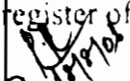



**THE GEOGRAPHICAL INDICATION OF GOODS
(REGISTRATION & PROTECTION) ACT, 1999**

**To be filled in triplicate along with the statement of
Case accompanied by five additional representation
of the geographical indication**

FORM GI-1

A	Application for Registration of a geographical indication in Part A of the Register Section 11(1), Rule 23 (2) Fee: Rs.5000 (see entry No: 1A of the First Schedule)	Received Rs. 5000 in cash/ Cheque/DD: MO on 14-8-06 vide entry no. 0158 in the register of valuables  Cashier  D.D.O.
B	Application for Registration of a geographical indication in Part A of the Register from a convention country Section 11(1), 84 (1), Rule 23 (3) Fee: Rs.5000 (see entry No: 1B of the First Schedule)	

8/06

1	Development Commissioner (Handicrafts), Ministry of Textiles, Government of India, West Block No 7, RK Puram, New Delhi.
----------	---

a	Name of the Applicant	Development Commissioner (Handicrafts), Ministry of Textiles, Government of India, West Block No 7, RK Puram, New Delhi.
b	Address	Development Commissioner (Handicrafts), Ministry of Textiles, Government of India, West Block No 7, RK Puram, New Delhi.

c	List of Association of persons / producers / organization/ authority	To be filled by DC(H) <i>List attached at Annex. I</i>
d	Type of Goods and Class	Blue Pottery of Jaipur falling under Class 21
e	Specification	<p>Blue pottery of Jaipur can be easily recognized predominance of blue color on them. The brilliance of blue created from cobalt oxide is striking and is the key shade to create the visual appeal of these items. The use of yellow, green and other colors enhance the traditional color palette of white and blue. The blue pottery products are quite light weight. The surface shines but the shine is less glossy. The entire item/ product is covered with decorative motifs and filled entirely with colors. The traditional motifs like tessellating type of <i>jaali</i>, all over motifs and the stylized floral designs reflect their Persian origins. The adherence to hand painting has lent a high level of delicacy to this art and has contributed to the designs looking fresh and full of life</p>
f	Name of the geographical Indication (and particulars)	<p>Blue Pottery of Jaipur in Rajasthan.</p> <p>When the technique arrived in the country, the purpose was religious as the Mughals wanted tiles to be made for the mosques, resembling those of Persia. But it's revival in Jaipur, by the Maharajas, was with a purpose of achieving architectural extravagance and the huge round fountain base in the Rambagh palace in Jaipur is a proof to this. There is evidence of cups and pots being made for the royal kitchen too. Slowly with the decline in the royal patronage, the artisans resorted to more mundane and utility products, trying to capture the middle class customer</p>

g	Description of the Goods	Most of the items comprise of domestic kitchenware such as cups, plates, flower vases, tea pots, urns, tea coasters, napkin holders, bread holder. Also small items such as table top accessories, door knobs, pen stands, paper weights, tiles, incense stick stands, candle stands, bathroom fittings, flower pots in many shapes and sizes, lamp base, boxes, trays etc. The artisans have started making even buttons and costume jewellery
h	Geographical area of Production and Maps	Blue pottery is practiced in many villages in the Jaipur district. City of Jaipur lies at a Latitude of 27.55 N and a Longitude of 75.52 E.
i	Proof of Origin / historical records	<p>Man Singh I was the first to bring the art of blue and white to Jaipur subsequent to his interactions with the Mughals and through his campaigns in Afghanistan. This was possibly temporary.</p> <p>With the initiative of Maharaja Sawai Ram Singh (1835-1880), the School of Art was established in 1866 at Jaipur and a great revival and rejuvenation of arts was planned. This work was continued by his successor Maharaja Sawai Madho Singh II.</p> <p>There is a story/legend which tells of how Maharaja Sawai Man Singh II of Jaipur while flying his kite discovered 2 brothers who were to father the turquoise blue pottery of Jaipur. Maharaja's kite master was defeated by a potter called Churamani, who had coated his kite string with glass dust of his blue green pottery. The Maharaja asked to see the pottery which impressed him so much that he asked the potter to come and settle in Jaipur and to head the pottery section of the proposed School of Arts and Industries.</p> <p>In 1957, when the School that had started in 1866 was suddenly closed by the Government of India, it took a Maharani- Gayatri Devi of Jaipur- to inject a third dose of life</p>

j	Method of Production	<p>The production of the blue pottery of Jaipur in Rajasthan involves basically eleven steps to name:</p> <p>Preparation of dough</p> <p>Glaze Making</p> <p><i>Bharan nikaalna</i> (Fabrication of the wares)</p> <p><i>Pendi lagana</i> (addition of the base)</p> <p><i>Rezmaal ka kaam</i> (finishing)</p> <p><i>Engobe/Astaar lagana</i> (application of white base color)</p> <p><i>Rangaai</i> (painting design)</p> <p><i>Bharana/bhatti ko jamana</i> (loading of articles in the kiln)</p> <p><i>Pakana</i> (Firing)</p> <p>The processes including the raw materials have been explained in detail in the statement of Case.</p>
---	----------------------	---

k	Uniqueness	<ul style="list-style-type: none"> • Blue pottery of Jaipur and its surrounding villages is unique in that primarily it is a ceramic body made of quartz. • The pottery is completely hand painted. • The quartz composition of the ceramic is well suited to the hot and dry climate of the area. • By wetting the edges, even the dry pieces can be joined. • Very little post firing shrinkage. • Requires only one firing for baking and glazing unlike clay pottery where two firings are required. • Since it does not crack much and is impervious, it is found very suitable and hygienic for daily use. • There is no red clay used in the base as is the case in those that are practiced in Khurja and Rampur in UP.
l	Inspection Body	To be decided by DC(H)
m	Others	<p>Blue pottery work has always been an economic activity. Blue pottery is truly a 'handicraft' item as each piece is hand painted and thus unique. The process is thus more time consuming and labour intensive. So the products deserve serious marketing efforts. And since they stand competition from the factory made cheap look-alikes, the artisans are forced to keep low rates. Hence this craft really needs to be certified for its special quality of being 'hand made'.</p>

Along with the Statement of Case in Class (b) Class 24, in respect of "not included in other classes" –

in the name of the Office of the Development Commissioner (Handicrafts), Ministry of Textiles, Government of India, West Block No 7, RK Puram, New Delhi who claim to represent the interest and producers of the said goods to which the geographical indication relates and which is in continuous use since

In respect of the said goods.

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:

- 1) Development Commissioner of (Handicrafts), Ministry of Textiles, Government of India, West Block No 7, RK Puram, New Delhi.
- 2) RUDA- Rural Non Farm Development Agency
Yojana Bhavan, C-scheme, Jaipur, Ph: 2225619, 2226861, fax: 5104822
- 3) DCH Jaipur: Mr. Shankar Lal, (o) 0141-2703585, 09414228465

Signature:

C. L. Dangayach

Name of the signatory in

(C. L. DANGAYACH)

Block Letters:

सहायक निदेशक (ह) / Assistant Director (H)
कला सञ्चार केंद्र मंत्रालय

Ministry of India, Ministry of Textiles
हस्तकला विपणन एवं सेवा विस्तार केंद्र
Handicrafts Marketing & Service Extn. Centre
जयपुर / JAIPUR