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**INTELLECTUAL  
PROPERTY INDIA**

भौगोलिक उपदर्शन पंजीकृति,  
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## OFFICIAL NOTICES

**Sub:** Notice is given under Rule 41(1) of Geographical Indications of Goods (Registration & Protection) Rules, 2002.

1. As per the requirement of Rule 41(1) it is informed that the issue of Journal 81 of the Geographical Indications Journal dated 10<sup>th</sup> February, 2016 / Magha 21<sup>st</sup>, Saka 1937 has been made available to the public from 10<sup>th</sup> February, 2016.

## NEW G.I APPLICATION DETAILS

<b>App.No.</b>	<b>Geographical Indications</b>	<b>Class</b>	<b>Goods</b>
535	Thikkinampallil Aranmula Kannadi	20	Handicraft
536	Sikki Grass Products of Bihar (Logo)	20	Handicraft
537	Applique (Khatwa) Work of Bihar (Logo)	24 & 26	Handicraft
538	Sujini Embroidery Work of Bihar (Logo)	24 & 26	Handicraft
539	Molela Clay Work (Logo)	21	Handicraft
540	Blue Pottery of Jaipur (Logo)	21	Handicraft
541	Kathputlis of Rajasthan (Logo)	28	Handicraft
542	Chakhesang Shawls	24 & 27	Textiles
543	Nilambur Teak	31	Agriculture

**PUBLIC NOTICE**

No.GIR/CG/JNL/2010

Dated 26<sup>th</sup> February, 2010

**WHEREAS** Rule 38(2) of Geographical Indications of Goods (Registration and Protection) Rules, 2002 provides as follows:

**“The Registrar may after notification in the Journal put the published Geographical Indications Journal on the internet, website or any other electronic media.”**

**Now therefore**, with effect from 1<sup>st</sup> April, 2010, The Geographical Indications Journal will be Published and hosted in the IPO official website [www.ipindia.nic.in](http://www.ipindia.nic.in) free of charge. Accordingly, sale of Hard Copy and CD-ROM of GI Journal will be discontinued with effect from 1<sup>st</sup> April, 2010.

**Registrar of Geographical Indications**

**G.I. APPLICATION NUMBER – 527**

Application Date: 01-06-2015

Application is made by **Meeras Carpet Weavers' Industrial Cooperative Limited**, Baripora, Nawa Kadal, Srinagar - 190002, Jammu & Kashmir, India for Registration in Part A of the Register of **KASHMIRI HAND KNOTTED CARPET** under Application No: 527 in respect Carpets falling in Class – 27 is hereby advertised as accepted under Sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- A) Name of the Applicant** : Meeras Carpet Weavers' Industrial Cooperative Limited
- B) Address** : Meeras Carpet Weavers' Industrial Cooperative Limited,  
Baripora, Nawa Kadal, Srinagar - 190002,  
Jammu & Kashmir, India
- C) Types of Goods** : **Class 27** – Carpets

**D) Specification:**

Kashmiri Hand-knotted Carpets are woven in all districts of Kashmir namely - Srinagar, Budgam, Pulwama, Bandipora, Anantnag, Ganderbal, Shopian, Kulgam, Kupwara and Baramulla;

They are always hand-knotted. The knot is tied around one or two pair of warp threads, leading to a higher density of knots to the square inch, and consequently there is a great depth and clarity of design;

The weaver follows the master design graph along with the color code called the Taleem;

Kashmiri hand-knotted carpets are made in Silk on Silk (100% Silk), Silk and Cotton, Wool and Cotton and Silk, wool and Cotton. They are available in wide-ranging colors, designs and sizes. The color combination of carpets and their details differentiate these from any other carpet. Kashmiri Hand-knotted carpets are more subtle and muted than any other carpet produced elsewhere in the world.

**E) Name of the Geographical Indication:**

**KASHMIRI HAND KNOTTED CARPET**



**F) Description of the Goods:**

Kashmiri Hand-knotted carpets are made by hand, by following the master design graph along with the color code called the Taleem. These carpets are made either entirely with Silk on Silk (100% Silk), Silk and Cotton, Wool and Cotton and Silk, wool and Cotton. The Taleem is unique to each carpet and the color combination of carpets and their details differentiate these from any other carpet.

**G) Geographical area of Production and Map as shown in the page no: 52**

Kashmir is part of Jammu and Kashmir, one of the largest states of India. Jammu and Kashmir covers an area of 2, 22, 236 sq km. The state lies between 32° 17' to 37° 5' North latitude and 72° 40' to 80° 30' East longitude. From North to South, it extends over 640 km and from East to West, 480 km. It occupies the North-West niche of India, bounded on the South by Himachal Pradesh and Punjab, on the South West and West by Pakistan, on the North by China and a little of Russian Turkistan, and on the East by Chinese Tibet - thus strategically bordering the territories of three countries - Russia, China, and Pakistan. The Kashmiri Hand-Knotted Carpets are woven in all districts of Kashmir namely - Srinagar, Budgam, Pulwama, Bandipora, Anantnag, Ganderbal, Shopian, Kulgam, Kupwara and Baramulla. The concentration of weavers varies from village to village as the work is done by hand. The industry is unorganized. The weavers predominantly weave in the comfort of their homes where the raw material, designs in the form of Taleem papers (coded instructions for weaving carpet) and part of advance wages are given to them.

Most manufacturers and exporters are based in Srinagar where some of them have small units with a number of looms where weavers work.

Approximately 80-85% of weavers engaged in this activity work for manufacturers on job work basis. Raw material and design are provided by manufacturers and the weavers work on their own looms in their respective households. They are paid wages on a rate fixed per piece work basis.

10-15% of the population of weavers work for themselves. They buy their own raw material, use designs already available with them and later sell the products to middlemen or manufacturers.

It is estimated that 3-5% of weavers work in places set up by the manufacturers but these weavers are also paid wages on piece rate basis.

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

Carpets in the history of Kashmir date back to the period of the famous Sufi Saint and scholar, Hazrat Mir Syed Ali Hamdani in (1341-1385 AD) of Persia. When he came to Kashmir, he brought along with him religion of Islam and highly skilled artisans through the Silk route and laid base for the cottage industries in the Kashmir valley.

It was in the time of Zain-ul-Abadin (Budshah) 1420-1470 A.D, a Sultan of Kashmir that carpets from Kashmir started winning fame in far regions and it has been recorded as a great period in the history of carpets in Kashmir. Four hundred years ago under the governorship of Ahmed Beg Khan (1614-1618) this art was reintroduced in Kashmir owing to the efforts of Akhun Mulla Hussain Rahnuma, a Kashmiri who visited Persia.

On his return, he brought with him the tools for carpet making and got local men trained in the art of carpet weaving. Since then this industry has flourished. With the advent of the Dogra rule, attempts were made to put this industry along with the others on a firm basis.

However, under the creative influence of Indian culture, carpet weaving has developed rapidly from a domestic handicraft into a fine form of art. Kashmir today is the centre of some of the notable art industries of the world, and among other things, it is the home of the Kashmiri Hand-knotted carpets. Kashmiri Hand-knotted carpets are world renowned for two reasons - they are handmade and they are always knotted.

The industry received fresh impetus when the Europeans entered the field of manufacturing. According to the Census report of 1891 there were 800 to 900 carpet weavers in Srinagar alone. Many more were also located in the suburban areas. In 1911, this industry employed 2203 weavers only in the two factories namely M/s C.M. Hadow & Co. and M/s W. Mitchell & Co. In 1921-25 there were six carpet factories with 715 looms employing 3575 men. Hence, this industry was in the most flourishing state during the first quarter of the last century.

Listed below are historic proofs in the form of documentary evidence:

1. Indian Carpets :- A Hand – knotted Heritage by Asha Rani Mathur- page no. 56 to 61

“The original carpets of Kashmiri are said to be the gift of its far sighted ruler Zain-ul-Abidin. This early 15th century king had spent some years as a youth in Samarqand, held hostage there by Timur in that dazzling court. Timur had gathered some of the finest craftsmen from the countries under his sway. When the young prince returned, he invited some of them to return with him. Some he sent for, from Persia and Central Asia, among them the weavers of hand-knotted carpets who set about training the local craftsmen. To Zain-ul-Abidin goes the credit of establishing the first karkhanas or factories where weaving, clipping and washing carpets were undertaken in an almost assembly line fashion. After his death, the industry seems to have gone into a decline until its revival during Mughal times.

In 1580 Akbar brought Kashmir into his empire; during his era, however, it was the shawl whose development was prominent. It was not until the reign of his son, Jehangir, that the revival of carpets took place, thanks to an energetic scholar named Akhun Rahnuma who, while returning from a pilgrimage to Mecca, acquired both the techniques and the tools from Persia. In this revival Akhun Rahnuma was greatly helped by the Governor, Ahmed Beg Khan; and, of course, the patronage of the Emperor, whose eye for beauty was equaled by his love for Kashmir. After the Mughals, carpets retreated into the background once again as shawls took centre stage. This was the era of massive exports of shawls, a source of tremendous revenue to Kashmir’s rulers. In the 19th century, during the Dogra period, the export market for shawls collapsed, throwing hundreds of weavers out of work; many of them turned their hand to carpets, whose next revival took place around that time. Because of the skills developed by shawls, they were able to accomplish the most minute knotting, a characteristic of Kashmir carpets to this day. Western interest was stimulated by the Great Exhibition of 1851, where a silk-warped pile carpet with seven hundred knots per square inch was displayed, and it was not long before systematic manufacture, mainly for export, began.”

2. Arts and crafts of J & K:- Land people & culture by D. N. Saraf –page nos. 64 to 66

“A hand knotted carpet of Kashmir is perhaps the most coveted of textile weaves; a passionately ornate work of art. Carpet weaving is said to have been introduced in Kashmir from Persia and Central Asia. A little over five centuries ago Zain-ul-Abidin (1423-1474 A.D.) brought carpet weavers from Samarkand. After flourishing for some time the craft appears to have become extinct only to reappear in Emperor Jahangir’s time. It is said that in the time of Ahmed Beg Khan, one of Jahangir’s governors of Kashmir, a Kashmiri Muslim named Akhun Mulla Hussain Rahnuma went to perform the Haj pilgrimage via Central Asia. On his way back he visited Andijan in Persia where carpets were manufactured. There he picked up the art and re-started an industry in Kashmir.”

3. Artisan of the Paradise:- A study of Art and Artisans of Kashmir from Ancient to Modern Times by D. N. Dhar – page no. 71

“Carpet Weaving Given A Fresh Start

The carpet industry made its beginning during the time of Sultan Zain-ul-Abidin. He requisitioned some weavers from Sumerkand to do the job. But after his death it could not survive. It was given a fresh start during the Mughal period. One Kashmiri, Akhun Rahnuma, during the time of Jahangir, reintroduced the industry after learning the art in Sumerkand (detail elsewhere in this work). Akhun Rahnuma’s tomb in Gojwara, Srinagar, is still held in great esteem by carpet weavers. The very fact that there are old carpets dating A.D. 1653 in Ashar Mahal at Bijapur originating from Kashmir, is evidence enough to show that the carpet industry had been encouraged by Mughals after Jahangir.

Manufacture of Kashmiri carpets follow the Persian types. But these have been so modified to the environment and instilled with local motifs that they assume totally a Kashmiri character. Central Asian influence is evident from the choice of flora and fauna and the geometrical forms they have adopted in their designs. The Persian influence is characterized by the “motifs of paradise-gardens strewn with bright hued flowers and blossoming trees, the repetition of romantic and legendary subjects.

Kashmiri Carpets Develop Their Own Personality

Pile carpets, though Persian in their origin, have been so much adapted to Kashmir’s natural environment and infused with local motifs that they have developed a personality of their own.”

4. Heritage of Kashmir by F. M. Hassnain – page nos. 76 & 77

“Carpets:

The Carpets industry is of Persian origin Sultan Zain-ul-Abidin introduced this industry into Kashmir during his reign (1420-1470) A.D. He invited craftsmen from Persia and Samar-kand to Kashmir and gave them all facilities in order to teach this art to Kashmiries. For some time the industry flourished but after some time it decayed and died.

The credit for reviving carpet industry of Kashmir goes to Akhund Rahnuma Kashmiri Muslim who while returning from Haj Pilgrimage in 1914. A.C. visited Andijan (Persia) where carpets were manufactured. After learning the art of carpet-making he returned to Kashmir with carpet making tools and then taught this art to the Kashmir Craftsmen.

The creative urge and the instinct of Kashmir craftsmen applied itself to the designing of new patterns of carpets. The beautiful natural sceneries of Kashmir, particularly the fauna and the flora soon found an expression involving and developing new designs of carpets by Kashmiri craftsman. Some of the carpets produced were so magnificent in texture and so lustrous in design that they at once produced a magical effect on the mind of the observers. Maharaja Ranjit Singh (1819-12) could never fulfill his desire to see the beautiful valley and its landscape. But when a carpet, a masterpiece of art was presented to him, it produced such a magical effect on his mind, that he rolled himself into the carpet and exclaimed with joy that his desire to see Kashmir was just fulfilled.”

5. History of Economic Development in Kashmir by S. R. Bakshi – Page no. 80

“Hand-woven Carpets

Carpet making was first introduced into Kashmir by the then king, Zainul-ab-din, who rules from 1423 to 1474.”

6. The Heritage of Kashmir by V.R. Trivedi – page no. 85

“Carpet Weaving

The carpet weaving industry in Kashmir is over five hundred years old. Its beginning may be traced to the rule of Zain-ul-abidin in the early fifteenth century.”

7. Social and Economic History of Jammu and Kashmir State by M.L. Kapur – Page no. 91

“Although the carpet industry of Kashmir dates back to the early 15th century, its history, like that of the shawl industry, has been a chequered one. It was at the advent of Dogra rule that attempts were made to put this industry along with the others on a firm basis. The result was that the craft began to flourish again. But the growing demand for a cheaper variety of carpets and the extensive use of aniline dyes in their manufacture ousted the artistic variety.”

8. Economy and Society of Kashmir by Parvez Ahmad – page no. 94

“Carpet Industry

The main credit of introducing the art of making carpets in the Valley go as far back as 1425 A.D. goes to Sultan Zain-ul-Abidin, who brought experts and specialists from Persia.”

9. The Economy of Jammu & Kashmir by Jasbir Singh – Page no. 101

“The carpet manufacturing in Kashmir introduced by Sultan Zain-ul-Abidin in the middle of 15<sup>th</sup> century. After his death the industry suffered a serious setback and became extinct. It was during the time of Ahmad Beg Khan (1614-19 A.D.); a Governor of

Kashmir, that Akhoun Rehnuma visited Persia. On his return he brought with him the tools and got local men trained in the art of carpet weaving.

The carpets produced in Kashmir are mainly of Persian origin. They can be very well compared in all respects with the carpets produced in Persia except that the industry in Kashmir is the main concern of male workers while in Persia female workers dominate it.

Till today most designs are distinctly Persian with local variations. One example, however of a typical Kashmiri design is the tree of life Persian design notwithstanding, any carpet woven in Kashmir is referred to as Kashmiri. The colour way of Carpet, and its details differentiate it from any other carpet. And while on the subject of colours, it should be kept in mind that although the colours of Kashmiri carpets are more subtle and muted than elsewhere in the country, only chemical dyes used-vegetable dyes have not been available now for hundred years.

The carpets are produced in different sizes, colours, designs and textures. The popular size is 3x6, 9x12, 4x6, 6x9, and 12x15 feet respectively. Foreign buyers generally prefer to buy smaller/medium size carpets. The quality of a carpet depends upon the type of raw material used and the number and character of knots per square inch.

The knotting of the carpet is the most important aspect, determining its durability and value, in addition to its design. Basically, the more knots per square inch, the greater its value and durability. Also there are single and double knotted carpets. This can easily be identified from the reverse of the carpet. The effect that it has on the pile, too, is important a double-knotted carpet has a pile that bends when you brush it one way with your hand, and stands upright when it is brushed in other direction. A single knotted carpet is fluffier and more resistant to touch. In the manufacture of superior quality carpets, woolen yarn is used both for weft and warp purposes usually, the number of knots is from 196 to 625 per square inch.

Kashmiri carpets are world renowned for two things they are handmade and they are always knotted, never tufted. It is extremely instructive to watch a carpet being made stretched tightly on a frame is the warp of Carpet. The weft threads are passed through, the 'Talim' or design and colour specifications are then worked out on this a strand of yarn is looped through the warp & weft, knotted and then cut. The yarn used normally is silk, wool or silk and wool. Woolen carpets always have a cotton base (Warp & Weft). Sometimes however, the base is also silk in which case the fringe is silk; the cost increases proportionately. Occasionally, carpets are made on a cotton base, mainly of woolen pile with silk yarn used as highlights on certain motifs.

The carpet industry in the region is being run both on factory and cottage basis. There are large scale units in the private sector, which are owned by merchant exporters. The Jammu and Kashmir Handicraft (Sales and export) Corporation Ltd., Srinagar also runs a carpet unit at Srinagar. Since the establishment of separate Directorate for the development of handicrafts in 1978, the carpet industry has entered into a new era of development. In 1982 the Directorate had about 29 production-cum-training centres. The carpet weaving activity is mostly confined to the city of Srinagar and its sub-urban areas earlier.

The demand of the foreign buyers had encouraged the production of carpets at an extensive scale. But for the year 1982 the industry has received a great set back due to the lack in the demand of foreign buyers of carpets as the Industry was facing a tough

competition from the production in Pakistan and China. The industry can survive only if it is able to maintain the quality and reduce the cost per square feet.

According to the Handicraft census of 1978-79, the total number of the units engaged in the carpet weaving was 4735 with 17594 employees, mainly concentrated in the district Srinagar.”

10. The Kashmir Gazetteer (The valley of Kashmir) by Walter R. Lawrence page no 107

“Many of the survivors of the famine of 1877-79 have now found occupation in the manufacture of carpets. Three Europeans carry on business in Srinagar as manufactures of carpets. Their work is of good quality, and apparently they can with difficulty keep pace with the orders which they receive from India and Europe. There is now, I believe, no attempt to manufacture the costly, though superb rugs in which the shawl wool was used, and the Srinagar looms consume wool imported from India or wool locally produced. Srinagar has a formidable rival in Amritsar, where a large colony of Kashmiri weavers is settled, and considerable capital is employed in the manufacture of carpets. The same curious system is followed in the manufacture of carpets as obtained in the weaving of shawls. The pattern of the shawl or of the carpet, after being designed by the artist, is committed to paper. This paper contains a series of hieroglyphics, intelligible to the craft, indicating numbers and colours. The man who reads these hieroglyphics calls out to the rows of sickly men and boys who sit at the loom, ‘lift five and use red,’ or ‘life one and use green,’ but neither he nor the weavers have any idea as to what the pattern of the fabric will be. This is known to the nakash, and the pattern never goes into the factory.”

11. Encyclopedia of Kashir by Suresh K. Sharma & S.R. Bakshi page no. 112

“Carpet making was first introduced into Kashmir by the then king, Zainul-ab-din, who ruled from 1423 to 1474.”

12. Kashmiri Shawls and Carpets by Vidhu Ganjoor & Buzz Burza – page no. 118

“The techniques of carpet weaving were brought to South Asia during the 15th century by Sultan Zain-ul-Abadin who brought Persian and Central Asian weavers to Kashmir to teach the craft to local inhabitants. During his reign factories were established to produce carpets and the new craft thrived with long established traditions of spinning and weaving, Kashmir readily and successfully adopted the new skills and techniques.”

13. The New Encyclopedia Britannica Vol 21 – page 133

“Handmade Carpets and Rugs

Oriental

Major classifications of Orientals, based on place of origin, include Persians, the largest and most important group, Turkoman popular, vividly coloured carpets including Turkoman, Afghan and Baluchistan rugs made in Central Asia; bold, geometric patterned Caucasian carpets, from Caucasia and Transcaucasia; the Turkish Anatolian group, less intricately designed than other Orientals; and the Indian, Pakistani and Chinese group, frequently less durable than the other types.”

14. The New Encyclopedia Britannica Vol 17 page no. 150

“India Carpets are less important in Indian than elsewhere in Asia because the climate makes knotted floor coverings unsuitable. As an art, carpet weaving was brought from Persia by the 16th and 17th century Mughal emperors who subsidized the manufacture of beautiful rugs with an almost silken sheen. Although Indian artistry was influenced by Southern and Eastern Persian carpets, it maintained an active taste for pictorial representation (Figure 90.).

The carpets made for the courts of the grand Mughals. Mughal were of extravagant and luxurious beauty. Expense was ignored, and a series of carpets was made with 600 to 1,200 knots per square inch (95 to 190 per square centimeter). Special carpets were of even finer weave, 2,100 knots per square inch (325 per square centimeter; Metropolitan Museum of Art). For the palace of Shah Jahan (died 1666) a set of rugs was made from the most precious wool, imported from Kashmir and remote Himalayan valleys.”

#### **D) Method of Production:**

The skill of weaving Kashmiri Hand-knotted carpets, over centuries, has been handed down by fathers to their sons over generations.

#### **➤ Parts of Carpet Loom (Locally called as Kalbaaf Waan) for making kashmiri Hand knotted carpet.**

Parts of Loom	local Name
1. Side Frame, left Hand Side	Labetham, khovur
2. Side Frame, Right Hand Side	Labetham, Dachun
3. Top roller of the wooden loom	Waankoot Harium
4. Bottom roller of the wooden loom	Waankoot Banium
5. Flat Wooden piece slab for sitting purpose	Waanpaet
6. Talim Paper	Taleem Kakud
7. Shedding rods	Daji Jour
8. Pair of thin rods	Chaeri Jour
9. Fringes+ kilim	Daesh+Thar
10. Woven portion of the carpet	Baaf
11. String holding colored dyed balls of pile yarn	Tooji Raez
12. Balls of dyed pile yarn	Rang Touj
13. Iron chain for maintaining tension	Haankal + Peach
14. Warp	Yean

Warp (Yean in local language) are the parallel strings stretched between lower and upper beams/rollers upon which rows of knots are tied. Silk or cotton is used for the warp depending on the type of carpet to be woven.

End Kilims (Thar in local language) hold knots and wefts from working off the carpets warp strings. Many carpet types have flat-woven kilim selvedge at both ends.

Knots (Phour in local language) are tied by looping yarn around pairs of Warps and cutting off the standing end. The ends of the "knot" become the pile or nap of the carpet.

Weft (Poed in local language) yarn runs across the width of the carpet, over and under the warp strings and between rows of knots. Most often wefts are made of cotton or silk. Weft yarn helps hold rows of knots in place and strengthen the structure of the carpet.

Edge bindings (Maewoul in local language) are made by wrapping several warps at the edge of the carpet with yarn to reinforce this part of the carpet.

Fringes (Gand in local language) are formed by gathering and knotting together bundles of warp strings at both ends of the carpet after completing its weaving and dismantling it from the loom. The knots in these bundles of warp strings keep pile knots and end finishes tight at the carpet's ends.

### ➤ **The Weavers Tools**

Hooked knife / Khor - After the knot is tied the hooked knife is used by the weaver to cut the pile yarn with the flick of the blade. This hooked knife is called “Khor” in local language.

Comb beater/ Panje - After every row of knots is tied around the warp yarn across the width of the loom, the weaver uses the comb beater made up of metal and wood to beat down the warps and rows of knots to consolidate the weave. The comb beater is also called Panje in local language.

Scissors/ Dukaier- After a strip of pile of one inch height is woven across the width of the loom, the weaver uses scissors to clip the nap back to nearly its final height. The scissors have handles bent so that the blades can cut flush with the face of the carpet. The scissor is called Dukaier in the local language.

Like the knife and comb, the scissors are made by blacksmith with good quality iron known as Kamaan (leaf of an automobile suspension spring).

### ➤ **Production (method/process/technique)**

All Kashmiri Carpets are hand-knotted on the warp threads. Stretched from the top to the bottom of the loom, warp threads run vertically through the carpet. A strand of silk or wool yarn is tied to a pair of warp threads, forming a knot. The loose ends (phour) of the knots, which make up the body of the carpet, are called pile (woeg). Weft threads run horizontally through the carpet and are used to secure the knots.

### ➤ **Weaving Process**

The carpet weaving is carried out by using vertical looms consisting of two horizontal roller beams one on the top and other on the bottom side mounted on side brackets. The warp threads are mounted in between two horizontal roller beams. After mounting the warp, the weaver sits with his face towards the loom (warp beam) and starts weaving the solid selvedge to secure the ends of carpet. A horizontal string (toogiraz) is tied in between two side brackets just below the top horizontal roller beam for hanging small balls of dyed pile yarn either of silk or wool. The knotting/weaving begins by taking the dyed pile yarn from hanging yarn balls and knotting the same around the warp threads as per taleem scripts. The pile yarn is knotted around the warp threads and after the knot is tied the weaver cuts the yarn with a flick of hooked knife called khor in local language

to give the shape to the carpet. After completion of each row of knots across the width of the carpet size, two weft threads, the finer one known as ompod in local language and the coarser one known as veathpoed in local language, are inserted horizontally or passed in between the warp threads above the row. The row of knots and wefts are beaten down together by using comb beater (panje in local language) to secure them firmly in place. This operation is repeated after completion of every row of knots. The scissors are used to trim the excess pile yarn after several rows of knots to make pile surface uniform as per the prescribed pile height. As the knotting proceeds, the carpet is slightly rolled on to the bottom roller beam to facilitate the weaving process smoothly. The weaving proceeds the same way till the design is completed.

➤ **Steps involved in weaving a Kashmiri Hand-Knotted Carpet**

Weaving a Kashmiri Hand Knotted Carpet is a time consuming activity which involves number of processes. Each process has to be carried out with the utmost care and precision as the outcome of the final product depends on the perfect execution of each of these processes. Each process is carried out by different people, master craftsmen and specialists in their field.

Steps involved in weaving a Kashmiri Hand Knotted Carpet are as follows:-

1. Determining the quality and size of the carpet
2. Developing the design on a graph paper as per knots per square inch and size of the carpet to be woven and putting the color codes on the graph paper.
3. Taleem Writing (Transferring the design drafted on the graph paper into Taleem which gives color and No. of Knots of that particular color in one Alch of 20 knots).
4. Procurement of Raw material
5. Preparation of the warp(yean yearin+ yean srandvein+khalwaal)
6. Dyeing of pile yarn as per the prescribed color shades (range tikatt) of the given design.
7. Preparation of Pile yarn as per the quality (Plying)
8. Weaving
9. Finishing

**1. Determining the quality and size of the carpet (Quality Grading Systems)**

The Kashmiri Hand-knotted Carpets are made in a number of sizes and qualities. The carpet quality is graded by knot count. Handmade carpets from any country (except China) are often graded by Knots Per Square Inch, or KPSI - an important measure of a hand knotted carpet's quality, value and even durability. A carpet with higher knot count will typically possess the attributes of greater intricacy and clarity of design, and is usually more expensive than a carpet with a lower knot count, but with similar design features etc. The following table shows the popular qualities of carpets woven in Kashmir. Carpets of a higher KPSI are custom made.

<b>Knots Per Square Inch (KPSI)</b>	<b>QUALITY</b>
(16X16) 256	Silk/cotton, wool/cotton, Silk /wool/cotton.
(18X18) 324	Silk/cotton, wool/cotton, Silk /wool/cotton

(20X 20) 400	Silk/cotton, wool/cotton, Silk & wool/cotton
(22X 22) 484	Silk/Silk, All Silk, Wool/Cotton
(24X24) 576	Silk/Silk, All Silk, Wool/Cotton
(30x30) 900	Silk/Silk, All Silk
(36x36) 1296	Silk/Silk, All Silk
(50x50) 2500	Silk/Silk, All Silk

These carpets are woven in a variety of yarn combinations (the quality of yarn differs depending upon the quality of carpet to be woven, the buyer's requirement, the design and the price at which they are to be sold). The combinations are found in –

1. Silk / Cotton – here the carpet has a cotton warp, silk pile (knot) and cotton weft. It is woven in qualities of 18/18 KPSI; 16/16 KPSI.
2. Silk / Silk- here the carpet is made entirely in silk, where both the warp and the pile yarns (knots) are of silk but weft is cotton. This is the most exquisite variety which takes longer time to weave and is the costliest variety. It is woven in qualities of 40 x40 means 1600 knots in one Sq.inch 40x40; 30x30; 24x24 kpsi; 22x22 kpsi; 20x20 kpsi.
3. All Silk- in this type of carpet warp, pile (knots) and weft yarn are of silk.
4. Wool/Cotton –in this type of carpet warp is of cotton yarn and pile (knots) is of woollen yarn and weft is of cotton yarn.
5. Wool/Silk/Cotton (Silk Mattan) in this type of carpet here the carpet has a cotton warp, Silk and Wool as pile and cotton as weft.

The sizes in which these carpets are made are as follows:-

1.5' X 1.5'	6' X 9'
2 'X 3'	9' X 12'
2.5' X 4'	10' X 14'
3' X 5'	12'x15'
6' X 4'	12'x 18'
5' X 7'	15'x25'
	18'x28'

Or as per the requirement of the carpet industry

## 2. Developing the design on a graph paper as per knots per square Inch and size of the carpet to be woven

The carpet designer locally called Naqash makes designs as per the reference which could be in the form of a photograph or its own imagination a carpet provided by the exporter/manufacturer or artisan etc., depicting florals, figurative, geometrics or abstract designs etc. First the designer (*Naqash*) puts the lines in both vertical and horizontal direction on the given photograph to distribute the whole design into equal

parts as per the pre decided size and knotting, so that he could easily visualize the different details in the different boxes drawn on the photograph and accordingly makes the same details on the graph paper. In case the reference is in the shape of a carpet, provided by the exporter/ manufacturer or artisan etc., who intends to make it in the same size of the carpet, the designer then traces the carpet on the tracing paper and then transfers it on the graph. If the size varies e.g., if the reference carpet size is 3x4 and the carpet is to be made in 5x7 then again he used to draw both vertical and horizontal lines on the tracing paper itself and accordingly makes the same details on the graph as mentioned above. After drawing the design on the graph paper, where each box represents one knot, the *Naqash* puts color codes on each detail/ box.

### 3. Writing the Taleem (Written Design)

This graph along with the color code is converted into *Taleem* Script by the Taleem writer. The weaver fixes the taleem paper on the loom and executes the design through taleem (coded pattern) only using special numerical along with color code.

### 4. Procurement of Raw Material

#### Yarn for silk carpets

The yarn used for weaving of Kashmiri Hand knotted silk carpets is spun silk of 2/60s count. This yarn comes in variety of qualities and prices depending upon the brand to be used. The silk yarn is procured from other regions.

Sl. No.	Quality of Yarn	Brand Name	Region of procurement	Price(Rs/kg) in 2011 the price of yarn fluctuates
1.	Superior	Haathi/ Uniworth	Calcutta	Rs. 4000/-
2.	Superior	Galaxy	Bangalore	Rs. 2800/-
3.	Mid Range	Double Cat	Coimbatore	Rs. 1600/-
4.	Mid Range	LX		Rs. 1400/-
5.	Inferior	V1		Rs. 1100/-
6.	Inferior	V2		Rs.1000/-
7.	Imported	China silk	China	Rs.3000/-

5 or 6 ply silk in the count of 2/60 is used for the warps in case of silk/ silk and all silk carpets as it is stronger.

- 4, 5 or 6 ply silk in the count of 2/60 is used for the Pile Yarn (knotting yarn).
- The popular silk yarn used is Galaxy Supreme Silk (Happy Valley) costing approximately rupees 2800/ kg. An inferior quality called Double Cat 2nd Grade is also available at rupees 1000/kg
- The silk yarn is procured from Bangalore, Assam or Patna.

- The Cotton yarn quality is 8/4,10/5 and 8/5 counts and this is used for the warp of the Silk or wool/cotton carpets and as the binding wefts between the rows of knots.

Yarn for warp and pile- The yarn for the warp and pile is prepared as per the quality of carpet to be woven.

Sl. No.	Type	Quality Density	Yarn Specifications				
			Type & count of Pile yarn	Pile yarn	Warp Yarn	Weft -I (Thick)	Weft-II (Thin)
1.	Silk-on-cotton	<u>16/16</u> 256 knots per Square Inch (kpsi)	Silk 2/60	6 ply (Silk)	8/5,12/20 (Cotton)	12/6 (Cotton)	2/20 Cotton
2.	Silk-on-cotton	<u>18/18</u> 324 kpsi	Silk 2/60	5 ply (Silk)	8/4,9/20 (Cotton)	10/6 (Cotton)	2/40 Swing Thread
3.	Silk-on-Silk	<u>18/18</u> 324 kpsi	Silk 2/60	6 ply (Silk)	6 ply (Silk)	10/6 (Cotton)	2/40 Swing Thread
4.	Silk-on-cotton	<u>20/20</u> 400 kpsi	Silk 2/60	5 ply (Silk)	8/4 (Cotton)	8/6 (cotton)	2/40 swing Thread
5.	Silk-on-Silk	<u>20/20</u> 400 kpsi	Silk 2/60	5 ply (Silk)	6 ply (Silk)	8/6 (cotton)	2/80 swing Thread
6.	Silk-on-Silk	<u>24/24</u> 576 kpsi	Silk 2/60	4 ply (Silk)	5 ply (Silk)	6/6 (cotton)	2/100 swing Thread
7.	Silk-on-Silk	<u>30/30</u> 900 kpsi	Silk 2/60	3 ply (Silk)	4 ply (Silk)	8/5 (cotton)	2/100 swing Thread
8.	Silk-on-Silk	<u>36/36</u> 1296 kpsi	Silk 2/60	3 ply (Silk)	3 ply (Silk)	8/4 (cotton)	2/100 Swing Thread
9.	Silk-on-Silk	<u>40/40</u> 1600 kpsi	Silk 2/60	2 ply (Silk)	3 ply (Silk)	14/2 Double (Cotton)	2/100 Swing Thread
10.	All Silk	<u>24/24</u> <u>576 kpsi</u>	2/60 Silk	4 ply (Silk)	5 ply (Silk)	6 ply (Silk)	1 ply (Silk)
11.	All Silk	<u>30/30</u> <u>900 kpsi</u>	2/60 Silk	3 ply (Silk)	4 ply (Silk)	5 ply (Silk)	1 ply (Silk)
12.	All Silk	<u>36/36</u> <u>1296 kpsi</u>	2/60 Silk	3 ply (Silk)	3 ply (Silk)	4 ply (Silk)	1 ply (Silk)
13.	All Silk	<u>50/50</u> <u>2500 kpsi</u>	2/60 Silk	2 ply (Silk)	2 ply (Silk)	3 ply (Silk)	1 ply (Silk)

**Yarn specifications of Wool/Cotton Hand knotted Kashmiri Carpets**

Sl. No	Type of Carpet	Quality Density	Pile Yarn	No. Of plies	Warp Yarn	Weft-I (Thick)	Weft-II(Thin)
1.	Wool/Co	<u>16/16</u>	3/11	3 ply	8/5,12/20	12/6	Saving

	otton	<u>256</u> knots per Square Inch(kpsi)	(Wool)	(Wool)	(Cotton)	(Cotton)	thread (Cotton 2 /20)
2.	Wool/Cotton	<u>18/18</u> <u>324</u> kpsi	2/11 (Wool)	2 ply (Wool)	8/4,9/20 (Cotton)	10/6 (Cotton)	Saving thread (Cotton 2/20)
3.	Wool/Cotton	<u>20/20</u> 400 kpsi	2/11 (Wool)	2 ply (Wool)	8/4,6/20 (Cotton)	8/6 (Cotton)	Saving thread (Cotton 2/20)

### Yarn specifications of Silk Mattan (Wool/Silk/Cotton) hand knotted Kashmiri Carpets

Sl. No	Type of Carpet	Quality Density	Count of Pile Yarn	No. of plies	Warp Yarn	Weft-I (Thick)	Weft-II(Thin)
1.	Wool & Silk	<u>16/16</u> <u>256</u> knots per Square Inch	3/11(Wool) 2/60(Silk)	3 ply 6 ply	8/5,12/20 (Cotton)	12/6 (Cotton)	Saving Thread or 2/20 (Cotton)
2.	Wool & Silk	<u>18/18</u> <u>324</u> kpsi	2/11(Wool) 2/60(Silk)	2 ply 5 ply	8/4,9/20 (Cotton)	10/6 (Cotton)	Saving Thread or 2/40 (Cotton)
3.	Wool & Silk	<u>20/20</u> 400 kpsi	2/11(Wool) 2/60(Silk)	2 ply 5 ply	8/4 6/20(Cotton)	8/6 (Cotton)	Saving Thread or 2/40 (Cotton)

### 5. Preparation of warp

Next step is to prepare warp beam stretched between the upper beam/roller and lower beam/ roller of the loom. The warp threads run vertically through the carpet. The most common materials used here are cotton or silk depending on the quality of the carpet to be woven. Preparation of warp beam before mounting the same on the loom involves a number of processes which are described as follows along with their local terms:

Processes involved in Preparation of the warp Beam:

- i) The process starts by making balls from the hanks of silk/cotton Yarn using a yarn swift (pruth).
- ii) Dinje- Balls of yarn made from the hanks of silk/cotton are called 'dinje' in the local language so as to make the warping process easy.
- iii) Sambal usage-The iron rods used for making the warp as per the quality and size of the Carpet to be woven.
- iv) Doore Karun: Cotton 7 plied rope is prepared using 8/4 cotton yarn. This is called a 'dora' in local language and the length of this is twice the width of the carpet to be made. For eg. For a 3ft wide carpet the dora of 6ft length is required.

- v) Yene Yearin-As Carpets are made as individual pieces the warping is prepared manually. This process is called Yene Yearin in local language. For this two iron rods having diameter 33mm each are fixed in an open ground at a distance depending upon the length of the carpet and the distance between two carpet rollers of the loom. e.g for a 3'x5' carpet, iron rods(sambal) are pegged at a distance of 5'+4' (3 feet distance between two poles (beams)of a loom + one feet extra.

A dora is tied to each of these rods and then the process of warping begins, where two people take the warp around the iron rods fixed on the ground. The number of warp threads to be put depends on(knots /sq.inch) the quality of the carpet to be woven and is calculated as follows-

No of warp threads= $2 \times$  (desired knots per sq. Inch  $\times$  12 inches  $\times$  width) of carpet. Once the required warps are ready they are counted in groups of five threads which is referred to as 'panzu' in local language. This is done to facilitate counting. The quality of carpet to be woven determines the number of 'panzus' for every 12 inches of the carpet. For a 20/20 quality it would be  $48 \times 5 \times 2 = 240$  warp threads for every 12 inches (this group of 96 panzus is tied with a piece of yarn, again to facilitate counting). In case of a 24/24 quality it would be  $57.3 \times 5 = 288$  warp threads for every 12 inches; in this case an extra warp thread is added to each group of 57.4 panzus. 57.4 means 57 Panzu and 4 pan ( $57 \times 5 + 4 = 289$  threads)

- vi) chachiwoon- refers to the process of tying the warp yarn to the 'dora'.
- vii) Daji-Manz Trawin: Putting daji in the warp for ensuring parallelization of warp threads.
- viii) Srandnawun- It is the process of evenly spreading out the warp threads with the help of the thumb(nail).
- ix) Cheer-i-moor- Once the threads are evenly spread, two rods (sariya) called cheer-i-moor having diameter 12mm each is inserted through the warp loops and the dori tied to the rod, the thinner rods having diameter 6mm each is inserted at the centre. The process of centering the sariya is called 'Cheer' in the local language.
- x) Yain Waetin: Winding/Rolling of warp on daji for mounting on loom.
- xi) Waanas pet Khallin- The warp beam is now wrapped on the rod to transfer it onto the loom. Mounting the warp on the loom is called 'Waanas pet Khallin' in the local language.
- xii) Khalwal- This is the process of moving/ rolling the warp beam up and down to evenly adjust the warp threads on the loom.
- xiii) Peich gundoon- Is a term used for setting the warp Beam in place.
- xiv) Taab Charun- Refers to the process of tightening the warp beam in order to tightly stretch the warp threads.
- xv) Deij Din- Is the process of preparing the warp for creating the shed. 'Deij' means rod and 'Din' means dhaaga dena.
- xvi) Poshepan- refers to a doubled thick yarn used for the purpose of creating a straight line before weaving.
- xvii) Jallar: Fringe of warp threads before weft for strengthening of poshpan
- xviii) Weaving the Thaar-Before weaving the pile, one inch weaving of weft is done called 'thaar' is wefted (kilim).
- xix) The warping is now complete and the loom is ready for weaving. The weaving starts from the bottom of the loom. Weaving starts from left to right.

- xx) The balls (tooji) of pile yarns are handed to a string which is fixed between the two side brackets of the loom just under the top roller (tooji raz).
- xxi) The warp yarns stretch from the upper beam to the lower beam of the loom; they run vertically through the carpet. The most common materials used here is cotton or silk depending on the type of the carpet to be woven.
- xxii) It is woven at the lower edge.

## 6. Dyeing Process for Pile Yarn

Once the design is ready and both the graph and taleem are ready, the weaver identifies the color palette according to which the colors and quantity of yarn to be dyed is determined.

Dyeing Process for Silk Pile Yarn	Dyeing Process for Woolen Pile Yarn
<ol style="list-style-type: none"> <li>1. <b>Pre-treat process:</b> The silk yarn is first degummed with hot water for 20-30 mins at 90-95°C with addition of detergent (1.0-3.0 g/l). Degumming is the process of removing of sericin gum from the surface of silk yarn to enhance the sheen, glaze, texture and easy penetration of color.</li> <li>2. The yarn is then rinsed thoroughly in cold water and is ready for dyeing process.</li> <li>3. <b>Dyeing process:</b> The dyeing is carried out in a copper pot. The dye bath is set at 40° C, the pre-dissolved dye solution is added in a dye bath and stirred with a long wooden stick to ensure uniformity of dye molecules in the dye bath.</li> <li>4. The yarn to be dyed is entered into the dye bath.</li> <li>5. The temperature of dye bath is increased to 60° C and acetic acid is added for maintaining the PH-value of dye bath.</li> <li>6. Then shade is matched with the standard sample and temperature is increased to 95°C depending upon the depth of shade percentage. The dye bath is simmering for 30-60 mins for better exhaustion of dye molecules.</li> <li>7. The dye bath starts becoming clearer due to absorption of dye molecules by the silk yarn. This process is called exhaustion of dye bath.</li> <li>8. The yarn is again rinsed with clean water and followed by drying.</li> </ol>	<ol style="list-style-type: none"> <li>1. <b>Pre-treat process:</b> The woolen yarn is first thoroughly washed with cold water to remove acquired dirt and dust.</li> <li>2. <b>Dyeing process:</b> The dyeing is carried out in a copper pot. The dye bath is set at 40°C, the pre-dissolved dye solution is added in a dye bath and stirred with a long wooden stick to ensure uniformity of dye molecules in the dye bath.</li> <li>3. The yarn to be dyed is entered into the dye bath.</li> <li>4. The temperature of dye bath is increased to 60° C and sulphuric acid is added for maintaining the PH-value of dye bath.</li> <li>5. Then shade is matched with the standard sample and temperature is increased to 95°C -100°C depending upon the depth of shade percentage. The dye bath is boiling for 60-90 mins for better exhaustion of dye molecules.</li> <li>6. The dye bath starts becoming clearer due to absorption of dye molecules by the silk yarn. This process is called exhaustion of dye bath.</li> <li>7. The yarn is again rinsed with clean water and followed by drying.</li> </ol>

## 7. Preparing the Yarn for the pile

Plying is a process where two or more strands of yarn that each have a twist to them are put together. In Kashmir, this is a process mostly carried out by women which they do as part of their daily chores. Depending on the number of plies required the dyed hanks are put on yarn swifts (pruth) and then the yarn end from each hank is put together to wind into a multiply skein (bundle). This process is repeated for every colour to be used. The person who does the plying is called 'Pheerywoel

## 8. Weaving

- i. The weaver takes a strand of silk/wool from the balls of yarn hanging from the top of the loom to form a knot on two warps corresponding with the designs and colours in the Taleem.
- ii. He uses his fingers to push the yarn through the warps (phoir barun).
- iii. He wraps it around the alternate warp (for the Persian knot), the method used for knotting Kashmiri Carpets.
- iv. After putting the knot the weaver pulls the pile yarn down and cuts the yarn with a flick of the hooked knife / Khur after obtaining the predecided pile height.
- v. (Poed barin) After completing a row of knots, picks of weft are laid in as alternate rows of plain weave to keep the knots firmly in place.
- vi. After several rows of knots are tied across the width of the loom, the weaver uses a comb beater made of metal and wood to beat down the warps and rows of knots to consolidate the weave.
- vii. (Aarich huin) After this step, with the help of adjustable scissors, the weaver cuts the surplus colored Pile Yarn to obtain a uniform level of pile height. These processes continue until the carpet is completed.

### The Knotting

Kashmiri Hand-knotted Carpets are considered the quintessential carpets. Woven originally in Asia, such carpets were highly prized and later copied in many parts of Europe. The knots, tied in cut lengths of yarn, the ends of which formed the pile, were inserted during the process of construction, or weaving; they are tied in rows across the warps, each row of knots being separated by one or two picks of weft, laid in as alternate rows of plain weave. Hand-knotted carpets can be divided into several categories, according to the knot used; this is, consequently, a means of establishing a carpet's provenance. There are four types of knot, each type known by several names. The first is the Persian, Senneh or asymmetrical knot the second, the Turkish, Ghiordes or symmetrical knot. A third type, based on the first two but worked over four warps instead of two, is known as the jufti knot; depending on the style, this may be the Turkish jufti or the Persian jufti. The fourth type of knot is the Spanish or single-warp symmetrical knot.

- The Persian, Senneh or asymmetrical knot.

This Persian knot is tied in such a manner that one end of the pile yarn extends from every spacing that separates the warp threads. It is made in such a way that a noose is formed, which tightens as the yarn is pulled. Occasionally, it is turned in the opposite direction, and executed from left to right. In this case, two threads of yarn are employed, this of course makes the pile twice as thick as in the other.

- The Turkish, Ghiordes or symmetrical knot

The Turkish or Ghiordes knot has the yarn twisted about the warp threads in such a manner that the two raised ends of the pile alternate with every two threads of the warp, Kashmiri carpets are often woven in either double knots or and single knot. As compared to double knotted carpets, single knotted carpets are fluffier. The double knotted carpet pile is less resistant to touch and pressure.

## 9. Finishing Processes

Once weaving of the carpet is completed, it undergoes various finishing processes before it finally reaches the customer. The finishing processes are as follows:-

- i. Singeing- After the carpet is completely dry it undergoes singeing, a process that helps to burn and clear away any stray yarns. This process is called 'tharzalin' and is carried out with the help of a kerosene blow lamp.
- ii. Washing-The entire carpet is washed to remove all remaining dirt and yarn particles. The carpet is laid flat on the ground, then fresh water is poured over it. The carpet washers use a brush and gentle detergent paste shiner, shampoo, washing powder, then a wood/metal scraper is used to force the water through the carpet pile. This removes impurities picked up during the weaving process.
- iii. Drying- After the carpet is washed thoroughly, it is left out on the grass in the sun to dry. It takes approximately 30- 45 minutes a day for a carpet to dry completely in hot weather depending on the size.
- iv. Clipping- After the carpet is woven it is clipped with a pair of adjustable scissors. The weaver cuts the surplus coloured silk threads of the pile to maintain the prescribed pile height of the carpet.
- v. Binding- This is the process of rebinding and reinforcing the edges (Mavul) of the carpet manually in a neat and perfectly uniform manner with the help of Pile yarn.
- vi. Fringe- Refers to the decorative knotting of group of warp threads that hang off the ends of finished carpet. The knots in these bundles of warp strings keep pile knots and end finishes tight at the carpet's end. The fringe is called 'ghand'
- vii. After the final brushing the carpet is ready for the customer

## J) Uniqueness

- The uniqueness of the Kashmiri Hand knotted Carpet is that it is made with the help of Taleem. The Taleem is a coded pattern which represents the number of knots of pile yarn (yarn used for knotting) and their color to be put around the warp yarn as per the designs and knotting of the carpet. In fact, taleem is a set of coded instructions for carpet weaving. This script for carpet weaving is distinct from all other languages prevailing in the world. When and where this script was invented is still unknown. Who invented this script is also unknown. This script has retained its existence in carpet weaving throughout Kashmir and is the only way by which the designs are interpreted/ executed till date.
- The Kashmiri Hand-knotted carpets are made by the craftsmen of the State of Jammu & Kashmir.

- Kashmiri Hand-knotted Carpets are traditionally made in oriental, floral designs that typically involve the significant and culturally important motifs such as the paisley, Chinar tree, (the oriental plane) and the tree-of-life. Most of these designs are rooted in the Kashmiri way of living and are a symbolic representation of the age-old Kashmir tradition of hospitality, warmth and genuine love.
- Kashmiri carpets are made in Silk on Silk (100% Silk), Silk and Cotton, Wool and Cotton and Silk, wool and Cotton. They are available in wide-ranging colors, designs and sizes. The color combination of carpets and their details differentiate these from any other carpet. Kashmiri Hand-knotted carpets are more subtle and muted than any other carpet produced elsewhere in the world.

The script layout also includes various terms and syntactical structures apart from the vocabulary used for the vocal rendition of the script. These terms are as follows:-

Paras Pettth- which conveys the weaver to repeat the colors and the number of knots in a specific area corresponding to the preceding woven up line.

Millay-kun- which conveys the weaver to reduce one or more knots of a specific color in a specific area corresponding to the preceding woven up line.

Alch- which conveys the weaver to syntactical structure of a group of 20 warp threads. Every such unit is followed by ‘/’ sign which signifies the end of the unit.

Wehrith- which conveys the weaver to put two or more knots of the same color in the current row either right or left, as per the color of knots put in the previous row.

Woorith- which conveys the weaver to close leaf or any other motif with outlining color.

Akhtravith akh- which conveys the weaver to knot a specific color after leaving one knot.

Jawaab- which conveys the weaver to repeat the quarter of the design for i.e. Medallion type designs only.

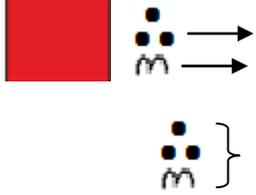
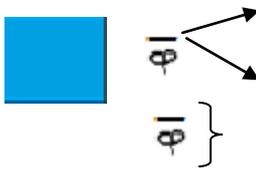
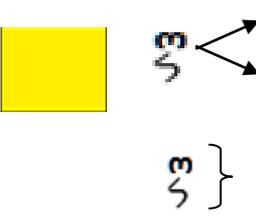
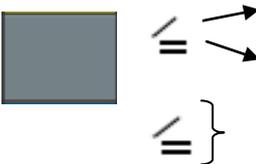
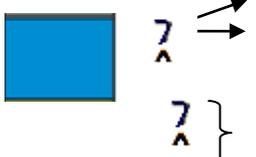
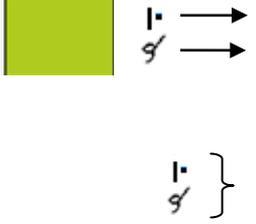
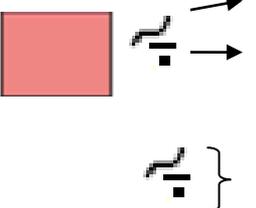
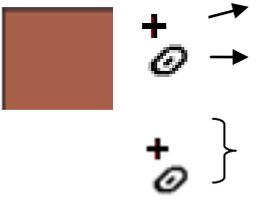
The preferred paper for writing the Taleem is craft paper of orange /rust color which is called Taleem Kakud in local language. Preparing the Taleem involves following steps:-

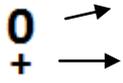
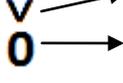
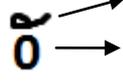
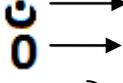
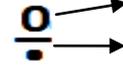
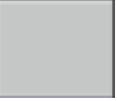
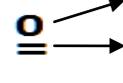
- I. Script Writing
- II. Vocabulary and Syntax

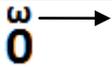
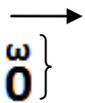
This script can be classified as under:-

Numbering	Color
<p>In the Taleem Script special numerical (numbers) are used. The symbols for these numbers are listed</p> <p>1= 0  2= 9  3= 3  4= φ  5= 5  6= /  7= 7  8= 8  9= ~  10= 0  11= 00  12= 09  &amp; so on....  20= 0  21= 00  22= 09  &amp; so on....  30= 0  31= 00  32= 09  &amp; so on....  100= 000</p>	<p>The Symbols used for colors in the Taleem are as follows</p> 

Analysis of Taleem Script	
 <p>0 →  0 →  0 }  0 }</p>	<p>This Code means black color in Taleem Script (Cheen in local Language)  This Code means 1 knot in Taleem Script</p> <p>Both above codes put together mean 1 knot of Black Color</p>
 <p>^ →  9 →  ^ }  9 }</p>	<p>This Code means white color in Taleem Script (Danth in local Language)  This Code means 2 knots in Taleem Script</p> <p>Both above codes put together mean 2 knots of white Color</p>

	<p>This Code means red color in Taleem Script (Anar in local Language) This Code means 3 knots in Taleem Script</p> <p>Both above codes put together mean 3 knots of red Color</p>
	<p>This Code means light blue color in Taleem Script (Malay in local Language) This Code means 4 knots in Taleem Script</p> <p>Both above codes put together mean 4 knots of light blue Color</p>
	<p>This Code means yellow color in Taleem Script (Zard in local Language) This Code means 5 knots in Taleem Script</p> <p>Both above codes put together mean 5 knots of yellow Color</p>
	<p>This Code means 6 knots in Taleem Script This Code means Grey color in Taleem Script (Rakh in local Language)</p> <p>Both above codes put together mean 6 knots of Grey Color</p>
	<p>This Code means 7 knots in Taleem Script This Code means Blue color in Taleem Script (Ferozi in local Language)</p> <p>Both above codes put together mean 7 knots of Blue Color</p>
	<p>This Code means Green color in Taleem Script (Sabz in local Language) This Code means 8 knots in Taleem Script</p> <p>Both above codes put together mean 8 knots of Green Color</p>
	<p>This Code means 9 knots in Taleem Script This Code means Baby Pink color in Taleem Script (Badam in local Language)</p> <p>Both above codes put together mean 1 knot of Baby Pink Color</p>
	<p>This Code means Brown color in Taleem Script (Dalcheen in local Language) This Code means 10 knots in Taleem Script</p> <p>Both above codes put together mean 10 knots of Brown Color</p>

  	<p>This Code means 1 knot in Taleem Script</p> <p>This Code means Dark Green color in Taleem Script (Zangari in local Language)</p> <p>Both above codes put together mean 1 knot of Dark Green Color</p>
  	<p>This Code means Pink color in Taleem Script (Gulabi in local Language)</p> <p>This Code means 1 knot in Taleem Script</p> <p>Both above codes put together mean 1 knot of Pink Color</p>
  	<p>This Code means Golden Yellow color in Taleem Script (Makai in local Language)</p> <p>This Code means 1 knot in Taleem Script</p> <p>Both above codes put together mean 1 knot of Golden Yellow Color</p>
  	<p>This Code means Dark Brown color in Taleem Script (Dodai in local Language)</p> <p>This Code means 1 knot in Taleem Script</p> <p>Both above codes put together mean 1 knot of Dark Brown Color</p>
  	<p>This Code means 1 knot in Taleem Script</p> <p>This Code means Light Blue II color in Taleem Script (Malay II in local Language)</p> <p>Both above codes put together mean 1 knot of Light Blue II Color</p>
  	<p>This Code means Rust color in Taleem Script (Nasi in local Language)</p> <p>This Code means 1 knot in Taleem Script</p> <p>Both above codes put together mean 1 knot of Rust Color</p>
  	<p>This Code means 1 knot in Taleem Script</p> <p>This Code means Baby light Pink color in Taleem Script (Badami II in local Language)</p> <p>Both above codes put together mean 1 knot of Baby Pink II Color</p>
  	<p>This Code means 1 knot in Taleem Script</p> <p>This Code means light Grey color in Taleem Script (Raikh II in local Language)</p> <p>Both above codes put together mean 1 knot of Grey II Color</p>

		This Code means light Yellow color in Taleem Script (Zard II in local Language)
		This Code means 1 knot in Taleem Script
		Both above codes put together mean 1 knot of Yellow II Color

### K) Inspection Body

The Inspection committee comprises of ten members - President, Vice President, Secretary General and seven office members. The inspection committee will verify the below mentioned parameters before certifying and labeling each genuine Handmade Kashmir Carpet:

- i. Verify that the carpet is manufactured within geographical limits of Kashmir, hand woven by Kashmiri artisan using Taleem;
- ii. Verify the purity of the materials (Silk, Wool and cotton) used;
- iii. Verify Knots per square inch of the carpet as mentioned by the applicant;
- iv. The verification will also be done by the testing laboratory of Indian Institute of Carpet Technology (IICT) Srinagar. IICT is an ISO 9001: 2008 certified organisation registered under Societies Registration Act VI of 1998 ( 1941 A.D) of Jammu & Kashmir. IICT was established in the year 2003-04 by office of the Development Commissioner (Handicrafts), Ministry of Textiles, Govt. of India and Industries & Commerce Department, Govt. of Jammu & Kashmir to provide technical support to the Carpet Industry of the State.

IICT will act as an independent neutral agency to maintain the quality post registration of the GI;

### L) Others

#### International Fame, Reputation and Goodwill:

An Indian carpet of great beauty was taken to England from India by Lord Clive, who ordered the architect of his magnificent palace—Claremont—then in process of building, to design a room especially for it. Such special care for the proper display of this work of art may be exceptional, but it shows true appreciative power on the part of Clive.

The Great crystal Palace Exhibition of 1857 in London displayed two exquisite Mughal Carpets from Kashmir that resulted in a great surge of interest in the West. European Companies were established in Kashmir and the carpet Industry flourished.

1. East India carpet Company  
(Michal Factory) 3<sup>rd</sup> bridge Fateh kadal Sgr Kashmir.
2. C.M.Hadow Carpet Company (Hadwoon Factory)  
Shireen Bagh Karanagar Srinagar, Kashmir



Carpet Craft  
Concentrated  
Areas

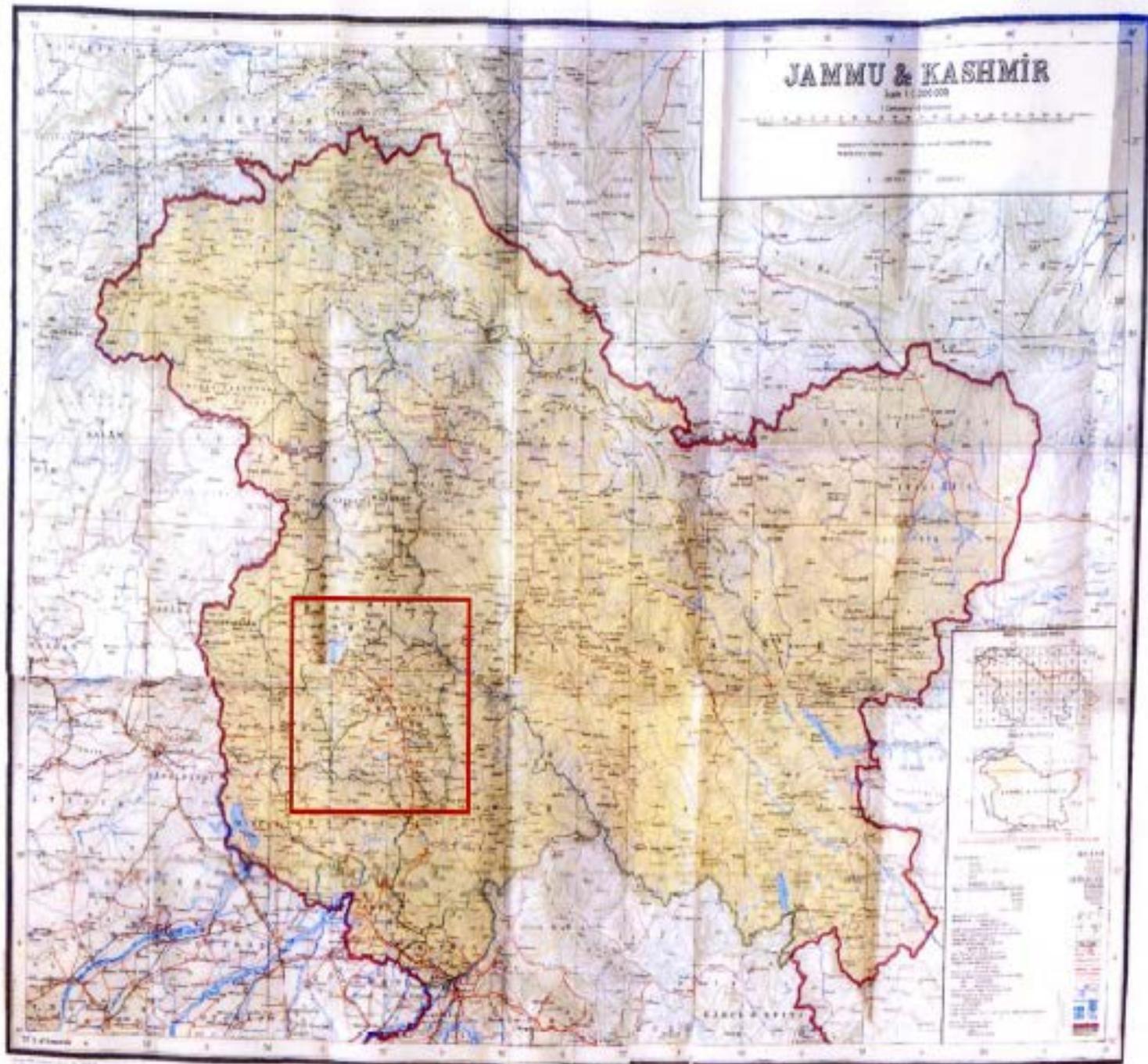
*[Handwritten Signature]*  
Scientist  
Environment & Jammu & Kashmir  
J&K Govt.

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## General Information

### What is a Geographical Indication?

- It is an indication,
- It is used to identify agricultural, natural, or manufactured goods originating in the said area,
- It originates from a definite territory in India,
- It should have a special quality or characteristics unique to the geographical indication.

### Examples of possible Geographical Indications in India:

Some of the examples of Geographical Indications in India include Basmati Rice, Darjeeling Tea, Kancheepuram silk saree, Alphonso Mango, Nagpur Orange, Kolhapuri Chappal, Bikaneri Bhujia etc.

### What are the benefits of registration of Geographical Indications?

- It confers legal protection to Geographical Indications in India,
- It prevents unauthorized use of a registered Geographical Indication by others.
- It boosts exports of Indian Geographical indications by providing legal Protection.
- It promotes economic Prosperity of Producers.
- It enables seeking legal protection in other WTO member countries.

### Who can apply for the registration of a Geographical Indication?

Any association of persons, producers, organization or authority established by or under the law can apply.

The applicant must represent the interest of the producers.

The application should be in writing in the prescribed form.

The application should be addressed to the Registrar of Geographical Indications along with prescribed fee.

### Who is the Registered Proprietor of a Geographical Indication?

Any association of persons, producers, organisation or authority established by or under the law can be a registered proprietor. Their name should be entered in the Register of Geographical Indications as registered proprietor for the Geographical Indication applied for.

### Who is an authorized user?

A producer of goods can apply for registration as an authorized user, with respect to a registered Geographical Indication. He should apply in writing in the prescribed form along with prescribed fee.

### Who is a producer in relation to a Geographical Indication?

A producer is a person dealing with three categories of goods

- Agricultural Goods including the production, processing, trading or dealing.
- Natural Goods including exploiting, trading or dealing.
- Handicrafts or industrial goods including making, manufacturing, trading or dealing.

### Is registration of a Geographical Indication compulsory?

While registration of Geographical indication is not compulsory, it offers better legal protection for action for infringement.

**What are the advantages of registering?**

- Registration affords better legal protection to facilitate an action for infringement.
- The registered proprietor and authorized users can initiate infringement actions.
- The authorized users can exercise right to use the Geographical indication.

**Who can use the registered Geographical Indication?**

Only an authorized user has the exclusive rights to use the Geographical indication in relation to goods in respect of which it is registered.

**How long is the registration of Geographical Indication valid? Can it be renewed?**

The registration of a Geographical Indication is for a period of ten years.

Yes, renewal is possible for further periods of 10 years each.

If a registered Geographical Indication is not renewed, it is liable to be removed from the register.

**When a Registered Geographical Indication is said to be infringed?**

- When unauthorized use indicates or suggests that such goods originate in a geographical area other than the true place of origin of such goods in a manner which misleads the public as to their geographical origins.
- When use of Geographical Indication results in unfair competition including passing off in respect of registered Geographical indication.
- When the use of another Geographical Indication results in a false representation to the public that goods originate in a territory in respect of which a Geographical Indication relates.

**Who can initiate an infringement action?**

The registered proprietor or authorized users of a registered Geographical indication can initiate an infringement action.

**Can a registered Geographical Indication be assigned, transmitted etc?**

No, A Geographical Indication is a public property belonging to the producers of the concerned goods. It shall not be the subject matter of assignment, transmission, licensing, pledge, mortgage or such other agreement. However, when an authorized user dies, his right devolves on his successor in title.

**Can a registered Geographical Indication or authorized user be removed from the register?**

Yes, The Appellate Board or the Registrar of Geographical Indication has the power to remove the Geographical Indication or authorized user from the register. The aggrieved person can file an appeal within three months from the date of communication of the order.

**How a Geographical Indication differs from a trade mark?**

A trade mark is a sign which is used in the course of trade and it distinguishes goods or services of one enterprise from those of other enterprises. Whereas a Geographical Indication is used to identify goods having special characteristics originating from a definite geographical territory.

## THE REGISTRATION PROCESS

In December 1999, Parliament passed the Geographical Indications of Goods (Registration and Protection) Act 1999. This Act seeks to provide for the registration and protection of Geographical Indications relating to goods in India. This Act is administered by the Controller General of Patents, Designs and Trade Marks, who is the Registrar of Geographical Indications. The Geographical Indications Registry is located at Chennai.

The Registrar of Geographical Indication is divided into two parts. Part 'A' consists of particulars relating to registered Geographical indications and Part 'B' consists of particulars of the registered authorized users.

The registration process is similar to both for registration of geographical indication and an authorized user which is illustrated below:

