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**INTELLECTUAL
PROPERTY INDIA**

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**GOVERNMENT OF INDIA
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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 75 of the Geographical Indications Journal dated 26th November 2015 / Agrahayana 05th, Saka 1936 has been made available to the public from 26th November 2015.

NEW G.I APPLICATION DETAILS

App.No.	Geographical Indications	Class	Goods
530	Tulaipanji Rice	31	Agricultural
531	Gobindobhog Rice	31	Agricultural
532	Mysore Silk	24, 25 and 26	Handicraft
533	Banglar Rasogolla	30	Food Stuffs
534	Lamphun Brocade Thai Silk	24	Textiles

PUBLIC NOTICE

No.GIR/CG/JNL/2010

Dated 26th 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 1st April, 2010, The Geographical Indications Journal will be Published and hosted in the IPO official website www.ipindia.nic.in free of charge. Accordingly, sale of Hard Copy and CD-ROM of GI Journal will be discontinued with effect from 1st April, 2010.

Registrar of Geographical Indications

G.I. APPLICATION NUMBER – 505

Application Date: 08-01-2015

Application is made by **Development Commissioner (Handicrafts)**, Ministry of Textiles, Government of India, Haroon House, 3rd Floor, 294 – P Nariman Point, Mumbai – 400 001, India, for Registration in Part A of the Register of **Bagh Prints of Madhya Pradesh (Logo)** under Application No: 505 in respect of Textile & Textile goods not included in other classes falling in Class – 24 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** : Development Commissioner (Handicrafts),
Ministry of Textiles, Government of India
- B) Address** : Development Commissioner (Handicrafts),
Ministry of Textiles, Government of India
Haroon House, 3rd Floor, 294 – P,
Nariman Point, Mumbai – 400 001
- C) Types of Goods** : **Class 24** – Textile & Textile goods not
included in other classes

D) Specification:

Bagh prints are known for their fine quality printing and bright vegetables colours and may be recognised by their geometric repetitive patterns in different variations and colors that are mainly red and black block printed predominantly on white base

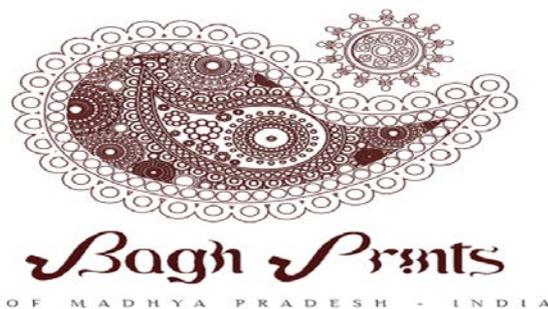
The designs are very typical with geometric patterns inter placed such that the total effect of the repeated pattern give a very harmonious appearance and appeal to the fabrics. It is done totally in black and red on white surface using natural colours (vegetable colours).

The different types of products that are printed are as follows:

- Cotton bedcovers in two different sizes for single bed and double bed respectively.
- Saris are printed in different materials like cotton, silk and chiffon.
- Cushion covers mainly in cotton, in different sizes.
- Table covers of different sizes and shapes in cotton material.
- Duppattas and stoles in cotton and silk material.
- Recently, durries printing has also been worked on.
- Salwar suit material and yardage dress material.

E) Name of the Geographical Indication :

BAGH PRINTS OF MADHYA PRADESH (LOGO)



F) Description of the Goods:

Bagh prints are known for their fine quality printing and bright vegetables colours and may be recognised by their geometric repetitive patterns in different variations and colors that are mainly red and black block printed predominantly on white base. Khaki and mustard vegetables colors are used for dyeing the fabric after printing. The block designs that have managed to survive more than 200 years still find a very good lucrative market for them. The dynamism of the design which could be derived from the ability of the artisans to change the design pattern to cater the need of the market demand pattern has always attracted the modern market forces.

The khatri community which comprises the chhipas or printers are believed to have come to Bagh - about 400 years ago - from Larkana in Sindh, which is famous for its Ajrak prints. What motivated these families to cross the capricious Indus and settle in the interiors of India, far away from their ancestral homes, is not known for sure but what is certain is that they carried with them a strong tradition of hand block printing. The chhipas settled near water sources, along the Bagh river, where they set up centres of hand block printing. Bagh's proximity to the river was an important reason for the chhipas selecting it, as flowing river water is vital to the process of printing. However, since the river Bagh that flows through Bagh is dry several times during the year, the material to be washed has now to be taken to the Narmada river, about 30 km away.

G) Geographical area of Production and Map as shown in page no: 18

Bagh, which lends its name to the Bagh prints is a small tribal town in Dhar district of Madhya Pradesh. Bagh is a beautiful hill town situated in the Indian state of Madhya Pradesh. Plenty of natural resources in Bagh are the main reasons to the development of the printing craft. The khatri community, who comprise the 'chhipas' or printers, came here about 400 years ago from Larkana in Sindh which is famous for its Ajrak prints. Bagh's proximity to the river was an important reason for its choice as flowing river water is vital to the process of printing. The design repertoire of Bagh prints covers geometrical and floral compositions and the blocks used for stamping are intricately and deeply carved by block-makers in Pethapur in Gujarat. Bagh printers have given a new dimension to the hand block printing. Today, in Indian society, bagh print has not only become the status symbol but it also reflects the awareness about this eternal art. In the world map, Bagh is located at 22°22'N 74°46'E / 22.37°N 74.77°E / 22.37; 74.77 It has an average elevation of 240 metres (787 feet). At present, the main production centre of production of this product is Bagh and Kukshi area in Dhar district of Madhya Pradesh.

H) Proof of Origin (Historical records):

It is believed that, the hand block prints from Bagh are approximately one thousand years old traditional craft, carried from one generation to another within the family. Exact date of the origin may be difficult to point out but some claim that the craft have migrated from Jawad in Mansor district of Madhya Pradesh or Rajasthan at some point of time. But the characteristic difference in the design pattern and the usage of vegetable dyes with its extreme brightness, which can only be seen in bagh, proves beyond doubt that the prints belong to this place.

Another school of thought was of the opinion that the khatri community which comprises the chhipas or printers and practise Bagh print are believed to have come to Bagh - about 400 years ago - from Larkana in Sindh, which is famous for its Ajrak prints. What motivated these families to cross the capricious Indus and settle in the interiors of India, far away from their ancestral homes, is not known for sure but what is certain is that they carried with them a strong tradition of hand block printing. The chhipas settled near water sources, along the Baghriver, where they set up centres of hand block printing. Bagh's proximity to the river was an important reason for the chhipas selecting it, as flowing river water is vital to the process of printing. However, since the river Bagh that flows through Bagh is dry several times during the year, the material to be washed has now to be taken to the Narmada river, about 30 km away.

The community believes that their ancestors settled down together in the Marwar region, before moving to different directions, depending on avenues for economic advancement. Khatri in good numbers, converted to Islam after coming under the influence of a sufi saint. According to Ismail Khatri, an eminent printer and national awardee, his ancestors moved out from Sind due to the terrors of a Brahmin raja there. They settled down in Pali (near Jodhpur, Rajasthan). A disastrous famine forced them to move to Gautampur in Malwa region. It was when his grandfather was six months old and when the new railway line was being built in Gautampur that his forefathers moved out from Gautampur to Manawar in Nimar district of Madhya Pradesh. Famine was the reason for the move from Gautampur to Nimar. The quality of the water of the Baghriver further helped in their settlement in the Bagh village.

It appears that the Baghini River that flows nearby probably is responsible for the settlement around. The vegetable dyeing that requires flowing water for washing does extremely well due to this river. The chemical composition of this river water has proved to be good for the vegetable dyes used for printing at bagh. This gives luminous tones to the vegetable colors used for printing at bagh, and enhances the red tone and the black tone, making them very different from the other places in MP and Rajasthan. The two hundred year old blocks seen here have a repetitive geometric pattern of fine quality that proves a distinctive characteristic, different from the other bold block prints of bhairavgarh at Madhya Pradesh. Whether printers from some other place settled here generations ago, due to the favorable water conditions is not known, but it can be assumed that settling around the river for vegetable dyeing and printing was a must. There is little written record on this craft and its people but the fact that revival of this craft was taken up during the Moscow festival wherein the old blocks were redesigned and revived to be printed and presented at the festival, does talk of the authenticity of the tradition kept. The publication "vishwakarma" mentions this craft. The book "1001 saris of India "Madhya Pradesh, by Rita Kapoor and Amba Sanyal mentions the Bagh print saris as traditionally vegetable dyed and unique in appearance.

Hence the integration of the artistic work of the Khatri community and the flowing water of the Baghriver has given rise to this unique handcrafted textile of the country.

I) Method of Production:

Production Process:

Hand block prints are developed by natural colors. Bagh print leads India in the entire world. Bagh layouts are dramatic in the use of black and red alternately on a white background. The black colour is prepared with ferrous sulphate mixed with tamarind seed powder and glue which is cooked in water and stored for use. Each sari takes a minimum of three weeks to complete after the design is printed. During this period, it is washed at least three times and sent to the bhatti/ oven at least twice. Two persons stand knee deep in water to wash the fabric so that superfluous colour is removed. The fabric / sari is boiled in a cauldron of water on a bhatti with regulated heat for the colour to emerge. This is extremely painstaking.

The fabric used originally was cotton, though now saw tassar, crepe, and silk are being used with excellent results. Every process used is manual and though the techniques and designs are age-old they have a contemporary appeal.

Bagh prints are known for their fine quality printing and bright vegetables colors and may be recognized by their geometric repetitive patterns in different variations and colors that are mainly red and black block printed predominantly on white base. Khaki and mustard vegetables colors are used for dyeing the fabric after printing.

The block designs that have managed to survive with time are nearly 200 years old and are still being used; some of them are 100 to 50 years old and on printing still find a market for themselves. New additions are done every six months as per market demand and feel. At the same time care is taken to see that this new design is a new variation of the old one.

Some old blocks and their names that are being still used are (i) Nandana, (ii) Laheriya, (iii) Attha, (iv) Nandanakimirache, (v) Nandanakabutta, (vi) Aabotchabutta, (vii) Khedekabodh, (viii) Indoribodh, (ix) Indorisaj, (x) Indoriaddya, (xi) Ahmedabadisaj, (xii) Makhi, (xiii) Palliwalizanjira, (xiv) Zanjiri, (xv) Jodhpuri, (xvi) Jawareya, (xvii) Molya border, (xviii) Molyabodh, (xix) Khiralakaire, (xx) Mungphali, (xxi) Chaukada, (xxii) Nareyal, (xxiii) Teekoni and (xxiv) Thuddi

The production process of Bagh prints is described as below:

Raw materials:

The main raw material for the products is fabric which most commonly of cotton fibre. Sometimes Maheshwari suit material, kosa silk, bamboo chicks and cotton durries are worked on only on order and Chiffon, crepe, georgette tissue and mulberry silk are worked on occasionally. Apart from this, the wooden blocks are used to emboss the desired designs on the fabric. Generally these blocks are sourced from Pethapur, Gandhinagar and Jaipur. The specification of the cotton fabric is given below:

S. No	Fabric	Specification	Final product
1	Cotton Mulmul	100x120s count and 92x80 picks	Saris, Dupattas and Salwar Suits
2	Cotton Cambric	40x40s count and 92x80 picks.	Dress material
3	Yardage fabric	20x20s count	Bedcovers/Bed sheets

The cloth - mainly cotton and sometimes silk - is usually bought from the market. The fabric used by the Khatriis may be Bangalori silk (bought from Indore), cotton or grey latha (bought from Indore and Bombay) or silk-cotton mix (bought from Maheshwariin Khargoan district). Silk needs much more delicate handling and care; generally a silk cloth takes almost double the time for its completion than does a piece of cotton cloth the same size.

Other ingredients such as Cenchura (raw salt), aarandikatel (castor oil), grounded goat's dung, Fitkari (alum), Hirakasish or iron sulphate, jaggery, Pomegranate skins, indigo leaves, lime, Sajji, Leaves of Dhavdi, sanchara (rock salt), mengni, Iron sulphate, chiyan (tamarind seed) powder, dhavdakaphool (for shining and fixing) and alizarine (to fasten colours), etc are used in the various processes of printing.

Pre-Printing Activities

KharaKarna

The cloth is taken to the river where it is thoroughly washed. 100 single sheets are washed at one time - that is, 250 cuts of fabric 60" wide. The fabric is soaked in water for 2 hours. It is washed by beating it on riverside stones several times. It is brought back to the workshop after drying. The fabric is soaked for just over an hour, and then beaten on a stone slab to remove the starch, before being washed in clean water and dried.

MengniKarna

The cloth is brought back to the workshop, and dipped in a particular solution for an entire night, after which it is put out to dry by spreading on a floor of stones out in a verandah.

This involves three items:

- a. solution of 3 kg of sanchara (rock salt) soaked in 15 litres of water, stirred till it melts.
- b. 10 kg of mengni soaked in 10-15 litres of water. When it is soft, it is made into a paste by grinding it with a brick on a stone surface.
- c. 1 kg of arandikatel or unrefined castor oil. The three are mixed to make a dhaul solution.

The fabric is immersed in this water - it is to be kept under water for the whole night. The fabric is then taken to the river and washed in flowing water. Then it is dried. This process has to be repeated three times; each time the fabric has to be kept in the

water for 10 to 15 minutes. By this time the material becomes quite soft. It is cut into manageable pieces.

For 1,000 cuts of fabric, the quantities of ingredients required are:

- a. 4 kg of sanchara soaked in 10 litres of water and made into a paste.
- b. 10 kg of mengni, soaked in 15-20 litres of water, softened, ground on a stone slab with a brick and made into a paste.
- c. 2 kg of arandika tel.

The arandikatel is mixed with the sanchara and stirred till it curdles and turns into a paste. The paste made out of mengni is then mixed with the solution. All this is mixed with water till there is about 50 litres of the mixture in the vat. The fabric is soaked in this water till it is completely wet several times over. Its then kept in the vat and pressed hard by several men - with their feet - for about half an hour till it softens.

Treating with Harara:

Treating the cloth with harara gives an off-white or off-yellow background to the cloth and also aids in strengthening the tones of the black and red colours that are printed later.

On the day after mengnikarna the fabric has to be treated with a solution of harara powder (the alternative, bahera is not used because it gives a blackish tinge to the fabric). About 10 kg of harara powder is soaked in 25 litres of water for half an hour. Then about 20 litres of plain water is mixed with 10 mugs of harara-water solution, 15-20 kg of harara is soaked in 20 litres of water.

The fabric is dyed by keeping it in this mixed solution for 10 minutes, after which it is dried. In processing the second lot, four to five mugs of the harara-water solution is added, the cloth dyed in it for 10 minutes, and then dried. Thus the total quantity of the fabric is dyed in about ten lots, repeating the same process each time when dried, the fabric turns yellowish.

Making of colours:

The printing in Bagh is done with vegetable colours, derived from plants, fruits, flowers, and minerals. The only four basic (natural) colours: red, black, khaki, and indigo are being extensively used in this printing haven. The black colour is prepared with ferrous sulphate mixed with tamarind seed powder and glue, which is cooked in water and stored for use. The red is similarly produced from alum.

In the case of grey, the printing is done with hirakayisha (earlier made of iron rust; now bought from the market) for developing the colour, the cloth is not boiled but is passed through a chalk solution/lime solution (chunekapaanikadhol). If a grey tone is being created, hehra powder is not used. It is when these colours are boiling with dhavda flowers and alizarine that the dramatic colours associated with Bagh prints are revealed. More colours - like blue, ochre and salmon pink - have also been introduced with the use of indigo and anaarkachilka (pomegranate skin).

Other colours can be made, by using different natural commodities and by using differently the materials used in creating the four basic colours. Shades can be obtained by increasing or decreasing the material (colouring) used by varying the ratio

of different material used. For example, increasing or reducing the quantity of hirakayisha, several shades can be created; alum can be varied to produce different shades of red.

Any material like hirakayisha or alum has to be first made into a paint-like solution with imlikachiya (seed of the tamarind) to make a paint like solution. Hot water is added according to the required density of the paint/print solution. Generally enough a colour is made once - in the morning - for the entire day's requirements. However, if needed, colours can be made any time.

Alum is colourless - it produces red when boiled with alizarine and dhavdakaphool. Earlier, the root of the aal tree (aalkajad) was used as a fastening agent; now alizarine has taken its place. Alum absorbs colour on boiling with solutions made of colouring matter. Thus, if a cloth has to be dyed green, grey, khaki, yellow, or any related colour, first block printing is done with alum, which is a mordant, after which the colour is retained by dipping the cloth in the specific solution for about a day. Since alum is colourless, to enable the block-printer to gauge his print during the printing process, a simple colour (chemical) colour is used; however it is only after alum absorbs the colouring solution in which the cloth is dipped that the desired colour becomes apparent. Alizarine and dhavdakaphool are used as a resist-dye or to make the colour pukka (fast). In fact, alizarine makes red and black fast colours, while dhavdakaphool gives them a shine. Colours from anaarkachilka and haldi (turmeric) are made after boiling the material in water for several hours and filtering the solution.

Some of the materials like dhavdakaphool and the keshavri flower are available in local jungles; the rest have to be obtained from the market in Indore.

A process called DOUBLE DYE has been developed by Khattris, to make their product more competitive in the market. Here the cloth is printed with colour combinations or with imposing two similar colours, to produce a different variety. In this process, 'lal per lal' (red on red), 'lalaurkala' (red and black), and 'lalaur khaki' (red and khaki) prints can be made. In this method either the processing of one colour is done before the other or processing of both the colours is done together.

The details of preparing the colours are as given below:

Red color printing paste:

80-100gms. Fitkari (alum) is added to 1 liter of water and 20kg.alum 200liter water is taken.

Black color printing paste

Hirakasish or iron sulphate or iron filings are filled in earthen pot where jaggery and water are added to the pot and left aside for 15-20 days.

Indigo color:

An earthen pot is placed in a pit; a mixture of indigo leaves, lime and Sajji is then filled in the pot and left aside for 3 days. Paste thus formed is strained and used for dying. In present times, the indigo paste is prepared differently, Indigo powder / cake / granules are dissolved in water; caustic and hydro are added, to prepare the paste.

The process of dyeing is same as of mustard. Indigo dyed fabric needs to be dried in shade otherwise the brightness of blue color changes.

Khaki color:

Leaves of Dhavdi are soaked in water and boiled for 10 to 12 hours and strained. The paste thus prepared is used for dyeing. The dyeing process is same as the Mustard.

Mustard color:

Pomegranate skins are boiled in water for 10 to 12 hours and strained. The fabric is then dipped in this hot solution. It is then removed and spread on stones for drying; this process is repeated for 3 times for final results.

Preparation of the color tray (palya):

A wooden tray (earlier mud tray was used) with cement base is used for color tray. A bamboo mesh (kartali) is placed on the tray. A Mandan (small earthen pot) is placed under the tray for easy shifting of the balance of tray; the pot is placed with small stones for weight. A Chhombal / bhangarh (pot stand made of grass) is placed under the pot. A woolen mesh/blanket loosely woven is placed on the bamboo mesh. This arrangement in the tray is used for printing bold blocks. For fine block printing, a fine cloth of voile cotton is placed on the woolen blanket in the tray (pudath). The fabric is then taken up for printing.

Printing:

The prepared paste as per required color is placed in the tray. The designed wooden block is placed in the tray; this helps to transfer the printing paste on to the block's raised portions. An impression of this is taken on the fabric with utmost care and precision, one block after the other and the complete fabric thus is printed. The entire printing process is detailed below:

At this stage the cloth is meticulously and patiently printed by hand with the help of small design blocks. The designs are transferred very neatly on to the cloth. The time taken depends on the design and pattern, though, on an average about 5 metres can be printed by an expert worker in two to three hours.

The fabric is printed upon using the hand-blocks. The fabric is dried before being folded. It is kept for a minimum of eight days and a maximum of two weeks for the colour to be absorbed properly by the fabric.

Trays with colour are covered with a bamboo frame called a kartali. On top of this a felt piece is kept through which the colour is picked up by the portion of the block that has to be printed. The rest of the block is filled with coarse felt - this is called naman. The printed material when dry is rolled into bundles and kept away for eight to fifteen days. This allows the colour to set in properly.

The Bichalna:

The next part of the process - bichalna - involves taking the printed bundles to the river. The printed material is pushed into the water and taken out swiftly so that the extra colour is removed and flows into the river water. This process requires a lot of

strength - two people stand in this running water and hold the fabric with their hands firmly, while ensuring that the fabric is under water most of the time. Each piece needs to be kept under flowing water for at least 20 minutes. It is then held over the shoulder and beaten against stones so that all the residue is also removed from the printed fabric.

This process requires a lot of care and strong muscles.) If this process is not followed correctly, stains and smudges can appear on the printed surface. These are permanent and cannot be removed except by *pota*, which involves painting the whole surface in black or red by stretching the fabric and painting it with a rag tied to a stick. If there is no water in the Baghriver, the material has to be taken to the Narmada river, five hours away in Chikalda.

In the Bhatti:

After being washed thoroughly, the cloth is taken back to the workshop where it is boiled in a solution of dhavdakaphool (for shining and fixing) and alizarine (to fasten colours). After the boiling process, it is again dried.

Big vats are filled to the brim with water. (The vats are large enough to allow 25 single bed covers to be soaked in them at one time.) The vats are generally made of copper and are fixed on brick and cement furnaces. About 1.5 kg of the dhavda flower is added into the water in the vats. This is allowed to heat for a while. A *potli* (cloth bundle tied securely) of 150 grams alizarine is made and is squeezed into the hot water which has a fire burning under it. 2 kg of dhavda flowers and 1 kg to 1.25 kg of alizarine is added to it.

The cloth is put into this hot water solution of dhavda and alizarine - it is important that the cloth is shifted and turned constantly, using long wooden sticks. All this while, the heat of the water solution in the vat has to be increased by adding more fire wood in the furnace. It is during this process that the colour of the prints develop - the workers know from experience when to take the fabric out of the vat. The fabric is then rinsed in clean water and spread out to dry. Around eight people work on a *bhatti* for six hours and 2 to 3 quintals of wood is required.

Washing/ Bleaching:

After drying, the cloth is taken to the stream where it is washed three to four times. This process is also called *tarai*: after washing the cloth, when it is being dried, it is repeatedly moistened by spraying water on it with the hands. This helps to gradually set the colours permanently. (Sometimes, to save time, a bit of bleaching powder is added in a drum of water and the cloth is passed through it. This obviates the need of washing the cloth three to four times.) The washing of the cloth in the stream at this stage again is done very systematically. It requires two to three persons to wash one piece of cloth. After dipping the cloth in water, one person pulls it in one direction by paddling his hands in water so that water may run through cloth with force; the other two try to keep the cloth beneath water. This is an arduous job.

In the bleaching process, about 5 kg of bleach is mixed in 50 litres of plain water. Then about two mugs of the bleach solution is added to 30 litres of plain water. 2 kg of bleach is mixed in a vat full of water for the process. The fabric is dipped in the bleach, washed quickly in the river and dried. After a few pieces have been dipped

into the bleach mixture, more bleach solution is added to the water, in a continuous process.

Over-Dyeing (Optional):

Sometimes, if the colour is not as bright as it should be or it is required that two shades of the same colour show up separately, over-dyeing is done. Harara, and 5 kg of alum (if red is required) or 5 kg of iron sulphate (if black is required) are boiled in 10 litres of water. Two or three pieces are then dyed at a time and dried. After two days, these are taken to the river again for bichalna - as the material is held by two people and tossed and washed in the river the flowing river water drains away the excess colour. The process of bhatti is repeated, after which the pieces are will be taken to the river, washed and dried.

Designs:

The blocks used for stamping are intricately and deeply carved by block-makers in Pethapur in Gujarat. The design repertoire of Bagh prints covers geometrical and floral compositions. Bagh layouts are dramatic in the use of black and red alternately on a white background.

Earlier the artisans used to make different prints and even different clothes for different communities and castes like Brahmin, Khattris, Harijan, Bhil, Bhilalas, Jats, Bharur, Mahajan etc. However now none of this differentiation remains except the Adivasis (that too only for particular occasions), all buy all types of prints and fabric.

J) Uniqueness:

‘Bagh prints’ are trendy, cool and comfortable cloth material.

Bagh prints are known for their fine quality printing and bright vegetables colours and may be recognised by their geometric repetitive patterns in different variations

The fabric used originally was cotton, but now tassar, crepe, and silk are being used with excellent results. Bagh layouts are dramatic with use of black and red alternately on a white background. Production process is painstaking and manual. Though the techniques and designs are age old but the prints retain its contemporary appeal.

Bagh prints derive its name from a small tribal town in Dhar district of Madhya Pradesh. Bagh's proximity to the river was an important reason for its choice as flowing river water is vital to the process of printing.

The designs are very typical with geometrical patterns inter placed such that the total effect of the repeating patterns give a very harmonious appearance and appeal to the fabric. It's done totally in black and red on white surface using natural colors (vegetable colors). Now use of other natural colors (vegetable color) like mustard, khaki is also in vogue.

The process of pre-printing, printing and post printing at Bagh, itself is unique and imparts quality of color and print to the fabric. The appearance of the fabric being mainly in black & white and red & white gives it a bold look – still maintains harmony due to the fine designs used in blocks for printing.

K) Inspection Body:

- (1) O/o: The Development Commissioner (Handicraft), Govt of India having office in the state are working for maintaing and improving quality of Bagh Print of Madhya Pradesh.
- (2) The Department of Handicrafts, Government of Madhya Pradesh is also working for maintaining and improving quality of the product.
- (3) Besides the master artisans of the product have their own method of quality control. During each stages of production the master artisans use to inspect the different predetermined parameters and quality before permitting final/ finishing product. However, providing the specification of the quality inspection of the master artisans is difficult as it varies from one master artisan to other.
- (4) At present, the Textiles Committee, a statutory body under the Ministry of Textiles, Government of India, Which is known all over country for quality inspection and testing of different textiles and clothing products is also actively participating in educating the artisans and other stakeholders about the quality control and its importance, marketing strategies, brand building of the product, and other development activities relating to the artisans. Hence for the quality parameters of the products will be maintained by the combined efforts of the Development Commissioner (Handicrafts), Textiles Committee and Stakeholders.

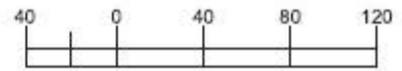
L) Others:

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

GEOGRAPHICAL AREA OF PRODUCTION BAGH PRINTS OF MADHYA PRADESH (LOGO)

MADHYA PRADESH

KILOMETRES



BOUNDARIES:

- STATE.....
- DISTRICT.....
- TAHSIL.....



Geographical Area of Production of Bagh Prints of Madhya Pradesh (Logo)

HEADQUARTERS:

- STATE..... ★
- DISTRICT..... ●
- TAHSIL..... •

Source: Administrative Atlas of India, Census of India, 2011

G.I. APPLICATION NUMBER – 507

Application Date: 08-01-2015

Application is made by **Development Commissioner (Handicrafts)**, Ministry of Textiles, Government of India, Haroon House, 3rd Floor, 294 – P Nariman Point, Mumbai – 400 001, India, for Registration in Part A of the Register of **Sankheda Furniture (Logo)** under Application No: 507 in respect of Wooden Furniture falling in Class – 20 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** : Development Commissioner (Handicrafts),
Ministry of Textiles, Government of India
- B) Address** : Development Commissioner (Handicrafts),
Ministry of Textiles, Government of India
Haroon House, 3rd Floor, 294 – P,
Nariman Point, Mumbai – 400 001
- C) Types of Goods** : **Class 20** – Wooden Furniture
- D) Specification:**

Sankheda furniture is known for its simple and delicate patterns and complex artwork. From being used as sacred pedestals for God's idols in temples and as chairs for the bride and groom in weddings, to cradles and walkers for infants and garden swings that give a fresh touch of breeze in the hot and humid climate, the Sankheda furniture It is made from teakwood. The wood is first shaved and smoothed to create the required shapes. Thereafter, floral and abstract designs are painted on it with a squirrel tail brush. The traditional colours used by artisans are gold silver, maroon, green, vermilion and brown. These are mixed in zinc powder, lac and resin, before they are applied. Nowadays, craftsmen also experiment with colours like ivory and purple. Once painted, the furniture parts are polished with the akik stone and then smoothed with the leaf of the Kewda tree. Then, they are fitted together. Erstwhile Gujarati royalty have in the past gifted it to royalty and state-heads of other countries.

- E) Name of the Geographical Indication :**

SANKHEDA FURNITURE (LOGO)



F) Description of the Goods :

Gujarat is a land of colorful and vibrant arts and crafts and furniture from this state in India is characterized by bright painted patterns and motifs. Sankheda is a village in central Gujarat near Vadodara where this unique type of furniture is crafted by the Kharadi community, found in Gujarat inform of decorative furniture. The Sankheda furniture is exclusive to Sankheda, a small town at the bank of the River Narmada. This style of furniture from India is made from 100% teakwood. The wood is first shaved and smoothed to create the required shapes. Thereafter, floral and abstract designs are painted on it with a squirrel tail brush. The traditional colours used by artisans are gold silver, maroon, green, vermilion and brown. These are mixed in zinc powder, lac and resin, before they are applied. Nowadays, craftsmen also experiment with colours like ivory and purple. Once painted, the furniture parts are polished with the akik stone and then smoothed with the leaf of the Kewda tree. Then, they are fitted together.

The products made by the craftsmen of Sankheda are: Lacquered cupboards, swings, cradles with stand of various sizes, height, designs and shapes, cots with shade, poles for tying mosquito nets, or with side railing, wooden seats, flower vases, lamp shade stands, *velanor dandia*, mirror box, bangle stand, photo frames, tables, chairs, low stools, cabinets, screens, *almirahs*, dressing tables, etc. They are also producing items like agarbatti stand, tik-tik, manka stand, walker, airplane, finely painted jar, lamps, jhummar, tops (bhamardo), chakardi, toy set (miniatures of kitchen items and vehicles), animals, dolls, etc.

Nowadays the Sankheda furniture is available in different colour to match it with the other furniture of different brands and type. Thus it gives total customer satisfaction and adds to the extra joy in lifestyle. The Sankheda Furniture Products include Sankheda Sofa Set, Sankheda Swings, Deewan, Sankheda Mandirs, dinning tables, corner tables, wedding mandaps, doli, zulla (under swings), swings, drawing room furniture, Indian sankheda furniture etc.

G) Geographical area of Production and Map as shown in page no: 25

The area of production lies in the Vodadra district of Gujarat and lies to the North-East of Gujarat between 21.25' north latitude and 76.70 east longitude. Sankheda is located 55 km away from Vadodara. The neighboring towns are Dabhoi (21 km), Bodeli (21 km) and Waghodia (27 km).

Sankheda, is in the Vadodara (Baroda) district of Gujarat state. The place lie to the north east of Gujarat between 21.25' North Latitude and 76.70' East Longitude.

H) Proof of Origin (Historical records):

The history of the craft at Sankheda is age old. According to a local legend, the Suthars, who migrated to Sankheda from the old citadel of Hampaner, as a result of its conquest by Muslims, started lac turnery along with carpentry. This art thus came into existence at this centre probably before 500 years. In the former days, the lacturned articles were not transparent, which is a later improvement in the technique. Two Kharades, viz., Late Premjibhao Pancholoi and Mohanlal Pancholi, the grandfathers of Kanchanlal Jetharam and Amrutlal Mohanlal, learned the transparent; acquer work in Sankheda, according to the knowledge of leading artisans, respectively. It is said that both Premjibhai and Mohanlal used to visit Vadodara for buying raw materials

and for obtaining orders, that during one such visit they saw a Muslim artisan applying tin paints upon an egg and applying lac over it for giving a gloss to the design. He used to present his art ware to kings and thus earned prizes, which were his only source of livelihood. Thus, it aroused a keen interest and curiosity amongst them. They began to watch secretly the artisan and requested him to teach the art. The Muslim artisan who was not teaching his art to anybody, including his son, agreed to their request and taught the art. Both the Kharadi artisans practiced this art in secret, without disclosing it to anyone. According to another legend about the origin of the present technique of the craft, about 150 years ago, Ichharam Pragji, a Kharadi of Vadodara, had attended upon a saint during his sickness. Pleased by his devotional hospitality, the sage blessed him in return by teaching him the secret art of polishing with lac. Then the ruler of Vadodara state in past patronized the craftsmanship of these artisans by exporting the lacquer ware prepared by them to European countries and offering them land and other temptations on form of presents. The Sankheda artisans are very proud of their centuries old legendary know-how. Legend has it that about hundred and fifty years ago, the carpenters in Sankheda lived in penury. One day, a baba (holy man) came from nearby Pawagarh in the Araavali hills, seeking alms from the villagers. The already distraught carpenters pleaded with the holy man to show them the way out of their plight. The baba realized that besides carpentry they did not know anything else. He decided to teach them how to improve upon their existing skills by adding a new dimension to their craft. Thus, was born the unique art of Sankheda, which uses paint and lacquer on wood to fashion exquisite pieces of furniture as well as other ornate objects. The earliest historical record of Sankheda furniture can be found in the 17th century accounts of French writer George Rocques and British civil servant James Forbes. In those days teak used to be brought from Valsad and treated with indigenous colours. It is said these furniture could be found in the White House, the Buckingham Palace and the Kremlin.

I) Method of Production:

The distinct feature of Sankheda Furniture lies in the making of furniture which involves skilled handwork and artwork that ensures formidable strength and high durability. The making of this furniture involves rotary action of wood with tools and shaved and smoothed to make them round in a shape. An extra coating of primer makes them dry and is decorated with the paintings of floral and abstract designs. These paintings generally vary from geographical shapes to traditional motifs finished with lacquer.

It is an antique art in a traditional Indian handicraft. These are made of 100% seasonal teakwood. The process of making SANKHEDA furniture involves skilled hand work and art work in turn ensures long lasting life with formidable strength & durability. It is a perfect suit for those people who seek all beautiful artistic & traditional things in their life. The process of making lac-finished turn wood furniture involves three basic processes – getting required shapes of wooden sections by turning them, the painting of the wood and polishing lac. The turning machines are handmade and are called pedhi.

The process involves the following steps...

- Cutting and turning the round timber teak log to required size and shape by putting on the rotar (lathe machine).
- The turning is smoothed by filling up the rough surface and the surface is coloured.

- The design is made with the help of the lead and is dried in the hot sun to get the same shined by rubbing it with akik stone.
- With the generation of heat from charcoal a lacquer layer is put and the surface is brought to shine with the help of kewda leaves for final finish and polish.
- The furniture parts are joined by nut-bolt fittings and the furniture is polished with melamine finish.
- The cushions are provided of required size and shape both horizontally and vertically to make the sitting comfortable

Firstly, the wooden logs are shaved and partially tuned and kept ready for turning to the final product. Pieces have to be selected as per their size keeping the design in mind. Since this activity is unorganized in nature, the artisans take utmost precaution to avoid defects while procuring and processing raw material. The cracks in the wood are filled with putty manually, and then finished on the lathe. It is then given a coat of wood primer and readied for final painting. Earlier water soluble powdered paint was used, and they have now switched to enamel paint and even metallic paints are used catering to customer demands. Skills were passed down efficiently from generation to generation.

For the lustrous golden patterns, which are characteristic of Sankheda furniture, golden powder is mixed with thinner. To highlight the designs the piece is taken back to the lathe and polished with pressure using Akik stone. Lacquer is then applied using heat generated from burning coal. Since lacquer leaves a yellow tint behind, for the new bright colours such as pearl, ivory white etc, melamine is now sprayed on instead. Holes are then made for fitting torque and groove joints. They are then assembled. The joints stuck with glue and screwed. Units for export are packed in stacked semi dismantled condition. The screws and other fittings are sent along. Corresponding joints are given paired number stickers. Each process in making the Sankheda furniture involves patience and sustained effort. The individual members and components are made by turning the teak wood on a lathe, which is powered manually, with the help of a hand held bow. The craftsman deftly uses chisels and gouges to shape the wood and achieves symmetric and even contours without using any measuring device or markings.

Sheets of tinfoil are pounded along with hot saras or glue till the two become a homogenous mass which dissolves easily in water. This is harkalai, which is used to paint intricate floral and geometric patterns while turning the member. The craftsman, with great mastery of skill and geometric precision, maps the ornamental patterns free-hand, matching them perfectly, without any measurements. To enhance the luster of the painted motifs, akik (agate) stone is rubbed over the wooden surface.

Clear lac, which is procured from the trees of the nearby forest, is applied to with the help of friction and heat produced by the lathe, and this lac gives the member a glowing orange colour. Finally, kewda leaf is used for final finish and gloss.

All the components are then assembled together with wood joinery into a single furniture piece. Today, the craftsmen set up motorised machines indigenously as per their requirements, to turn the lathe. The use of synthetic colours and melamine coating instead of natural colours and lacquer has also become common. But the furniture pieces painted with natural lac are incomparable in aesthetic value, with the ones painted with synthetic colours, as lac gives a certain depth and natural glow to the piece, while synthetic paint appears flat.

For shipments to Baroda and nearby places, the furnitures are wrapped in paper. For destinations within the country they are further packed in gunny cloth. With respect to exportsto international destinations, it is first packed in plastic sheets, then packed with corrugated paper and finally enclosed in wooden crates including extra pieces of fittings and assembly instructions.

J) Uniqueness:

The distinct feature of Sankheda Furniture lies in the production process of furniture, which involves skilled handwork and artwork that ensures formidable strength and high durability. The making of this furniture involves rotary action of wood with tools and shaved and smoothened to make them round in a shape.

An extra coating of primer makes them dry and is decorated with the paintings of floral and abstract designs. These paintings generally vary from geographical shapes to traditional motifs finished with lacquer.

The art of lac turnery practiced at Sankheda has a peculiarity of its own. This art of tinfoil application underneath the lacquer coating, which produced ruby appearance, and transparency of lac remained a guarded secret and only a few families were engaged in it in the past.

Sankheda craft stands out alone simply for its stunning hand painted designs of a wide range and the effect is that of rich, gilded, embossed and inlaid work all combined in one piece, an effect available exclusively from Sankheda. Due to the technique and the materials used, the combination of brown and orange being the most common. The process of making the turned sections and then the polish is a very lengthy process and requires a lot of skill. Sankheda is the only town where this craft is being practiced. Teak wood is preferred to make the furniture due to its strength. Tin is used for painting designs on the wood and then when heated and lined with lac it changes colour. Kevada leaf and groundnut oil is used for polishing the lac on the wood. The furniture made by this process lasts for more than fifty years; the finish remains the same after so many years.

The furniture are made from 100% seasonal teakwood. An extra coating of primer makes them dry and is decorated with the paintings of floral and abstract designs. These paintings generally vary from geographical shapes to traditional motifs.

All this work is done by the special brush made from the hair of squirrel's tail. The shades of gold, silver, maroon, green, vermilion and some times brown are often used with the help of sticks dipped in a colour mixture of dyes, powdered zinc, lac and resin. To highlight all these designs, the pieces go back to lathe where they are polished with the pressure of akik stone followed by the application of lacquer. After this process is over they are burned in the burning coal leaving the coat of lacquer behind which is smoothened with the leaf of Kewda tree.

With completion of this work they were drilled for fitting torque and groove joints to be assembled in the form of Sankheda furniture. This furniture exhibits a large amount of delicateness that requires great care for their preservation.

K) Inspection Body:

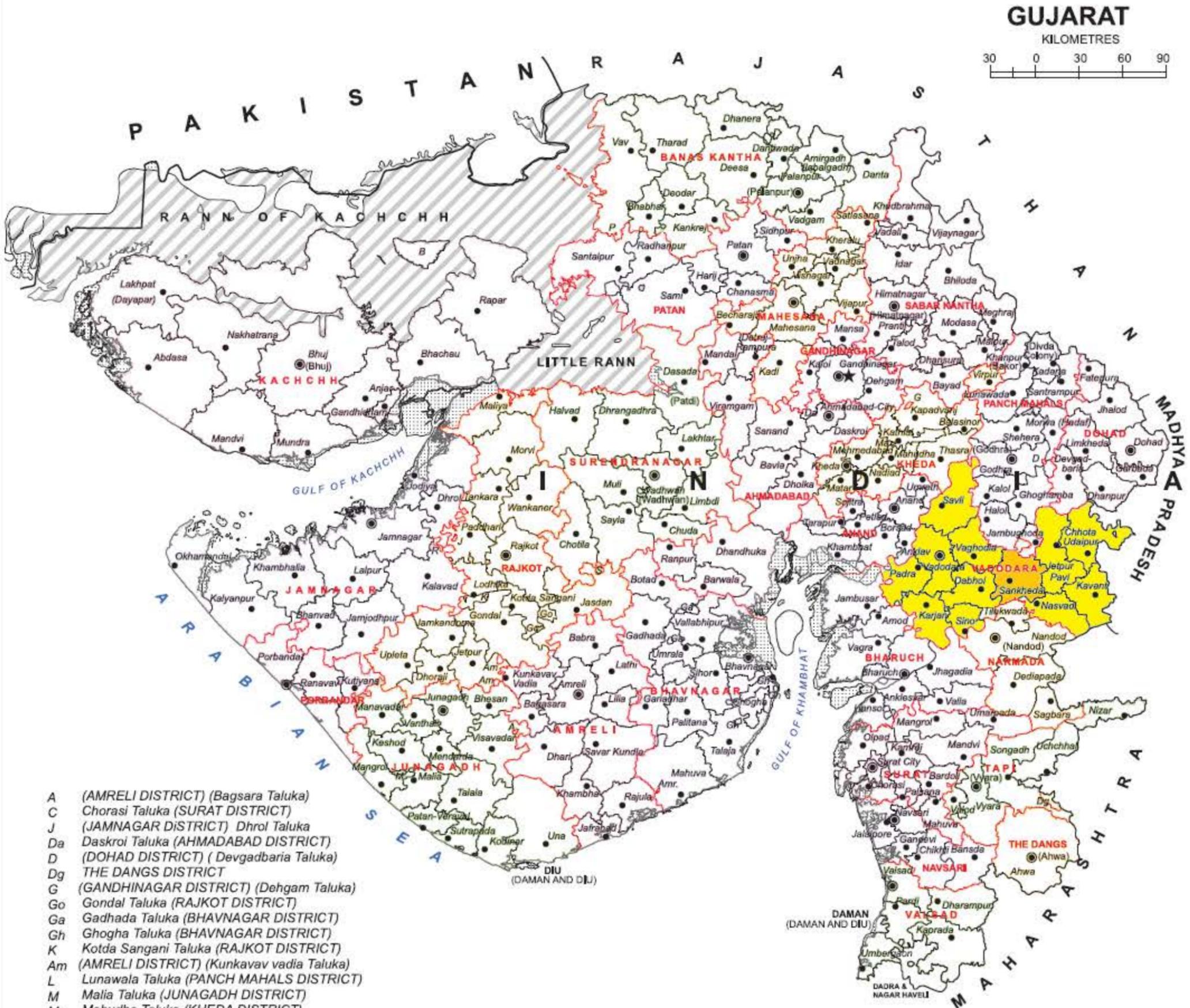
The inspection body consisting of the following have been constituted for maintaining the quality of the product

- Officer In-charge, O/o the Development Commissioner (Handicraft), Ahmedabad.
- Director (Market Research), Textiles Committee, Ministry of Textiles, Mumbai
- Representative of Producers Associations, Sankheda/ Prominent Master Artisans of the product.

L) Others:

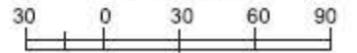
The product bears generational legacy as the artisans learn the art of furniture making and painting from their forefathers. From being used as sacred pedestals for God's idols in temples and as chairs for the bride and groom in weddings, to cradles and walkers for infants and garden swings that give a fresh touch of breeze in the hot and humid climate, the Sankheda furniture is adopted and loved in its various usages. Most importantly, the furniture making provides livelihood to the thousands of artisans in the production centre and caters the demand of both domestic and international market.

GEOGRAPHICAL AREA OF PRODUCTION SANKHEDA FURNITURE (LOGO)



GUJARAT

KILOMETRES



- A (AMRELI DISTRICT) (Bagsara Taluka)
- C Chorasi Taluka (SURAT DISTRICT)
- J (JAMNAGAR DISTRICT) Dhrol Taluka
- Da Daskroi Taluka (AHMADABAD DISTRICT)
- D (DOHAD DISTRICT) (Devgadbaria Taluka)
- Dg THE DANGS DISTRICT
- G (GANDHINAGAR DISTRICT) (Dehgam Taluka)
- Go Gondal Taluka (RAJKOT DISTRICT)
- Ga Gadhada Taluka (BHAVNAGAR DISTRICT)
- Gh Ghogha Taluka (BHAVNAGAR DISTRICT)
- K Kotda Sangani Taluka (RAJKOT DISTRICT)
- Am (AMRELI DISTRICT) (Kunkavav vadia Taluka)
- L Lunawala Taluka (PANCH MAHALS DISTRICT)
- M Malia Taluka (JUNAGADH DISTRICT)
- Ma Mahudha Taluka (KHEDA DISTRICT)
- R (RAJKOT DISTRICT) (Paddhari Taluka)
- S (SURENDRANAGAR DISTRICT) (Sayla Taluka)
- Amr (AMRELI DISTRICT) (Rajula Taluka)
- P Santalpur Taluka (PATAN DISTRICT)
- B (KACHCHH DISTRICT) (Bhachau Taluka)

BOUNDARIES:

- INTERNATIONAL.....
- STATE/U.T.....
- DISTRICT.....
- TALUKA.....



Geographical Area of Production of Sankheda Furniture (Logo)

HEADQUARTERS:

- STATE.....★
- DISTRICT.....●
- TALUKA.....●

G.I. APPLICATION NUMBER – 509

Application Date: 08-01-2015

Application is made by **Development Commissioner (Handicrafts)**, Ministry of Textiles, Government of India, Haroon House, 3rd Floor, 294 – P Nariman Point, Mumbai – 400 001, India for Registration in Part A of the Register of **Kutch Embroidery (Logo)** under Application No: 509 in respect of Embroidery falling in Class – 26 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** : Development Commissioner (Handicrafts),
Ministry of Textiles, Government of India
- B) Address** : Development Commissioner (Handicrafts),
Ministry of Textiles, Government of India
Haroon House, 3rd Floor,
294 – P Nariman Point,
Mumbai – 400 001, India
- C) Types of Goods** : **Class 26** – Embroidery
- D) Specification:**

Kutch embroidery is an evolving expression of the craft and textile traditions of the Rabaris, a nomadic tribe in Gujarat. This folk embroidery is done using cotton or silk thread on cotton cloth. Certain styles use silk and a satin-like material too. Square chain, double buttonhole, pattern darning, running stitch, satin and straight stitches are used to create intricate patterns. Thanks to the liberal use of multi-shaped glass pieces, the garments literally glitter.

Kutch embroidery takes one into a world where colours explode in unique embroidery forms. "Kutch work is unique in the sense that a net is woven on a cloth using thread. This embroidery follows its own traditional design logic and juxtaposition of colours and motifs. There are six distinct hand embroidery styles: the Sindh-Kutch regional styles of *suf*, *khaarek*, and *paako*, and the ethnic styles of Rabari, GarasiaJat, and Mutava.

- E) Name of the Geographical Indication:**

KUTCH EMBROIDERY (LOGO)



F) Description of the Goods:

Kutch embroidery takes one into a world where colours explode in unique embroidery forms. "Kutch work is unique in the sense that a net is woven on a cloth using thread. This embroidery follows its own traditional design logic and juxtaposition of colours and motifs.

Each community in Kutch has its own distinctive style of needlework. Finishing pieces of embroidery could take several weeks, or if very large or intricate, it might take several months. The differing adornment traditions of the various communities of Kutch are unified by regional styles and by motifs that bridge cultures – peacocks, parrots, temples, flowers, camels and elephants.

Usually the motifs are inspired by daily life; ancient belief and rituals but they vary from place to place and are passed down over the centuries from mother to daughter.

A common sensibility is evident in Kutch embroideries, in that these are in fact a group of styles whose particular combinations of stitches, motifs, patterns and colours are indigenously recognized as both distinct and emblematic of community. Different embroidery styles practiced by particular ethnic communities are indicative of affiliation, and can be called ethnic embroidery styles.

The artisans of Kutch produce varieties of embroidery. The embroidery patterns are Ahir, Aari, Soof, Kharek, Khudi-Tebha, Kambira, Neran, Pakko, Node, Jat-Garasia, Jat-fakirani, Chopad, Gotaunv, Chekan, Mukko, Katri&Rabari made of using cotton and Floss silk thread.

G) Geographical area of Production and Map as shown in page no: 34

The production area of embroidery is Kutch district of Bhuj, Gujarat. The production centre lies between 22^o44' 8" to 24^o 41' 30" north latitude and 68^o 7' 23" to 71^o 46' 45" east longitude. The main production centres of Kutch Embroidery are Bhuj, Anjar, Nakhatrana, Lakhpat, Mandvi, Mundra, Bhachau, Rapar and Abdasa of Kutch district.

H) Proof of Origin (Historical records):

The Kutch Embroidery came into being in Kutch , Gujarat with the arrival of different communities migrated from different countries like Iran, Iraq, Greece, Germany, Afghanistan during 16th& 17th century. Kutch embroidery is basically practised by women. Since Kutch is a very dry region, women there in village use to create embroideries by being at home for their own purpose. The young girls use to learn the making of embroidery which they can carry to their husband's house and use it as a source of livelihood. Also embroidery stitched for other social events i.e to create festive, honour deities or generate wealth. Its a tradition which is been inherited from generation to generation (mother to daughter). Unlike most of crafts, they were never commercial products.

I) **Method of Production:**

The artisans stitch sixteen different types of embroideries in Kutch District, these are: Ahir, Aari, Soof, Kharek, Khudi-Tebha, Kambira, Neran, Pakko, Node, Jat-Garasia, Jat-Fakirani, Chopad, Gotauvn, Chekan, Mukko, Katri & Rabari.

Raw Material: Threads of Cotton & Floss Silk and other types of threads, Fugitive colours for tracing, tracing paper, Needle, Mirrors, sequins & fabrics such as Cottons, Mashru, Silks & Woollen are used as raw material.

Design: Inspired by legend and everyday life, motifs have deep significance for their contemporary makers and users. Each individual community expresses its own identity through a sense of aesthetics- colour, layout, and motif preferences- that evolved out of specific aspects of their history, including migration patterns and contact with surrounding people.

Each style comprises a specific combination of stitch, motif, pattern and colour and is governed by a set of unwritten rules. Words used to identify a motif often apply to the stitch- motif unit.

Usually the motifs are inspired by daily life, ancient belief and rituals but they vary from place to place and are passed down over the centuries from mother to daughter. The differing adornment traditions of the various communities of Kutch are unified by regional styles and by motifs that bridge cultures-peacocks, parrots, temples, flowers, camels and elephants, human figures in dancing poses, dancing peacocks.

Embroidery Stitches and Techniques: The needles brought to the upside of the fabric. For doing the stitch proper, it is inserted into the fabric, and brought back to the surface in one movement. Then the thread is pulled through. The same method is used for plain hand sewing. It is strongly recommend using a thimble for this. It is best to put the thimble on the middle finger. Once the needle is inserted into the fabric, the hooded middle finger is used to push it through, the thumb and index finger grabs it at the front as soon as possible and pull at the same time. This can speed up working when the embroiderer is used to it.

This method can be done using an embroidery frame or freehand, but in many cases the use of an embroidery frame or hoop will make the work easier. But it needs to be a frame that allows for adjustment of fabric tension, because the fabric mustn't be too strongly stretched in order to allow inserting the needle without pulling the fabric too much.

Embroidery uses various techniques, stitches and combinations of stitches. Each embroidery stitch has a special name to help identify it, and although they are mostly simple to execute, when you put them together the results can be extremely complex.

1-Mochi Bharat 2- Shisha /Abhala /Mirror Work 3-Heer Bahrat 4- Soof 5- Kharek 6- Paako are major techniques used. The following are the major stitches used in this embroidery.

1-Backstitch 2-Crossed Backstitch 3-Chain Stitch 4-Cross Stitch 5-Blanket/Buttonhole Stitch 6- Running Stitch 7-Holbein Stitch 8-Overcast Stitch 9-Stem Stitch 10-Couching Stitch 11-Bokhara Couching Stitch 12-Leaf Stitch 13-Feather stitch 14-Coral Stitch 15-Split Stitch 16-Laid Stitch 17-Straight Stitch 18-Romanian Stitch 19-Brick Stitch 20-Star Filling Stitch 21-Trellis Stitch 22-

Herringbone Stitch 23-Satin Stitch 24-Fishbone Stitch 25-Cretan Stitch 26- Mirror Work.

Embroidery Styles:

Aari Embroidery:

Aari embroidery is done by the Mochi, or cobbler community. It is a minute chain stitch done by a hook which is an adaptation of the cobbler's awl. This is a very delicate and floral style of embroidery, influenced by Moghul designs. By using subtle gradations of colour the figures and motifs in the designs can be highly representational.

Aahir Embroidery:

Aahir embroidery is a flowing, curvilinear style that uses motifs such as peacocks, parrots, scorpions, elephants, the milk maid and flowers. The outlines of the design are done in a chain stitch called 'sankali, filled in with a herringbone stitch called 'vana'. Mirrors, called 'abhla' are used frequently. The outermost detailed stitch is called 'kanta' because of its resemblance to the commonly found babool tree, The 'bakhya' stitch is a detail stitch which looks like ants walking in a row and the 'dana' stitch can appear anywhere on the design, just like 'grains thrown on a map'. Designs are drawn freehand and transferred to the cloth by stencil. Contemporary Aahir artisans have added to this style, using signature elements such as a frequent use of teardrop shapes. Aahir women are the most prolific of Shrujan artisans and have been proactive in sharing their skills with non-embroidery communities.

Gotanv Embroidery:

Mutwa embroidery is a very highly prized style practised by Muslim herders who live in only 11 villages of the Banni District of Kutch. There are sub styles of Mutwa: Mukko, Chikan, Chopat, Katri, &Gotanv. Often minute renderings of other local styles they use combinations of chain, square chain, reverse chain, Romanian, knot, satin, double running, lazy daisy, herringbone, and hemming stitches. Mirrors are frequently used and held in place with an interlace stitch. Mukko embroidery uses metallic threads couched on to a high quality fabric, such as silk.

Jat Fakira Embroidery:

There are two styles done by different Jat communities. GarasiaJat embroidery is predominantly cross stitch with heavy use of small mirrors. The outline is usually done in white before being filled in. Embroidery done by the Dhaneta/FakiraniJat are tiny bars of tight, padded satin stitch with radiating circles of a couched stitch. Designs for Jat embroidery are geometric, not representational and must be done on loose weave fabrics. The design cannot be predrawn and the craftswoman must make decisions regarding the geometry of each piece before she begins Traditionally, all of the fabric given is covered and the base fabric cannot be seen at all. Consequently, this is the most labour intensive and expensive form of embroidery.

Kambira & Khudi-tebha Embroidery:

Kambira &Khudi Tebha embroideries are done by the Harijan communities living on the Banni grassland tract, on the edge of The Great Rann. Kambira embroidery is a

stepped running stitch style, with an end result similar to some Muslim architectural motifs. Khudi Tebha is a simple running stitch, which is interspersed at regular intervals with a small diamond shape which may or may not be filled. Both styles are used mainly for quilting although there are other applications.

Katri Embroidery:

Mutwa embroidery is a very highly prized style practised by Muslim herders who live in only 11 villages of the Banni District of Kutch. There are sub styles of Mutwa: Mukko, Chikan, Chopat, Katri, & Gotanv. Often minute renderings of other local styles they use combinations of chain, square chain, reverse chain, Romanian, knot, satin, double running, lazy daisy, herringbone, and hemming stitches. Mirrors are frequently used and held in place with an interlace stitch. Mukko embroidery uses metallic threads couched on to a high quality fabric, such as silk.

Kharek Embroidery:

Kharek embroidery is done by the Sodha, Rajput & Megwar communities. Kharek embroidery is first counted out in black double running stitch, and then filled in with satin stitch; the end result is of clusters of bar like shapes. Artisans who do Kharek work understand embroidery, stitch, and motif as one cohesive and indivisible unit.

Mukko Embroidery:

Mutwa embroidery is a very highly prized style practiced by Muslim herders who live in only 11 villages of the Banni District of Kutch. There are sub styles of Mutwa: Mukko, Chikan, Chopat, Katri, & Gotanv. Often minute renderings of other local styles they use combinations of chain, square chain, reverse chain, Romanian, knot, satin, double running, lazy daisy, herringbone, and hemming stitches. Mirrors are frequently used and held in place with an interlace stitch. Mukko embroidery uses metallic threads couched on to a high quality fabric, such as silk.

Neran Embroidery:

Neran embroidery has recently been singled out by Shrujan as a separate style. It was originally a stitch used in conjunction with Kharek, and Pakko embroideries. Neran literally means 'eyebrows', and are units of button hole stitch formed into a curved shape.

Pakko Embroidery:

Pakko embroidery is done by the Sodha, Rajput & Megwar communities. Pakko literally means solid. The designs and motifs are very similar to Aahir, but slightly more geometric. The outline is done with a square chain stitch, but the filling is a dense variation of buttonhole stitch, which gives a raised appearance. Mirrors are used frequently. Like Aahir, the original design is drawn freehand and then transferred to the cloth by a stencil.

Rabari Embroidery:

Rabari embroidery is very vigorous, with bold shapes. Designs are taken from mythology and from their desert surroundings. They use glass mirrors in various shapes: round, lozenge, rectangular, square, triangular, and beak shaped. The stitches

are square chain interlaced with buttonhole for mirror work, single chain, knot, Romanian, blanket interlaced with herringbone, running, and double running.

Soof Embroidery:

Soof embroidery is also done by the Sodha, Rajput and Megwar communities. It is a counted thread styles using only one stitch also called soof, meaning 'neat and clean'. The designs are highly geometric, with a predominance of a chevron design called 'leher' or 'waves'. Any representational motifs are highly stylized. The surface satin stitch is worked from the back of the fabric by counting the weave of the fabric and inserting the needle at regular and designated intervals. The designs for Soof embroidery cannot be pre drawn and are left to the discretion of the individual craftswomen, who need a good grasp of geometry to work out their designs.

J) Uniqueness:

Kutch embroidery is an evolving expression of the craft and textile traditions of the Rabaris, a nomadic tribe in Gujarat. This folk embroidery is done using cotton or silk thread on cotton cloth. Certain styles use silk and a satin-like material too. Square chain, double buttonhole, pattern darning, running stitch, satin and straight stitches are used to create intricate patterns. Thanks to the liberal use of multi-shaped glass pieces, the garments literally glitter. And, every bold stitch and glass piece used is reflective of the rituals and folklore of the Rabaris.

Kutch embroidery takes one into a world where colours explode in unique embroidery forms. "Kutch work is unique in the sense that a net is woven on a cloth using thread. This embroidery follows its own traditional design logic and juxtaposition of colours and motifs. The finest *aari* embroidery was carried out for the royalty and wealthy families. Traditionally women in rural areas do the embroidery for presenting in the dowries. Unfortunately many of these fine skills have now been lost though some are being rejuvenated through handicrafts initiatives. Today over 16 different types of embroideries are being produced commercially by a few societies and a couple of private corporations. Some of the finest new embroideries in the world are still being produced by over 6,000 women artisans of the region.

Embroidery from the Saurashtra and Kutch regions in Gujarat is not only famous but also versatile. There are plenty of stitches used to beautify the product. Abhala is the embroidery where small round pieces of mirrors are fixed on to the fabric using buttonhole stitching; the embroidery is done in a herringbone stitch using silken thread. Rust, light green, indigo, blue, deep red, pink, and purple are the colours used. skirts, kurtis (ladies shirt) and richly embroidered blouses are the other famous items by the craftsperson's. Kathi is the oldest embroidery which is known for its romantic motifs. Geometrical motifs are fabricated with multi colored fabric pieces leading to patch work effect. Varieties of items are prepared. Heer is an embossed stitch having shades of off-white, yellow, madder red, black, indigo, ivory, and green. Small mirror pieces are used to add more beauty to the embroidery. Ari embroidery with silk threads using a hook is a popular craft of Kutch. The motifs found commonly are, dancing peacocks, human figures in dancing poses. A Bandhani pattern complimented with beautiful and delicate bead work is an art to be praised. The various communities in Gujarat --- Rabaris, Ahirs, , Jats, Bharwads and Harijans have their own styles of embroidery. Cotton and quality silks are used by Jats and Mutwas to decorate women's outfits. The embroidery of the Rabari community is usually done on a maroon background with the enclosed motifs.

Of all the crafts of Kutch, embroidery is the best known. Toran is the most common embroidered doorway decoration with hanging flaps, which is supposed to ventilate good luck. Pachhitpatis (embroidered frieze) are hanged from the corners as a welcome symbol to the visitors. Chaklas (embroidered square pieces) are used as furniture covers while Bhitiya is the impressive wall hanging. Abhala (mirror inset embroidery) has now become a part of the ethnic chic fashion world, where small mirror discs are fixed with closely worked silken thread. Usually the motifs are inspired by daily life; ancient belief and rituals but they vary from place to place and are passed down over the centuries from mother to daughter. Each community in Kutch has its own distinctive style of needlework. Finishing pieces of embroidery could take several weeks, or if very large or intricate, it might take several months. The differing adornment traditions of the various communities of Kutch are unified by regional styles and by motifs that bridge cultures – peacocks, parrots, temples, flowers, camels and elephants.

Inspired by legend and everyday life, motifs have deep significance for their contemporary makers and users. Each individual community expresses its own identity through a sense of aesthetics – colour, layout, and motif preferences – that evolved out of specific aspects of their history, including migration patterns, and contact with surrounding peoples. Within a community, members immediately recognize clothing details of a woman's skirt, blouse, head cloth and jewellery, as extolling her skills, identifying her marital status and child-bearing status, her specific position within the community. A woman announces her ethnic membership by the colour choice of her dress, the design layout of the embroidery, jewellery details and her manner of comportment.

Embroidery style is an entity which functions as a medium of expression. Each style comprises a specific combination of stitch, motif, pattern and colour, and is governed by a set of unwritten rules. Within these parameters, an individual may improvise. Words used to identify a motif often apply to the stitch – motif unit. Motifs of a given embroidery style often must be places in specific relation to each other.

Colour schemes, a critical element of style, are similarly prescribed. Artisans have strong feelings about which colours are correct and how they should be combined. The Kutch embroidery is unique in so many ways. The use of stitch, motif, pattern and colour with reference to a style are so mutually understood that an artisan can leave a piece on which she is working and another community member can pick it up and continue in the same pattern. Instructions need not be articulated. Virtuosity is recognized as testing the limits of the conventions of embroidery style. A common sensibility is evident in Kutch embroideries, in that these are in fact a group of styles whose particular combinations of stitches, motifs, patterns and colours are indigenously recognized as both distinct and emblematic of community. Different embroidery styles practiced by particular ethnic communities are indicative of affiliation, and can be called ethnic embroidery styles.

- Kutch work is unique in the sense that a net is woven on a cloth using thread. The net is then filled in using the same thread by intricate interlocking stitches. The patterns are usually built around geometric shapes. This embroidery follows its own traditional design logic and juxtaposition of colours and motifs. In Kutch embroidery, only when you learn the basic square stitch, can you master traditional patterns with your innovation.

- Use of mirror which is called “Abhala” embroidery (mirror inset embroidery) where small mirror discs are fixed with closely worked silken thread. It is done by hand. Kutch is world renowned for its mirrored embroideries.
- Use of Floss silk to give fineness and neatness to embroidery.
- Use of thimble on the middle finger to create proper and accurate stitch (The needle is inserted into the fabric, the hooded middle finger is used to push it through, the thumb and index finger grabs it at the front as soon as possible and pull at the same time. If the embroiderer is use to this technique the speed of doing stitches to create design can be fast). Its a very unique technique of stitch, only artisans of kutch knows and they have master in it.
- Its an ancient time craft passed onto generations to generations (mother to daughter) which they have inherited from their forefathers.
- All the kutchi embroidery was traditionally made for use by the family to gift as dowry to her husband’s home, to create festivity, to honour deities, for animals and carts cover and for their own clothing purpose.
- Varied Stitching techniques discovered by their own community. Every community are different in embroidery style and distinct in stitches, patterns, colours and motifs and rules of creating designs is due to historical, socio-economic and cultural factors. All embroideries are handmade in nature.

K) Inspection Body:

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

- Officer In-charge, O/o the Development Commissioner (Handicraft), kutch.
- Director (Market Rsearch), Textiles Committee, Ministry of Textiles,Mumbai
- Representative, kalaraksha, a civil Society Organisation, Kutch.
- Representative, Shrujan trust, a civil Society Organisation, Kutch.
- Khamir Crafts Resource Centre, kutch.

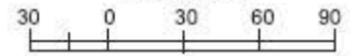
L) Others:

This age old product is socio-culturally associated with the producers and bears generational legacy as the technique of production has passed on from one generation to another.

Geographical Area of Production Kutch Embroidery of Gujarat (Logo)

GUJARAT

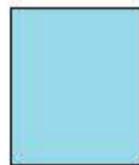
KILOMETRES



- A (AMRELI DISTRICT) (Bagsara Taluka)
- C Chorasi Taluka (SURAT DISTRICT)
- J (JAMNAGAR DISTRICT) Dhrol Taluka
- Da Daskroi Taluka (AHMADABAD DISTRICT)
- D (DOHAD DISTRICT) (Devgadbaria Taluka)
- Dg THE DANGS DISTRICT
- G (GANDHINAGAR DISTRICT) (Dehgam Taluka)
- Go Gondal Taluka (RAJKOT DISTRICT)
- Ga Gadhada Taluka (BHAVNAGAR DISTRICT)
- Gh Ghogha Taluka (BHAVNAGAR DISTRICT)
- K Kotda Sangani Taluka (RAJKOT DISTRICT)
- Am (AMRELI DISTRICT) (Kunkavav vadia Taluka)
- L Lunawala Taluka (PANCH MAHALS DISTRICT)
- M Malia Taluka (JUNAGADH DISTRICT)
- Ma Mahudha Taluka (KHEDA DISTRICT)
- R (RAJKOT DISTRICT) (Paddhari Taluka)
- S (SURENDRANAGAR DISTRICT) (Sayla Taluka)
- Amr (AMRELI DISTRICT) (Rajula Taluka)
- P Santalpur Taluka (PATAN DISTRICT)
- B (KACHCHH DISTRICT) (Bhachau Taluka)

BOUNDARIES:

- INTERNATIONAL.....
- STATE/U.T.....
- DISTRICT.....
- TALUKA.....



Geographical Area of Production of Kutch Embroidery of Gujarat (Logo)

HEADQUARTERS:

- STATE.....★
- DISTRICT.....●
- TALUKA.....●

G.I. APPLICATION NUMBER – 510

Application Date: 08-01-2015

Application is made by **Development Commissioner (Handicrafts)**, Ministry of Textiles, Government of India, Shastri Bhawan, 26 Haddows Road, Chennai – 600 006, India, for Registration in Part A of the Register of **Karnataka Bronze Ware (Logo)** under Application No: 510 in respect of Religious idols, temple bells, vessels & other ritual ware falling in Class – 6 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** : Development Commissioner (Handicrafts),
Ministry of Textiles, Government of India
- B) Address** : Development Commissioner (Handicrafts),
Ministry of Textiles, Government of India
Shastri Bhawan, 26 Haddows Road,
Chennai – 600 006, India
- C) Types of Goods** : **Class 6** –Religious idols, Temple bells,
Vessels & other ritual ware

D) Specification:

Karnataka Bronze Ware embody grace and precision that brings together in one composite whole the artist's imagination, the poet's sensibility and craftsman's Skill.

Bronze icons are made as per shilpashastra:

1. 'Samabanga' – figure without any bends
2. 'Abanga' – figure with slight bend in which the body rests on one leg,
3. 'Tribanga' – figure with more than one obvious bends
4. 'Atibanga' – figure greatly bend

Bronze is a mixture of copper and tin alloys. Those containing more than 11% tin have no engineering applications because of their increasing brittleness and hence, decreasing ductility. However, high-tin bronzes containing 20-30% tin, also known as Bronze or speculum or bell metal, have long been shaped and utilized as consumer, articles such as mirrors, kitchen wares, musical instruments, bell and ornaments in many parts of the world, including India.

The craftsmen who make the images in Bronze are known as 'Stapathies'. They should be well versed in 'dhyanaslokas', which gives the physical attributes to the deity. This helps Stapathy decide proportions of body of the image. The traditional crafts persons were an unbroken chain of evolution passing from teacher to the disciple and father to son.

A) Name of the Geographical Indication :

KARNATAKA BRONZEWARE (LOGO)



B) Description of the Goods :

The temple bells of Karnataka are celebrated for the depth and purity of their tone and also for their elegant architectonic forms. Since bell metal is considered to be the purest of all materials, it is not only used for ritual purposes, but also for utensils and other items for everyday use.

Bronze icons are made as per shilpashastra:

1. 'Samabanga' – figure without any bends
2. 'Abanga' – figure with slight bend in which the body rests on one leg,
3. 'Tribanga' – figure with more than one obvious bends
4. 'Atibanga' – figure greatly bend

The artisans of the Karnataka who makes bell metal are well verse of the characteristics and their human skill of making these crafts is different to others. The traditional crafts persons were an unbroken chain of evolution passing from generation to the generation.

C) Geographical area of Production and Map as shown in page no: 42

Karnataka bronzeware are produced in the districts of Bangalore, Kolar, Chitradurga and Mandya of Karnataka.

D) Proof of Origin (Historical records):

The Indian Bronze activity can be classified into three geographical regions: namely,

1. Lands lying in north India between Vindya Hills and Narmada River
2. Narmada river and Tungabhadra
3. Tungabhadra to Cape Comorin (southern tip)

The area lying under the third division is most famous of them, and here, both stone carving and bronze casting were patronized under different dynasties viz. Pallava, Chola, Pandya, etc. The present Karnataka comes partly under the second and third divisions. In Karnataka Bronze casting flourished under Chalukyas, Rastrakutas, Hoysals and the Vijayanagara period. The king Hoysala king Vishnuvardhana after his conversion to Vaishnava faith, erected many magnificent temples with exquisite metal icons. In the inscriptions of the celebrated Raja Raja Chola and Rajendra Chola of Chola dynasty, both of them conquerors of old Mysore State, there are

referenes of images cast in hollow and solid. During the period of Hoysala and Vijayanagara kings, the custom of presenting metallic images to temple seems to have gained popularity, and this practice was later kept up by Mysore Royal line and is continuing till today. Thus under royal patronage, the craft naturally developed and flourished well in the state through the centuries.

The temple bells of Karnataka are celebrated for the depth and purity of their tone and also for their elegant architectonic forms. Since bell metal is considered to be the purest of all materials, it is not only used for ritual purposes, but also for utensils of everyday use. Unlike people of Europe and Middle-Eastern countries, Indians do not traditionally use glass and porcelain, with the result that all requirements of the household- glasses, cups, plates, serving dishes and containers used to be made of metal. The bell metal, which is an alloy of copper and tin, is not reactive to acids. It is a specialty of some areas. Normally, sour dishes such as those cooked with vinegar and lemon juice cannot be served in vessels of inferior metals like copper and brass, unless these are silver plated or tinned. Innumerable metal techniques have been mastered in India. The lota, a small rounded-bottomed vessel used for pouring water, is one of the most expressive forms we have. Traditional Indian metal ware has worldwide reputation in overseas market because of its superior workmanship and modest price. Wide ranges of objects are made by craftsmen who have devoted their lifetime in mastering the manufacturing processes. Indian bronzes find place in the museum at Boston, New York, Paris and London, Berlin etc. A pilot centre was started at the All India Handicrafts Board at Bangalore in 1958 to revive the traditional skills of cast bronzes in India. The icons at south India have won wide representation for their exquisite, elegance and high degree of artistic projection.

The craftsmen engaged in making bronze icons known as 'Stapathies' belong to Vishwakarma community. These Stapathies are bound by faith, tradition and religion for making bronze icons. Bangalore, the capital city of Karnataka is the chief craft pocket for Bronze Casting. Bangaore invites lot of National and International tourists. In olden days kings used to patronage this craft for palaces and temples. Bronze Casting had flourished in and around Mysore for this reason. Namely Shivarapatna in Kolar district, Nagamangala in Mandya district, Challakere and Nayakanahatti in Chitradurga district.

The craftsmen known as 'Stapathies' should be well versed in 'dhynanaslokas', which gives the physical attributes to the deity. This helps Stapathy decide proportions of body of the image. The traditional crafts persons were an unbroken chain of evolution passing from teacher to the disciple and father to son. The bronzes of south in general have won a worldwide reputation for their intrinsic beauty, aesthetic content, and artistic merit, and of Karnataka in particular, for decoration of costumes. Oflate, due to the influence of commerce, bronze images which show an amalgamation to various schools of thought, are manufactured in Karnataka.

D) Method of Production:

The raw materials used are Copper, Brass, Lead, Silver and Gold for making images. Bee wax for preparing wax model of the desired figure for casting. Clay, Charred husk, cow dung, binding wire are used for preparing mould for casting.

Preparation of Wax

Pure bee wax is used for making wax models or patterns of the icon. As pure wax is too flexible, it is mixed with resins to make it slightly hard and melted with groundnut oil and little black powder from lamp to avoid transparency. Proportion of lamp black powder (1kg : 200gms) pure bee's wax/resin from the tree *Damara Orientalis* / ground nut oil = 4/4/1. The powdered resin is mixed with groundnut oil and the mix is heated until a thick liquid forms. Next, bee's wax is added to the thick liquid and stirred until it liquefies and gets well mixed (generally 300-250°C). This wax melt is strained through a fine metal sieve or coarse woven cloth into a container of cold water, thus allowing it to solidify. The wax mix is then used for wax model making.

Wax model making

Wax, model making is a crucial step wherein the craftsman's creativity decides the excellence of the model, and in turn, of the icon to be cast. The head, body and limbs of an icon are made separately by hand, using the wax mix after making it malleable by warming it and later shaping it using spatula, knife and scraper. The finished parts of the icon are joined by using a hot iron tools as a soldering iron to melt their joining surfaces. The model or pattern for the icon's pedestal is made as an integral part of the icon if the icon is small, or individually if the icon is large. To strengthen the wax pattern as well as to facilitate the flow of molten metal into various parts, a few wax cross strapping and a wax rod ending with a funnel shape (spruce and runner) are also joined to the pattern at appropriate locations. The wax pattern or model of the icon, with a gating system for metal flow is now ready.

Mold making

Mold making, by investing, and melting and draining of wax from the mold cavity. Mold making involves coating the wax pattern with layers of clay, known as investment (3 layers for small icons and more layers for larger icons). Recycled clay powder from the old mould is sieved and mixed with new red clay, or Mangalore tile is powdered and red clay used for pottery is mixed. For more sticky clay: 10% red clay, for less sticky clay: 15-20% red clay. Different clay is used for each layer. The first coat, about 3mm thick, is made when fine loam, or alluvial soil collected from the river bed is finely ground with charred paddy husk and mixed with cow dung, forming a thick mixture. Gunny bag jute fibres are mixed in clay for improving binding and workability. The first coat performs two important functions: Protection of the wax model and reproduction of the minute contours of the model. Thus, no portion of the wax model should be left uncovered except the wax spruce top surface, which are the outlet for the melted wax while dewaxing and the inlet for molten metal during casting. Further, no air bubbles should be allowed on the surface of this first coat, since they can spoil the mold cavity surface finish, and, in turn, that of the icon. During the clay – coating application, the wax model is kept on a piece of paper or cloth on the floor or a table, depending upon the size of the mode, to avoid its deformation.

Melting and Casting

Preparation of alloy and casting.

Shilpasastras prescribe the composition of the alloy to be chosen for casting sacred icons. Pure copper or 24K gold is not workable, is difficult to give finishing and has

more shrinkage. Therefore, an alloy is always used for sculpting. Archaeologists have excavated icons and idols proving that for the last 3,000 years, panchaloha (literally meaning an alloy of 5 metals) has been most widely used for making icons and idols. This five-metal combination of Cu, Au, Ag, Pb and Zn was considered to be a highly auspicious composition and is still used for icons cast for worship. The important sources of information on making panchaloha are recorded in ancient Sanskrit and regional literature, with artisans from South India perfecting the technology. Other compositions of panchaloha cited include Au, Cu, Ag, Pb, Fe, and Sn as well as the combination of Sn, Cu, Fe, Pb and brass. However, because of their high cost, gold and silver are no longer used in general purpose icons. An alloy made by mixing copper, brass and lead in the ratio 29:2:1 is commonly utilized for general icon. Another alloy made by copper, brass and silver in the ratio 20:5:1 is also used. In some cases tin is added in an amount equal to the lead content. Lead is added to make the alloy more malleable so that shiselling and engraving of the icon will be easy. The artisans believe that if the icon is made with copper alone, it will not have a lasting shine, whereas adding a little brass to copper results in a lasting shine and a lower melting point. It may be noted that brass is added as a master alloy to introduce zinc.

Copper 1100°C, Brass-800 °C... bronze in between these two melting points.

More Zn, tin – Less temperature is needed for melting.

Less Zn, tin – More temperature is needed for melting.

For high temperatures crucible is required. Crucible is made of fine clay and in plumb ago; the latter are more costly but much lasting and economical. Pair of tongs well fitted in crucible is used to lift it. Brass also increases melting point of alloy and gives a pleasing colour to finished product. The artisan's calculate the weight of the alloy required to occupy the mold at ten times the weight of the wax model. Melting is carried out in a coke / charcoal-fired furnace using either a commercially available clay graphite crucible or a crucible made of clay by the artisans. Approximate time of melting of alloy: 5 Kgs – 1.5 hrs ; 50 Kgs – 2.5 hrs

Boric acid salt is used for purifying metals. When the alloy is being melted, the hollow mold is heated to red hot to drive away air bubbles from the inside of the mold cavity as well as to prevent sudden cooling of the molten metal, which could lead to an uneven surface finish. Heating the mold also prevents the mold from exploding because of the high heat of the liquid metal. If the mold isn't completely baked, the metal will sputter and bubble when you pour it in, often shooting balls of still-molten metal flying spoiling the mould completely.

Mold opening; finishing, engraving and polishing; and colouring

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

soap-nut-water mix and scrubbed with a wire brush. Finally, the piece is brushed with polishing sand and water. Brass wire brush finish, lime, tamarind, water wash were generally adopted for finishing in olden days. The well-finished icon is shown in after the two individually cast parts have been riveted. The icon of the child Krishna on a banyan tree leaf (Aalelai Krishna in Tamil) was made by Swamimalai artisans. Generally, they use 80% copper, 20% brass and 5% lead for general purpose icons. However, for icons to be installed in temples for worship, panchaloha containing 50% Cu, 16% Au, 8% Ag, 10% brass and 16% Pb is used. Traditionally in temples bronze idols were cleaned every day during Abhishekam.

Method of Oxidation

Oxidation of copper figures into different colour shades. Iron wire is heated to remove all galvanization in it and the wire is wound round the figure to be oxidized from top to bottom. Then this wired figure is dipped into diluted sulphuric acid for one hour. (Only 5 years or older sulphuric acid give copper effect). Later, small pieces of oxidizing salt is (yellow ammonium sulphide) diluted with water and applied on the figure. This process blackens the figure immediately. They are sundried and smeared with coconut oil to get glossy shine. Brass figure can be oxidized to get copper effect. Piece of pure copper is put in a solution of nitric acid, which dissolves and turns to green colour liquid of copper sulphate. This solution is applied on the brass figure and heated with blow lamp till acid on the top turns to ash. Then figure is cleaned with brush and coconut oil is applied.

Other Finishes: Electroplating, Anodizing, Chroming, etc.

J) Uniqueness:

The artisans of the Karnataka who makes bell metal are well verse of the characteristics and their human skill of making these crafts is different to others. The traditional crafts persons were an unbroken chain of evolution passing from generation to the generation.

The bronze casting process in Karnataka is ritualistic and has been practiced as a traditional craft till now since the last 200 years without changing the process. Another interesting part to note is the divisions done for a particular sculpture prior to its making which is very specific o Karnataka and is based on the Shilpashastras.

Before taking up the making of wax model for masterpiece, the shloka given in the Shilpashastras is chanted and details are worked as per the drawing and followed with the preparation of wax modeling. The artisan takes note of the proportion and measurements as laid down in Shilpashastras for icon making and makes a pattern rule. This was earlier done with a narrow ribbon of coconut tree leaf cut to the icon length requirement and folded at different lengths in proportion to the length of various parts of the icon. Now artisans just use the drawings from their ancestral data bank. The unit of measurement in icon making is tala which is the distance between the hairline and the end of the lower jaw.

The tala is divided into 12 equal parts called angulas (equivalent to the breadth of a finger). Each angula is divided into eight yava (the size of a barley grain) and so on until the smallest unit, a paramu (smaller than the end of a single hair). The craftsmen use traditional tools, most of which are made by them.

Some examples of the proportion system:

Ganesha	Panchatala
Rama and Lakshmana	Ashthatala
The incarnation of Vishnu	Dashatala
Lord Shiva and his manifestations	Navatala
Arm length	2.5 times tala
Thigh width	tala
Crown	1.5 times tala

The craftsmen could use his ingenuity only within the limits of these rules. This may have prevented any real originally artistic creations, but it did ensure aesthetic production of images. The figures of deities are ideals rather than copies of real human figures. The Nataraj is meant to depict joy and sense of victory experienced during cosmic dance rather than the mere portrayal of a dancing figure. The image of Buddha rises above mere contemplation and seeks to depict perfect equilibrium and bliss.

K) Inspection Body:

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

- Officer In-charge, O/o the Development Commissioner (Handicraft), Bangalore/Mysore.
- Director (Market Research), Textiles Committee, Ministry of Textiles, Mumbai.
- Representative of Producers Associations, of the product and Prominent Master Artisans.

L) Others:

The craft making is socio-culturally associated with the artisans. The items are marketed locally by the crafts persons to Government Emporia, Private Emporia and other dealers. These items are also marketed through the exhibitions organized through the length and breadth of the country. Market Development Programmes of the O/O DC (H) are successful in developing marketing network within the country. The Karnataka State Handicrafts Development Corporation Ltd. is marketing the Bronzes through their showrooms established at various places.

G.I. APPLICATION NUMBER – 511

Application Date: 08-01-2015

Application is made by **Development Commissioner (Handicrafts)**, Ministry of Textiles, Government of India, Shastri Bhawan, 26 Haddows Road, Chennai – 600 006, Tamil Nadu, India, for Registration in Part A of the Register of **Ganjifa Cards of Mysore (Logo)** under Application No: 511 in respect of Playing Cards falling in Class – 16 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** : Development Commissioner (Handicrafts),
Ministry of Textiles, Government of India
- B) Address** : Development Commissioner (Handicrafts),
Ministry of Textiles, Government of India
Shastri Bhawan, 26 Haddows Road,
Chennai – 600 006, Tamil Nadu, India
- C) Types of Goods** : **Class 16** –Playing Cards

D) Specification:

Ganjifa cards in different sizes, shapes are made for the purpose. The artisans prepare cards from story 28 to 1008 for Ramayan. Similarly 120 cards are made for Dasavatar. The number of cards for each theme varies from 16 to 900 cards. Motifs of animals, birds, nude figures, swords, leave and zodiac signs, etc are drawn on the cards. Traditionally the design motifs were selected from Agamas, Upanishads, Ramayans and other mythologies. The details of the designs can be seen through microscope as the designs are very minute.

E) Name of the Geographical Indication :

GANJIFA CARDS OF MYSORE (LOGO)



GANJIFA CARDS

F) Description of the Goods :

Ganjifa cards of Mysore are a traditional crafts of Mysore. It is an ancient card game and the art associated with it is one of the prominent craft which has made its name world wide. The Kings, Prime Ministers and noblemen played the cards for spending

their time happily. The cards are making based on themes like epic Ramayana, Dasavatara, Chamundeshwari etc.

Ganjifa cards are made in different sizes and shapes. For the epic Ramayana story 28 to 1008 cards are made whereas for Dsavatara 120 cards are made. The number of cards for each theme varies from 16 to 900 cards. Motifs of animals, birds, nude figures, sword, leaves and zodiac signs etc., themes are drawn on the cards. Traditionally the design motifs were selected from Agamas, Upanishads, Ramayana, Mahabharatha, Bhagavatgeetha, puranas, Jain, Buddhist Literature shakta, shaivya, vaishnava, Ganapathya, Advaitya, Dwaitya, etc. The details of design motifs could be seen with microscope.

G) Geographical area of Production and Map as shown in page no: 48

Mysore is located at 12°18'N76°39'E12.30°N 76.65°E and has an average altitude of 770 metres (2,526 ft). It is situated in the southern region of the state of Karnataka, at the base of the Chamundi Hills and spreads across an area of 128.42 km. Mysore is the second largest city in the state of Karnataka and the headquarters of the Mysore district and the Mysore division and lies about 146 km southwest of Bangalore, the capital of Karnataka. The name *Mysore* is an anglicised version of *Mahishūru*, which means the abode of *Mahisha*. *Mahisha* stands for Mahishasura, a demon from Hindu mythology.

Ganjifa Cards of Mysore (Karnataka) is practiced at Mysore; Mandya; Bangalore District of Karnataka state. Mysore is the location of the International Ganjifa Research Centre, which is involved in the research of the ancient card game Ganjifa and the art associated with it.

H) Proof of Origin (Historical records):

Mughal rulers encouraged this craft. Akbar invited about 1-50 artists from different parts of the country and helped them to settle and work for royal court. He was of the opinion that, artists see the God from nearest distance and they get inspiration from great religious works like Kuran, Babar Nama, kabune, Islamand Aina-E-Akabari treatises mention about Ganjifa art. Thus, the Ganjifa card playing had become part of luxurious life during Mughals. The Gods play of Ganjifa craft had turned into Courts play and artists got encouragement. During Mughal rule, Ganjifa cards playing received new dimensions. Political tricks, Kings, commandments, vazirs, gulam, meer, etc., were included. Even the motifs of army, sword, vehicles, birds, animals, Leaves, nude lady figures, etc., were added to the Ganja motifs. Not only round but also square, oval, rectangle cards came into existence. Even for safe keeping of the cards well finished and painted boxes were introduced. Ganjifa were made using ivory, bone, mother of pearl, etc. Ameerkhuro a court singer of" Allauddin Khilji imported the handmade paper from Persia and gave new life to miniature paintings including Ganjifa card painting. This enabled the common man to make use of the cards of noblemen. In the South Ahamednagar, Bijapur, Golkonda, Bidar, Gulbarga were ruled by Sultans who had also patronized the Ganjifa art. Thus Hindu and Islam judiciously combined in the craft of Ganjifa.

Ganjeefa/Ganjeepha (also gods play/game or chadd) are the different name of the game played with cards which is of Gods images along with bunch of precious craft work.

It is believed that Adilshahi of Bijapur encouraged the art and the southern miniature painting style was developed by adding birds, flowers, leaves, fruits, etc., in the traditional painting of cards. Karnataka had typical styled Ganjifa cards which were famous due to patronage of Mysore rulers especially Mummadi Krishnaraja Wodeyar the 21st King of Yadava dynasty. He is remembered as Bhoja of Kannada who had encouraged literature, art, dance, sculpture, music, including Ganjifa art.

During the rule of Tipu Sultan Ganjifa cards were in existence, due to continuous fighting with British Army, Tipu could not pay his attention to art of painting. After the take over of the Kingdom from Tipu, Mummadi Krishnaraja Wodeyar was installed as a ruler in 1799. At the age of 16 years he commenced independent rule as King of Mysore State but due to internal fighting of Divans and Bakshies, after the death of "eminent Divan Sir Poornaiah, British took over the administration. The King devoted his fulltime for the development of arts, crafts, music, dance, etc., as a disciplined devotee of Goddess Chamundeshwari. He encouraged various crafts and during this period the Ganjifa art reached its high peak of reputation. He developed the Ganjifa as Gods play and wrote several books. He himself devised new plays like Chamundeshwari (320 cards), Panchapandavas (210 cards), Jagan Mohana (210 cards), navarathana Naveenarama (36 cards), Sadyajatha (72 cards), hastadigpala (160 cards), Devi dasavatara (180 cards), Sarvamangala (160 cards) and other plays by himself in consultation with artists. He had also honored excellent artists. This was the golden period for arts and crafts of Mysore. Sritatwanidhi famous literary work of Sri Mummadi Krishnaraja Wodeyar contains details of Ganjifa plays along with miniature paintings. The original book could be seen at Mysore Palace and Oriental Research Institute. The language is Sanskrit with Kannada script.

Indian Ganjifa marketed to France through Arab countries 300 years back and taken new shape of the present playing cards and returned to India affecting Father of modern cards. Due to British influence, slowly the Ganjifa craft lost its traditional importance and the craft was completely languished. At this stage Shri Raghupati Bhatta took greater interest to collect old paintings and with dedication and love he reproduced and brought new life to the age old craft. Because of his high caliber, minute strokes, knowledge of religious books he could come up as excellent Master craftsperson. For his excellent workmanship, he was honored with Kamladevi Chattopadhyay Award instituted by Crafts Council of Karnataka in the year 1989 and National Award in the year 1993 by office of the Development Commissioner (Handicrafts). He had projected his skills at London and his articles were displayed in the Victoria Alber Museum, London. He had trained number of candidates under the Office of the Development Commissioner (Handicrafts) programme. This craft reached again to its fame of traditional greatness. The excellent age old Ganjifa can be seen in the Jagan Mohan palace of Mysore, Folk art Museum, Gangotri, Mysore, special Ganjifa museum at Srirangapatna and Manjusha museum at Dharmastala. The elderly master craftsperson like Shri Ramnarasaiah has also took interest in the art and encouraging younger artists to learn this art.

Maharaja of Mysore Sri Mummudi Krishnaraja Kantheeravendra Dashaka (created in 1771 Soumya Samvatsara Jestha Shuddha first day) with 636 cards Sarva Samrajya Pethika Ganjeefa, Baju for 30 cast 18 cards with 540 Chakravarthis – 64, Peacock – 7, swan – 7, parrot leaf-11, Chetika women's leaf-7 and shoals to create Ganjeefa. This is the beginning of the book created by Sri Mummudi Krishnaraja. This shows that to construct or to create Ganjeefa they were using Shlokas and explanation of the game. They were creating this art with background of shlokas and

colour with measurement. Sri Mummadi Krishnaraja Odeyar had created 18 games beautifully.

Following are the details of 18 games

Chamundeshwari	320 leaves bunch
Jaganmohan	360 leaves bunch
MahishaMardhana	216 leaves bunch
Naveena (Modern) Dashavatara	240 leaves bunch
Naveenarama	36 leaves bunch
Navagraha	216 leaves bunch
Sadyujata	72 leaves bunch
Sri Krishnaraja	72 leaves bunch
Panchapandava	216 leaves bunch
Devi Dashavatara	180 leaves bunch
Dikpala	160 leaves bunch
Manohara	160 leaves bunch
SarvaMangala	160 leaves bunch
Navaratna	160 leaves bunch
Ramayana	96 leaves bunch
Dashavatara	120 leaves bunch
Sarvasamrajya	636 leaves bunch
Astaishwarya	320 leaves bunch

This belongs to Mysore Ganjeefa (drawing) art. The above game bundles/bunches were round and rectangular in shape made of paper cloth or sandal sheet. These drawings were made separate bundles and kept separately in different box or bag.

While playing also they have differentiated whether day or night. They have named it as Mysore Chedd, Mysore game leaf of God's game. They were mentioning / pronouncing with more respect while playing Sarvasamrajya Pethika, Chamundeshwari or any Goddess cards / leaves.

D) Method of Production:

Production Process:

The main raw materials required for making of Ganjifa cards are paper, thin leather, cloth, adhesives to make layers of cards, paints, vegetables and mineral colours

Process:

The Ganjifa cards are first designed in circular or rectangle shape with 2-3 mm thickness made of pasted layers of paper. With free hand, outlines are drawn in black colour then painted the designs with different colours and the minute details of eyes, nose, mouth, hair etc., are worked out. Iconographical details are also included. The sketch is embossed to bring 3 dimensional effects and then pasted gold leaf for ornaments. The border is also given a contrast colours. In order to get the shining look, durability and easy shuffling of cards during the play, the cards are coated finally with varnish. Each set of cards are painted for different themes, stories, avatars etc. For painting work different sizes of brushes with points made out

squirrel tail hair are used and pencil is used for rough outlines. Paper cutter and scissor are also used in the craft.

A) Uniqueness:

The artistic skill of traditional craft is seen in adoption of designs with very minute details using superb lines of painting, elegant and appropriate. Besides their graphic features, what is probably the most interesting peculiarity of any Ganjifa deck is that these cards are still hand-made and hand-painted by skilled craftsmen, known as Chitrakara. Therefore, each deck is a truly unique item. Ganjifa are traditionally round, measuring approximately from 20mm to 34mm and 120mm in diameter.

B) Inspection Body:

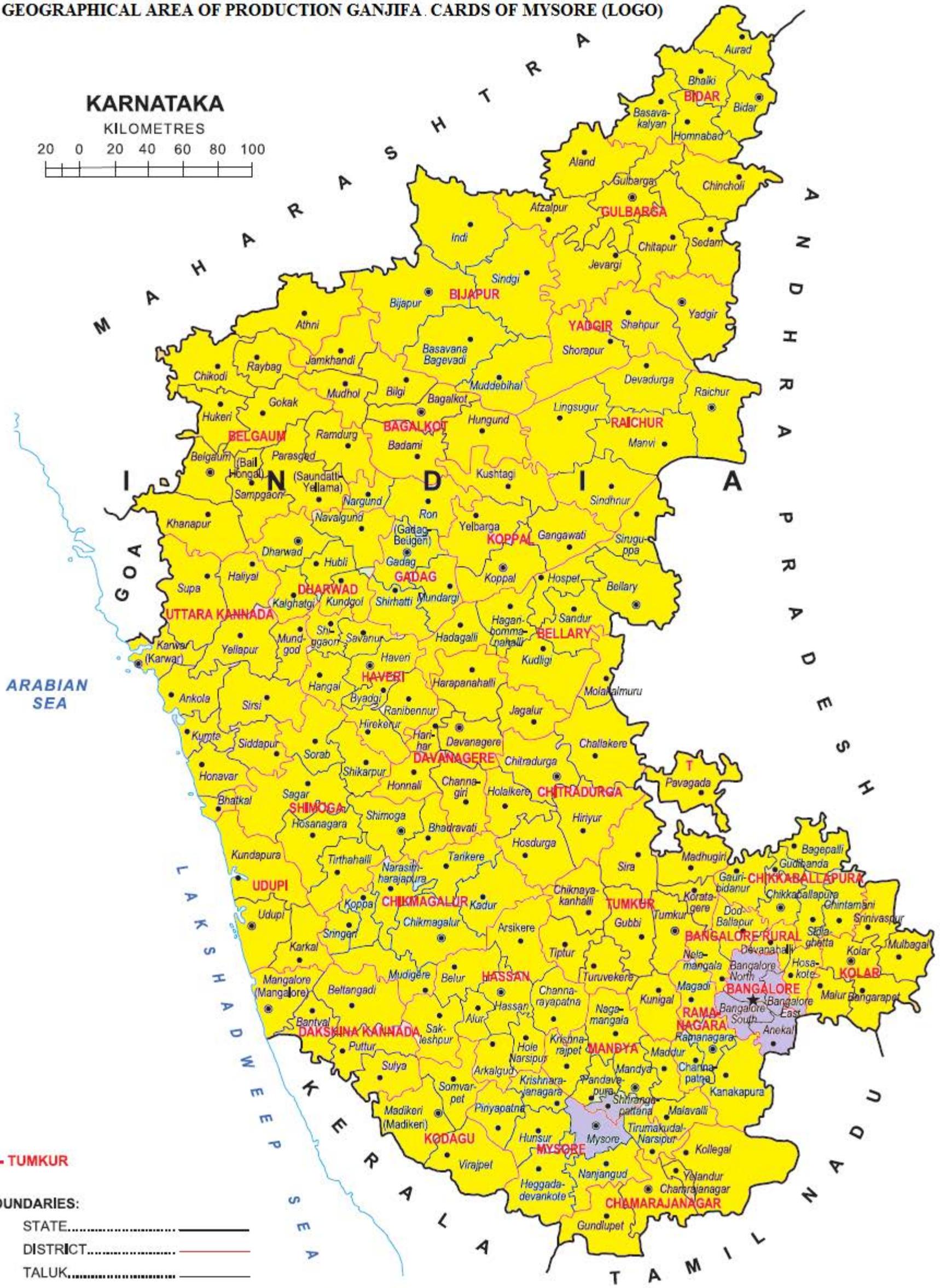
The inspection body consisting of the following have been constituted for maintaining the quality of the product

- Officer In-charge, O/o the Development Commissioner (Handicraft), Bangalore/Mysore.
- Director (Market Research), Textiles Committee, Ministry of Textiles, Mumbai
- Representative of Producers Associations, Prominent Master Artisans of the product

C) Others:

The craft making is socio-culturally associated with the artisans.

GEOGRAPHICAL AREA OF PRODUCTION GANJIFA. CARDS OF MYSORE (LOGO)



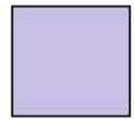
T - TUMKUR

BOUNDARIES:

- STATE.....
- DISTRICT.....
- TALUK.....

HEADQUARTERS:

- STATE.....★
- DISTRICT.....●
- TALUK.....●



Geographical Area of Production of Ganjifa Cards of Mysore (Logo)

G.I. APPLICATION NUMBER – 512

Application Date: 08-01-2015

Application is made by **Development Commissioner (Handicrafts)**, Ministry of Textiles, Government of India, Shastri Bhawan, 26 Haddows Road, Chennai – 600 006, India, for Registration in Part A of the Register of **Navalgund Durries (Logo)** under Application No: 512 in respect of Rugs Carpets and Durries 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** : Development Commissioner (Handicrafts),
Ministry of Textiles, Government of India
- B) Address** : Development Commissioner (Handicrafts),
Ministry of Textiles, Government of India
Shastri Bhawan, 26 Haddows Road,
Chennai – 600 006, India
- C) Types of Goods** : **Class 27** – Rugs Carpets and Durries
- D) Specification:**

Navalgund in Karnataka Producers a beautiful master piece in form of durries and known all over as Navalgund Durries. The Rugs, carpets and durries woven by the artisans of Navalgund have been produced from generation to generation and hence bear a legacy of production and product specification not found in any other part of the world. The artisans weave three types of durries namely Navalgund Jamkhan, Ja-Namaaz-Ja-Namaaz and Guddar.

There are 3 types of durries in Navalgund. Following two types are woven on vertical looms by the women of Muslim (Sheikh-sayeed) Community.

1. Navalgund Jamkhan

Warp - 3/10s cotton unbleached
Weft - 10s cotton (6 ply)
Reed - 12 ends/inch
Pick - 28 picks / inch
Size - 3' * 5', 9' * 6' and 6' * 9' ft

Floor covering for especial occasions in the house like marriage functions. Previously people used to get Jamkhans woven of the size of their Verandahs or according to their required sizes

2. Ja-Namaaz-Ja-Namaaz

Warp - 3/10s cotton unbleached
Weft - 10s cotton (6 ply)
Reed - 12 ends/inch
Pick - 28 picks / inch

Size - 2' * 4' ft.

A prayer mat, which is used only by Muslim community. In Urdu Ja-namaaz means a place for worshipping God. The intended use sometimes determines both design and size as in the Ja-namaaz because a Muslim must carry it everywhere.

In Ja-namaaz except Mihraab it decorated with geometrical floral motifs but no animal or bird figure in it. The single Ja-namaaz is always woven on the loom in such a way that the length of Ja-Namaaz becomes a width of the warp, which is generally 4 feet. That reduces the number of interlacement per pick in weaving.

3. Guddar

Warp - 3/10s cotton unbleached

Weft - 10s cotton (6 ply)

Reed - 12 ends/inch

Pick - 28 picks / inch

Size - 18' * 9' ft

This is the third type of floor covering as well as a covering for stored grains and is woven by different group of weavers in Navalgund, which has got no connection with Jamkhan weavers. To make a guddar 9" broad and 18" long stripes are stitched together. This fabric is warp faced and patterns in stripes are made using different colours in the warp.

E) Name of the Geographical Indication :

NAVALGUND DURRIES



ನಾವಲಗುಂದ

DURRIES · INDIA

F) Description of the Goods :

Navalgund in Karnataka produces a beautiful master piece in form of durries and known all over as Navalgund Durries. The Rugs, carpets and durries woven by the artisans of Navalgund have been produced from generation to generation and hence bears a legacy of production and product specification not found in any other part of the world. The artisan weaves three types of durries namely Navalgund Jamkhan, Ja-Namaaz-Ja-Namaaz and Guddar.

G) Geographical area of Production and Map as shown in page no: 56

Navalgund is situated in the Dharwad district of Karnataka State. Navalgund is located at 15°34'12"N and 75°22'12"E.

H) Proof of Origin (Historical records):

The origin of Navalgund Durries can be traced back to group of weavers who originally migrated from Bijapur to Navalgund. These people had been staying and working in "Jamkhan Galli" of Bijapur. (Now there is nothing except Jamkhan Galli.)

When Ali-Adil-Shah was ruling over the region (1558-1580 A.D.) a battle was fought between Vijayanagar dynasty and Ali-Adil-Shah who was helped by Nizamshah of Ahmednagar, Kutubshah from Golconda, Baridshah from Bidar and Bira's Imam shah. Jamkhans weavers were among the people who left Bijapur and migrated to other places, which were safer. These weavers came to Navalgund selling pearls. They settled down there and set up their looms and started durries weaving.

According to Muslims religion housewives are not supposed to mix with the community outside their house. To keep them busy in the house, the craft was introduced, so they could weave and keep themselves occupied as well as earn a living.

This craft is not practiced anywhere else but in Navalgund. These weavers have been very possessive about their skills (in Urdu) and never imparted their skills to anyone other than their family members. Their daughters were never taught this skill because it was feared that they would take their secrets to their husband's homes. The craft still exists. However, durries weaving is still taught to the daughter-in-law's when they arrive in their new homes after marriage.

I) Method of Production:

The production process can be classified as pre-weaving process, weaving process and finishing of the product. The process starts with the procurement of raw materials from the market. The Karnataka State Handicrafts Development Corporation Ltd., Bangalore use to supply the raw materials and the artisans convert it into the finished products with the help of hand woven durries. Generally, 3/10s Cotton unbleached yarn is used in the warp and 10s cotton of 6 ply is used in the weft. These yarns are also bought from wholesaler in Hubli.

Pre-weaving process:

For Jamkhan weaving pre-weaving is divided into four parts i.e.:

- Warp Making
- Drawing of the heald
- Dyeing of the weft yarn
- Plying of the weft yarn

The warp is made of 3/10s cotton unbleached and for the weft they use 10s cotton which is plyed into 6 ply. The yarn is bought from wholesaler in Hubli. Whenever the men of house hold go to the city, they buy the yarn according to the requirement.

1) Warp Making: The warp is a set of threads which are running along the length of a durries' and not at all seen on the surface of the durries' because this is predominately weft faced fabric in which warp is fully covered by the weft. The hanks of 3/10s cotton are opened and balls are made out of them. Approximately these durries have 12 ends/inch and 28 picks/inch.

The length of warp is decided according to number of durries to be woven from the same warp, E.g. if 3 dhurrie of 6 feet length are to be woven of 8 meters. The number of ends is decided according to the width of the dhurrie.

For making smaller warps they use their courtyard opposite their house but for making bigger warp of 8 to 12 meters they go outside the town and seek open ground to make the warps.

For warp making three sticks are inserted in the ground till 2 ½ feet is above the ground. Three of these sticks are in the same row but two of them are closer to each other and third one is away from them according to the length of the warps. Sticks which are in between are for crossing the threads to form a lease. The crossing of the threads with lease is done so each individual thread is separated and it does not get twisted or entangled with one another. The warp is continuous which makes the figure of 8, as soon as the required number of threads are wound and warp is wound on the stick which is near to the lease crossing

This wound warp is brought to the loom and again rewound on the upper beam of the loom. For this a stick which is longer than the width of the warp is tied with 2 ropes at the rear end of the stick to the upper beam. Before this on this stick the warp is shifted and the threads are spread to the required width.

Spreading of the warp to the width is done approximately. The average number of ends per inch varies between 11 and 4 because they are spread by hand and there is no need to maintain the even density of the threads.

Then the warp threads are pulled in lots by two persons at the same time while another rotates the warp beam. Thus the warp is wound.

The thread which keeps the lease is replaced by two sticks. Another stick is put through the hanging ends of the warp which are forming a loop, and the stick is tied to the lower beam. The tension of the warp threads is adjusted and if necessary the loose threads are knotted on the warp beam.

2) Making of the heald and shedding mechanism with the help of lease sticks, alternate warp threads are taken in the loops which are formed by the a thick thread which is wound on a stick after every alternate thread is looped. Similarly two sets of alternate warp threads are looped with separate sticks which will be working as two heald shafts. These heald sticks are tied with be rope to both the ends of a wooden arch, which is resting on the thick bamboo which is very near to the wall. Whenever this arch is moved up one set of warp thread is raised and shed is formed, and when it

is pulled down another set of warp thread is raised and shed is changed. This way alternate threads are making sheds and cloth is woven which is tabby weave.

3) Dyeing of the yarn for the weft for weft 10s cotton is used which is plied into 6 ply before weaving. For dyeing they use direct dyes which are brought from Hubli. Dyestuff is mixed with water and solution is boiled until the dyestuff is properly dissolved in water. Then the hanks are put in the dyebath for 20 minutes and taken out and dried. For dyeing the weft black, yellow, red, brown, blue, green colours are used.

Weaving of Jamkhan:

Once the warp is placed on the loom with proper tension, the weaving begins. Two weavers sit facing each other having warp in between them. Weaver who sits along with the wall operates the shed by moving 'kaman' up and down as well as weaves one half of the width of the dhurrie. Weaving of the other half of the dhurrie and beating of the weft using panja is done by the weaver who sits in front of the loom.

When a single coloured weft is running through and through the width, the weft is brought by one weaver till the centre and it is carried further by another weaver till it reaches the salvage.

When patterns are introduced in the weft, according to the number of different weft yarn in one pickling, number of butterflies of weft yarns are made (10s 6 ply) and are layered in the warp, making them go in one direction then the shed is changed and all the butterflies are brought back in opposite direction, taking them through the new shed.

Vertical lines: there are different ways of getting vertical lines. These weavers do not interlock two different coloured wefts in between two warp threads or do not use kilims technique. Both the wefts are always turned around the same warp thread, whether it is from front to back or back to front. By doing this any length of vertical line can be achieved.

Diagonal lines there are three methods of doing diagonal lines. For this weft is shifted over every warp thread or every second warp thread, or shifted over after every two turns. It depends on the kind of steepness that is required for diagonal lines. Extra weft pattern is done in the form of floats of extra wefts over the number of warp threads.

The synchronization of speed of putting the weft in the warp by both the weavers is necessary because of the direction of the weft movements; otherwise it creates great confusion in weaving. For the salvage in the warp they put first a 10 warp threads together and then 8 7 5 3 2 and 1. This gives thick and strong salvage and it slowly merges into the fabric.

These durries are predominantly weft faced fabrics. To get a good construction of fabric enough amount of weft should be layered in the warp which would cover the warp. For this, while putting across the warp, it is pressed tibni at intervals which allows weft packing in the fabric.

After weaving enough number of picks beating is done with punja along the warp against the weft which is woven, In one day approximate they can 6 inches of dhurrie. After weaving 8" to 10" the woven surface has to be wound on the cloth beam. Both the tension rods are removed and the woven surface is wound and again rods are put up for the tension.

Twisted, strong thread is used as temples which is inserted through the salvage and tied to the side poles of the loom. The weavers do not have any reference to remember the patterns and motif. She remembers whatever she has been taught by her mother in law. They do not follow or understand a pattern graph. All designs are directly transferred from their mind to the fabric.

Usually no two dhurrie designs are exactly alike nor does one end of durries necessarily tally with the design at the other end. This gives each dhurrie a particularly human as well as individual touch

Finishing Process:

After the dhurrie is taken out from the loom all the weft threads which are hanging out of dhurrie are cut off. The weavers do not have specific way of making tassels. Warp ends are knotted together to form tassels. They are 1 ½ or 2 inches long. If a user of a dhurrie wants good edges for their durries they get the edges made from people who do edge making for guddars.

For this white and coloured thick plied threads are used, This plied thread is turned around every two warp threads until it reaches the other end. Then the plied thread is turned in the opposite direction until it reaches the opposite end. It gives a decorative as well as sturdy edge to the dhurrie. This edge is called kurry in Kannada.

J) Uniqueness:

Usually no two dhurrie designs are exactly alike nor does one and of durries necessarily tally with the design at the other end. This gives each dhurrie a particularly human as well as individual touch.

Twisted, strong thread is used as temples which is inserted through the salvage and tied to the side poles of the loom. The weavers do not have any reference to remember the patterns and motif. She remembers whatever she has been taught by her mother in law. They do not follow or understand a pattern graph. All designs are directly transferred from their mind to the fabric.

Durries are woven all over the country in infinite varieties. All these durries from different places in India are woven on a horizontal ground loom. However Navalgund durries are woven on a primitive vertical loom.

K) Inspection Body:

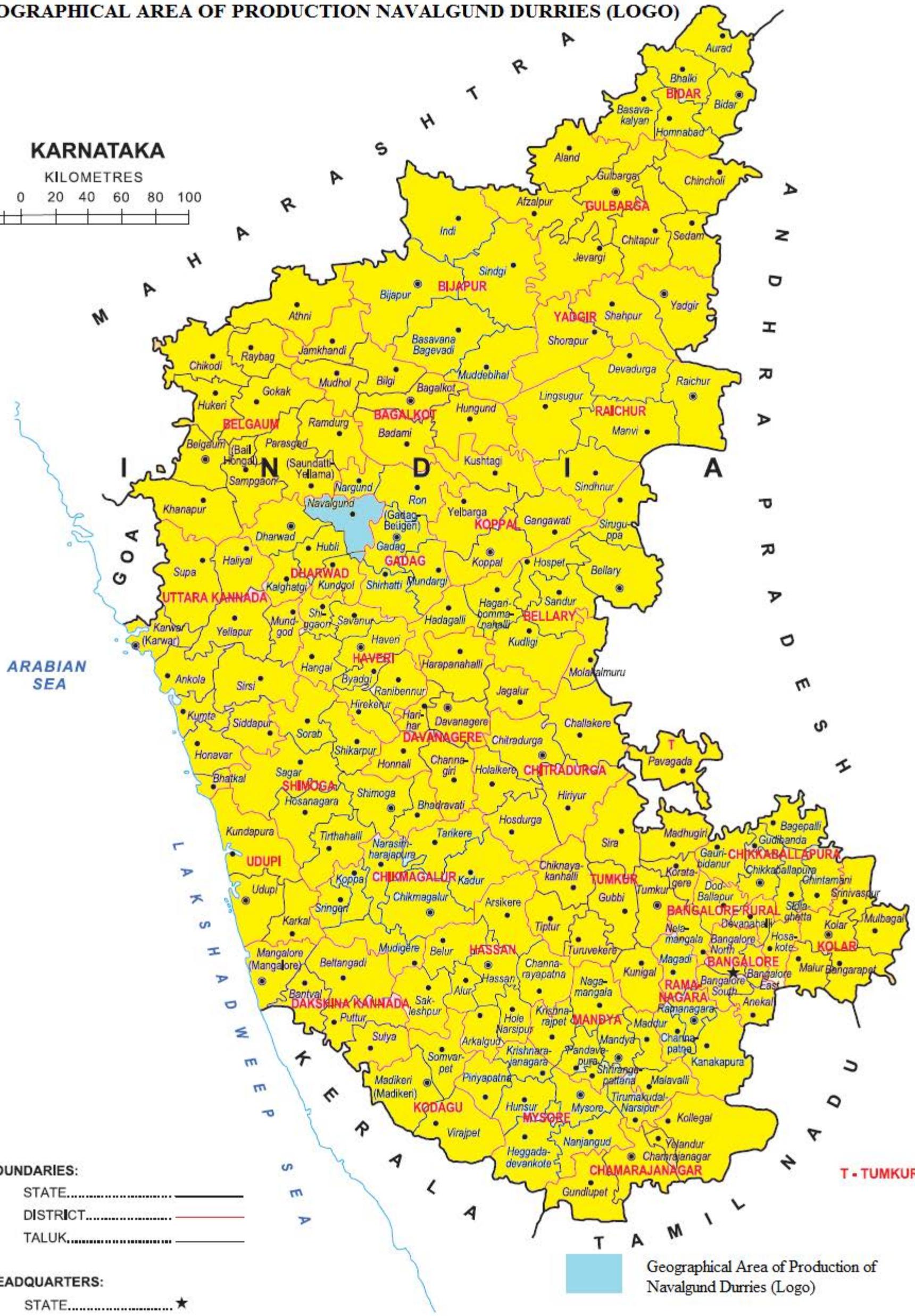
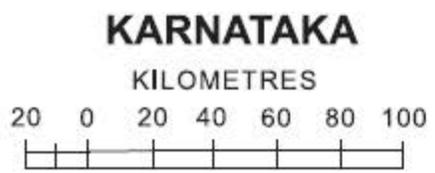
The inspection body consisting of the following have been constituted for maintaining the quality of the product.

- Officer In-charge, O/o the Development Commissioner (Handicraft), Bangalore/Mysore.
- Director (Market Research), Textiles Committee, Ministry of Textiles, Mumbai
- Representative of Producers Associations, Prominent Master Artisans of the product.

L) Others:

The product bears the generational legacy as the art of making the product has been passed on from generation to generation along with the act of product diversification.

GEOGRAPHICAL AREA OF PRODUCTION NAVALGUND DURRIES (LOGO)



BOUNDARIES:
STATE.....
DISTRICT.....
TALUK.....

HEADQUARTERS:
STATE.....★
DISTRICT.....●
TALUK.....●

Geographical Area of Production of Navalgund Durries (Logo)

G.I. APPLICATION NUMBER – 513

Application Date: 08-01-2015

Application is made by **Development Commissioner (Handicrafts)**, Ministry of Textiles, Government of India, Shastri Bhawan, 26 Haddows Road, Chennai – 600 006, India, for Registration in Part A of the Register of **Thanjavur Art Plate (Logo)** under Application No: 513 in respect of Art Plates falling in Class – 14 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** : Development Commissioner (Handicrafts),
Ministry of Textiles, Government of India
- B) Address** : Development Commissioner (Handicrafts),
Ministry of Textiles, Government of India
Shastri Bhawan, 26 Haddows Road,
Chennai – 600 006, India
- C) Types of Goods** : **Class 14 – Art Plates**
- D) Specification:**

Thanjavur art plate is an exquisite product of the artisans of Thanjavur. For the sheer beauty of its purpose and vigour of its style, it occupies a pride of place among the show pieces adorning elegantly furnished houses. Tanjore Art Plates, are made of copper and brass with motifs drawn from Hindu mythology and encrusted in Silver against a finely engraved background depicting the superlative skill and mastery of material.

The Thanjavur art plates are made of brass sheet. The plates are divided into six or eight portions. Figures and designs are made in wax and then cast with lead which acts as the primary mold. A thin brass sheet which exactly fits to the mold acts as the final detailed mold for the finishing work. This is an art of engraving and embossing beautiful figures and images of different sizes and shapes on metal mainly silver and fixing them on brass or copper plates. This is a co-operative effort of three experts. The base plate, in the first stage, is prepared only by a heavy metal worker; in the second stage, the preparation of the relief's is done only by a jewel maker and in the third stage encrusting of the relief on the base plate is done by a diamond-setter.

Generally the Art plates are round or oval in shape and the base plate in brass from the size of 3” to 48” with the side decoration figures are embossed in silver and copper foil generally in the gauge of 44, mostly the themes of Hindu mythology. Besides the beautiful Thanjavur Plates, the finest examples of embossed work include bowls, napkin rings, powder boxes etc., made of copper and brass with motifs drawn from Hindu Mythology and encrusted in silver against a finely engraved background, exemplify both superlative skill and mastery of material. The ornamentation mostly consists of figure of Gods in high relief. These figures ornaments are either beaten out from the metal surface of the article itself, a kind of repose or they are separately made and skillfully soldered or riveted onto the metal article.

Hexagonal, Octagonal, square and rectangle shapes were also made according to the demand.

Item	Particulars
Base plate	Brass of 3" to 48" / Copper in 44 gauge
Motifs	Figures of Gods in silver
Shapes	Round, Oval, Hexagonal, Octagonal, Square & Rectangle.

A) Name of the Geographical Indication :

THANJAVUR ART PLATE (LOGO)



B) Description of the Goods :

Thanjavur is one of the ancient cities; the civilization and culture that flourished along the Cauvery delta in Thanjavur province has a historical background. Thanjavur art plate is an exquisite product of the artisans of Thanjavur. For the sheer beauty of its purpose and vigour of its style, it occupies a pride of place among the show pieces adorning elegantly furnished houses.

This art plate is an exquisite product of the artisans of Thanjavur. The style and range of the craft includes Thanjaore Art Plates, bowls, napkin rings, Powder boxes etc. At present there is a vast product diversification like wall clocks, mementos, wall hangings etc. Mementoes were also done and supplying in any desired shape and quantity with the given inscriptions lace among the show piece adorning elegantly furnished houses.

The plates embossed with eye-catching motifs have been in demand from both within the country and overseas for several centuries since the ancient art was brought to Thanjavur by the Maratha King Sarfoji in the late 18th century. However, with the number of artisans involved in the work dropping, the plate manufacturing centres dotting the dusty and narrow lanes of the town, considered the art capital of Tamil Nadu, are facing problems in meeting the demand.

C) Geographical area of Production and Map as shown in page no: 65

Earlier, this craft of producing Thanjavur Art Plate was practiced only in Thanjavur, that too in and around the Royal Palace i.e. Nanayakkara Chetty Street, Ellaiamman Koil Street, Karandi and later on spread to the entire Thanjavur District and of late to Thirukattupalli. Thanjavur District in Tamil Nadu lies between 10.6° North latitude and 79.07° East longitude.

H) Proof of Origin (Historical records):

Damascening (or encrusting) is the art of encrusting one metal on another in the form of wire which by undercutting and hammering is thoroughly incorporated into the metal it is intended to encrusting gold and sometimes silver wire, on the surface of iron, steel or bronze. The design is chased on the steel (or iron or bronze) surface with a hard and very sharp style, and the wire, held by one hand with in the grooves, is hammered by the other, until it is made literally to unite with the metal. This form of ornamentation is purely oriental and takes its name from Damascus, where it reached perfection under the early goldsmiths. A wide range of objects are made today by craftsmen who have devote a life time to master the different had crafting technique-shaping, casting, engraving, enameling and repose work.

The craftsman almost seems to breathe life into the inanimate metal. The art of engraving and embossing beautiful figures and images of different sizes and shapes on metal, mainly on copper and silver and fixing them on brass plates, is unique and confined to Thanjavur. Whereas encrusting work is the monopoly craft of Thanjavur in South India, a set of craft person belonging to Vishwakarma community practice this craft from the early period of Maratha monarachs. Thanjavur art plate is also called as tri-metal art ware, as the object consists of copper, silver and brass. It is widely accepted that the origin of the craft Tanjore Art plate has different versions. One set of experienced craftsperson say that an Egyptian King presented an ornamental copper pot to King sarfoji which was reproduced by sculptors of Thanjavur. Another set of senior artisans say that the origin dates back to 250 years when Maratha Rulers allowed specialized artisans from Moradabad to impart the technique of tri-metal art ware. The third kind of version is King Sarfoji bought one artistic bidri plate during his pilgrimage to Prajag, Kasi and Ganga which he wanted to present to kammal patronage. Local artisans competed with each other and produced art plates similar to bidri plate. Thus art plate was born in Thanjavur. It is evident from the above said three different stories that the art plate was originally founded and patronized by King Serfoji. King Serfoji has played a very important part in the development of the arts of Thanjavur district and it is likely that he and his successors had given good encouragement to the local Viswakarma community in the manufacture of such articles and their improvement in technique and artistry. This craft was practiced only in Thanjavur, that too in and around the Palace building i.e. *Nanayakkara Chetty Street, Ellaiamman Koil Street, Karandi* and later on spread to the entire Thanjavur District and off-late to *Thirukattupalli*.

It is inclined to the view that the Thanjavur art plate was evolved by the artisans of Thanjavur district under the encouragement of the early Hindu Rajahs of Thanjavur and in the eighteenth century, it had pronounced royal patronage from Serfoji and his successors. This is the view recorded in the district Gazetteer of Thanjavur published in 1933 and currently held in some families of artisans. This craft however, enjoyed a temporary boom during World War-II (1939-46) when these plates were in great demand among the foreign soldiers stationed in Vallam, 15 kilometers from Thanjavur. This period of boom was followed by a period of depression. Due to a sudden decline in demand, some of the artisans took to Jewellery making as their primary occupation. With the establishment of the National Government under a democratic set up, a definite encouragement was given for the promotion of handicrafts, rural and small industries. During the First Development Plan several organizations such as The Khadi and Village industries Board, The All India Handicrafts Board, The Small Industries Board, etc., were set up in order to promote the production and marketing of handicrafts. The establishment of "Thanjavur Art

Plate Workers' Co-operative Cottage Industrial Society Limited in the year 1957 stabilized the industry and more artisans have enrolled themselves as members of the society.

D) Method of Production:

In the production of the art plate the following stages of work are involved:

- Preparation of the base plate
- Preparation of the reliefs through os-plate
- Encrusting the reliefs on the base plate and engraving the floral designs round the reliefs; and
- Final touches with chiseling and polishing

Raw material:

The main raw material required for making the art plates are:

- Brass sheets out of which the Base plate is made and thin Copper Sheets and thin Silver Sheets out of which the reliefs are made.
- Lead out of which moulds are made.
- Asphalt which is required for the base board.

Most of the craftsmen buy the main raw materials as well as the subsidiary raw materials required for them from the local market. The asphalt, one of the subsidiary raw materials required for the industries is a by-product of Petroleum. It was procured from Vijayawada (Andhra Pradesh, India) but it has become costly and is being substituted by a locally made wax. This local wax is made out of a mixture of bdellium (locally known as 'Kungilium'), gingelly oil and brick powder.

Tools used:

The tools required for this craft are the base board, the hammers, the punches and chisels. The most important item among the tools is the large number of punches and chisels which form part of the craftsman's repertoire. These large numbers of punches and chisels may be divided into four groups on the basis of the use to which they are put. They are: Tracer punches, Impression punches, Punches with pointed working ends, Cushioning punches. Each of these groups consists of a large number of punches of varying sizes and shapes. These punches are about 4 to 6 inches in length but vary in thickness. The artisans buy these punches within ground working ends and get the local blacksmith to grinding the working ends according to their personal requirements. Most of the tools are made locally and are available at the local hardware stores. It is to be noted that the craftsman inherits the workshop consisting of tools, machine, etc., from father to son. They use the same type of tools over the centuries, despite the changing designs.

Preparation of the base plate:

A typical craftsman buys brass sheets and cut plates out of the sheets in the size and shape in which required with the help of a heavy metal worker. The average thickness of the brass plate is 18 gauge. Plates of varying diameters, 3" to 36" and even 48" are

cut from the sheet metal. After cutting the plate of required size, it is polished till the surface attains a certain standard of smoothness.

The front verandah of the house serves as the workshop which is known locally as "Pattarai". No role is given to the women in this craft. But boys are engaged in giving such assistance as they can to the elders. Actually it is during this unpaid apprenticeship that the boys of the community get acquainted with the intricacies of this art under the guidance and supervision of their elders.

Planning of the designs:

The planning of the designs involves the selection of the design and motifs and proper spacing of these on the plate to secure a pleasing and harmonious pattern. The craftsman has a stock of os-plate of standard pattern (os-plate is a local term which describes the basic design plate or the mould from which dies are cast). Whenever, he evolves a new pattern, he has to prepare a new os-plate for that design. When the selection and composition of the design are completed, the next stage in the craft sequence is the preparation of the relief sheets.

Preparation of Os-plates:

The basic design plate popularly known as os-plate is a copper plate on which designs are worked by repose work and it serves as the basic design for the preparation of the reliefs of the particular pattern. To prepare the os-plates, a 40 gauge copper sheet of required size is cut and firmly fixed on an asphalt bed with a wooden base. Asphalt is a kind of wax which can be easily melted and it has the hardness of sealing wax in normal temperature. The copper sheet is fixed on the asphalt bed by slightly heating the surface of the bed with a blow pipe and the copper sheet is made to rest on it firmly. Care is taken to ensure that it rests on an even and hard surface and that there are no air bubbles in between the copper sheet and the bed. Asphalt bed is warmed up with the blow pipe and levelled evenly with the help of a smooth iron rod or spatula. The copper sheet is then pressed and kept down with the handle of a hammer. Heavy weights are also placed on the metal surface till the bed becomes cool and hard and the copper plate is firmly set in it.

Having thus fastened the sheet to the asphalt bed, the craftsman proceeds to work on the surface of the metal sheet. He first traces out the design on the copper plate from the design paper with a copying pencil and then proceeds to obtain a firm impression of the design on the plate with the help of metallic tracers. He engraves an outline of the design on the sheet with the tracers. After finishing this stage of work, the craftsman removes the metal sheet from the asphalt bed. The asphalt is slightly warmed for this purpose and the metal sheet stripped off the bed. The ace that had been in contact with the bed is cleaned. He also uses the liner punches to give a varied structure to the background, wherever it is necessary. In this process, he has to work on both sides of the plate with the bossing and cushioning punches. While punching is done on the reverse side, protuberance is formed on the front side and vice versa. This process is repeated till the elevations and bulges required for the board details of the design are obtained.

Casting of dies:

After preparing the os-plate in this manner, the craftsman proceeds to cast the lead dies. Two lead dies are cast on the os-plate, one on the front side and the other on the

reverse side. The os-plate is set on a smooth sand bed with its surface covered with lime and a clay border is raised around the sand bed. Lead is melted and the molten lead is poured slowly over the os-plate surface. The os-plate is then reversed and the process is repeated to get the mould of the reverse side which should fit in tightly with the mould of the front side. These two dies are known among the craftsmen as the 'male die' and 'female die'.

Preparation of relief sheets:

After this, silver and copper are cut into thin sheets of required sizes and they are slightly heated to make them malleable. This is done by a jewel maker. They are then pressed one by one, between the male and female dies, to get the impression of the design on the sheets. Care is taken to see that while pressing the relief sheet between the dies, the surface does not give way or tear. Only a coarse impression of the design obtained on the relief sheet, any number of them can be taken from one set of dies.

The next stage in the preparation of the relief sheets is the chiseling and refining of the coarse impression. The craftsman has to work with chisels and punches of various sizes until a refined and finished figure is produced. Then it is ready to be fixed on the base plate. The main relief and the subsidiary relief are thus obtained by using lead dies for any number of art plates of identical designs to be prepared by them.

The next stage in the craft-sequence is to encrust the relief sheets on the base plate. For this purpose the base plate is firmly fixed on the asphalt bed exposing the working surface. Cutting recesses and grooves in the base plates will involve a lot of hammering and the plate should be set firmly against a solid background. He then marks out the areas with the help of a compass and a scale on the plate where the primary relief and the subsidiary relief are to be superimposed. He also marks out the portions where floral decorations are to be worked.

The contours of the designs are then marked on the plate with the impression punch which has the particular motif needed for the plate. When the impression punch is pressed with proper inter-space and is hammered on, a deep impression of the motif is obtained on the plate. Such motifs punched one after the other make up the decorative of floral design.

The art of encrusting:

The encrusting of the relief on the base plate is done by a diamond-setter. The craftsman cuts recesses along the contour lines with the lozenge shaped and sharp edged punches. To do this, he first marks the outlines and then deepens the lines. The grooves cut in the plate are slightly slanting so that small ridges are formed above the grooves for the relief sheet to be encrusted into the grooves and then to be riveted by punching on the ridges. The relief sheet is taken and a slight rim at the edge of the sheet to a width of one-tenth of an inch or smaller, is bent slightly to facilitate the dovetailing of the relief sheet into the groove. The hollow depressions at the back of the relief sheets are filled with a locally prepared wax made of brick powder, gingly oil and frankincense. The relief sheet is placed on the earmarked portion of the base plate in such a way that the slightly bent rims of the relief sheet fit in well into the grooves and it is then riveted by punching along the grooves. Thus the relief sheets are set firmly in the base plate.

Final touches:

Having set the relief sheets in the base plate, the craftsman examines the relief sheets and refines any coarseness he may see, with the chisel and hammer. After these final touches, the plate is removed from the asphalt board by chipping through the side of the plate which came in contact with the asphalt board.

Polishing:

The Thanjavur art plate is polished and traces of asphalt removed. The plate is then washed in diluted sulphuric acid and then in soap-nut powder and brushed with a soft wire brush. Thus the final product with a shine is produced.

Packing:

Normally wooden cases, straw dust and brown paper are used for packing.

J) Uniqueness:

The Thanjavur art plates are made of brass sheet. The plates are divided into six or eight portions. Figures and designs are made in wax and then cast with lead which acts as the primary mold. A thin brass sheet which exactly fits to the mold acts as the final detailed mold for the finishing work. This is an art of engraving and embossing beautiful figures and images of different sizes and shapes on metal mainly silver and fixing them on brass or copper plates. This is a co-operative effort of three experts. The base plate, in the first stage, is prepared only by a heavy metal worker; in the second stage, the preparation of the relief's is done only by a jewel maker and in the third stage encrusting of the relief on the base plate is done by a diamond-setter.

Thanjore Art Plates have a unique appeal on account of its superb manual dexterity and skilled craftsmanship and its elegance as recognized the world over. The art of engraving and embossing beautiful figures and images of different sizes and shapes on metal mainly silver and fixing them on brass or copper plates is the unique merit of the craft.

The encrusting of copperware with silver figures is a modern adaptation of the older art of covering brass with copper figures and the silver is attached to the copper or brass. This type of tri-metal work is not being done anywhere other than in Thanjavur.

K) Inspection Body:

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

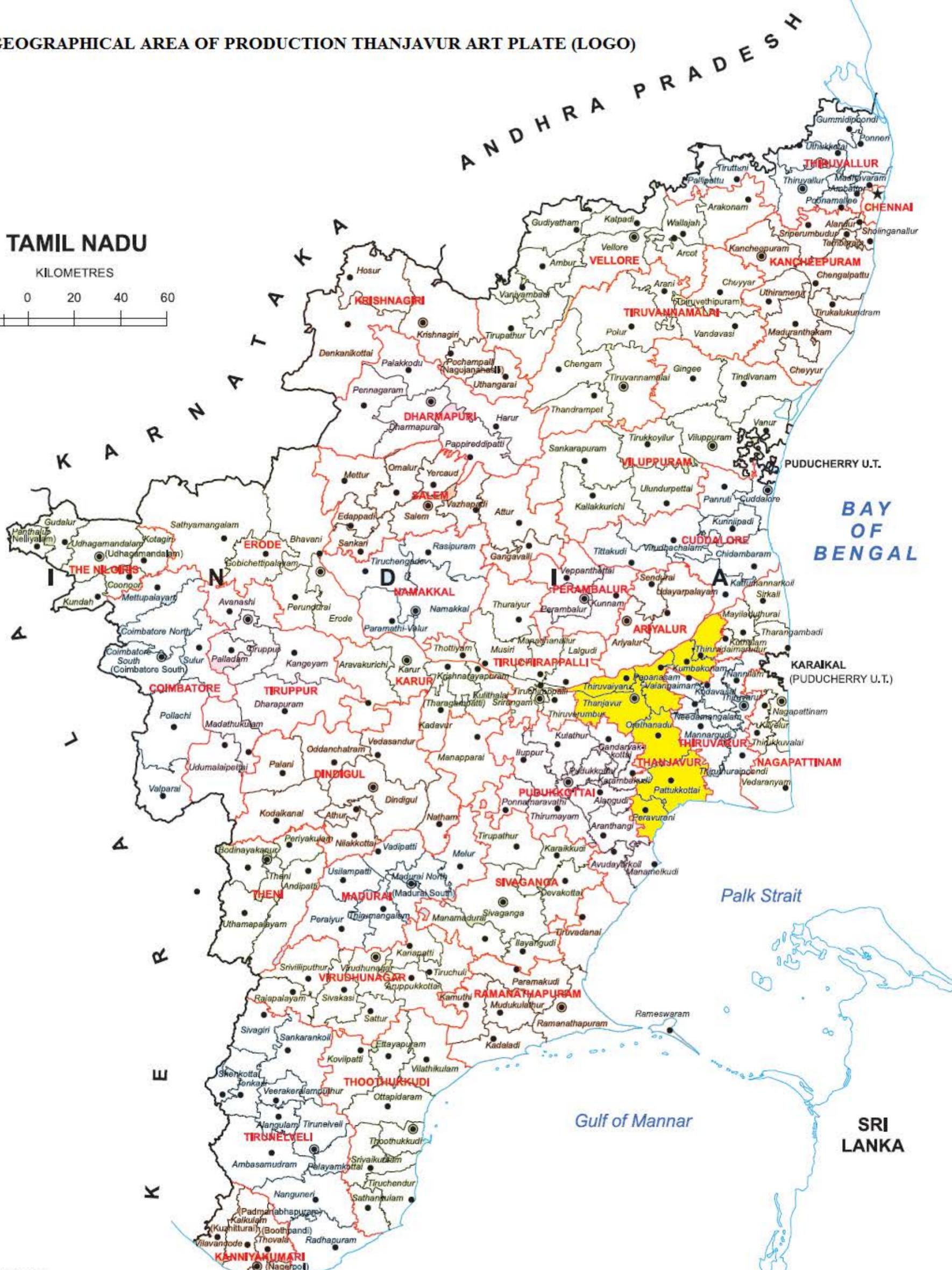
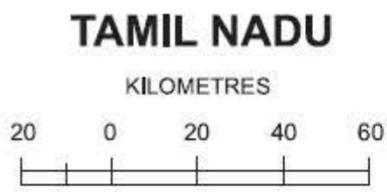
- Officer In-charge, O/o the Development Commissioner (Handicraft), Thanjavur, Tamil Nadu.
- Director (Market Research), Textiles Committee, Ministry of Textiles, Mumbai

Representative of Producers Associations of the product and Prominent Master Artisans of the product

L) Others:

The craft bears the generational legacy as the art of craft making has been transferred from generation to generation. It is a classic unique craft which enjoys patronage from the connoisseurs all over the world. The production base in and around Thanjavur for this craft is healthy and the Thanjavur Art Plates are exported to many countries.

GEOGRAPHICAL AREA OF PRODUCTION THANJAVUR ART PLATE (LOGO)



BOUNDARIES:

- STATE.....
- DISTRICT.....
- TALUK.....

HEADQUARTERS:

- STATE..... ★
- DISTRICT..... ●
- TALUK..... ●

Geographical Area of Production of Thanjavur Art Plate (Logo)

G.I. APPLICATION NUMBER – 514

Application Date: 08-01-2015

Application is made by **Development Commissioner (Handicrafts)**, Ministry of Textiles, Government of India, Shastri Bhawan, 26 Haddows Road, Chennai – 600 006, India, for Registration in Part A of the Register of **Swamimalai Bronze Icons (Logo)** under Application No: 514 in respect of Bronze Icons falling in Class – 6 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** : Development Commissioner (Handicrafts),
Ministry of Textiles, Government of India
- B) Address** : Development Commissioner (Handicrafts),
Ministry of Textiles, Government of India
Shastri Bhawan, 26 Haddows Road,
Chennai – 600 006, India
- C) Types of Goods** : **Class 6 – Bronze Icons**
- D) Specification:**

The Swamimalai Bronze icons embody grace and precision that brings together in one composite whole the artist's imagination, the poet's sensibility and craftsman's skill. Known for its mystique figures, the craft is an amalgamation of art and science in creating poetic renderings of Gods using the lost wax casting technique and centuries of metallurgical technological advancements and experience.

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

For Bronze icons, copper, brass and lead are used and for Panchaloha, Copper, brass, lead silver and gold are used. Alluvial soil from the banks of Cauvery River is used for making moulds.

- E) Name of the Geographical Indication :**

SWAMIMALAI BRONZE ICONS (LOGO)



F) Description of the Goods :

The Swamimalai Bronze icons embody grace and precision that brings together an amalgamation of art and science in creating poetic renderings of Gods using the lost wax casting technique and centuries of metallurgical technological advancements and experience. Idols of bronze and “panchaloha” of various shape and sizes are produced for pooja as per the shastra’s. Different deities are done according to the demand / order. Sometimes small icons of pure gold are also made against order.

The following are the Raw Materials used for producing Icons:

Bronze icons

Raw Material: Copper, brass, lead

Panchaloha

Raw Material: Copper, brass, lead, silver and gold

Gold icons

Raw Material: Gold

Silver icons

Raw Material: Silver

G) Geographical area of Production and Map as shown in page no: 74

Swamimalai situated about 40 Kms away from the Thanjavur town of Tamil Nadu, is the main place of the production of bronze items. Even though people practicing this craft are scattered, only Swamimalai has the most significant number of people working on this craft and is the only traditional site where this craft has been practiced from the Chola period. This craft is widely practiced in Thanjavur district. Thanjavur District in Tamil Nadu lies between 10.6° N latitude and 79.07° E longitude. Swamimalai is situated about eight kilometers (5 miles approx.) west of Kumbakonam on the banks of the tributary river Cauvery. It is well connected to and surrounded by important places like Mayiladuthurai, Papanasam, Tanjore and Kumbakonam.

Swamimalai is famous for its beautiful temple with Lord “Subramanya” as the presiding deity. It is said to be one of the six specially sacred temples in which this God is worshipped. Lord Subramanya is worshipped as “Karthikeya” in North. Other reputed temples of Lord Subramanya in South India are Pazhani, Tiruchendur, Pazhamudircholai (Alagarmalai), Tirutani and Thiruparangunram. Remarkable specimens of bronze icon noted for the pleasing form and perfection and facial expression are manufactured at Swamimalai. Here is the place where Lord Muruga, the Legend propounded the meaning of “Om”, the Sacred Pranava Mantra to His Father Lord Shiva, and thus assumed the title Swaminatha (“Lord of Lords”).

Presently, apart from Swamimalai these Swamimalai bronze icons are manufactured at *Alavanthipuram / Gangadharapuram, Mangudi, Thiruvalachuli, Thimmakkudi, Babu Raja PuramPuliyana Cherry and Kumbakonam.*

H) Proof of Origin (Historical records):

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

Raja Raja Chola – I, who built the Thanjavur Brahadeeswara temple, brought lot of sculptors who were skilled in making icons out of metal, wood and stone. The artisan classes engaged in the making of the images are generally known as *Sthapathis* who belong to the community of Viswakarma Community. Later the temple at *Gangai Konda Chopapuram* was built during the reign of Rajendran; and the *Darasuram* temple during the reign of Raja Raja –II. These magnificent achievements could not be repeated by the successive Cholas. But their patronage took the form of enlarging in the existing structure and completing stone renovation as can be seen in the construction of the Siva temple at *Thirubhuvanam* and the *Ranganathar* temple at *Srirangam* by *KulotungaChola*. At last they were engaged in building the temple at Swamimalai.

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

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

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

Every deity has a 'dhyanasloka' in Sanskrit laying down for the guidance of the Sthapathi firstly the spiritual meaning and secondly the physical attributes of the deity and an average Sthapathi will know some dhyanaslokas by heart. They will represent the moortis which he normally makes or which he knows from his general experience

the proportions of the length of the different parts of the body to the total height. He then makes the image using his imagination and according to the traditional practice followed by his family. If the icon is for a public place they are different from the one made for a home. These calculations are called as “Aayaadhi calculations”. It’s believed that if idols are made according to these calculations, they would bring prosperity.

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

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

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

I) Method of Production:

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

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

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

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

- Melting and casting: Preparation of alloy and casting.
- Fettling and finishing: Mould opening; finishing, engraving, and polishing; and coloring.

Tools used:

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

Preparation of Wax:

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

Wax Model:

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

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

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

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

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

Making of clay Mould:

Mould making involves coating the wax pattern with layers of clay, known as investment—three layers for small icons and more layers for larger icons. Different clay is used for each layer. The first coat, about 3 mm thick, is made when fine loam or alluvial soil collected from the Cauvery river bed (called “vandal mann” in Tamil) is finely ground with charred paddy husk and mixed with cow dung, forming a thick mixture. This first coat performs two important functions: protection of the wax model and reproduction of the minute contours of the model. Thus, no portion of the wax model should be left uncovered except the wax spruce top surface, which is the outlet for the melted wax while de-waxing and the inlet for molten metal during casting. Further, no air bubbles should be allowed on the surface of this first coat, since they can spoil the mould cavity surface finish, and, in turn, that of the icon. During the clay-coating application, the wax model is kept on a piece of paper or cloth on the floor or a table, depending upon the size of the model, to avoid its deformation. The coating is applied to half the model, allowed to dry, and then the model is turned to coat the other half. It is crucial that the clay coating is dried either in mild sunlight or in the shade to prevent the wax model from melting.

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

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

Draining of the Wax (lost wax process):

After the above process, the mould is sufficiently dry and strong to withstand the subsequent operations, the Stapati proceeds to drain of the wax of the mould. He

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

Metal Casting:

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

When the temperatures of the metal and the mould or Karuvu have reached the levels required by the artisan for casting, the red-hot mould is firmly placed or buried in the ground so that only the spruce portion protrudes out. A cloth-wound (Mugathuni in Tamil) metal ring is placed on the spruce top to support the hot crucible containing molten metal as well as to prevent overflow of the metal as it is poured into the mould. Care is also exercised that the metal stream does not cover more than half of the spruce opening to allow displaced air to escape from the mould cavity. In order to prevent the entry of any impurities floating on the surface of the molten metal, a piece of knitted jute cloth is used to cover the mouth of the crucible while pouring. The filled mould is allowed to cool slowly, which normally takes a day or more depending on the size of the icon. However, if immediate cooling is necessary, it can be doused with water after 2–3 hours of casting.

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

Icon Finishing & Polishing:

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

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

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

J) Uniqueness:

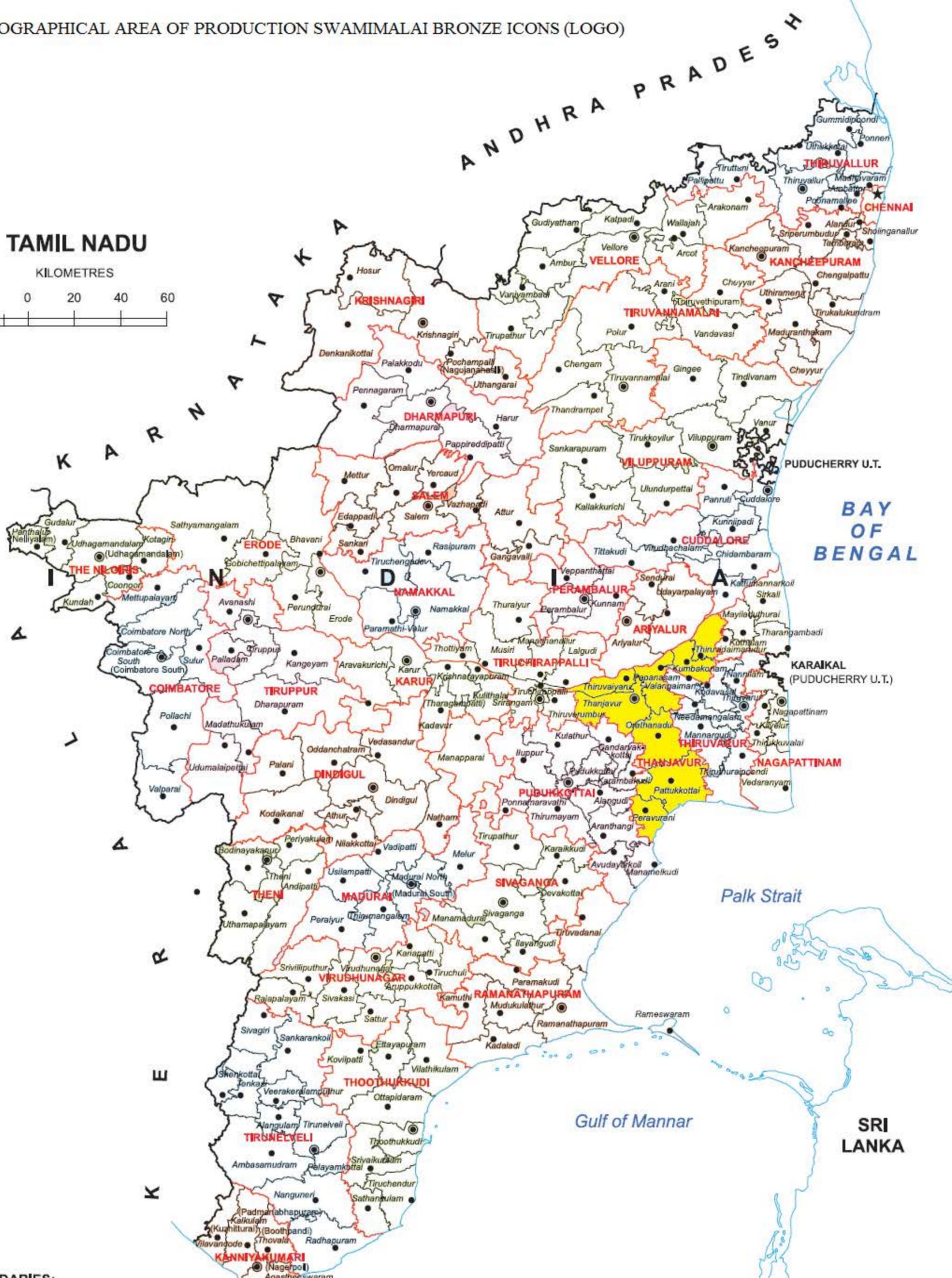
All the icons made at Swamimalai are made strictly according to the rules written in the early texts of *shilpshastras*. All the images are made solid and the finishes of the images are very high. No replication is possible in this. Each piece is individually made and finished. The alluvial soil used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

K) Inspection Body:

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

- Officer In-charge, O/o the Development Commissioner (Handicraft).
- Director (Market Research), Textiles Committee, Ministry of Textiles, Mumbai
- Representative of Producers Associations and Prominent Master Artisans of the product

GEOGRAPHICAL AREA OF PRODUCTION SWAMIMALAI BRONZE ICONS (LOGO)



BOUNDARIES:

- STATE.....
- DISTRICT.....
- TALUK.....

HEADQUARTERS:

- STATE..... ★
- DISTRICT..... ●
- TALUK..... ●

Geographical Area of Production of Swamimalai Bronze Icons (Logo)

G.I. APPLICATION NUMBER – 515

Application Date: 08-01-2015

Application is made by **Development Commissioner (Handicrafts)**, Ministry of Textiles, Government of India, Shastri Bhawan, 26 Haddows Road, Chennai – 600 006, India, for Registration in Part A of the Register of **Swamimalai Bronze Icons (Logo)** under Application No: 515 in respect of Jewellery falling in Class – 14 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** : Development Commissioner (Handicrafts),
Ministry of Textiles, Government of India
- B) Address** : Development Commissioner (Handicrafts),
Ministry of Textiles, Government of India
Shastri Bhawan, 26 Haddows Road,
Chennai – 600 006, India
- C) Types of Goods** : **Class 14 – Jewellery**
- D) Specification:**

The products are basically stone/jewel studded temple jewellery which include head gears, coronets and special ornaments for temple deities. Bharatnatyam dancers also wear same type of jewellery for their performance. They are quiet heavy looking and with stones all-round embedded with gold foil. Red, Blue, Green and white stones are used for the making and the popular designs are makari, naga, yali, swan, parrot, mango, etc

- E) Name of the Geographical Indication :**

TEMPLE JEWELLERY OF NAGERCOIL (LOGO)



- F) Description of the Goods** :

Stubbed with Kemp stones and available in either dark reddish maroon or dark green color, these recreations of antique gold jewellery, with the increasing demand and appreciation are a must have for those who cherish tradition. These splendid pieces of the past inparta regal and ethnic look, there by combining the conventional look with modern times.

It is believed that the craft, which could be traced back to early 17th century or even before when the Kings and Chieftains of the then Ramanathapuram District came to Nagercoil and purchased one set of gold ornaments set with real diamonds for offering to the temple in Chettinad a must for offerings to temple during festival and marriages. These jewels designed in large patterns could also be seen in nearby Suchindrum temple and Srirangam Temple at Trichy. Even now some pieces like coronets are being made for temples. Thus the jewellery came to be known as temple jewellery. During the course of time the gold gave place to silver and so is the real diamonds to synthetic stones. Mostly used by the Bharatnatyam dancers these jewels started finding market in the metropolitan cities as a substitute for real gold ornaments.

G) Geographical area of Production and Map as shown in page no: 79

Nagercoil is located at 8°11'N77°26'E latitude and 8.18°N 77.43°E longitude at the southern tip of peninsular India. Because of its close proximity to the Western Ghats, the topography of the town and its surroundings is generally hilly. The Western Ghats are the lifeline of the town, providing water sources for drinking, temperate climate, irrigation around the city, and a general eco-system influenced by this mountain range. Nagercoil is the 12th largest city in the Southernmost Indian state of Tamil Nadu and a municipality and the administrative headquarters of Kanyakumari District. The craft originates from 'Vadassery' area of Nagercoil town.

H) Proof of Origin (Historical records):

Nagercoil derives its name from a famous old temple called the *Naga Raja Temple* (temple of the serpent king) which still exists in the central part of the town. It has been an important temple for Hindus for centuries, and it also is a tourist attraction.

According to craftsman the origin of this craft could be traced to the early 17th century or even before when the Kings and Chieftains of the then Ramanathapuram District came to Nagercoil and purchased one set of gold ornaments set with real diamonds for offering to the temple in Chettinad a must for offerings to temple during festival and marriages. These jewels designed in large patterns could also be seen in nearby Suchindrum temple and Srirangam Temple at Trichy. Even now some pieces like coronets are being made for temples. Thus the jewellery came to be known as temple jewellery. During the course of time the gold gave place to silver and so is the real diamonds to synthetic stones. Mostly used by the Bharatnatyam dancers these jewels started finding market in the metropolitan cities as a substitute for real gold ornaments.

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I) Method of Production:

The required raw materials are silver, gold leaf, wax and synthetic stones. Majority of the producers are purchasing the raw materials from Chennai. However the synthetic stones are purchased from Tiruchengode of Nammakkal district.

Process:

The design to be made is drawn on a paper. Silver sheet is cut to shape of design. Then the silver tape is curled and vertically welded on the surface of the pre-cut silver sheet so as to make a placed silver tape is soldered to the sheet by heat. Bees wax is mixed with the fine power of a stone locally available called as 'Kittakkal'. Powder which helps the wax remains strong for longer period. This mixture is heated and filled in the cavities. The sides and back portion of the ornament is electroplated in gold in order to achieve a glittering uniform gold look. Then the stones are set on these cavities on wax. Now the stone-studded jewel is ready for applying gold leaf. The fine leaf is fixed on the exposed wax in between the silver line and the stone so that the entire exposed wax is sealed with the gold leaf. The gold leaf is fixed on the wax with the use of a small pre-heated "Kathir" (a small chisel-like tool curved at the tip). The gold leaf firmly fixes on the surface and now the stones are seen in a particular design on the surface.

A single craftsman is not completing the entire job from preparing silver base to the finishing work. Silver bases are specialized by a group of designer's mostly young artisans. Fixing the stones and applying gold leaf is done by experienced craftsman who give silver sheets to the other craftsman for making silver base on piece work basis. Then the manufacturer engages two or three artisans for fixing stones & gold leaf on piece work basis. This work is being carried out at artisan's houses. No artisan is a regular employee with any manufacturer.

J) Uniqueness:

Studded with Kemp stones and available in either dark reddish maroon or dark green color, these recreations of antique gold jewellery, with the increasing demand and appreciation are a must-have for those who cherish tradition. These splendid pieces of the past impart a regal and ethnic look, thereby combining the conventional look with modern times.

This craft is practiced only at Vadassery and nowhere else. Its technique, process and application is even unique. Making silver framework and after laying stones filling the gaps with gold foil which deserves a lot of workmanship is very unique. The jewellery made like this remains for centuries. Making of headgears and special ornaments are again very uniqueness.

K) Inspection Body:

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

- Officer In-charge, O/o the Development Commissioner (Handicraft), Bangalore/Mysore.
- Director (Market Research), Textiles Committee, Ministry of Textiles, Mumbai

Representative of Producers Associations, Prominent Master Artisans of the product

L) Others:

There are 34 producers group engaged in the manufacturing of Temple Jewellery of Nagercoil. About 200 families are working on the product under these producers consisting of approximately 700 artisans. The head of the family (mostly male members) is working on full time whereas the other members are working on part time basis. Two associations viz: Vadasery Temple Jewellery Urpathiyalar Sankam belongs to the producers group and Kumari Mavatta Vadasery Kovil Nagai Kaivinai Tholilalargal Nala Sangam belongs to the artisans are functioning at Nagercoil. This craft is manufactured only at Vadassery and nowhere else.

GEOGRAPHICAL AREA OF PRODUCTION TEMPLE JEWELLERY OF NAGERCOIL (LOGO)



BOUNDARIES:

STATE.....

DISTRICT.....

TALUK.....

HEADQUARTERS:

STATE..... ★

DISTRICT..... ●

TALUK..... ●

Geographical Area of Production of Temple Jewellery of Nagercoil (Logo)

**G.I. Authorised User Application No. – 1998 in respect of Patan Patola
Registered GI Application No. - 232**

Application is made by, **M/s. Madhavi Handicrafts**, Represented by Shri. Sunilbhai Viruprasad Soni, Moti Bhatiyawad, Bh. Old Gunjbazar, Patan, North Gujarat - 384265, India, dated July 21, 2014 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Patan Patola** under Application No – 232 respect of Textile and Textile goods not included in other classes; bed and table covers etc. & Clothing, Sarees and Dupattas, etc., falling in Class 24 & 25 is hereby advertised as accepted under sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- (A) **Applicant** : M/s. Madhavi Handicrafts,
Represented by Shri. Sunilbhai Viruprasad Soni
- (B) **Address** : M/s. Madhavi Handicrafts,
Represented by Shri. Sunilbhai Viruprasad Soni
Moti Bhatiyawad, Bh. Old Gunjbazar, Patan,
North Gujarat - 384265, India
- (C) **Date of Authorised
User Application** : July 21, 2014
- (D) **Registered Geographical
Indication** : **PatanPatola**



- (E) **Registered Proprietor** : Patan Double IkatPatola Weavers Association
- (F) **Address** : Patan Double IkatPatola Weavers Association,
Patolawala Farm House, O/s, Phatipal Gate,
Salviwado, City: Patan, Taluka: Patan,
- (G) **Class** : 24 & 25
- (H) **Goods** : Class 24 - Textile and Textile goods not included
in other classes; bed and table covers, etc.
Class 25 – Clothing, Sarees and Dupattas, etc.

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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:

