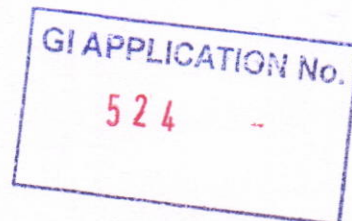


March 06, 2015

The Assistant Registrar
The Geographical Indications Registry
Intellectual Property Office Building
G. S. T. Road, Guindy
Chennai - 600 032

Ch
6/3/15



Re: Filing of Geographical Indication Applications - 'Warangal Durries, Adilabad Dokra, Allagadda Stone Carving and Udayagiri Wooden Cutlery' for and on behalf of Andhra Pradesh Handicraft Development Corporation Limited

Respected Sir,

This is with regard to the matter under reference.

We are hereby submit the GI application for the purpose of registering the Geographical Indications 'WARANGAL DURRIES, ADILABAD DOKRA, ALLAGADDA STONE CARVING AND UDAYAGIRI WOODEN CUTLERY' with the Geographical Indications Registry at Chennai, for and on behalf of the applicant, Andhra Pradesh Handicraft Development Corporation Limited, situated at Hyderabad, Andhra Pradesh ('APHDC Limited').

In this regard, the details of the documents enclosed herewith are mentioned below:

1. Three (3) sets each of Form GI - 1 for the registration of 'Warangal Durries, Adilabad Dokra, Allagadda Stone Carving And Udayagiri Wooden Cutlery';
2. Five (5) sets each of the Additional Representations for the registration of 'Warangal Durries, Adilabad Dokra, Allagadda Stone Carving And Udayagiri Wooden Cutlery'; and
3. Cheque of Rs 20,000/- (Rupees Twenty Thousand only), bearing No.833279 dated 26.02.2015 payable by Standard Chartered Bank Hyderabad in favour of 'The Registrar of Geographical Indications', payable at Chennai.
4. Four (4) Original Affidavits executed on behalf of the applicant, Andhra Pradesh Handicraft Development Corporation Limited for the registration of 'Warangal Durries, Adilabad Dokra, Allagadda Stone Carving And Udayagiri Wooden Cutlery'.

We request you to accept the above mentioned documents relating to the said GI applications and acknowledge the receipt of the same. In this regard, we shall be glad to provide any additional information and / or documents.

Sincerely,

Sanoel

For Vidhyadhar B.S.
Advocate

Enclosure: As Above



1 of 1

GI APPLICATION No.
524

Standard Chartered Bank

ACCOUNT PAYEE ONLY

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Date 20 09 2011
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A/c No. 422-0-514600-3

For Standard Chartered Bank

On A/c of : A P TECHNOLOGY DEVELOPMENT & PROMOTION CENTRE
Payable at par at all Branches of Standard Chartered Bank in INDIA.

Authorized Signatory [Signature] D-9701
Authorized Signatory
Please sign above this line

⑈833279⑈ 000036000⑈ 200035⑈ 16

EIH Printing Press, Manesar, Gurgaon "CTS-2010"

The Geographical Indications of Goods (Registration and Protection) Act, 1999

(To be filled in triplicate along with 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)

Fee: Rs. 5,000/- (See entry No.1 A of the First Schedule)

GI APPLICATION NO.

524

Received Rs. 5000 in cash/
Cheque/DD/MO on 6-3-2015
vide entry no. 2563 in the
register of valuables

Cashier

D.D.O.

Application is hereby made by **Andhra Pradesh Handicrafts Development Corporation Limited** for the registration in Part A of the Register of the accompanying geographical indication furnishing the following particulars: -

- 1. Name of the Applicant:** **Andhra Pradesh Handicrafts Development Corporation Limited**
- 2. Address:** Andhra Pradesh Handicrafts Development Corporation Limited,
A State Government Undertaking,
Hasthakala Bhavan, Opp: Telephone Exchange,
Musheerabad, Hyderabad - 500020,
Telangana, India.

Facilitated by:
Andhra Pradesh Technology Development & Promotion Centre, (APTDC)
Plot no 7, II Floor
Regal House, Motilal Nehru Nagar
Begumpet, Hyderabad -16
Telangana, India
- 3. List of association of persons / producers / organisation / authority:**
Shall be provided at the earliest
- 4. Type of goods:** Handicraft - Class 19 (Fourth Schedule) Hand crafted - Stone carving products including but are not limited to Statues of god & goddess, human forms, animals figures, bird figures, dancing figures, utilitarian products, and decorative items, etc.,
- 5. Specification:**

Allagadda stone carving is one of the important stone carving centres of Andhra Pradesh. Mythological figures and the stone carvings of the Gods and Goddesses in the temples in these regions are the typical illustrations of the stonework.

In Allagadda stone carving the sculptors widely use a Sand Stone called as *Isuka Rai* in local language and Krishna Shila Stone or Black Stone called as *Pesara Rai* in local language.

Allagadda Sculptors strictly follow the ancient knowledge of Shilpa Sastra and in Vijayanagara style.

The Sculptors are following the Shilpa Sastras namely “Rupa Dhyana Ratnavali” and “Kashyapa Shilpa Sastram” pertaining to carving divine creations of God and Goddess. The Shilpa Sastras have been evolved from ancient Shilpa Sastras, and are promoted by Tirumala Tirupathi Devasthanams(TTD).

The Allagadda Stone carvings are mostly found in large size. The Size of the Stone carving ranging from 3 feet to 40 feet height and presently 3 feet to 6 feet stone carvings are in much demand.

Also this technique of stone art involves usage of fine different number of chisels.

The products from Allagadda Stone Carving display the superb creativity and skillset of the artisans. Very fine structures of the carving and beautiful look of the products shows the efforts and careful attention given from craftsmen.

The focus of the theme was not merely on physical attributes, but on higher spiritual values of life. To give expression to such abstract conceptions, the sculptor consciously set for them an ideal not based on the contemplation.

Largely temple related sculptures like Vigrahas or idols of God and Goddess, Buddhist Stupas, door frames for temples, and architectural elements such as lintels and pillars are carved in Allagadda clusters. They also make Dancing figures, human forms, animal figures, bird figures and stone furniture like chairs, dining tables, sofas and benches for gardens, lawns and terraces.

6. Name of the geographical indication [and particulars]:

ALLAGADDA STONE CARVING

7. Description of the goods:

Allagadda is one of the important stone carving centres in Andhra Pradesh. Mythological figures and the stone carvings of the Gods and Goddesses in the temples in these regions are the typical illustrations of the stonework.

Allagadda sculptors widely use a Sand Stone called as *Isuka Rai* in local language and Krishna Shila Stone or Black Stone called as *Pesara Rai* in local language. Both the stones are available at Talamanchipatnam near Jammalamadugu in Kadapa District which is nearly 40 Kms from Allagadda.

Sand stone is typically in light browns, yellows and shades of red, semi hard in nature and more resistant to heat and hence it is more durable. Sand stone is very suitable and easy for carving fine complex structures and hence widely used for

carving idols of God and Goddess. This stone is also used for carving landscapes as well as exterior wall cladding, panels, pillars, sculptures and arches.

Black stone is very hard in nature and more resistant to extreme temperatures. This stone is typically in thick grey colour which resembles the colour of Lord Krishna, hence the name *Krishna Shila*. Black stone is available up to 4 feet thickness and up to 30 feet height. This black stone is referred to as local Granite stone.

Stone processing took place only for certain period of 3 months in a year especially after Ugadi festival. During this period the sculptors purchase the required stones in bulk amount.

Allagadda Sculptors strictly follow the ancient knowledge of Shilpa Sastra and in Vijayanagara style.

The Sculptors are following the Shilpa Sastras namely “Rupa Dhyana Ratnavali” and “Kashyapa Shilapa Sastram” pertaining to carving divine creations of God and Goddess. The Shilpa Sastras have been evolved from ancient Shilpa Sastras, and are promoted by Tirumala Tirupathi Devasthanams.

At present, there are a wide range of Stone crafts are deftly produced. Some of the products are:

Statues: Idols of God and Goddess, Buddha, Krishna and Ganesh are the fast selling carving products of Allagadda.

Architectural elements: Door frames and Gopurams for temples, lintels, arches and pillars.

Decorative carvings:

Dancing figures, Human forms of freedom fighters, leaders and Politian Animal figures of elephant, lion, tiger, horse and rat ,Bird figures of peacock, and

Utilitarian products include chairs, dining tables, and sofas, benches for gardens, lawns, and terraces.

8. Geographical area of production and map:

Allagadda is a Mandal in Kurnool district of Andhra Pradesh, India. It is located 120 km from Kurnool on NH 18 and is the border of districts Kurnool and Kadapa. It lies between 15° 8' North and 78° 31' East. Earlier, Allagadda was named as Avulagadda because once there were a large number of cows in the area. The river Kunderu passes through Allagadda and joins into the Penna River near kamalapuram of Kadapa District.

Allagadda is famous for sculptures in India. The traditional sculptors from this town are Mahasilpi Durugadda Balaveerachri (1926–1986), who won the award in First world Telugu conferences in 1975, and facilitated in Andhra Pradesh Rajatotsav celebrations in 1983. Another famous traditional sculptor was Durugadda Rama Krishmachari (1953–2008) who served as professor in Telugu University.

These famous sculptors moved to Allagadda exclusively for stone carving from a nearby village called “Gumpuramanu Dinne” during 1930s. Locally called name for the place of the carving is Sarada Shilpa Nagar. Currently more than 100 artisan’s families are making these stone carvings in Allagadda and numbers of artisans are more than 1000.

9. Proof of origin [Historical records]:

The stone carving traditional in Andhra Pradesh dates back to the 2nd century BC when Amravati was an important Buddhist center under the Satavahanas. Buddhists, Hindu and Islamic architecture in the region stand testimony to this craft. The state has a huge resource of stone where famous among them are the Cuddapah Sand Stone and Durgi stone.

The granite stone available in Andhra Pradesh is locally referred to as Krishna Shila which is the main material used for stone carving. Largely temple-related sculpture-vigraha or idols, and architectural elements such as lintels and pillars are carved in these clusters.

The traditional sculptors from Allagadda town are Mahasilpi Durugadda Balaveerachari (1926–1986), who won the award in First world Telugu conferences in 1975, and facilitated in Andhra Pradesh Rajatotsav celebrations in 1983. Another famous traditional sculptor was Durugadda RamaKrishnamachari (1953–2008) who served as professor in Telugu University.

The main contribution of Allagadda traditional sculptors are Mahanandi Ramalayam, the ceiling in the Mandapa and Garbhagriha, Srisailam Bhrmarambha Gudi, Chagalamarry Ammavarisala, Ramalayam at Brahmangari Matam in Kadapa etc., are the exceptional work of art of them,. Almost all these places we can find the portraits carved on the pillars in Vijayanagara style.

Sri Sarada Shilpa Kala Mandiram is dedicated to enriching the tradition of sculpture which was established by Mahasilpi Durugadda Balaveerachari on March 26, 1950 at Allagadda. Since then the Mandiram has been making sculptures using traditional skills and as well as modern technologies to produce great maser pieces of monumental sculptures. Under the supervision and guidance of Sri Balaveerachari, the sculptural renovation works are held at Srisailam temple. His great works could be seen even today inside the premises of the Srisailam and Mahanandi temples. Several renowned personalities paid visits to the Mandiram. Nandamuri Taraka Rama Rao, who is considered to be the symbol of Telugu pride, visited the work place of Mandiram in 1984. Sri Balaveerachari was also grandly felicitated with Kanakabhishekam at his home town of Allagadda.

After the demise of the great master Sri Balaveerachari, his son Sri Durugadda Ravindra Achari took charge of Sri Sarada Shilpa Kala Mandiram. He inherited his father’s artistic remarkable talent and worked for the temples at Vittalapuram, Kanaganapalli, Santajuturu, Pittikunta, Mammuidipalli, and Kolimigundla etc. In the footsteps of his father, he too has made marvelous statues for the Fourth World Telugu Conference held at Tirupathi on 27-29 Dec 2012.

They also made many beautiful wall murals, idols of gods and goddesses and door frames for temples. They also make stone furniture like chairs, dining tables, sofas and benches for gardens, lawns and terraces. They combine traditional craft techniques and modern style.

The current major project of Allagadda sculptors is Buddhavanam at Nagarjunasagar headed by Sri Durugadda Ravindra Achari. This project is based on Amaravati stupa and sculpture, the biggest project ever done from Allagadda Sculptors.

Sources for the Historical Origin: Proof:

The following table shows the various evidences for proof of origin for 'Allagadda Stone Carvings' (also appropriate annexures from extracts of various paper cuttings etc. are provided to purport proof of origin)

Historical Record	Remarks
<p>A book called "Indian Archaeology" 1973-74, A review</p>	<p>".... Examined a part of the valley on the river Kunderu, a tributary of the Pennar in districts Cuddapah and Kurnool, and discovered a few early Stone age and a middle Stone age sites at akkarampalle, Allagadda, Alluru, Chagalmarri, Gulladurti, Koilkuntla, Mitnala, Nandavaram, and Srinagaram near Maidukuru. All the sites are situated on the river Kunderu or on its eastern or western affluents...." (Page number 2).</p>
<p>A book called " Stone craft of India: Introduction" by Neelam Chhiber, Craft council of India, 2004.</p>	<p>"Allagadda: There are about 140 craftsmen in this district and their numbers are dominated by four traditional artist families. Craftsmen work either for these families or on an individual basis. The main families are that of D. Ramakrishnachari..."(Page number 225)</p>
<p>A book called "Discover Andhra Pradesh, India" By Department of Tourism, Andhra Pradesh.</p>	<p>"Wood & Stone Carvings: Artistic Wood Carving is pursued by craftsmen in Tirupati, Madhavamalaand Sri Kalahasti. It is one of the ... Stone figures, aesthetically carved, are created at Durgi and Allagadda using the locally available soft stone."(Page number 146)</p>
<p>A book called "Handmade in India:A</p>	<p>"THE STONE CARVING</p>

<p align="center">Geographic Encyclopaedia of Indian handicrafts” by Aditi Ranjan, M P Ranjan in 2009</p>	<p>traditional in Andhra Pradesh dates back to the 2nd century BC when Amravati was an important Buddhist centre under the Satavahanas. Buddhists, Hindu and Islamic architecture in the region stand testimony to this craft. The state has a huge resource of stone; famous among them are the Cuddapah slate and Durgi stone. The granite available in Andhra Pradesh is locally referred to as Krishnashila, and is the main material used for stone carving. Largely temple-related sculpture-vigraha or idols, and architectural elements such as lintels and pillars are carved in these clusters. The quality, scale and range of architectural carvings in Allagadda are extensive and are comparable to established centres of stone carving, as in Mamallapuram in Tamil Nadu.”(Page number 291)</p>
<p align="center">Allagadda : Wikipedia : Origion of the Craft</p> <p align="center">Website: http://en.wikipedia.org/wiki/Allagadda</p>	<p>Allagadda is famous for stone art in India. The traditional sculptors from this town are Mahasilpi Durugadda Balaveerachri (1926–1986), who won the award in First world Telugu conferences in 1975, and facilitated in Andhra Pradesh Rajatotsav celebrations in 1983. Another famous traditional sculptor was Durugadda Ramachari (1935–2008) who served as professor in Telugu University.</p>

10. Method of Production:

Allagadda Stone carving is performed on Sand Stone and Black Stone in this area which depicts the theme of mythology and spiritualism, and ancient rules of Shilpa Sastra.

The making of Allagadda stone carvings can be categorized in to two main components:

- A) Raw Material
- B) Production

RAW MATERIALS USED:

The Sand Stone and Black Stone are the most important raw material used in Allagadda Stone carvings. It is only because of the semi hard nature of the stone, the crafts are easy to finish and can be made in variety of sizes and shapes.

The Sand Stone:

The main raw material in making of Allagadda stone carvings is the Sand Stone. It is locally known as the "Isuka Rai". The Sand Stone is obtained from Talamanchipatnam near Jammalamadugu in Kadapa. The crafts men procure the Sand Stone at a price of Rs 400/- per square feet from the quarry and mining is carried only during the months from March-May every year and especially after Ugadi festival.

The Sand Stone is typically in light browns, yellows and shades of red which is specific to this region only. The Sand Stone is semi hard in nature and more resistant to heat and hence it is more durable.

The Black Stone:

Another main raw material in making of Allagadda stone carvings is the Black Stone. It is locally known as the "*Pesara Rai*" because of the colour of the Pesara Pappu (Mung bean, Green gram). The Sand Stone is also obtained from Talamanchipatnam near Jammalamadugu in Kadapa.

This stone is typically in thick grey colour which resembles the colour of Lord Krishna; hence this Stone is also named as *Krishna Shila*. Black stone is available up to 4 feet thickness and up to 30 feet height. This black stone is referred to as local Granite stone.

TOOLS AND IMPLEMENTS:

The following tools and implements are used for carving the Allagadda stone crafts.

Moola Matam: It is a ruler used for measurements of the stone and drawings.

Sutti: It is a Hammer for carving the stone

Uli: These are Chisels used for the carving

Measuirng tape: For measurements

Apellu: Used for cutting the stone

Arapasam (Nayam): Used for finishing the carving.

Grinding Stone: Used for hand polishing the stone

Geevaraku: It is a leaf used for polishing the ornamental structure of the carving.

Electrical cutting machine: It is used for cutting the big stones

Finishing machine: This is an electrical tool used for initial finishing of the carving.

PRODUCTION PROCESS:

Allagadda Stone carving involves complete hand carving of a selected block of Sand Stone or Black Stone.

First Step: First and important step of the stone carving is selecting the stone by checking both the external and internal cracks and spots. Craftsmen hit the surface of the stone with the hammer and tests the stone based on the sound vibrations. Some of the Allagadda senior Sculptors select the stone just by looking and from small observations. This really shows the art skills of the Allagadda craftsmen.

Second Step: Once the stone is ready, the sculptors draw the initial marking with the help of the coal or colorant after smoothing the surface of the stone.

Third Step: In this stage, the Sculptors keep the exact figure in mind and do final marking which gives the actual structure of the figure. Moola matam will be used in this step to measure the actual design.

Fourth Step: Rough work of the carving will be performed now with the Sutti and Uli. In this step, superfluous portions of the stone are removed to get the rough figure which shall be reduced to match the product drawing.

Fifth Step: The Sculptors use different chisels (Arapasam) to work out the minute details for better finishing of the craft. Once the finishing is done, sculptors highlight the required portion of the design and then polish with the Grinding stone (Aku Rai). After polishing, sculptors use the leaf called "Geevaraku" for fine finishing of the carving and also to get the glittering effect.

Sixth Step: This is the last step where small chisels and hammers are used to give the final finishing and then given with the polishing to get the beauty and shining effect of the designs. Some Sculptors also use the Emery Paper to give the final touch of finishing before polishing.

11. Uniqueness:**Geographical factor:**

Both Sand Stone and Black stones are widely available from Talamanchipatnam, Kadapa district, near to the Allagadda and both the stones have unique characteristics in nature.

The semi hard nature of the stone makes Allagadda stone carvings finishing friendly, flexible and gives the sculptors the ease to craft products of different sizes and shapes with very fine structures.

Idols of the Gods and Goddesses are carved by strictly following ancient knowledge of Shilpa Sastra and in Vijayanagara style.

The Sculptors are following the Shilpa Sastras namely "Rupa Dhyana Ratnavali" and "Kashyapa Shilapa Sastram" pertaining to carving divine creations of God and Goddess. The Shilpa Sastras have been evolved from ancient Shilpa Sastras, and are promoted by Tirumala Tirupathi Devasthanam.

Art skills of the sculptors are very unique and Allagadda Stone Carving is named for carving the large size figures with very fine structuring.

Both Sand stone and Black stone are heat resistant and high durability due to the hardness, both the Stones are exclusively used for carving big figures and Moola Vighrahams of God and Goddess to be installed in Temples.

Allagadda Sculptors use single stone for carving with at most attention without having any damage to the whole piece. Craftsmanship of the traditional Allagadda Sculptors is exceptional and this remarkable skill has been acquired and passed on to generations.

Human Skill:

Allagadda Sculptors use single stone for carving with at most attention without having any damage to the whole piece. Craftsmanship of the traditional Allagadda Sculptors is exceptional and this remarkable skill has been acquired and passed on to the generations.

Use different type of chisels and craftsmen do not focus on another product until the carving of current product is completely finished.

Reputation:

Allagadda Stone carvings are greatly known in the local and international market due to the skill and creativity of the craftsman of the region. The uniqueness lies in the fact that the Allagadda has become a symbol of unique craftsmanship in making of large idols of Gods and Goddess which can be installed in the temples as Moola Vighrahams.

God and Goddess idols of Allagadda Stone carving are exported to USA, China and Srilanka as of now.

To promote and advance to the further level, creative stone products are being added up to meet with the current market trends.

12. Inspection Body:

The Quality of the Allagadda stone crafts is inspected by artisans themselves, as they are the best judge for the crafts. The artisans ensure that the quality is maintained from the stage of stone selection and at each of the stages till the finished product. Finished crafts are checked for its finish, design lines and shade variations.

GI Inspection Body:

An Inspection Body of Nine Members is proposed for ensuring the standards, quality and specification of the Allagadda Stone carving:

1. One (1) Member from Andhra Pradesh Handicrafts Development Corporation Limited, Hyderabad;
2. One (1) Member from Sri Lakshmi Narasimha Swamy Silpikala Samkshhema Sangham;
3. Two (2) Member from Local Office of Andhra Pradesh Handicrafts Development Corporation Limited;
4. One (1) Representative from Development Commissioner of Handicrafts;
5. Two (2) Producers of Allagadda Stone carving – National and State Awardees / Senior or Master Artisans
6. Two (2) Producers of Allagadda Stone carving;

13. Others:

Locally called name for the place of the carving is Sarada Shilpa Nagar. Currently more than 100 artisan's families are making these stone carvings in Allagadda and numbers of artisans are more than 1000.

The size of the sculptures created in Allagadda ranges from 3 feet to 40 feet height.

Now, in addition to idols of God and Goddess, Modern art carving of benches and lawns used for Gardens are in much Demand.

The average time taken to make a stone statue of 3 feet height 5-8 Days and 10 Feet is 20 Days.

The cost of Allagadda stone crafts /statues ranges from Rs. 1500 to number of Lakhs.

Stone carving is only the major source of income for Allagadda sculptors.

To promote and advance to the further level, creative stone products are being added up to meet with the current market trends.

The current major project of Allagadda sculptors is Buddhavanam at Nagarjunasagar headed by Sri Durugadda Ravindra Achari. This project is based on Amaravati stupa and sculpture, the biggest project ever done from Allagadda Sculptors.

Andhra Pradesh Handicrafts Development Corporation Limited established a training school in Allagadda during 1990 to educate the new techniques, designs and to promote the Allagadda stone carving across the world.

Tirumala Tirupathi Devasthanams (TTD) organised Training cum Workshop to educate the ancient rules of Shilpa Sastram to the new generation and TTD has published two Shilpa Sastrams called "Rupa Dhyana Ratnavali" and "Kashyapa Shilpa Sastram".

The role of Andhra Pradesh Handicraft Development Corporation is instrumental in receiving the orders for these products along with direct sales and business enquiry received and delivered by the Society.


Along with the Statement of Case in Class 19 (Schedule 4) Hand crafted Stone carving products including but not limited to Statues of god & goddess, human forms, animals figures, bird figures, dancing figures, utilitarian products, and decorative items, etc., in the name(s) of **Andhra Pradesh Handicrafts Development Corporation Limited, (Lepakshi)**, A State Government Undertaking, Hasthakala Bhavan, Opp: Telephone Exchange, Musheerabad, Hyderabad - 500020, Telangana, India 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 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:

Andhra Pradesh Technology Development &
Promotion Centre, (APTDC)
Plot no 7, II Floor, Regal House, Motilal Nehru Nagar
Begumpet, Hyderabad -16
Telangana, India

Date: 6th March, 2015
Place: Chennai


Signature of the Applicant's Agent
For Vidhyadhar B. S.