiladuthurai, Papanasam, Tanjore and Kumbakonam.</p> <p>Swamimalai is famous for its beautiful temple with Lord "Subramanya" as the presiding deity. It is said to be one of the six specially sacred temples in which this God is worshipped. Lord Subramanya is worshipped as "Karthikeya" in North. Other reputed temples of Lord Subramanya in South India are Pazhani, Tiruchendur, Pazhamudircholai (Alagarmalai), Tirutani and Thiruparangunram. Remarkable specimens of bronze icon noted for the pleasing form and perfection and facial expression are manufactured at Swamimalai. Here is the place where Lord Muruga, the Legend propounded the meaning of "Om", the Sacred Pranava Mantra to His Father Lord Shiva, and thus assumed the title Swaminatha ("Lord of Lords").</p> <p>Presently, apart from Swamimalai these Swamimalai bronze icons are manufactured at <i>Alavanthipuram / Gangadharapuram, Mangudi, Thiruvalachuli, Thimmakkudi, Babu Raja Puram Puliyan Cherry and Kumbakonam.</i></p>		



1J. Historical Origin:

History of this craft dates back to the Chola period. As known worldwide 'Chola' bronzes are the heritage of this craft. Considered as the classical period of Tamil culture, the Chola period dates from AD 850 to 1279. The famous bronzes of Tamil Nadu appeared this time.

Raja Raja Chola – I, who built the Thanjavur Brahadeeswara temple, brought lot of sculptors who were skilled in making icons out of metal, wood and stone. The artisan classes engaged in the making of the images are generally known as *Sthapathis* who belong to the community of Viswakarma Community. Later the temple at *Gangai Konda Chopapuram* was built during the reign of Rajendran; and the *Darasuram* temple during the reign of Raja Raja –II. These

magnificent achievements could not be repeated by the successive Cholas. But their patronage took the form of enlarging in the existing structure and completing stone renovation as can be seen in the construction of the Siva temple at *Thirubhuvanam* and the *Ranganathar* temple at *Srirangam* by *Kulotunga Chola*. At last they were engaged in building the temple at *Swamimalai*.

The inscriptions that have described so far tell only about the activities of the Kings and Queens. It is likely that there was sufficient religious fervor among the people to support the royal patronage. Further such activity in temple construction would necessarily create a demand for the services of architects and stone masons. It was likely that festivals were celebrated in all the temples with processions. Such intense religious activity created the need for portable images which could be carried from place to place. The origin of the bronze iconography could be traced to the period of Cholas. This inference is supported by the fact that no authority would give a date earlier than the reign of Cholas to the South Indian bronze icons.



Surya statue in Triple metal (copper, Brass, German silver & Bronze)

These icons are made by Sthapathis. In those days Sthapathis have enjoyed a higher status among the Viswakarmas and haven traditionally accepted more freely by the higher castes. The master craftsmen follow the age old process and canons of iconometry and iconography as enshrined in the *Silpa Sasras* and *Agamas*. Sanskrit has therefore formed a bond between the priestly classes and the elite of the artisan classes' viz., *Viswakarma* as a result of which some brahminical culture was transmitted to the later.

As the work progressed at *Swamimalai* the sculptures found the 'Alluvial soil' on the banks of Cauvery river near *Swamimalai* is suitable for making the moulds for bronze icons. The reason for the concentration of metal workers at *Swamimalai* is lost in antiquity. The oral tradition has it that the present day *Sthapathis* are the successors of one *Akora Bhadra Acharya*, who came to *Swamimalai* and settled in that place after the construction of the *Swamimalai* temple. The specialty of the soil is when used for making moulds for the wax model it never develops any crack upon drying, where else any soil taken more than 5 km away from this site develops heavy cracks which is unsuitable for casting bronze. This encouraged the sculptors to stay there and continue bronze work. From then it is traditionally passing on generation after generation.

Every deity has a 'dhyana sloka' in Sanskrit laying down for the guidance of the *Sthapathi* firstly the spiritual meaning and secondly the physical attributes of the deity and an average *Sthapathi* will know some dhyana slokas by heart. They will represent the moortis which he normally makes or which he knows from his general experience the proportions of the length of the different parts of the body to the total height. He then makes the image using his imagination and according to the traditional practice followed by his family. If the icon is for a public place they are different from the one made for a home. These calculations are called as "Aayaadhi calculations". It's believed that if idols are made according to these calculations, they would bring prosperity.

Before commissioning the work it should be clear where it's going to be placed and the importance of the deity. All images are made for worship purpose. Several rituals have to be performed before the work. The size of the image is considered to be very important. There is a book called "Sarvaartha Shilpa Sinthamani" written by "Jothidam Veerasamy" which gives all the details about these calculations. All the idols are made according to these calculations.

Archaeologists have excavated icons and idols proving that for the last 3,000 years, panchaloha (literally meaning an alloy of five metals) has been most widely used for making icons and idols. Saraswathi Mahal library, started by the King Serfoji of Thanjavur, has a vast collection of palm leaf manuscripts which give the evidences about this craft. All the writings and

shilpa shastras were conserved, studied and even published by this library.

Lots of evidences about the practice of the craft is available even from the stone inscriptions of chola period.

1K. Production Process:

The production process starts with the procurement of raw material from the markets. Copper, brass, lead are used for bronze icons, whereas copper, brass, lead, silver and gold are used for Panchaloha. Alluvial soil from the banks of Cauvery River is used for making moulds. Wax model are made out of Bees wax, Rosin Powder (kungilium), Coconut oil kerosene. Crucible and cola are used for melting the metal. Sharp knife shaped tools are heated and used in making the wax models. Minute chisels are used for finishing the icon after taking it out of the mould and finely polished with various sized files.

The Silpasastra, an ancient Sanskrit text on icon making and the most elaborate treatise on the process believed to be compiled during Gupta period, set forth the composition and the preparation of the different alloys to be used, the measurements and the relative proportions of the different parts of icons, the method of preparing the wax model, and the making of the mould and the casting.

The unit of measurement in icon making is tala, which is the distance between the hairline and the end of the lower jaw. The tala is divided into 12 equal parts called angulas (equivalent to the breadth of a finger). Each angula is divided into eight yava (the size of a barley grain) and so on until the smallest unit, a paramu (smaller than the end of a single hair). The craftsmen use traditional tools, most of which are made by them. Of late, electrically operated tools such as drills, blowers, and files have been used. Icon making consists of the following four major steps:

- Pattern/Model making: Pattern rule (Odiolai in the Tamil language) making, preparation of wax, and wax model making.
- Mould making: Mould making by investing, and melting and draining of wax from the mould cavity.
- Melting and casting: Preparation of alloy and casting.

- Fettleing and finishing: Mould opening; finishing, engraving, and polishing; and coloring.

Tools used:

Sharp knife shaped tools were heated and used in making the wax models. Minute chisels were used for finishing the icon after taking it out of the mould and finely polished with various sized files.

Preparation of Wax:

Wax required for making the model or pattern of the icon is prepared by mixing pure bee's wax, resin from the tree *Damara Orientalis* (Kungilium), and ground nut oil in the ratio 4:4:1. The powdered resin is mixed with ground nut oil and the mix is heated until a thick liquid forms. Next, bee's wax is added to the thick liquid and stirred until it liquefies and gets well mixed. This wax melt is strained through a fine metal sieve or coarse-woven cloth into a container of cold water, thus allowing it to solidify. This will remove the floating impurities in the molten wax. The wax solidifies in the cold water. It is then transferred to a basin of lukewarm water, when the wax becomes slightly flexible. In this stage it is rolled up into slabs and rods which can be later handled easily. This mixture is known as "Mezhugu" in Tamil.

Wax Model:

Every deity has a "dhyana sloka" in Sanskrit laying down for the guidance of the Sthapathi firstly the spiritual meaning and secondly the physical attributes of the deity and an average Stapathi will know some dhyana slokas by heart. According to the Navatala measurement the expert should first prepare the image in wax complete with all the limbs, yellowish in colour, beautiful to look.

Initially, the artisan takes note of the proportion and measurements (i.e., talas) as laid down in Silpasastras for icon making and makes a pattern rule, which is a narrow ribbon of coconut tree leaf cut to the icon length requirement and folded at different lengths in proportion to the length of various parts of the icon. This means that the artisans make an individual pattern rule for a given size and shape of an icon.

Wax model making is a crucial step wherein the craftsman's creativity decides the

excellence of the model, and, in turn, of the icon to be cast. The Sthapathy first makes out the rough outline in wax of the different parts of the body of icon by hand. He then works out the details laboriously with the help of spatulas as much as an artist work out his model in clay. While the artisan has the advantage of having his clay ever flexible the Sthapathy first make his wax flexible frequently by exposing it to glowing cinders kept ready by his side. This modeling can never be complete. The details like ornaments are modeled only in outline. The features of the face, limb and the torso are also not modeled in their completeness. Where they should be four fingers in the hand, the Sthapathy only makes a lump of wax which after casting will become a lump of metal from out of which the Stapathi chisels out the fingers. Where there should be a hara or the chennaira, the Stapathi makes in wax a raised rim and works out with hammer and chisel the ornament after the cast. The bigger the image, the more detailed and complete is the modeling.

The Stapathi, however aims at a type of completeness in his wax modeling. The basic attitudes of the limbs, the torso and the face should be achieved in the wax model itself. It can never be changed when it is transferred into a metal cast. The quality of the final product depends upon the experience and the extent to which he has capacity to visualize the inner qualities of the image.

To strengthen the wax pattern as well as to facilitate the flow of molten metal into various parts, a few wax cross strappings and a wax rod ending with a funnel shape (sprue and runner) are also joined to the pattern at appropriate locations. The wax pattern or model of the icon, with a gating system for metal flow, is now ready.

Making of clay Mould:

Mould making involves coating the wax pattern with layers of clay, known as investment—three layers for small icons and more layers for larger icons. Different clay is used for each layer. The first coat, about 3 mm thick, is made when fine loam or alluvial soil collected from the Cauvery river bed (called “vandal mann” in Tamil) is finely ground with charred paddy husk and mixed with cow dung, forming a thick mixture. This first coat performs two important functions: protection of the wax model and reproduction of the minute contours of the model. Thus, no portion of the wax model should be left uncovered except the wax spruce top surface, which is the outlet for the melted wax while de-waxing and the inlet for molten metal during

casting. Further, no air bubbles should be allowed on the surface of this first coat, since they can spoil the mould cavity surface finish, and, in turn, that of the icon. During the clay-coating application, the wax model is kept on a piece of paper or cloth on the floor or a table, depending upon the size of the model, to avoid its deformation. The coating is applied to half the model, allowed to dry, and then the model is turned to coat the other half. It is crucial that the clay coating is dried either in mild sunlight or in the shade to prevent the wax model from melting.

The second coat or investment is made with a paste obtained by thoroughly mixing clay from paddy fields and sand, and combining that mixture with water in a 1:2 ratio. The thickness of this coat varies from 12.5–50 mm depending upon the size of the icon. And after the second coating, fine steel is wound round the entire piece before the third coating of mud is applied. After such coating care is taken to intact the wax-orifice, which serves both as a runner and a vent. The third coating is a paste containing a mix of coarse sand and clay. The mixture is applied after the second coating is dried. A fourth coat is applied only if necessary, based on the size of the icon. Especially with large icons, the mould must be reinforced with iron rods and wires to prevent the mould from giving way during handling and liquid metal pouring. When the last coat dries, one half of the mould is ready to withstand the pressure and heat of liquid metal. The same investment application procedure is repeated on the other half of the pattern, resulting in a completed mould with a wax model inside.

After completion of the mode, runners are set in wax for the metal to reach all the parts. Then the image is covered with the local alluvial soil until it gets the desired thickness. The moulded image is kept under the sun for drying. All this takes around a month for drying. Only



Workers sealing and covering a wax mould of an icon with clay.



Completed moulds for an icon

mouth for the runner can be seen outside.

Draining of the Wax (lost wax process):

After the above process, the mould is sufficiently dry and strong to withstand the subsequent operations, the Stapathi proceeds to drain of the wax of the mould. He heats the mould over a drafted ground furnace called Ulai in Tamil with cow dung cakes. When the wax is in the mould melts and runs out, the Sthapathi carefully collects the wax that is thus drained out and weight them to ascertain the quantity of metal required for the operation. The molten wax coming out through the runner is collected in a vessel containing water, and can be reused after any foreign matter is removed. The metal generally is 10 times the weight of the wax. Having thus prepared the mould, called significantly in Tamil as the Karuvu, the Stapathi proceed to the next step in the craft-sequence, namely, the pour. Once the mould is dried enough it's heated to melt down the wax so that the metal can be cast in that area. This is why this process is called "lost wax process".

Metal Casting:

Silpasastras prescribe the composition of the alloy to be chosen for casting sacred icons. An alloy made by mixing copper, brass, and lead in the ratio 20:5:1 is commonly utilized for general-purpose icons. In some cases, tin is added in an amount equal to the lead content. Lead is added to make the alloy more malleable so that chiseling and engraving of the icon will be easy. The artisans believe that if the icon is made with copper alone, it will not have a lasting shine, whereas adding a little brass to copper results in a lasting shine and a lower melting point. The artisans calculate the weight of the alloy required to occupy the mould at ten times the weight of the wax model. Melting is carried out in a coke/charcoal-fired furnace using the ceramic crucibles known as Kuvai in Tamil. In this purpose, they are using furnace (Ulai in Tamil) is generally a rectangular pit 5 feet X 1½ feet and 2 feet deep, with brick linings and brick flooring. A blower is connected to it at one end. Each *pattarai* will have generally 2 or 3 such furnace of different sizes. When the alloy is being melted, the hollow mould is heated to red hot to drive away air bubbles from the inside of the mould cavity as well as to prevent sudden cooling of the molten metal, which could lead to an uneven surface finish. Heating the mould also prevents the mould from exploding because of the high heat of the liquid metal.

When the temperatures of the metal and the mould or Karuvu have reached the levels required by the artisan for casting, the red-hot mould is firmly placed or buried in the ground so that only the spruce portion protrudes out. A cloth-wound (Mugathuni in Tamil) metal ring is placed on the spruce top to support the hot crucible containing molten metal as well as to prevent overflow of the metal as it is poured into the mould. Care is also exercised that the metal stream does not cover more than half of the spruce opening to allow displaced air to escape from the



Workers cast an icon in the pit

mould cavity. In order to prevent the entry of any impurities floating on the surface of the molten metal, a piece of knitted jute cloth is used to cover the mouth of the crucible while pouring. The filled mould is allowed to cool slowly, which normally takes a day or more depending on the size of the icon. However, if immediate cooling is necessary, it can be doused with water after 2–3 hours of casting.

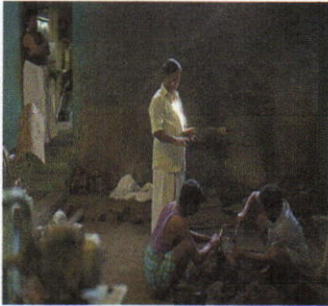
For bronze icons the raw materials Copper, brass and lead are mixed in a proportion of 82:15:3 and heated in a crucible using coal as fuel and a blower. The metal used weighs 8 times the weight of the wax model. At about 1200° C the mixture gets melted into hot liquid. The mould is kept underground, leaving the mouth portion of the runner upward. The molten liquid is poured inside the mould with great care. The mould and the metal get cooled overnight and the image is taken out breaking the mould.

Icon Finishing & Polishing:

The breaking of the mould to remove the icon is of great significance to the craftsman, since it is not merely an object but a transcendental entity. The fettling of the casting or breaking of the mould is initiated only when the mould has sufficiently cooled. The mould portion holding the icon head is always broken first followed by remaining portions. The iron rods and wires used as reinforcements are separated and preserved for reuse. The clay sticking to the icon is scrapped and then the connecting rods used as support in complicated icons are removed by chiseling. The contours and details of the original wax pattern are recaptured by smoothing the uneven surfaces and then by chiseling. The details of dress and ornaments as well as other final touches are engraved into the icon.

The process of polishing the icon is laboriously achieved by rubbing fine grade emery paper over the entire surface and then rendering the images smooth by polishing tools. The image is then cleansed in a solution of tamarind water, polished with brass polish and finally washed in a solution of soap-nut and brushed briskly by a wire brush. This operation gives a high polish to the metal surface.

The pedestal is also modeled in the wax separately and cast for being fixed at last with the image. The idol remains solid. For making panchaloha idols a little amount of gold and silver is added.



Break open of a icon mould



A finished icon of the God Shiva shown here in the form of the dancing Nataraja

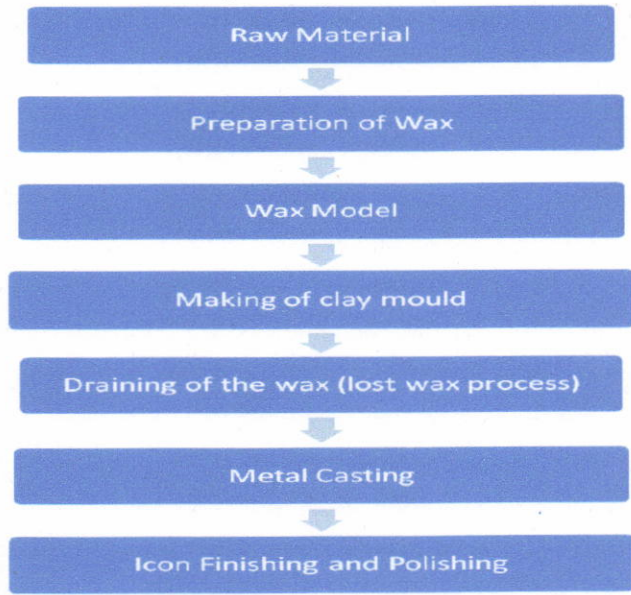


Master craftsman Radhakrishna Spathy, works on the final touches to a statue of the dancing Nataraja at dawn in his workshop



Child Krishna on a banyan tree leaf (Aal elai Krishna)

Process Flow Chart:




1L.Product Profile:

Idols of bronze and “panchaloha” of various shape and sizes are produced for the purpose of pooja. Different deities were done according to the demand / order. Sometimes small icons of pure gold are also made against order.

For Bronze icons, copper, brass and lead are used and for Panchaloha, Copper, brass, lead silver and gold are used. Alluvial soil from the banks of Cauvery River is used for making moulds. Bees wax, kungilium, kerosene are used for making wax model. Crucible and cola are used for melting the metal.

Product Specification:

Sr.No.	Item	Particulars
1	Bronze icons 	Maha Vishnu in Bronze Antique finish with Garuda, Hanuman, Dasaavatharam & Astalakshmi. Height 6 feet. Raw Material: Copper, brass, lead

2	<p>Panchaloha</p> 	<p>Maha lakshmi statue in Panchaloga</p> <p>Raw Material: Copper, brass, lead, silver and gold</p>
3	Gold icons	Raw Material: Gold
4	<p>Silver icons</p> 	<p>SRI BALA TRIPURASUNDARI</p> <p>Raw Material: Silver</p>

1M. Uniqueness

All the icons made at Swamimalai are made strictly according to the rules written in the early texts of *shilp shastras*. All the images are made solid and the finishes of the images are very high. No replication is possible in this. Each piece is individually made and finished. The alluvial soil used for moulding without any admixture, is a unique feature the nature itself has granted, which is really an important promoting feature of this craft. The style in itself is unique, which descends from the Chola period, still called the “Chola style”.



**Triple Metal Krishna
(Copper, Brass, German Silver)**



Back side Yoga Narashimha

1N. Inspection Body:

The inspection body consisting of the following have been constituted for maintaining the quality of the product

- Officer In-charge, O/o the Development Commissioner (Handicraft), *Tamil Nadu*.
- Director (Market Rsearch), Textiles Committee, Ministry of Textiles, Mumbai

Representative of Producers Associations, *et al* · Prominent Master Artisans of the product

1O. Others

The product bears generational legacy as the artisans learn the art of printing from their forefathers.

Along with the Statement of Case in **Class - 6** in respect of the name(s) of whose addresses are given below who claim to represent the interest of the producers of the said goods to which the geographical indication relates and which is in continuous use 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. The statement of case attached.
3. All communications relating to this application may be sent to the following address in India.

**Development Commissioner (Handicraft)
Ministry of Textiles, Govt. of India
Shastri Bhawan, 26 Haddows Road
Chennai - 600 006 India**

4. 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 documents.

Not Applicable



SIGNATURE

NAME OF THE SIGNATORY

P MALLIKARJUNIAH
REGIONAL DIRECTOR (H)

Dated this _____ day of _____

Office of the Development Commissioner
(HANDICRAFTS), Southern Region,
Ministry of Textiles, Govt. of India.
Shastri Bhavan, Chennai - 600 008