International
Online
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ATTACHMENT

Certificate # EC-01-003770
Date: September 16, 2022

ENGLISH
Author: Irina Larikova – 100 % (Citizenship: Russian)
Rightsholder: Irina Larikova – 100 % (Citizenship: Russian)
Object: Work of Science 'Technology Of Crystal Decorated Fashion Clothes Manufacturing'
Web-address:

International Online Copyright Office

INTEROCO

(European Union, Germany, Berlin)

WORK OF SCIENCE

'Technology Of Crystal Decorated Fashion Clothes Manufacturing'

INTEROCO Copyright Office – 2022

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STRUCTURE OF DOCUMENT

ENGLISH
Author: Irina Larikova – 100 % (Citizenship: Russian)
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Works of science as intellectual property (copyright) object are stipulated in:

1	**Berne Convention for the Protection of Literary and Artistic Works** (1971) Article 2. Protected Works: (1) (1) The expression "literary and artistic **works**" shall include every production in the literary, **scientific** and artistic domain, whatever may be the mode or form of its expression, such as books, pamphlets and other writings; lectures, addresses, sermons and other works of the same nature; dramatic or dramatic-musical works; choreographic works and entertainments in dumb show; musical compositions with or without words; cinematographic works to which are assimilated works expressed by a process analogous to cinematography; works of drawing, painting, architecture, sculpture, engraving and lithography; photographic works to which are assimilated works expressed by a process analogous to photography; works of applied art; illustrations, maps, plans, sketches and three-dimensional **works** relative to geography, topography, architecture or **science**.
2	**United Arab Emirates** Federal Law No. 38 of 2021 On Copyrights and Neighboring Rights Article 1. In applying the provisions of this law, the following words denote the definitions explained before each one of them, unless the context denotes otherwise: "The **Work**" - any created compilation, in the scope of letters, arts, **sciences**, whatsoever is its type, mode of expression, value or purpose.

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3	**United Kingdom Copyright, Designs and Patents Act** (1988) Part I 'Copyright'. Chapter I, Article 1. Copyright and copyright **works** (1) Copyright is a property right which subsists in accordance with this Part in the following descriptions of **work**: (a) original literary, dramatic, musical or artistic works; (b) sound recordings, films or broadcasts, and; (c) the typographical arrangement of published editions. (2) In this Part "copyright work" means a **work** of any of those descriptions in which copyright subsists. (3) Copyright does not subsist in a work unless the requirements of this Part with respect to qualification for copyright protection are met (see section 153 and the provisions referred thereto). Article 143 (b) section 60 Abstracts **of scientific** or technical articles

According to above mentioned laws in the UK and UAE work of science, as an object of copyright, should:

- Be the result of creative activity.
- Exist in any objective form.

Considered a **work of science – 'Technology Of Crystal Decorated Fashion Clothes Manufacturing'** meets to the definition of an object of copyright according to:

- Section 2 (Works under protection) of the Federal Law Number 38 of 2021 of the **United Arab Emirates** on “Copyright and Neighbouring Rights";

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- Chapter I, Articles 1, 143 of **United Kingdom** Copyright, Designs and Patents Act (1988) Part I 'Copyright'.

The result of creative activity, innovation, relevance, scope of **work of science - 'Technology Of Crystal Decorated Fashion Clothes Manufacturing'** is listed in this publication and confirmed by a certificate of deposit of copyright works.

The study of objective form of current work of science through materials research and examination of the object on the criteria for copyright eligibility held:

Intellectual Property Expert,
Authorized Representative
of INTEROCO Copyright Office **Dr. Sandjar Muminov**

(signature, stamp)

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I. ANNOTATION

As far as “pretty” trends go, you can find someone who’s more pleasing to the eye than a well-made piece of clothing or accessory that’s adorned with them – either subtly or in full force.

You can see someone who is drawn to bedazzled anything like a moth to a flame and every designer in the fashion industry has gotten very sparkly (every season now and then). And by sparkly, it means crystals upon crystals adorning everything from clothes, bras, shoes, and bags.

The **work of science - 'Technology Of Crystal Decorated Fashion Clothes Manufacturing'** is a crystal product – begins when the designer draws a sketch and selects the size of the crystals, their color and base based on the sketch. Then this sketch is transferred to the designer who makes an electronic pattern.

Further, this template is transferred to the graphic designer, who selects the drawing based on the cells in the CorelDRAW program, and only then the stencil is made.

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CREATING STENCILS

Stencils are a key element in applying crystals to fabric in our technology. They are necessary for the most accurate arrangement of crystals at a certain distance, these are the so-called basic stencils - with a certain distance between cells. Our basic stencils are: the distance between the cells is from 1 mm to 12 mm.

Cells have a certain diameter and height - depending on the size of the crystal. Adhesive based crystals are measured in sizes: SS6, SS10, SS12, SS16, SS20, SS24, SS30 (either baguette-square shape or other crystal shapes).

We work with two types of stencils:

The first option is a plastic stencil, which is laser cut from a plastic plate.

The second option is a cardboard-paper stencil, which is also laser-cut from paper of different density glued together. All stencils are made at our request in the laser shop.

We also use non-standard stencils - they are used for printing. We use different prints. It can be prints of animals, stars, sun, ornaments and so on.

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If there are several colors in the print that we need to transfer to the fabric, the number of stencils will be equal to the number of colors required.

Each color has its own stencil. To create a standard stencil and a print stencil, the laser shop uses a picture/drawing of this print. The graphic designer in the laser shop enters it into Adobe Illustrator and CorelDRAW, disassembles the picture/drawing into pixels, and marks the cells by pixels.

Next, she takes the electronic pattern of the product on which this print should be applied and compares the dimensions and the full-fledged picture so that the print lies flat on the product pattern. The sizes of our stencils can be different, depending on the size of the picture: from 10 cm to 1.2 m, but we often use 40 * 50 to fit most presses.

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II. BASIC DEFINITIONS

Work of Science	is an object of intellectual property, registered as copyright work according to the Berne Convention for the Protection of Literary and Artistic Works.
Crystal	(or crystalline solid) is a solid material whose constituents (such as atoms, molecules, or ions) are arranged in a highly ordered microscopic structure, forming a crystal lattice that extends in all directions
Stencil	A stencil is a blocking material used to mask a surface. In it there are holes for ink or paint to pass through. That way an image is made on the material behind the stencil. Stenciling produces an image or pattern by applying pigment to a surface under an intermediate object with designed gaps in it which create the pattern or image by only allowing the pigment to reach some parts of the surface.
Sketch	is a rapidly executed freehand drawing that is not usually intended as a finished work. A sketch may serve a number of purposes: it might record something that the artist sees, it might record or develop an idea for later use, or it might be used as a quick way of

	graphically demonstrating an image, idea or principle. Sketching is the most inexpensive art medium
Graphic Design	is a profession, applied art and academic discipline whose activity consists in projecting visual communications intended to transmit specific messages to social groups, with specific objectives. It is an interdisciplinary branch of design and of the fine arts. Its practice involves creativity, innovation and lateral thinking using manual or digital tools, where it is usual to use text and graphics to communicate visually. The role of the graphic designer in the communication process is that of encoder or interpreter of the message. They work on the interpretation, ordering, and presentation of visual messages.
Technology	is the result of accumulated knowledge and application of skills, methods, and processes used in industrial production and scientific research.
Work System	is a system in which human participants and/or machines perform work (processes and activities) using information, technology, and other resources to produce products/services for internal or external customers.

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III. ANALYSIS OF CLOSEST ANALOGUES

Analogue1

DRESS

PATENT NO. USD770128S1

US00D770128S

(12) **United States Design Patent** (10) **Patent No.: US D770,128 S**
Howie (45) **Date of Patent: ** Nov. 1, 2016**

(54) **DRESS**

(71) Applicant: **Frances Howie**, London (GB)

(72) Inventor: **Frances Howie**, London (GB)

(73) Assignee: **Stella McCartney Limited**, London (GB)

(**) Term: **14 Years**

(21) Appl. No.: **29/457,279**

(22) Filed: **Jun. 7, 2013**

Related U.S. Application Data

(63) Continuation of application No. 29/395,028, filed on Nov. 10, 2011, now abandoned, which is a continuation of application No. 29/395,022, filed on Nov. 9, 2011, now Pat. No. Des. 702,923.

(51) **LOC (10) Cl.** **02-02**

(52) **U.S. Cl.**
USPC **D2/728**

(58) **Field of Classification Search**
USPC D7/700, 702–704, 706–718, 720, 723, D7/724, 728, 731–739, 756, 757, 760, 772, D7/775, 785, 790, 793, 794, 796, 800, 801, D7/806, 817, 819, 821, 840, 860, 861; D5/30
CPC A41D 1/04; A41D 1/062; A41D 25/04; A41B 9/06; A41B 9/08; A63B 71/12
See application file for complete search history.

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Primary Examiner — Susan Bennett Hattan
Assistant Examiner — Jennifer Wright
(74) *Attorney, Agent, or Firm* — Fross Zelnick Lehrman & Zissu, P.C.; Charles T. J. Weigell, Esq.

(57) **CLAIM**

The ornamental design for a dress, as shown and described.

DESCRIPTION

FIG. **1** is a front view of a dress showing my new design; and,
FIG. **2** is a right side view of the dress shown in FIG. **1**, with the lower end of the sleeve cut away (with the left side view being a mirror image thereof).
The short dash-long dash broken lines in the drawings define the bounds of the claim and form no part thereof.
The broken line depicting the outline of a person and the sleeves shows unclaimed subject matter.

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Claim (1)

1. The ornamental design for a dress, as shown and described.

Description

FIG. 1 is a front view of a dress showing my new design; and,

FIG. 2 is a right-side view of the dress shown in FIG. 1, with the lower end of the sleeve cut away (with the left side view being a mirror image thereof).

The short dash-long dash broken lines in the drawings define the bounds of the claim and form no part thereof.

The broken line depicting the outline of a person and the sleeves shows unclaimed subject matter.

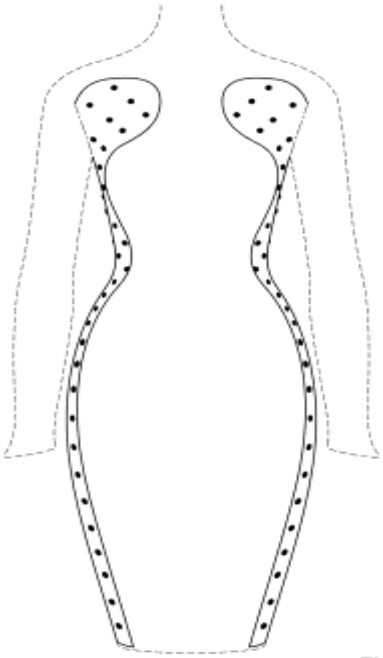

FIG. 1

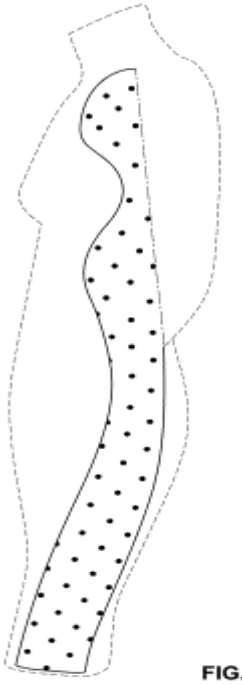

FIG. 2

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Analogue 2

DRESS

PATENT NO. USD674993S1

US00D674993S

(12) **United States Design Patent** (10) **Patent No.: US D674,993 S**
Howie (45) **Date of Patent: ** Jan. 29, 2013**

(54) **DRESS**

(75) Inventor: **Frances Howie**, London (GB)

(73) Assignee: **Stella McCartney Limited**, London (GB)

(**) Term: **14 Years**

(21) Appl. No.: **29/395,029**

(22) Filed: **Nov. 10, 2011**

Related U.S. Application Data

(63) Continuation of application No. 29/395,022, filed on Nov. 9, 2011.

(30) **Foreign Application Priority Data**

May 10, 2011 (EM) 001861659

(51) **LOC (9) Cl.** **02-02**
(52) **U.S. Cl.** **D2/800**
(58) **Field of Classification Search** D2/702, D2/728, 756, 794, 796, 817, 800; 2/74; D5/30
See application file for complete search history.

(56) **References Cited**

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U.S. Appl. No. 29/395,022, filed Nov. 9, 2011; first named inventor: Frances Howie.

U.S. Appl. No. 29/395,028, filed Nov. 10, 2011; first named inventor: Frances Howie.

* cited by examiner

Primary Examiner — Rashida Johnson
(74) *Attorney, Agent, or Firm* — Fross Zelnick Lehrman & Zissu, P.C.; Charles T. J. Weigell, Esq.

(57) **CLAIM**

The ornamental design for a dress, as shown and described.

DESCRIPTION

FIG **1** is a front view of a dress showing my new design; and,

FIG. **2** is a rear view of the dress shown in FIG. **1**; the sleeves shown bent.

The broken line depicting the outline of portions of the garment shows unclaimed subject matter.

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1. The ornamental design for a dress, as shown and described.

Description

FIG 1 is a front view of a dress showing my new design; and,

FIG. 2 is a rear view of the dress shown in FIG. 1; the sleeves shown bent.

The broken line depicting the outline of portions of the garment shows unclaimed subject matter.

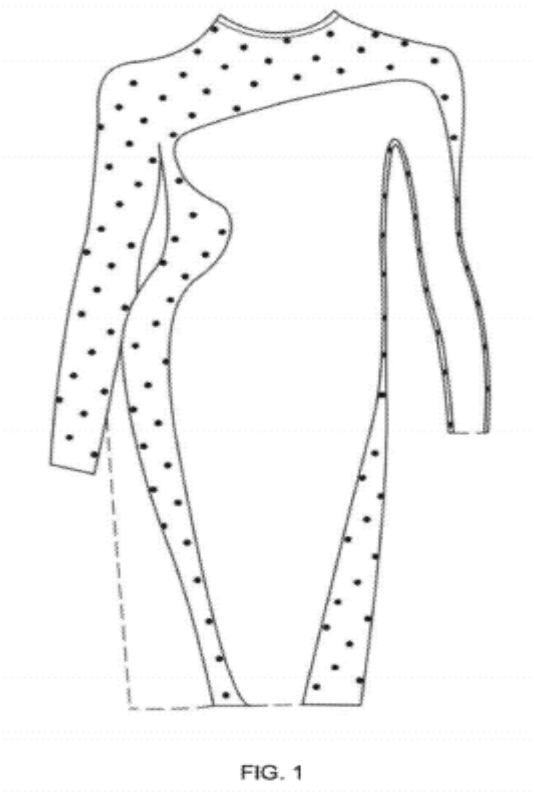

FIG. 1

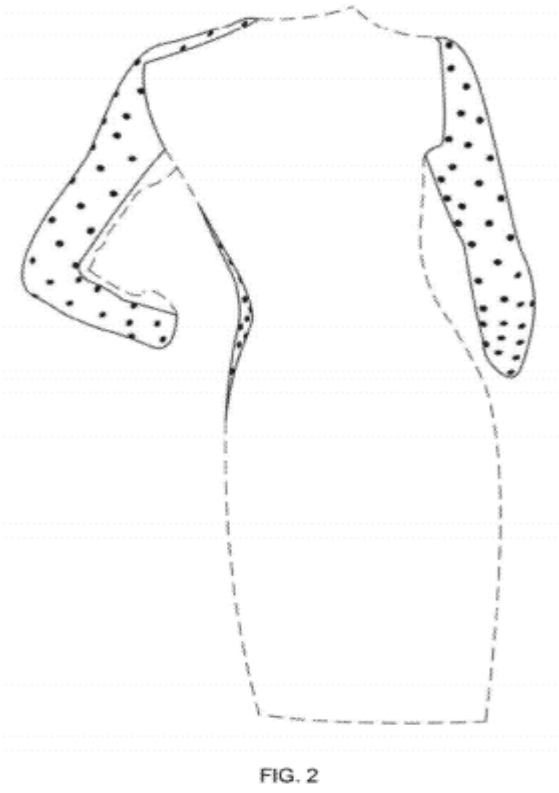

FIG. 2

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Analogue 3

DECORATED ARTICLES OF ELASTIC MATERIAL

PATENT NO. US20020043077A1

US 20020043077A1

(19) **United States**

(12) **Patent Application Publication** (10) **Pub. No.: US 2002/0043077 A1**

Boyadjian (43) **Pub. Date: Apr. 18, 2002**

(54) **DECORATED ARTICLES OF ELASTIC MATERIAL**

(76) Inventor: **Nahapet Boyadjian**, Honolulu, HI (US)

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500 West Madison Street
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(21) Appl. No.: **09/940,815**

(22) Filed: **Aug. 27, 2001**

Related U.S. Application Data

(63) Non-provisional of provisional application No. 60/228,549, filed on Aug. 28, 2000.

Publication Classification

(51) **Int. Cl.**[7] **A44C 5/00**

(52) **U.S. Cl.** **63/3**

(57) **ABSTRACT**

A system for producing decorated articles of elastic material in which a rubber band is selected and a design is selected for that rubber band. A preferred embodiment prints or paints at least one of a series of graphic designs around at least a portion of the outer flat width of the rubber band. In a preferred embodiment, the design images are line drawing and silhouette style. In a preferred embodiment, the designs are applied to the rubber band with a wearable, washable, and stretchable paint process. The design may be repeated to go around the entire rubber band or only partially around, whichever way each particular design works best for the width and length of the rubber band.

Description

BACKGROUND OF THE INVENTION

A large market exists for jewelry. People of all ages enjoy buying and wearing jewelry and decorative articles. In particular, a large market also exists for novelty jewelry. People of all ages enjoy buying and wear novelty jewelry in relation to a new fad or fashion trend.

Decorated articles may serve an ornamental purpose. Wearable decorated articles also may be used for purposes other than ornamentation. Decorated articles may be used for identification. Decorated articles also may be used for advertisement. In addition to being worn, decorated articles may be attached to other objects and used for identification, decoration, or advertisement.

Currently, most jewelry is not elastic or stretchable to accommodate many different shapes or sizes. Most jewelry or decorated articles are not painted with a wide variety of stretchable designs.

A need exists for elastic jewelry capable of being worn by people of many sizes. A further need exists for decorative articles made of a durable material. A need also exists for elastic articles decorated with designs.

Thus, a need exists for decorated articles of elastic material.

FIELD OF THE INVENTION

The present invention generally relates to decorated articles and, more particularly, relates to decorated articles of elastic material as bracelets or other form of jewelry.

SUMMARY OF THE INVENTION

According to a preferred embodiment of the present invention, a system is providing having at least a supply of rubber bands, a library of graphic designs for the rubber bands, a control unit to select a rubber band and a design, and an applicator to apply the design to the rubber band. In a preferred embodiment, a rubber band is selected and a design is selected for that rubber band. A preferred embodiment prints or paints at least one of a

series of graphic designs around at least a portion of the outer flat width of the rubber band. In a preferred embodiment, the design images are line drawing and silhouette style. In a preferred embodiment, the designs are applied to the rubber band with a wearable, washable, and stretchable paint process. In a preferred embodiment, the design may be repeated to go around the entire rubber band or only partially around, whichever way each particular design works best for the width and length of the rubber band. A preferred embodiment is marketed and sold primarily as something to wear on a part of one's body. An alternative embodiment may be used for special purposes, such as business or company logos or themes.

BRIEF DESCRIPTION OF THE DRAWINGS

FIG. 1 illustrates preferred embodiments of articles of elastic material decorated with various designs.

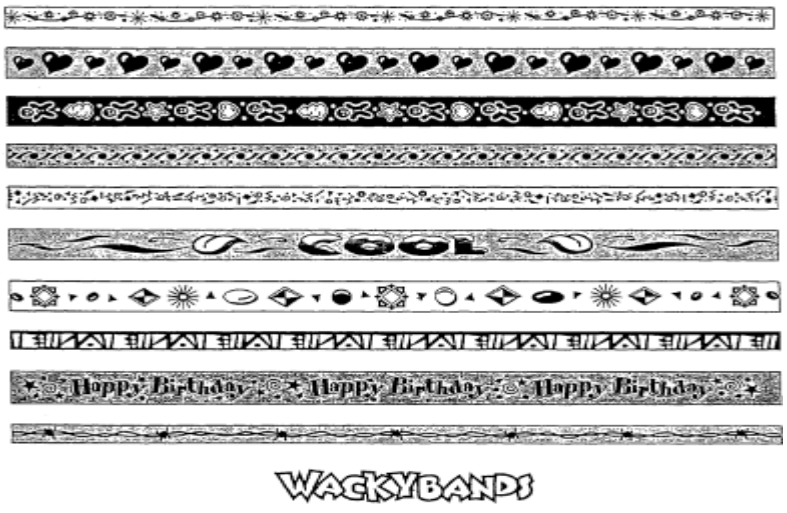

Figure 1

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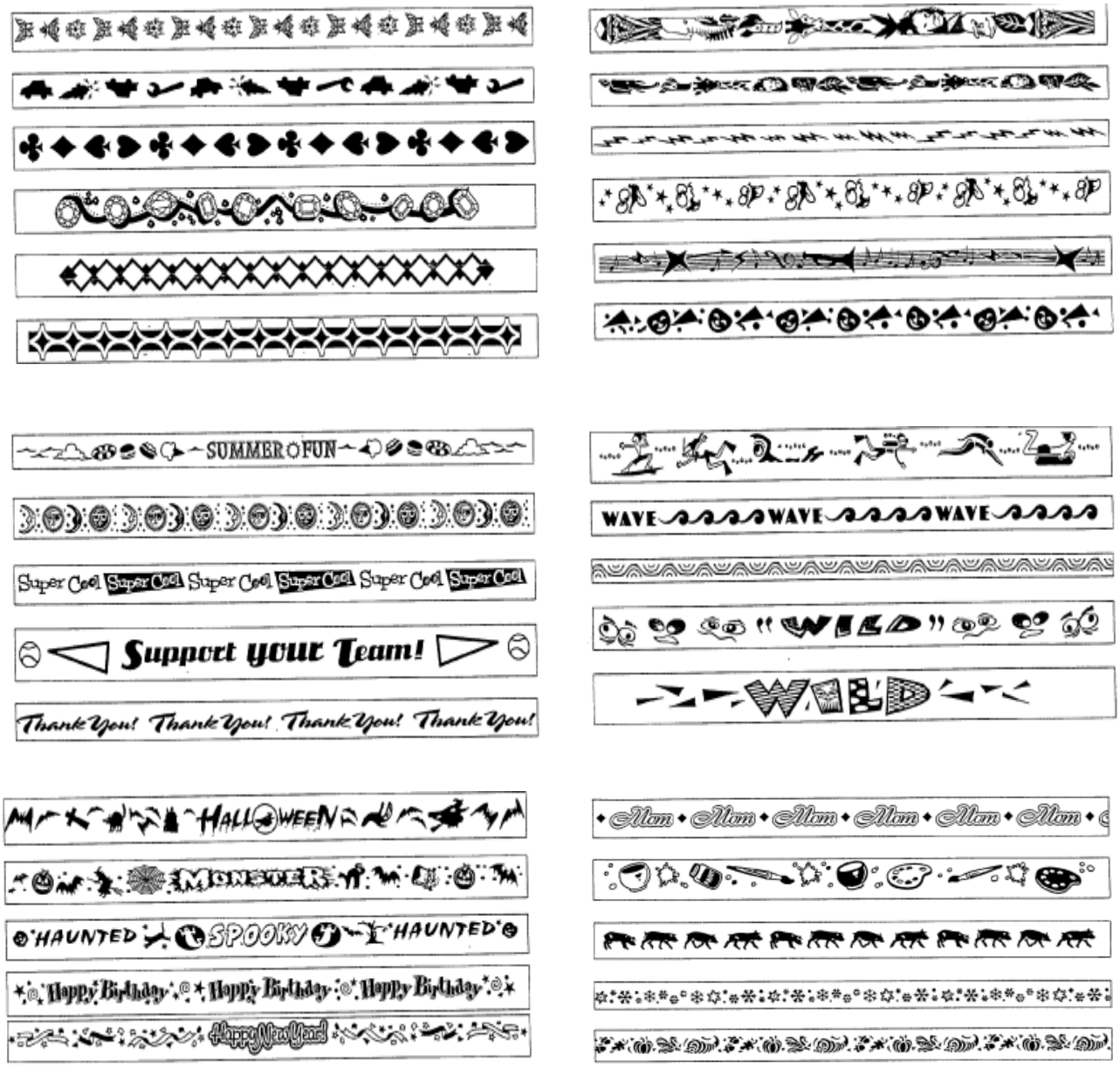

FIG. 2 illustrates a flow diagram of a method 200 for forming a decorated article of elastic material.

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FIG. 3 illustrates a system for producing decorated articles of elastic material.

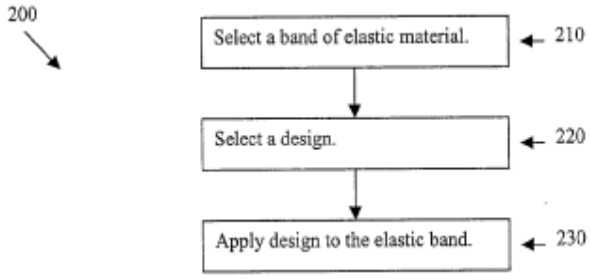

Figure 2

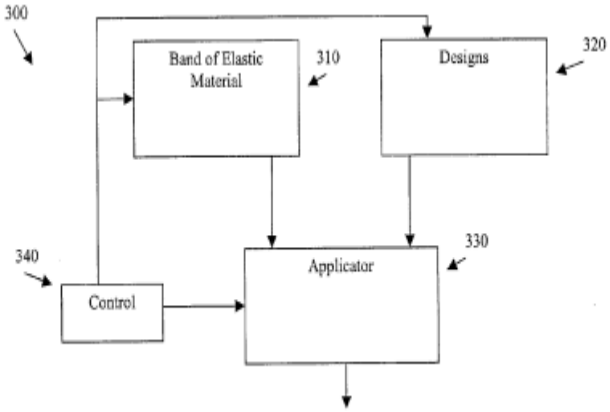

Figure 3

CLAIMS (10)

What is claimed is:

1. An article of elastic material, said article comprising:

a band of elastic material; and

a design on at least a portion of said band of elastic material.

2. The article of claim 1 wherein said design comprises a design painted on at least a portion of said band of elastic material.

3. The article of claim 1 wherein said design comprises a design printed on at least a portion of said band of elastic material.

4. The article of claim 1 wherein said design comprises a design embedded in at least a portion of said band of elastic material.

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5. The article of claim 1 wherein said design comprises a line drawing on at least a portion of said band of elastic material.

6. The article of claim 1 wherein said design comprises a silhouette style design on at least a portion of said band of elastic material.

7. A method of forming a decorated article of elastic material comprising:

selecting a band of elastic material; and

applying a design to at least a portion of said band of elastic material.

8. The method of claim 7 wherein said applying step further comprises applying a design to at least a portion of said band using a wearable, washable, and stretchable paint process.

9. The method of claim 7 further comprising selecting a design from a set of designs.

10. A system for producing a decorated article of elastic material comprising:

at least one band of elastic material;

at least one design for said at least one band of elastic material;

a control unit for selecting at least one design from said at least one design; and

an applicator for applying said at least one design to at least a portion of said band of elastic material.

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IV. RELEVANCE AND SUMMARY OF WORK

The **work of science - 'Technology Of Crystal Decorated Fashion Clothes Manufacturing'** has been able to increase productivity and efficiency at a rapid pace. Likewise, technology is important to keep the business running smoothly and effectively.

Furthermore, technology is inevitably integral to every workplace globally. Currently, technology has made life more comfortable and convenient.

A business cannot survive without technology in this dynamic world as aside from increasing the employee's productivity, it propels product and service development, and fosters team building with superior communication tools.

Consequently, the **work of science - 'Technology Of Crystal Decorated Fashion Clothes Manufacturing'** adopts the following work technology:

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Work Technology 1: Application of crystals on a full-fledged fabric.

Crystal preparation:

We take the stencil we need. We glue it on a tray or any other base according to the size of the stencil, so that it is motionless.

After the stencil is glued to the tray / base, the hand finisher takes a handful of crystals, puts it on the stencil in the tray and distributes the crystals into cells with shaking movements.

After most of the crystals are installed in the cells, the hand finisher inspects the stencil, manually sets the crystals in those cells into which the crystals did not fall, and also turns the crystals over to the right side (the front part of the crystal is up, and the adhesive part of the crystal is down), if they overturned while shaking.

Next, the hand finisher takes a self-adhesive transparent film and places it on the surface of the crystals with the adhesive side, presses and smoothes the film for better adhesion of the crystals and the film.

Thereafter, she carefully pry off the film with attached crystals on the side of the stencil, completely remove the film and put it on the table, after turning the adhesive side of the crystals up. This is how the hand finisher makes blanks of films with crystals in the right amount, having previously examined and measured the fabric sheet, on which it will be necessary to evenly apply crystals.

Films with crystals number them according to the sequence of application. If several colors of crystals are needed (a multi-colored canvas), then serifs are placed on the stencils, which allow them to be connected evenly to each other, superimposing one color on another.

In the case of different colors, one film is also used, just a sequence of colors is used - first one color is typed where it is needed, then the film is removed, a different color of crystals is applied to the stencil and the film is applied to the stencil again, so there can be several colors on the film , then the fabric-film-press procedure.

Heat Treatment:

The hand finisher turns on the press, on which the Teflon substrate lies (for better adhesion of the crystal to the fabric) until it is heated to the desired temperature, it takes the fabric and holds it for 15-30 seconds (depending on the material) under the press,

warming it up, preparing the fabric under shrinkage (decatation stage). When the press has heated up to the desired temperature (from 155 to 200 degrees).

The set temperature of the press depends on the base material. In general, it varies from 155 degrees to 200 degrees. The hand finisher takes the fabric, puts it on the press, puts a film with crystals on top, which it prepared earlier, closes the press and keeps it closed for 30 seconds according to the timer. She opens the press, turns the fabric over with the crystals already glued, and puts it under the press again with the other side for 30 seconds so that everything sticks well.

Then she opens the press and irons all the crystals with a soft cloth. Allows fabric and crystals to cool for 2 minutes. And repeats the procedure until the entire canvas is covered with crystals. Then these canvases go to the production shop for further work, or can be stored for further use in the future.

Creating a product from a finished crystal canvas:

1) The creation of a sketch is done by drawing on paper by a designer to create a line of a model range of products.

2) The designer builds a pattern on paper according to standard measurements

3) Gives it to the work of the cutter

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4) The cutter takes a pre-prepared canvas decorated with crystals and cuts out of it a pattern with seam allowances

5) Next, the template with allowances is given to hand finishers, who remove the crystals from the allowances, the removal occurs under the influence of heat treatment (press, iron, soldering iron)

6) Next, the hand finisher gives the pattern with the removed crystals in the places of allowances back to the cutter for adjustment

7) After fitting - the pattern is transferred to the tailor shop for further tailoring

8) After tailoring, the tailors return the finished product to hand finishers to restore technological units

9) Further, when the product is completely ready, it is given for packaging

Work Technology 2 : Applying crystals to the finished pattern.

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Crystal preparation:

We take the stencil we need. We glue it on a tray or any other base according to the size of the stencil, so that it is motionless. After the stencil is glued to the tray / base, the hand finisher takes a handful of crystals, puts it on the stencil in the tray and distributes the crystals into cells with shaking movements.

After most of the crystals are installed in the cells, the hand finisher inspects the stencil, manually sets the crystals in those cells into which the crystals did not fall, and also turns the crystals over to the right side (the front part of the crystal is up, and the adhesive part of the crystal is down), if they overturned while shaking.

Next, the hand finisher takes a self-adhesive transparent film and places it on the surface of the crystals with the adhesive side, presses and smoothes the film for better adhesion of the crystals and the film.

Next, she carefully pry off the film with attached crystals on the side of the stencil, completely remove the film and put it on the table, after turning the adhesive side of the crystals up.

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This is how the hand finisher tool makes blanks of films with crystals in the right amount, having previously examined and measured the already cut pattern from the fabric, on which the crystals will need to be evenly applied.

Films with crystals number them according to the sequence of application. In the case of different colors, one film is also used, just a sequence of colors is used - first one color is typed where it is needed, then the film is removed, a different color of crystals is applied to the stencil and the film is applied to the stencil again, so there can be several colors on the film, then the fabric-film-press procedure.

Creating a product from a finished pattern:

1) The creation of a sketch is done by drawing on paper by a designer to create a line of a model range of products.

2) The designer builds a pattern on paper according to standard measurements.

3) Give it to the work of the cutter.

4) The cutter takes the fabric necessary for the product and cuts out a pattern from it.

5) Give the pattern to hand finishers.

6) The hand finisher decatrites the fabric.

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7) The hand finisher measures the fabric, calculates how many films it will need, what stencils it will use (for example, for a collar, for a sleeve, etc.), cuts them out, numbers them.

8) Takes the prepared films with crystals (the process of applying crystals to the film is described in the paragraph "crystal preparation"), also cuts the films to the special shape of the parts of the product.

9) The hand finisher uses a press, on which lies a Teflon substrate (for better adhesion of the crystal to the fabric).

When the press has heated up to the desired temperature (from 155 to 200 degrees).
The set temperature of the press depends on the base material. In general, it varies from 155 degrees to 200 degrees. The hand finisher takes the fabric, puts it on the press, puts a film with crystals on top, which it prepared earlier, closes the press and keeps it closed for 30 seconds according to the timer.

She opens the press, turns the fabric over with the crystals already glued, and puts it under the press again with the other side for 30 seconds so that everything sticks well.

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Then she opens the press and irons all the crystals with a soft cloth. Allows fabric and crystals to cool for 2 minutes. And repeats the procedure until all the details of the future product are covered with crystals.

10) The hand finisher gives parts of the product for adjustment to the cutter

11) After fitting by the cutter, the product is handed over to the tailor

12) Tailors sew the product

13) The sewn product is returned back to the hand finisher for restoration

14) The hand finisher restores the technological components of the product and gives it to the packaging.

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V. LEGAL BASIS

Examination of the current the **work of science – 'Technology Of Crystal Decorated Fashion Clothes Manufacturing'** was held by the Intellectual Property Expert Dr. Sandjar Muminov based on following international (WIPO) and the normative legal acts of the United Kingdom and United Arab Emirates:

1. Berne Convention for the Protection of Literary and Artistic Works of 9 September 1886 in Paris, complemented by 4 May 1896, revised in Berlin on 13 November 1908. Supplemented in Bern on March 20, 1914, and revised in Rome on June 2, 1928, in Brussels on June 26, 1948, in Stockholm on July 14, 1967, and in Paris on 24 July 1971, as amended September 28, 1979 (the UAE acceded to the Berne Convention in 2004)

2. The Federal Law Number 38 of 2021 of the United Arab Emirates “On Copyright and Neighboring Rights”.

3. The Federal Law Number 7 of 2008 of the United Arab Emirates on “The National Centre for Documentation and Research”.

4. The Federal Law Number 5 of 2012 (as amended) of the United Arab Emirates “On Combating Cybercrimes”.

5. The Federal Decree Law Number 32 of 2021 of the United Arab Emirates "Concerning Commercial Companies”.

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6. The Federal Law Number 3 of 1983 of the United Arab Emirates “On the Federal Judiciary Authority”.

7. The Federal Law Number 31 of 2006 of the United Arab Emirates “Pertaining to the Industrial Regulation and Protection of Patents, Industrial Drawings, and Designs”.

8. The Federal Law Number 18 of 1993 of the United Arab Emirates “Concerning Commercial Transactions Law”.

9. The Ministerial Order № 133 of 2004 “On copyright collective”.

10. The Ministerial Resolution No. 411 of 1993 “On control over the intellectual works protected under UAE Federal Law no. 40 of 1992 “On copyrights and author’s rights”.

11. United Kingdom Copyright, Designs and Patents Act (1988)

12. United Kingdom Copyright, Designs and Patents Act (1988) Part I 'Copyright' Chapter I, Article 1. and Article 143

13. United Kingdom Arbitration Act 1996 (Chapter 23, updated up to January 27, 2021)

14. United Kingdom Competition Act 1998 (Chapter 41, updated up to March 26, 2021)

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VI. SOURCES OF REFERENCES

1. PATENT NO. USD770128S1– DRESS

2. PATENT NO. USD674993S1– DRESS

3. PATENT NO. US20020043077A1 – DECORATED ARTICLES OF ELASTIC MATERIALS

4. WIKIPEDIA - www.wikipedia.org - a multilingual, web-based, free-content encyclopedia project supported by the Wikimedia Foundation and based on a model of openly editable content.

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VII. INFORMATION ABOUT THE EXPERT

Dr. Sandjar Muminov has 25 years' experience in the international intellectual property industry. His professional merits and achievements include:

- Eurasian Commissioner on Law Supremacy and Intellectual Property of EECO (Eurasian Economic Cooperation Organization), Head Offices in Russia, China and UAE, regional offices in 50 countries (www.eurasianeconomic.org)
- President of SANDJAR GROUP Business Consortium (GCC, Dubai, UAE)
- Expert of Dubai Silicon Oasis Authority
- Speaker of the University of Dubai (UAE)
- Authorized Expert of INTEROCO Copyright Office (Germany)
- Member of International Intellectual Property Law Association (USA)
- and others.

Expert Specializations of Dr. Sandjar Muminov:

- Private advisor on all issues concerning IP legal protection (patent, commercial & Copyright law)
- Startup and investments projects
- Commercialization & capitalization of intellectual property
- Protection of copyright, know-how, trade secrets, etc.

In 2018 and 2019, Dr. Sandjar Muminov was recognized as a World TOP-5 Intellectual Property Expert (International Intellectual Property Law Association, US-UK).

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GUVOHNOMA

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Direktor

Malaka berish komissiyasi raisi

STATE PATENT OFFICE OF THE
REPUBLIC OF UZBEKISTAN

CERTIFICATE

This certificate awarded to Sandjar Muminov to confirm that he (she) according to the qualification commission decision registered as PATENT ATTORNEY Of the Republic of Uzbekistan with the following specialization: Industrial designs, Trade marks and appellations of origin of goods

Registered in the State Patent Attorneys Register under 53 on may 10, 2011

Director

Qualification commission chairman

The Supreme Attestation Committee of the Republic of Uzbekistan upon the recommendation of the Council of the University of World Economy and Diplomacy hereby confers the scientific degree of

DOCTOR OF PHILOSOPHY (Ph. D.)

in ECONOMICS

to Sandjar F. Muminov

01 № 008454 Date: December 17, 2004 records 140/4.

Chairman Tashkent Chief Scientific Secretary

Reg. № 6831

O'zbekiston Respublikasi Oliy attestatsiya komissiyasi Jahon iqtisodiyoti va diplomatiya universitetidagi ixtisoslashgan kengashning tavsiyasiga ko'ra

Sandjar Fayzullayevich Muminovga

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IIPLA
International Intellectual Property Law Association

CERTIFICATION OF MEMBERSHIP

THIS IS TO CERTIFY THAT

MR. SANDJAR MUMINOV

was duly initiated as a Member of International Intellectual Property Law Association on October 12, 2015

Mr. Azam Ghani, Director of IIPLA

Республика Узбекистан. Город Ташкент.
27 ОКТ 2020
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