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बौद्धिक सम्पदा अधिकार भवन,
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चेन्नै - ६०० ०३२.

**Geographical Indications Registry,
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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 97 of the Geographical Indications Journal dated 22nd June, 2017 / Ashadha 1st, Saka 1939 has been made available to the public from 22nd June, 2017.

NEW G.I APPLICATION DETAILS

App.No.	Geographical Indications	Class	Goods
566	Wooden Mask of Kushmani	20	Handi Crafts
567	Madurkathi	20,27	Handi Crafts
568	Darjeeling White	30	Agricultural
569	Darjeeling Green	30	Agricultural
570	Otho Dongo	19	Manufactured
571	Jaipuri Razai	24	Textiles
572	Komal Chaul of Assam	30	Agricultural
573	Lucknow Bone Carving	20	Handi Crafts
574	Thaikkal Rattan Furniture	20	Handi Crafts
575	Kalpetta Bamboo Craft	20	Handi Crafts
576	Kannur Baby Wraps	24	Textiles
577	Grana Padano	29	Manufactured
578	Lucknow Chikan Craft (Logo)	24	Handi Crafts
579	Krishnagar Sarpuria	30	Food Stuff
580	Krishnagar Sarbhaja	30	Food Stuff
581	Punjab Seed Potato	31	Agricultural

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 – 481

Application Date: 01-05-2014

Application is made by Andhra Pradesh Handicrafts Development Corporation Limited, A State Government Undertaking, Hasthakala Bhavan, Opp: Telephone Exchange, Musheerabad, Hyderabad – 500020, India for the registration in Part - A of the register of **Durgi Stone Carvings** under Application No. 481 in respect of Hand crafted -Stone carving products including but not limited to Statues of god & goddess, human form, animals and nature, utilitarian products, gift & decorative items, etc., falling in Class 19 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** : Andhra Pradesh Handicrafts Development Corporation Limited
- B) Address** : Andhra Pradesh Handicrafts Development Corporation Limited,
A State Government Undertaking, Hasthakala Bhavan, Opp: Telephone Exchange, Musheerabad, Hyderabad – 500020, India

Facilitated by:

Confederation of Indian Industry Andhra Pradesh Technology Development & Promotion Centre, (CII-APTDC) Plot no 7, II Floor, Regal House, Motilal Nehru Nagar, Begumpet, Hyderabad – 500016, Telangana, India.

- C) Types of Goods** : **Class 19** - Hand crafted - Stone carving products including but not limited to Statues of god & goddess, human form, animals and nature, utilitarian products, gift & decorative items, etc.,

D) Specification:

Durgi Stone carvings are specialized stone carvings carved from soft lime stone called “SuddaRai” in local language and available only in this region. The stone is whitish gray in color and unique to this region.

The stone carvings are available in sizes ranging from ½ feet to a maximum of 10 feet in height, which are done according to Shilpa Sastra.

The Durgi stone craft is said to have been originated in the 15th century. At that time sculptors preferred soft limestone to the more expensive granite to carve idols and since then it has been followed from generations together.

The name of craft is derived from the temple town village of “Durgi” in the palnadu region of Guntur district in Andhra Pradesh.

The products from Durgi Stone Carving display vivid creativity of the artisans. Over the years, the craft has been superbly perfected reflecting the artisans’ relationship with their ancestral, cultural, ethnic, historic, mystic and religious subjects as well as contemporary civic and natural surroundings.

At present, the products from Durgi Stone Carving include a wide range of products, which includes Statues of god & goddess, human form, animals and nature, utilitarian products, gift & decorative items, stands, lamp shades, flower vase, tulsi pots, urli, jewellery boxes, paper weight and many more.

E) Name of the Geographical Indication:

DURGI STONE CARVINGS



F) Description of the Goods:

Durgi Stone carvings draw inspiration from mind, mythology and real-life experiences, the sculptors of Durgi leave an impression that cannot be ravaged even by time. These impressive sculptures on stone are mainly mythological in character. The focus of the theme is not merely on physical attributes, but on higher spiritual values of life.

Durgi Stone carvings art and crafts epitomizes the rich and wealthy cultural heritage of the state of Andhra Pradesh. This famous Durgi stone craft involve the method of turning the hard and rigid lime stone into small beautiful handicrafts shapes and designs. In addition this stone craft is being followed from years to years and still has placed an important place in the sculptures and cravings. Many people purchase these well known Durgi stone craft items not only for their homes but also for the commercial purposes. Even these items can be bought in various shapes, sizes, styles and designs. Additionally it enhances the corners of the homes so that each and every part of the house would look more beautiful. The Durgi stone crafts are whitish gray in color with well finished and intricate designs in appearance.

The stone craft originated in the 15th century at the Nagarjuna Konda (Hills), the famous Buddhists town in India where in the group of 300 artisans /members began carving Buddha statues and several idols and stupas depicting Buddhism.

The ancient skill which produced masterpieces of art and sculpture seen at Nagarjuna konda museum continues to be practiced and taught here. The artisans were moved down to this place when the Nagarjuna Sagar Irrigation Project Reservoir inundated their traditional dwellings. These artisans generation after generation continue to follow the traditional methods and styles thereby playing a crucial role in keeping this art from alive

for posterity. The group then moved and settled in the temple town of Durgi in 1962 and since then Durgi Stone carvings have been practiced.

At present, there are a wide range of crafts which are being crafted. Some of the products are:

- **Statues:** Idols of Buddha, Krishna and Ganesha are the fast selling and most common of all Durgi Stone crafts.
- **Utilitarian:** Tulsi pots, Urli, Mobile Stand, flower vase, garden sculpture and water fountain, stick holders.
- **Decorative:** Dancing figures, Deities surrounding the temple premises and corners.

Durgi Stone crafts ranges from Rs 500/- to Rs 50,000/- and depends on the size and design of the crafts. Mainly Buddha statues of all sizes depict the Durgi Stone carvings as the craft originated in the Buddhist town. Also several statues of Ganesha, Krishna and other Gods and Goddess are made from this soft lime stone. The statues are mainly used for decorating the walls and corners of temples. Recently the artisans and craftsman are making several utilitarian and decorative pieces with new designs for making this craft as one of the fast selling and commercially viable.

This village is also famous for temples some of the very renowned temples are Sri Venu Gopala Swamy temple (constructed around 100 years back), Shivalayam (which was constructed at very long back), Sri Durga Devi temple, Hanuman Temple, Sri Ayyappa Swami temple and Sri VeeraBrahmendra Swami temple.

G) Geographical area of Production and Mapas shown in page no: 15

Durgi Village is situated in Palanadu mandal in Guntur District which lies between 16° 26'03" North Latitude & 79° 32'00" East Longitude in the State of Andhra Pradesh in India and is 190 km away from Hyderabad.

The making of the Durgi Stone Carvings is mostly concentrated in and around Durgi village.

H) Proof of Origin (Historical records):

The exquisite stone carving from soft lime stone exhibited in Durgi village dates back to the early 15th century, distinctively characterizing the art and architecture that flourished in glorious Buddhist town at Nagarjuna Konda (Hills). The availability of soft lime stone in this region helped artisans to work with soft stone for carvings over hard and expensive stone of granite.

The origin of Durgi stone carvings can be traced back to the 15th century in the Buddhist town of Nagarjuna Konda. It was named after Nagarjuna, a southern Indian master of Mahayana Buddhism who lived in the 2nd century AD, who is believed to have been responsible for the Buddhist activity in the area. The Ikshvaku dynasty is considered to be the successors of the Satavahanas in the eastern Deccan.

The recorded history of Amaravati and nearby Dharanikota dates from 2nd century BC. It was the capital of Andhra Satavahanas who ruled from 2nd century BC to 3rd century BC.

After the decline of Satavahanas, Andhra Ikshvakus and later Pallava kings ruled Krishna river valley. Subsequently, Eastern Chalukyas and Telugu Cholas held sway over the region. Kota Kings were in control of Amaravati during the medieval times. Kota kings were subdued by Kakatiyas in 11th century CE and Amaravati became part of the unified Telugu empire.

Later in 15th century a group of 300 members/sculptors migrated and settled in the Nagarjuna Konda and began practising the art of stone carvings from soft lime stone. Several free standing Buddha figures were made depicting Buddhism and since then Durgi stone carvings mainly signify the importance of Buddhism.

Later due to the irrigation project and construction of the Nagarjuna Sagar Dam, these sculptors had to move away and scattered themselves to settle at Durgi, a small village and temple town of Goddess Durga. It is because of this Durga temple the name of Durgi has come into existence. In 1962, the Nagarjuna Stone carving Industrial Cooperative society Ltd was registered and became the nerve centre of Durgi Stone Carvings.

Several temples including the famous temples of Venugopal Swamy and Virbhadra Swamy were built in Durgi by sculptors practising the art of stone carvings over the years.

With the registration of the society the famous Durgi stone craft originated in the Durgi. It is situated 10 Kms from Macherla in Andhra Pradesh. The School of sculpture and stone carving is located here. The ancient skill which produced masterpieces of art and sculpture seen at Nagarjuna konda museum continues to be practiced and taught here. These artisans generation after generation continue to follow the traditional methods and styles thereby playing a crucial role in keeping this art from alive for posterity.

Over the years, the soft lime stone available only in this region has proved to be one of the finest soft stone to work on to give easy finish and great variety of designs and sizes with ease. Recently sculptors have come out with new decorative and utilitarian designs for commercial use and making this a fast selling product in the market.

Sources for the Historical Origin:

The following table shows the various evidences for proof of origin for ‘Durgi Stone Carvings’

Historical Record	Remarks
<p>Guntur District National Informatics Centre, official .website http://guntur.nic.in/durgi_stonecraft.html#</p>	<p>Durgi is a village and mandal in the Palnadu region of Guntur district in Andhra Pradesh state of southern India. Durgi stone craft originated here in the 15th century. At that time sculptors preferred soft limestone to the more expensive granite to carve idols. Today commercial demand for the stone carvings has resulted in the sculptors creating more simple, utilitarian designs than in times past. Craftsmen sell items</p>

	such as paperweights and lampshades to individuals and dealers.
<p>Handmade in India: An encyclopaedia on Crafts of India, Pg 291 : Stone Carving COHANDS –Publication Council of Handicrafts Development Corporations, in short COHANDS was established in the year 1983-84 under the aegis of Govt .of India , Ministry of Textiles ,Office of Development Commissioner (Handicrafts) , COHANDS is an apex body of 31 State /Central Govt. Handicrafts Development Corporation with its well networked members throughout the country .</p>	<p>Durgi, a village of Guntur district, due to the soft nature of the Durgi stone, sculptures are relatively smaller in size ranging between 6 to 12 inches and are not installed in temples. Fine chisels are used in Durgi for detailing the soft sandstone. The master craftsman passes on his knowledge according to the vaastuvidya tradition wherein the guru, master, guides his apprentices with spiritual and practical knowledge of the craft.</p>
<p>Durgi : Wikipedia : Origin of the Craft</p>	<p>Durgi stone craft originated here in the 15th century At that time sculptors preferred soft limestone to the more expensive granite to carve idols. Today commercial demand for the stone carvings has resulted in the sculptors creating more simple, utilitarian designs than in times past. Craftsmen sell items such as paperweights and lampshades to individuals and dealers.</p>

I) **Method of Production:**

Durgi Stone carvings are carved from soft lime stone specific to this area which depicts the theme of Buddhism, mythology and Spiritualism in the crafts.

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

- A) Raw Material
- B) Production

Raw materials used:

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

The Soft Lime Stone:

The main raw material in making of Durgi stone carvings is the soft Lime stone. It is locally known as the “ShuddhaRai”. The lime stone is obtained from the government notified lime stone quarry nearby Durgi village for the production of the Durgi stone craft. The crafts man procure the limestone from the quarry and mining is carried only during the months from March-May every year. It is during this period that the entire stock is piled up.

An approximate of 2500 sft stone is mined and procured for the year long carvings and works by the sculptors at Durgi. It is this soft nature of the lime stone that makes it easy to work with and gives a good finish to the crafts.

The limestones are procured in the sizes of 15 feet X 10 feet slabs with thickness/ Breadth of the slabs ranging from 6, 8, 12, 18 inches in thickness. The stone is grayish white in color which is specific to this region only.

Tools:

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

1. Metna-ruler used for measurements of the stone and drawings.
2. Kaivaram-dividers for arcs and other drawings
3. Akurais: Filers to file and made for filing the stone curves and edges
4. Compass: Again used for measurements
5. Emery Paper: For finishing the work
6. Measuring tape : For measurements
7. Sutti Hammer for carving stone
8. Uli: Shrevanam : Main Chisels used for the carving

Different type of Chisels (Naitrams) for finishing:

1. Chanam
2. Bumper Cheernam
3. Juguraku
4. Pallavan

Emery Paper:

This paper with crystals on one surface is used to smoothen the stone and also to make the semi finished stone product smooth before applying color /or final finishing of the craft.

Production Process

Durgi Stone carving involves complete hand carving of a selected block of lime soft stone followed in 6 stages craftsmanship. There is one major step to be followed prior to the stages of production.

Prior Step: The foremost step is the stone selection in which the craftsman performs checking of the stone for any cracks and spots – external and also internal cracks if any. This is mainly done by hitting the surface with a hammer and based on the sound vibrations the artisan comes to know if the stone is ready and crack free for carving. A stone with crack gives a very different sound pattern to gauge the defect and such stones are eliminated and discarded for carvings.

First Stage: Stone Marking: This is the first stage of the craft in which the sculptors select the stone as per the product drawing and smoothen the surface to make it ready for drawing.

Second Stage: The outlines of the drawings are drawn using red oxide powder for marking of the idols, statues and other artifacts which needs to be carved.

Third Stage: In the third stage to get the exact figure in the mind the model is created in clay which acts as better way in guiding and achieving good finishing in the items to be made.

Fourth Stage: Rough Work : In the fourth stage hammer and Uli (Shrevanam) main chisel is used to cut the superfluous portions to get the rough figure which shall be reduced to match the product drawing.

Fifth Stage: Finishing and Filing: This is the most important stage as it gives the entire aesthetics or look to the product. The sculptors use different chisels (Naitrams) to work out the minute details for better finishing of the craft. Once the finishing is done, then to highlight the required portion of the design it is polished with the different size files(Aakurai) , sand paper no. 60 and water paper no. 120 200, 320 are used to get the glittering effect.

Designs: Finally this is the last stage where the application of small tools and hammer designs is lined also special designs are worked out and given polishing effect to the statues.

J) Uniqueness:

Geographical factor:

The availability of huge chunks of quality soft lime stones in Durgi is exclusive to this place. The superior quality and soft nature of the lime stone in abundance in this region. In fact, the sculptors who came to work in the Nagarjunakonda permanently settled down there. In due course of time, they formed groups and passing on the acquired knowledge and skill from one generation to generation to other.

The soft nature of the stone makes Durgi stone carvings finishing friendly and gives the sculptors the ease to craft products of different sizes and shapes. Durgi stone crafts are whitish gray in color; and look very glittery on finish due to the nature of the stone.

Human Skill:

Durgi stone works are carved out of single stone, great attention and care is given on the finesse and detailing as a single instance of error can damage the whole piece. The exquisite Craftsmanship of the traditional Durgi sculptors is exceptional and this remarkable skill has been acquired and passed on to generations.

Reputation:

Durgi stone carvings are greatly known in the local and international market due to the skill and creativity of the craftsman of the region. The uniqueness lies in the fact that the Durgi has become a symbol of unique craftsmanship in making of Stone craft in the region.

K) Inspection Body:

Internal Quality Control:

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

GI Inspection Body:

An Inspection Body of Eleven Members is proposed for ensuring the standards, quality and specification of the Durgi Stone Carving.:

- (i) One (1) Member from Andhra Pradesh Handicrafts Development Corporation Limited, Hyderabad;
- (ii) One (1) Member from The Nagarjuna Stone Carving Industrial Co-op Society Ltd.;
- (iii) One (1) Member from Durgi School of Sculptures, Durgi;
- (iv) One (1) Member from CII-APTDC;
- (v) One (1) Member from Local Office of Andhra Pradesh Handicrafts Development Corporation Limited;
- (vi) One (1) Representative from the District Rural Development Agency;
- (vii) One (1) Representative from Development Commissioner of Handicrafts;
- (viii) Two (2) Producers of Durgi Stone carving – National or State Awardees or Master Artisans;
- (ix) Two (2) Producers of Durgi Stone Carving.

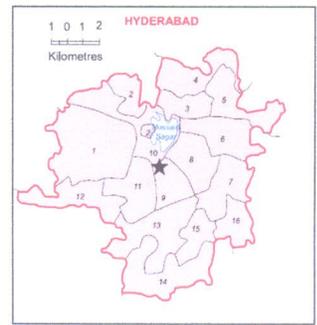
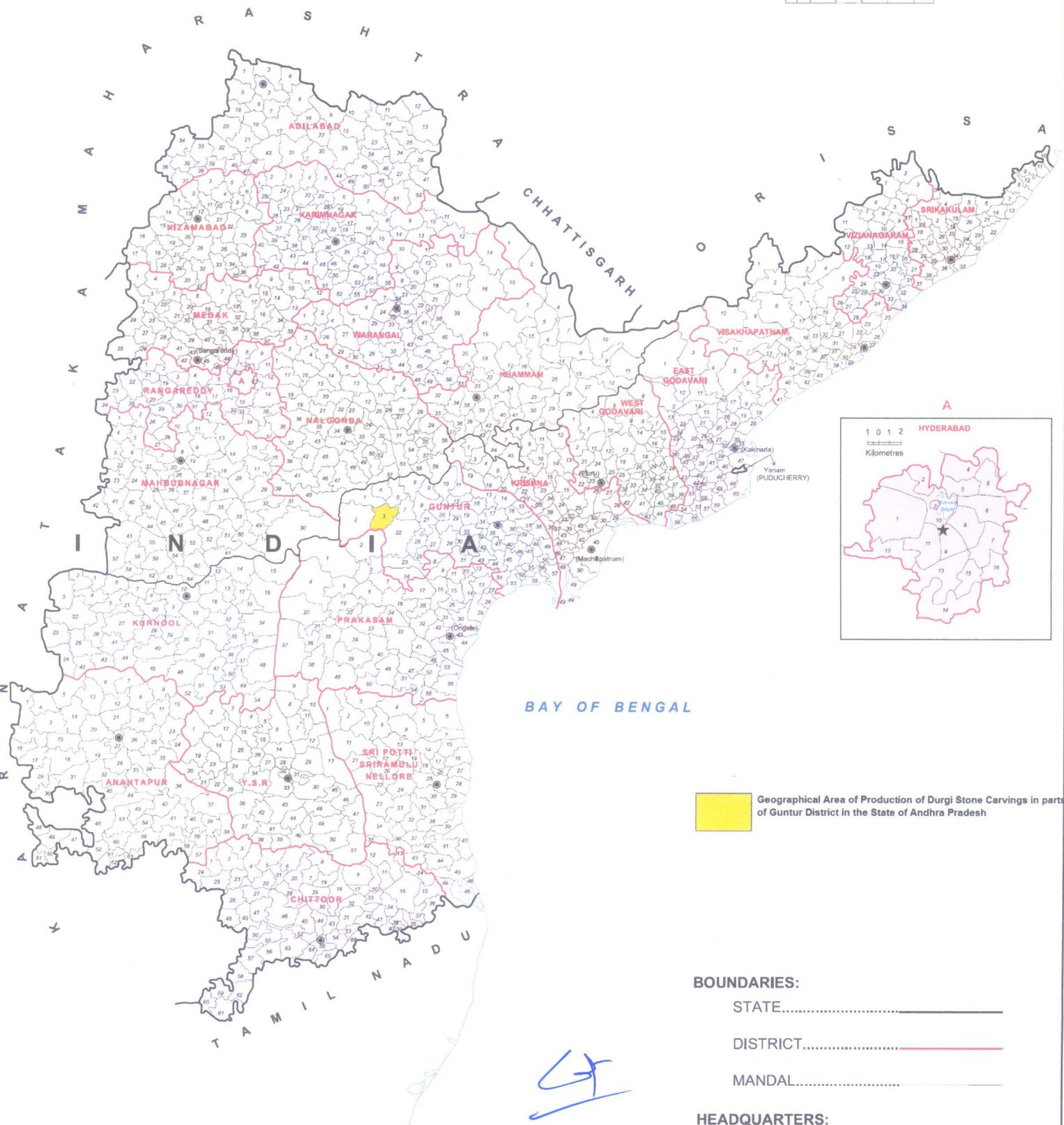
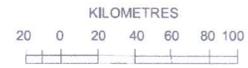
L) Others:

Currently there are around 22 artisans family working in this region and making their livelihood through Durgi Stone Carvings.

- (1) The cost of a Durgi stone crafts /statues ranges from INR 500- INR 50,000
- (2) Only soft nature and good quality lime stone is used for carving as they can be easily chiselled and finished
- (3) Stone carving is a major source of income for Durgi sculptors in and around the Durgi village district.
- (4) The raw material cost for the stone mining and processing and getting it ready is ¼ th of the total cost of the statue or the finished product.
- (5) The aesthetic value and the historical importance of Durgi stone crafts present in Durgi achieved much fame and some exquisite pieces of this popular Durgi stone craft have been displayed in the famous Nagarjuna Konda Museum maintained by ASI, Govt. of India.
- (6) The role of Andhra Pradesh Handicraft Development Corporation is instrumental in receiving the orders for these products along with direct sales and business enquiry received and delivered by the Society.

ANDHRA PRADESH & TELANGANA

GEOGRAPHICAL AREA OF PRODUCTION OF DURGI STONE CARVINGS



Geographical Area of Production of Durgi Stone Carvings in parts of Guntur District in the State of Andhra Pradesh

BOUNDARIES:
 STATE.....
 DISTRICT.....
 MANDAL.....

HEADQUARTERS:
 STATE/U.T..... ★
 DISTRICT..... ●

Handwritten signature

**GENERAL MANAGER
 A.P. HANDICRAFTS DEVELOPMENT
 CORPORATION LIMITED
 HYDERABAD**

1. Numbers given within the Mandal boundaries indicate Mandal Numbers in each district.
2. The district headquarters of Rangareddy is located at Hyderabad.
3. Where the district name differs from its headquarters name, the latter is given within brackets.

G.I. APPLICATION NUMBER – 482

Application Date: 01-05-2014

Application is made by Andhra Pradesh Handicrafts Development Corporation Limited, A State Government Undertaking, Hasthakala Bhavan, Opp: Telephone Exchange, Musheerabad, Hyderabad – 500020, India for the registration in Part - A of the register of **Etikoppaka Toys** under Application No. 482 in respect of Hand crafted lacquer ware products of wood including but not limited to toys, games, utilitarian products, gift and decorative items, Jewellery & images of gods, etc., 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** : Andhra Pradesh Handicrafts Development Corporation Limited
- B) Address** : Andhra Pradesh Handicrafts Development Corporation Limited,
A State Government Undertaking, Hasthakala Bhavan, Opp: Telephone Exchange, Musheerabad, Hyderabad – 500020, India

Facilitated by:

Confederation of Indian Industry Andhra Pradesh Technology Development & Promotion Centre, (CII-APTDC) Plot no 7, II Floor, Regal House, Motilal Nehru Nagar, Begumpet, Hyderabad – 500016, Telangana, India.

- C) Types of Goods** : **Class 20** - Hand crafted lacquer ware products of wood including but not limited to toys, games, utilitarian products, gift and decorative items, Jewellery & images of gods, etc.,

D) Specification:

Etikoppaka Toys are one of the finest wooden lacquered crafts. It is an age-old tradition from the region. The craft is said to have been practiced since 18th century.

The name of craft is derived from the village called “Etikoppaka” which is situated on the bank of River Varaha in the Taluk Yelamachalli in Vizag district in Andhra Pradesh.

Etikoppaka Toys are made of “Ankudu woods” botanically named as Wrightia Tinctoria.

An important characteristic in the making of Etikoppaka Toys is the use of turned key lacquering method. These toys are crafted and naturally lacquered on the hand lathe machine by using natural Dyes (colors).

The products from Etikoppaka display vivid creativity of the artisans. Over the years, the craft has been superbly perfected reflecting the artisans' relationship with their ancestral, cultural, ethnic, historic, mystic and religious subjects as well as contemporary civic and natural surroundings.

At present, the products from Etikoppaka include a wide range of products, which includes Toys, games, gifts & decorative items, images of gods, candle stands, oil bottles, cups, ornaments, photo frames, jewellery boxes, bangles, bangle stands and many more.

E) Name of the Geographical Indication:

ETIKOPPAKA TOYS



F) Description of the Goods:

Etikoppaka Toys are the unique lacquer ware crafts. These naturally colored wooden artefacts are made of "Ankudu woods" botanically named as *Wrightia tinctoria*. Ankudu Karra is a soft wood and can be found in abundance in the nearby forest. It is fine grained wood and is one of the best in quality which can be used for making handicrafts.

It is an age old tradition which originated around 225 years ago, and is known for its carvings and artefacts, especially carving of toys and mythological figures.

In 1906, the application of lacquer was introduced in the making of Etikoppaka Toys. Soon, the craftsman of Etikoppaka, with their unique skill & creativity started making other crafts on the hand lathe machine. The landlords found these traditional crafts very unique and started exploring it as a business opportunity. Soon, these crafts became very famous in the region and with the support of landlords the craftsman community started getting order for these toys. The Toys became known in the region as Etikoppaka Toys.

At present, there are a wide range of toys which are being crafted. Some of the Etikoppaka toys and crafts are:

- Toys: Tic-tac Toes, trucks, cars, bikes, etc.,
- Utilitarian: Bowls, Spice jars, Kumkum boxes, candle & bangle stands, Jewellery boxes, etc.,
- Decorative: Wall hanging, Photo frames, Wind chants, Door Panels, etc
- Jewelleries: Wooden Bangles, Hairpins, Hair Clips, Ear drops, Kurta Buttons, Chains & Necklace, Beads, etc.,

Presently, there are around 200 artisans family in the Etikoppaka region employed in the making of Etikoppaka Toys. Most of the artisans practicing the crafts belong to the Vishwa Brahmin, Devanga, Gouda, Padmasali, Konda, Setty Baliga, Kapu community.

The crafts are exported to countries like America, Australia, France, Italy, US, and Germany.

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

Etikoppaka Village is situated at the banks of river Varaha in Yellamanchili taluka in Visakhapatnam District which lies between 17° 29'03" North Latitude & 82° 44'35" East Longitude in the State of Andhra Pradesh in India and is 100 km away from Visakhapatnam.

In Etikoppaka more than 200 artisans families are engaged in making of Etikoppaka Toys.

The production of Etikoppaka Toys is mostly concentrated in and around Etikoppaka village, the main areas of production are Etikoppaka, Kottam, Kailasapatnam, Rolugunta, K.D. Pet villages which lies under Yellamachili taluka, in Vishakhapatnam district of Andhra Pradesh.

H) Proof of Origin (Historical records):

The legacy of toy making in Etikoppaka is believed to be inherited during the early 18th Century from Nakkapalli, a village 25 km south-west of Etikoppaka. During the early 20th Century, the artisans migrated to Etikoppaka because of abundant availability of suitable wood yielding trees around the place.

In earlier times, the artisans used to make temple carts. It is probable that patronage came from the ruling courts 'Rajas' of Vijayanagaram province who immigrated to this area at more or less the same period and settled, and as landlords acted as catalysts.

Subsequently, one of the landlords decided to transform this tradition in to a business enterprise so that the art and artisans could earn an independent living. During this transition, dyes and processes that enhanced the elegance and quality of the artistic produce were introduced.

Over the years, the craft has been superbly perfected reflecting the artisans' relationship with their ancestral, cultural, ethnic, historic, mystic and religious subjects as well as contemporary civic and natural surroundings.

Astounded by this vivid creativity, a few more hamlets around Etikoppaka have also take up this marvellous art. The appealing handicrafts have achieved widespread renown and a pride of possession particularly among the affluent and semi-affluent all over the country and even in several foreign nations around the globe.

Etikoppaka toys have also been awarded with the "UNESCO- CCI Seal /Award of excellence for Handicrafts".

I) **Method of Production:**

The Etikoppaka toys or their component are essentially carved out on a turnery along with few plain tools for carving out the desired shape. The production can be categorized in two categories.

- A) Raw Materials
- B) Production

RAW MATERIALS USED:

The raw materials are the most important component in making of Etikoppaka toys.

The Wood:

The main raw material in making is Etikoppaka toys is ivory wood. It is commercially known as Ivory wood or “Dudhi”, scientifically termed as *Wrightia tinctoria* (Roxb.) R. Br. (Family: Apocyanaceae) and locally named as “Ankudu Karra”. It is widely available local tree and can be obtained from nearby forest which is nearly 30- 40 kms from the Etikoppaka s.

‘Ankudu Karra’ is a soft wood and is being used for toy making. Its qualities such as softness, easy to work with, withstands working heat, takes polish well, gives a good finish and offers no loss of material right from seasoning to finished product makes it first choice for the local craftsman.

The logs are available in various diameters depending on the type of toys. Mostly lops and tops of the trees are used to make the handicrafts since the length of the material is not the main criterion though girths of 2.5 to 15.2 cm are required. Girths above 15cm are a disadvantage too as they result in wastage of a good lot of raw material.

Dyes: Preparation & its Use

There are specific procedures for preparing different dyes. The raw material derived from different parts of various trees or plants is powdered and melted at around 90⁰c to form a thick solution till it starts producing lather. The concentrates are then filtered to remove the dust particles. Afterwards, natural colors are mixed with the lacquer to produce the desired color. The commonly used natural dyes are mostly prepared from local resources. Locally available leaf, bark, seeds, flowers, and skin of fruits are used in preparation of the dyes. Some artisans also procure from Chennai and Bangalore. The colors and shades depend on various factors such as the temperature at which it is boiled, duration of boiling, quantities of water and raw material boiled. The concentrate is cooled and filtered to mix with lacquer.

However, some colors have complex and systematic processes of preparing the concentrate. Different colors are prepared using different naturally available materials.

Following is the materials from which colors are obtained naturally:

- Anar – yellow
- Kattha – Brown
- Annatto seeds - Yellow
- Chavalakundi – Pink

Indigo– Green
 Indigo Crystals – Indigo Blue
 Kasim – Black

According to old artisans of Etikoppaka, before 1910 the dyes were made from a tree called Divi-Divi (*Caesalpinia coriaria*). From this tree, the artisans could get only the color red in different shades. This tree has become locally extinct now. After 1910, synthetic/ Chemical dyes were introduced in the market, replacing the traditional practice of using tree-based dyes. These were available in wide ranging colours.

Due to use of Chemical Dyes, the national and foreign buyers rejected their products on the ground that the chemical dyes used in coloring were toxic & harmful. The artisans again had to switch back to Natural Dyes. The artisans again acquired reputation for their quality and received regular orders from both national and international buyers.

Some of the examples of Natural Dyes and their sources:

Colour/ Tone	Plant / Tree Name	Local Name	Parts Used
Orange and Red	<i>Bixa orellana</i>	Anato or jabra	Seeds
Brick Red	<i>Rubia cordifolia</i> (<i>Indian mador</i>)	majistha	Root bark
Honey ochre	<i>Terminaliachebula</i>	Karaka poovu	Flowers
Bright Yellow	<i>Millettusphillippinasys</i>	Pendicalu (Kapila)	Fruit rind
Yellow ochre	<i>Punicagranatum + Terminaliachebula(1:1)</i>		
Yellow	<i>Curcuma longa</i>	turmeric	Rhizome
Grey	<i>EmblicaOfficinalis</i>	amla	Dried pulp without nut
Brown	<i>Ornosmosechioides</i>	ratanjot	Bark

Tools:

Artisans use the following tools to create an elegant craft

Lathe Machine:

Earlier, the craftsman used to work on hand lathe machines as there was no electricity in the region. These days the hand lathes are increasingly replaced by electric lathes. This lathe machine is fitted between two crossed wood pieces. The lathe machine is run on a 1HP motor and is connected with a belt. One side of the lathe machine is fitted to the crossed wood.

On the other side is fitted the raw wood to be shaped. The lathe machine is the main tool on which designs and polishing work are done with the help of different chisels (*vuli*).

Badithi (Axe shaped tool):

This is used to scrape one end of the wooden piece in order to fit it into the lathe machine.

Goru Chisel:

This chisel is made of iron and has two sides. One side fits the crossed wood (mentioned earlier) and the other side bears the shape of a nail. This chisel is used for giving shapes and curves to the product being made.

Manu Chisel:

This is a rectangular shaped chisel, used for cutting and shaping wood.

Low Chisel:

This is similar to the nail-shaped chisel, specifically used to make holes in the products.

Kuja Chisel & Pogaru Chisel:

These are two similar tools used for small carvings.

Emery Paper:

This paper with crystals on one surface is used to make the semi finished product smooth before applying colours.

Mogule Aaku (a fragrant leaf)

These leaves are mainly available in coastal areas of Andhra Pradesh (namely Vishakapatnam). These leaves are first dried in the sun and then used for final finishing (polishing) of the product. This polishing is done after applying the colors.

Production Process

The production of Etikoppaka Toys can be categorized into following stages:

Seasoning:

The wooden logs of Anakadi Karra are procured from the local forest are kept under truss of the artisans own house for seasoning for minimum of three months to six months. This allows the wooden logs to shed excess of moisture. Ideally, seasoning is done by keeping the logs in dark & closed room and let the moisture evaporate.No biological damage of any kind (even that of fungi) is reportedly experienced during seasoning. After that the wood is used to produce different kinds of toys.

Cutting & Shaping

After seasoning, the wood is cut down into suitable length for making toys and its component. Further, the wooden logs are placed on the lathe machine. As the wooden log rotates on lathe machine, the artisans shape and design the products with help of other carpentry tools.

Coloring

Lacquering is done by hand or machine-operated lathe. In the lac turned key method, the wooden blocks are temporarily fixed on the machine and the lac stick is pressed against the toy. The toy keeps moving and the heat generated makes the lac soft and adhere to the product. After drying, the product is given a smooth finish. The craftsman later rubs the product with Mogule leaves which impart a brilliant shine. From small toys and tops for children to candle holders, Etikoppaka artisans make them in a wide range of rich and wonderful colors.

After giving the shape as desired by the artisan coloring is done on the lathe, hand or machine operated. For making slender and delicate items, the hand lathe is considered suitable. Dry lac is pressed against the object to be lacquered, while it is on the lathe. As the lathe operates, it generates heat due to friction between the lac and wooden object. The generated heat melts the lac and a uniform coating of colored lac is placed on the object. It speaks of the skill of the craftsman that he uses different colors and yet manages to get a uniform shine on them.

Finally, the item is ready for polishing, by employing dried leaves of screw pine (*Pandanus fascicularis* Lam., Pandanaceae) particularly growing in coastal areas, to achieve a bright sheen.

Finishing

Before the products are dispatched for sale or to the market they are inspected for their finishing. The final product is checked for blemishes such as rough finishing, shade variations, any breakages, etc.

J) Uniqueness:

Product:

Etikoppaka Toys are hand crafted and naturally lacquered on the hand lathe machine by using natural Dyes (colours).

The products from Etikoppaka display vivid creativity of the artisans. Over the years, the craft has been superbly perfected reflecting the artisans' relationship with their ancestral, cultural, ethnic, historic, mystic and religious subjects as well as contemporary civic and natural surroundings.

Reputation:

The uniqueness lies in the fact that the Etikoppaka have become a symbol of unique craftsmanship in making of turned wood lacquer crafts in the region and being practiced since 18th century.

Etikoppaka toys were greatly known in the local and international market due to the skill and creativity of the craftsman of the region applied in making of the lacquered handicrafts.

Geographical Factor:

The making of Etikoppaka Toys employs ivory wood / soft wood as main raw material which is locally known as "Ankudu Karra". Ankudu Karra is grown in the nearby local forests which is around 30-40 Km from Etikoppaka. It is a soft wood, easy to work with, withstands working heat, takes polish well, gives a good finish and offers no loss of material right from seasoning to finished product. These qualitative characteristics of the wood make them a unique for crafting of toys.

Human Skill:

The way of colouring the toys while it keeps moving on a lathe machine is very unique to Etikoppaka toys. It requires a great amount of human skill to deliver the finished product i.e. Etikoppaka Toys. The wooden log is attached to the heat generated makes the lac soft

and adhere to the product. After drying, the product is given a smooth finish. The craftsman later rubs the product with Mogule leaves which impart a brilliant shine.

K) Inspection Body:

Internal Quality Control:

The quality of the Etikoppaka Toys is inspected by artisans themselves, as they are the best judge for the crafts. The artisans ensure that the quality is maintained from the beginning of the making of Etikoppaka Toys. There is no specific inspection body to check the quality. The inspection is done by the artisans at the following stages of making the crafts. It also depends on the type of crafts prepared. The inspection begins from the beginning i.e. seasoning; the wood is kept for seasoning for minimum of 4-6 months so as to ensure that the moisture content from the raw material properly removed. Once satisfied that the wood has been seasoned properly, it is put on lathe machine for smoothening. Afterwards, at every step depending on the different crafts which are being made; chiseling and filling regular checks are done, to ensure that the steps/things have been carried out properly as per the requisite specification. With the rotation of the lathe machine, the artisan shapes and designs the products. Every artisan has its own tools for the accuracy on the dimension of the product. Also, after making it, the crafts are checked for its color contrasts, rough finishing, shade variations, etc.

GI Inspection Body:

An Inspection Body of Eleven Members is proposed for ensuring the standards, quality and specification of the Etikoppaka Toys:

- (i) One (1) Member from Andhra Pradesh Handicrafts Development Corporation Limited, Hyderabad;
- (ii) One (1) Member from NIFT, Hyderabad;
- (iii) One (1) Member from Dastakar, Hyderabad;
- (iv) One (1) Member from CII-APTDC;
- (v) One (1) Member from Local Office of Andhra Pradesh Handicrafts Development Corporation Limited;
- (vi) One (1) Representative from the District Rural Development Agency;
- (vii) One (1) Representative from Development Commissioner of Handicrafts;
- (viii) Two (2) Producers of Etikoppaka Toys – National or State Awardees;
- (ix) Two (2) Producers of Etikoppaka Toys.

L) Others

There was a time when the Etikoppaka Toys was facing problems due to extensive use of chemical colors. It was then; the intervention of institutions came to review the crafts. Etikoppaka artisans were assisted helped by the School of Fine Arts, Andhra University; the National Institute of Design, Ahmadabad; and M.S. University, Baroda, besides individual designers.

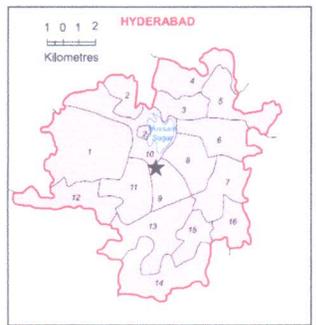
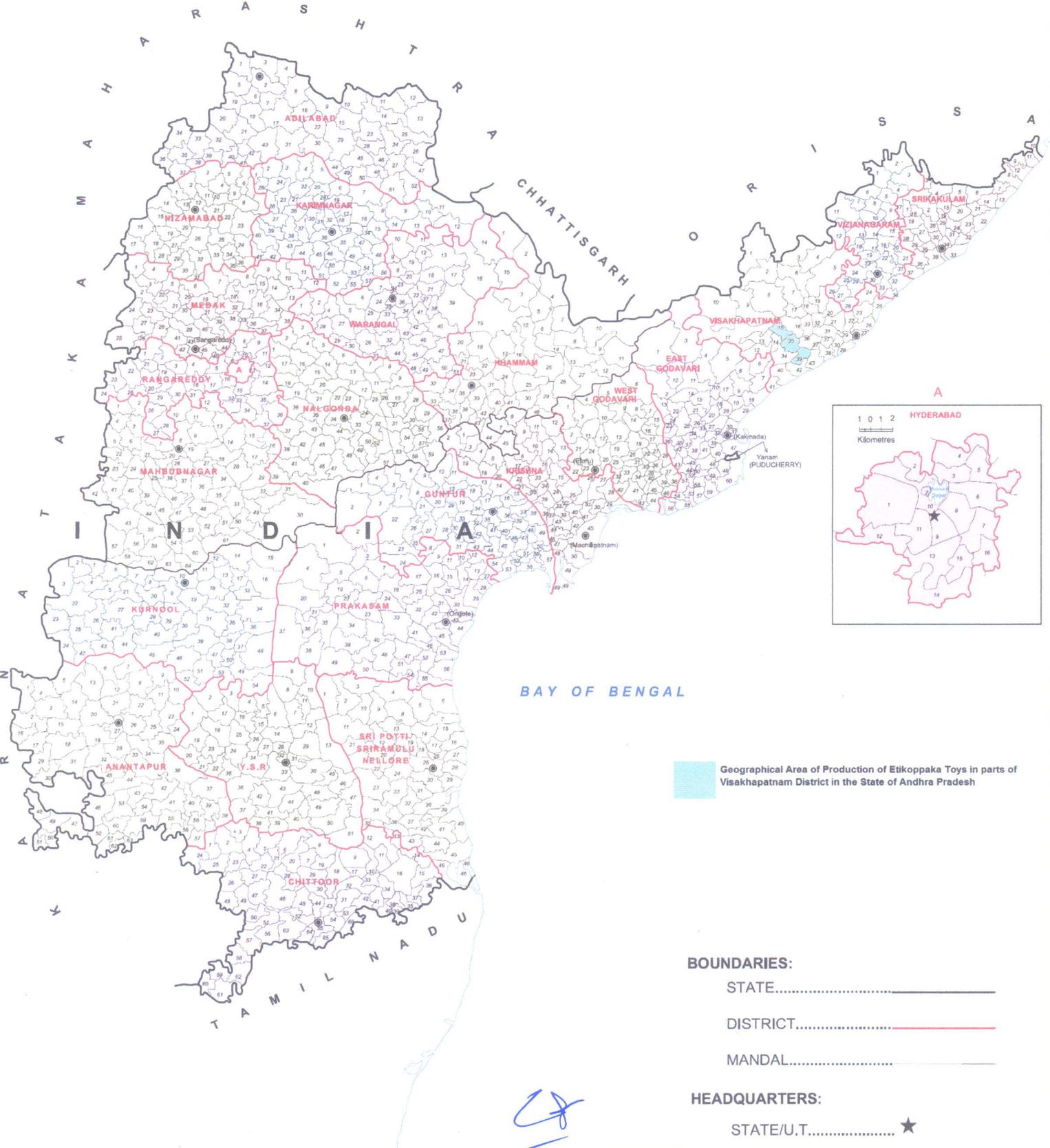
Dastkar Andhra was instrumental both in developing new designs and also in introducing Shri K V Chandramouli, the natural dyes expert, to Etikoppaka. Shri Chandramouli taught the artisans on how to use natural dyes and mixed it with the lac. Ayurvedic centres were the source of mineral colors. A number of workshops were conducted and the skilled artisans were made to attend crafts exhibitions in India & abroad.

After several such initiative and support, the artisans get quality conscious and started the use of natural colored lac which the artisans prepare in their house itself with the use of natural dyes. At present, the artisans of the region have learned the making of natural colored and the use of chemical dyes has been completely eliminated.

The artisans of Etikoppaka have also been involved in raising the Ankudu plantations using Joint Forest Management (JFM) concept. In the beginning of the current century over 67,000 saplings are being brought up in about 120 ha of forest and non-forest areas

GEOGRAPHICAL AREA OF PRODUCTION OF ETIKOPPAKA TOYS

ANDHRA PRADESH & TELANGANA



Geographical Area of Production of Etikoppaka Toys in parts of Visakhapatnam District in the State of Andhra Pradesh

BOUNDARIES:
 STATE.....
 DISTRICT.....
 MANDAL.....

HEADQUARTERS:
 STATE/U.T..... ★
 DISTRICT..... ●

GENERAL MANAGER
A.P. HANDICRAFTS DEVELOPMENT
CORPORATION LIMITED
HYDERABAD

1. Numbers given within the Mandal boundaries indicate Mandal Numbers in each district.
2. The district headquarters of Rangareddy is located at Hyderabad.
3. Where the district name differs from its headquarters name, the latter is given within brackets.

G.I. APPLICATION NUMBER – 530

Application Date: 24-08-2015

Application is made by 1. State Agricultural Management & Extension Training Institute (SAMETI), Government of West Bengal, Ramkrishna Mission Ashrama, Narendrapur, South 24 Parganas - 700103, West Bengal, India; 2. Uttar Banga Krishi Viswasvidyalaya, P.O. Pundibari, 736165, District: Coochbehar, West Bengal, India for the registration in Part - A of the register of **Tulaipanji Rice** under Application No. 530 in respect of Rice falling in Class 30 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 :**
1. State Agricultural Management & Extension Training Institute (SAMETI),
 2. Uttar Banga Krishi Viswasvidyalaya
- B) Address :**
1. State Agricultural Management & Extension Training Institute (SAMETI), Government of West Bengal, Ramkrishna Mission Ashrama, Narendrapur, South 24 Parganas - 700103, West Bengal, India.
 2. Uttar Banga Krishi Viswasvidyalaya, P.O. Pundibari, 736165, District: Coochbehar West Bengal, India

Facilitated by:

Patent Information Centre, WBSCST, DST-Government of West Bengal.

- C) Types of Goods :** **Class 30 -Rice**

D) Specification:

Tulaipanji is a one of the oldest indigenous aromatic rice varieties adapted in a small pocket of North Dinajpur district of West Bengal, India. It is medium-long slender grain with an average length 5.5mm, length/breadth ratio 3.4 and elongation ratio 1.6. Cooked rice is tasty, good in texture, bright in appearance, with medium to low amylose content (16.7%). It also contains 7.3% protein and comparable quality parameters like 77.1% hulling , 65% milling, 54.2% head rice recovery and alkali value at 4.0 (Sen, 2008). The cultivar has potential trade value and is of consumers' choice because of its pleasant, strong and stable aroma. So, it is very good as scented plain rice for the preparation of *polao*, fried rice, *biryani* (special rice preparation with vegetable or non-vegetables like chicken, mutton, pork and beef), sweet dishes ; grain dust for various local sweet dishes (like *pithe*, etc.). Presence of aroma in raw as well as parboiled rice is a very rare character. In general, aromatic rice loses its strong aroma and becomes mild after

parboiling. One of its distinct features is that aroma has been found stable and strong in the parboiled rice grain even up to one year.

'Tulaipanji' rice is presently cultivated in about 8,000 ha. land comprising 7,000 ha. in Uttar Dinajpur, 1,000 ha. in Dakshin Dinajpur and negligible area in Darjeeling district.

Tulaipanji is medium-long slender grain with following specifications:

1.	Variety:	Tulaipanji
2.	No. of grains/Panicle:	55-80
3.	Panicle length (cm) :	19.5
4.	1000-grain weight(gm):	14.7
5.	Grain colour:	whitish yellow
6.	Colour of Husked rice:	White
7.	Length (mm):	5.5
8.	L/B ratio:	3.4
9.	Size and shape of kernel:	Medium-long, slender
10.	average length :	5.5 mm
11.	Elongation ratio :	1.6
12.	Hulling :	77.1%
13.	Milling :	65.1%
14.	Head rice:	54.2%
15.	Amylose :	16.7%
16.	Protein :	7.3%
17.	Alkali value :	4.0

Other Physical Characteristics: Cooked rice is tasty, good in texture, bright in appearance, with medium to low amylose content (16.7%). It also contains 7.3% protein and comparable quality parameters like 77.1% hulling , 65% milling, 54.2% head rice recovery and alkali value at 4.0 (Sen, 2008). In general, aromatic rice loses its strong aroma and becomes mild after parboiling. One of its distinct features is that aroma has been found stable and strong in the parboiled rice grain even up to one year.

E) Name of the Geographical Indication:

TULAI PANJI RICE



TULAI PANJI

Bengal Aromatic Rice

F) Description of the Goods:

Tulaipanji is an excellent aromatic rice of this region. Tulaipanji contains strong aroma, which is very pleasant as well as stable. Both raw and parboiled rice contain aroma. Grains can retain aroma up to one year. Mostly Tulaipanji is used as parboiled rice, but raw rice is also consumed to some extent. Grains can retain aroma up to one year. Grains

of Tulaipanji are whitish yellow in color, medium –long and slender. Cooked rice is good in texture, non sticky, and tasty. Regarding the crisis of existence, among all indigenous varieties, Tulaipanji is the only exception. Regarding its quality, strong as well as pleasant and stable aroma makes this variety highly acceptable to the consumers. Aroma can be retained in the grain up to one year and moderate aroma is also present even in parboiled rice. High hulling percentages, milling percentages, and protein content ; good amount of head-rice recovery ; non-sticky character ; intermediate alkali value and gelatinization temperature are some of the desirable characters of *Tulaipanji*.

After cooking it becomes good in taste, hard (and thereby good in texture) and bright. Milled kernels are short-slender and its elongation ratio is not as good as Basmati. In general, it is considered that longer length is a desirable character for a rice variety, but not only in *Tulaipanji*, but also several other quality-rice varieties of West Bengal are preferred by the consumers because of their short-slender, non-sticky characters with or without aroma. Therefore, according to the consumers view, short-slender character cannot be considered as an undesirable character, rather it is a positive character for its quality and that short-slender character is termed by the consumers as fineness of quality-rice kernel. In fact, that short-slender (fine) quality is the speciality or identity of these traditional landraces of rice which are localized in small pockets in West Bengal and this particular specialty differentiates them from Basmati varieties grown in northern parts of India.

The cultivar has potential trade value and is of consumers’ choice because of its pleasant, strong and stable aroma. So, it is very good as scented plain rice for the preparation of *polao*, fried rice, *biriyani* (special rice preparation with vegetable or nonvegetables like chicken, mutton, pork and beef), sweet dishes; grain dust for various local sweet dishes (like *pithe*, etc.). Presence of aroma in raw as well as parboiled rice is a very rare character.

G) Geographical area of Production :

‘Tulaipanji’ is traditionally grown in two Dinajpur districts of West Bengal along with foothills of Himalayas / Siliguri sub-division in Darjeeling district also. Based on the estimates of the Department of Agriculture, Government of West Bengal along with survey-related information; ‘Tulaipanji’ rice is presently cultivated in about 8,000 ha. land comprising 7,000 ha. in Uttar Dinajpur, 1,000 ha. in Dakshin Dinajpur and negligible area in Darjeeling district.

Geo-physical and demographic description of native districts of ‘Tulaipanji’ during 1872 and 2011 are:

District	1872			2011		
	Location	Area (sq. miles)	Population (No.)	Location	Area (sq. km.)	Population (No.)
Uttar Dinajpur	24°43’26°22’N 88°40’– 89°21’E	4095	1,501,924	25°11’–26°49’N 87°49’ – 90°00’E	3,142	30,00,849
Dakshin Dianjpur				26°35’– 25°10’N 89°00’ – 88°48’E		

Darjeeling(Foothills of Himalayas / Siliguri Sub-division)				27°43'N88°26'E	835	8,15,851
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H) Proof of Origin (Historical records):

Dinajpur district in West Bengal, India is traditionally famous for its indigenous rice biodiversity. This traditional rice biodiversity is an amazing bio-resource of the region. Reference can be found in Sunya Puran written by Pandit Ramai in 1300 AD and Ramcharit or Ramcharitam written by Sandhyakar nandi during 1100 A.D mentioned about the rice biodiversity of this region.

The word Tulaipanji or Tulai is derived from the word “Tulan” or “Tulashali” (means scented and very soft like cotton (Tula)) which is mentioned in Bangladesher Anchalik Bhasar Abhidhan (‘Dictionary of local language of Bangladesh’) by Md. Shahidullah.

Traditionally Dinajpur district in West Bengal, India was famous for its rice biodiversity.

Lokpuran:

It was said in Lokpuran that there was a very poor farmer namely Basudev in Dinajpur district. One day two guests come to his house for food. Farmers ask the God to help him. Suddenly two guests ask for water and farmers brought the water. All of a sudden fire starts in all mud houses nearby. The farmer then just poured the pot of water to extinguish the fire and fire extinguished. All the neighbor astonished and next day they come to the farmer’s house for food as fire destroys all property and food. They thought Basudev has some supernatural power and rushed to his place for food. Farmer then again asks his wife to bring a pot of water to serve the guests. Farmers wife bring a pot of water and the farmer serve it in front of guests foot. And suddenly there was an oracle from god “I have been pleased with your hospitality to your guests, what you want Basudev?” Basudev replied we are hungry, we want food god. God says “ ok, let pour the pot of water in soil. Some aromatic rice will be there and people from far will come to your place for that aroma.” Basudev pour the pot of water in front of his neighbor and the wide area was suddenly became a field of Tulai rice and its aroma was spread throughout the area.

Traditionally Dinajpur district in West Bengal, India was famous for its rice biodiversity.

Further, In Report on Tulaipanji rice submitted under RKVY Project on “Bengal Aromatic Rice” by Bidhan Chandra Krishi Viswavidyalaya, Mohanpur, Nadia, West Bengal, page nos. 4-7, mentions ‘Tulaipanji’, a native scented rice of Dinajpur district along with the foothills of Darjeeling district, has been cultivated with traditional knowledge and culture for hundreds of years as per District Gazetteers of Bengal of 1833, 1876 and 1912 upto ’70s of the last century.

A folk song composed by a singer Taranikanta Biswas of Raiganj in Uttar Dinajpur, wherein the land situation, crop sequence and cultivation practices of ‘Tulaipanji’ were mentioned

‘Tulaipanji’ is generally cultivated with south-west monsoon after *pre-kharif* jute crop; which mean that Jute–‘Tulaipanji’ crop sequence in most of the areas of two Dinajpur districts for hundreds of years.

I) **Method of Production:**

Cultivation practices done by the farmers are very much traditional and almost like other local cultivars. Local seeds are commonly used for nursery rising using pregerminated seeds on puddle soils in the second fortnight of June to second fortnight of July. Dry seeds are also used on unpuddled soils for nursery rising. Transplanting is done normally when seedlings are 25-30 days old. This variety is suitable for late as well as very late situations. In some cases, transplanting is done even at the end of September. Basically proper amount of moisture and soil, fertility are the key factors for the cultivation of *Tulaipanji*. Tulai is basically photosensitive and so it was cultivated as Aman.

Tulaipanji’, an indigenous rice of the region, has been adopted to grow in medium to upland during *kharif* season. The variety produces tall-statured plants with lodging tendency at hard dough or near-maturity stage, which makes the variety unsuitable in low-land situation.

The agro techniques and requirements for the cultivation are as follows:

Sowing time:

The optimum sowing time of ‘Tulaipanji’ rice is the period from the end of *Aasahr* to second week of *Shravana* month in Bengali calendar, i.e .the month of July, preferably last fortnight to adjust the crop sequence following pre-kharif jute.

Seed rate: The rice that is intended for seed must be well dried in the sun, and is preserved in a kind of straw bags, which enclose it on all sides, which contain about 82 lbs. and which are preserved on a bamboo stage at some distance from the earth.

Farmers generally use their own seeds with replacement habit of every 4-5 years. They are advised to collect the seeds from Government Farms, University Farms / Research Stations, West Bengal State Seed Corporation, reputed Seed Companies / Agencies, etc. to ensure about the kind and quality of seeds.

Generally, 30-35 kg.seeds of ‘Tulaipanji’ is sown in seedbed to plant 1 ha. (or 12-14 kg. / acre) of main field.

Seedbed preparation and Sowing of seeds:

The sowing of winter rice seed in Dinajpur district as follows: “The seedbed is reduced to a very fine tilth by ploughing and laddering and is generally manured with cowdung. The seeds of the finer varieties of winter paddy are first soaked in water till they sprout and then sown in seedbed being puddled by the application of water. If the rain water is not sufficient for the purpose, irrigation is resorted to”.

The area for nursery bed is selected in medium lands, preferably having irrigation facilities, and 200-250 kg. well-decomposed cow dung manure or farmyard manure (FYM) or 50-70 kg. / ha. vermicompost is applied to seedbed before first ploughing.

The average seedbed area, *i.e.* about 800-900 m² for 1 ha. main field (or 300-350 m² for 1 acre) is prepared by repeated ploughings followed by laddering to level the land. Then the area is divided into nursery beds of convenient size, usually 5-7 m length × 1-1.5 m in width, along with mud bunds around the borders keeping irrigation or drainage channels outside.

The well-filled, healthy seeds are selected by specific gravity method using salt solution (1.65 kg. common salt in 10 litres of water). After washing in clean water followed by drying under shade, the seeds are soaked in solution of Carbendazim or Tricyclazole for about 8-10 hours. Alternatively, *Trichoderma viridi* may also be used for seed treatment of 'Tulaipanji' rice. The healthy and treated seeds are soaked in water for about 24 hours and then they are incubated for 24-36 hours to prepare the pre-germinated seeds.

Soaked or pre-germinated seeds of 'Tulaipanji' are sown by broadcast uniformly on the nursery beds. The beds are kept wet without allowing standing water for first 3-5 days, thereafter the water level is maintained at 1-2 cm as per age of the seedlings.

Land preparation

The fields in which the seedlings are to be transplanted usually get two double ploughings at intervals of about a week or fortnight. The second double ploughing reduces the land to a puddle land.

The main field of 'Tulaipanji' rice is generally ploughed by country plough or power-tiller to a depth of 12-15 cm for 2-3 times at 3-4 days interval including final ploughing in standing water or puddled condition followed by planking to level the land.

List of various agricultural implements used for ordinary agriculture, particularly for land preparation of rice in Dinajpur district as follows: "(i) *nangal*, or plough; (ii) *johal*, or yoke; (iii) *lohar phal*, or iron ploughshare; (iv) *mai*, a harrow and clod-crusher, constructed of bamboo in the form of a ladder, and dragged by oxen, the driver standing upon the implement to give it weight."

Cultivation:

a. Systems of planting: Normal transplanting is commonly followed by the farmers. Three to four seedlings of 25-30 days old (with 4-5 leaves) are to be transplanted in each hill at a spacing of 20 cm x 20 cm (8" x 8") and depth of 2-3 cm. The gaps should be filled up within a week, wherever seedlings have died. Drum seeding of sprouted seeds has been reported to produce more with better quality.

b. Spacing: Row to row: 20-25 cm, plant to plant: 20-25 cm, Depth: 2-3 cm; To retain the quality, an isolation distance of 3 m is required to be maintained.

c. Method of planting:

(i) Nursery rising: An area of one-tenth of the main field is enough to raise healthy seedlings. The field should be ploughed twice or thrice under dry condition along with incorporation of 500 kg well decomposed farm yard manure (FYM) in an area of 1000 m². Thorough puddling should be done, followed by leveling. Thereafter, the field is to be divided in convenient size of beds to have a better control on irrigation and drainage.

Sprouted seeds are to be broadcasted uniformly in each bed. The beds are to be kept wet and water should not be allowed to stagnate during the day time to avoid injury to the germinating seeds and tender young seedlings. Irrigation is to be preferably given in evening to avoid any damage from standing water in day time as water gets heated up in noon hours. Hand weeding should be given at 10 days after sowing (DAS). Prior to transplanting in main field, seedling root dipping is to be done in *Azospirillum* (1.5 kg ha⁻¹) solution for 30 minutes. Seedlings can also be raised with minimum cost and labour. A nursery bed of 320 sqft.area may be divided into eight plots so that each plot has an area of 40 sqft. (4 ft x 10 ft) and each one is to be demarcated with mud bund without any ploughing. After through moistening, each bed is to be layered with vermicompost or cattle manure of one and half inch thickness. Sprouted seeds weighing 1.25 kg are to be sprinkled over each plot, followed by covering the seeds with wood ash to protect them from birds.

(ii) Transplanting in main field: As per traditional practices, the optimum transplanting time of 'Tulaipanji' rice is the period between second week of Shraavan and second week of Bhadra (end of July to end of August), usually 7-10 days after harvesting of the preceding pre-kharif jute crop in common crop sequence. A folk poem popular in the region mentions that transplanting of 'Tulaipanji' rice between 12th of Shraavan and 13th of Bhadra is optimum for better yield.

The seedlings are transplanted in clumps of 3 or 4 roots at a time. Sometimes if transplanting is done late in the season as many as 5 or 6 seedlings one planted in a clump. Two inches to a foot of water on the land is necessary for successful transplanting, the water being retained by the small embankments or ails by which every rice plot is surrounded.

Generally, 25-30 days old seedlings at 4-5 leaf stage uprooted from the seedbed are transplanted with spacing of 20 cm × 20 cm or 20 cm × 15 cm at a depth of 3-4 cm in the main field. Gap filling is done within 7-10 days to maintain optimum plant population in the field.

(iii) Time of planting: Local seeds are commonly used for nursery rising using pre-germinated seeds on puddle soils in the second fortnight of June to second fortnight of July. Transplanting of 25-30 days' old seedlings should be done within middle of August to have better aroma as well as yield.

Irrigation schedule: Tulaipanji is generally raised as a rainfed crop during *kharif*, but if there is any scarcity of rain then irrigation is applied. Continuous submergence of 3-4 cm water for a week from 3 DAT helps in the establishment of seedlings and development of better root system, besides controlling weeds. Later on, irrigation may be applied on alternate days or one day after the disappearance of ponded water. In case of limited supply of irrigation water, the field may be kept saturated only by repeated irrigations. The crop should not suffer from any water stress, particularly during tillering and anthesis stages. Water stress at the first stage diminishes tillering, whereas the process of fertilization is affected at the second stage, which ultimately curtails the size of the sink. Irrigation may be stopped about a fortnight before harvesting of the crop. Draining the field makes the crop mature faster and helps to achieve uniform maturity in the crop.

Even diminishing soil moisture at the time of grain filling is reported to favour the aroma formation.

Methods of irrigation: Flooding method

Nutrient Management: For maintenance of best quality, very precise management of moisture and fertility is essential. Most of the farmers are not using fertilizers. Excess moisture as well as fertility leads to the thickening of grain, which may increase the production, but deteriorate the fine quality of grain. High moisture and fertility is also responsible for lodging, which ultimately reduces the productivity. 'Tulaipanji' rice is grown under traditional organic nutrient management system for more than two hundreds years, which slowly comes under limited chemical fertilizer-based farming or integrated nutrient management system during the period of last 30-40 years.

In the Raiganj block, the productivity of *Tulaipani* is only 1.5-2.0 t ha⁻¹. Low productivity due to less fertilizer and moisture responsiveness and high susceptibility to lodging is the most important problem of this variety.

Being locally adaptable cultivar, its cultivation practices do not need any special emphasis. It is low input responsive cultivator, so management does not cost to the farmers. Traditionally it is grown without using any fertilizer. Low soil fertility and moisture stress are generally maintained in the growing field. Sowing as well as transplanting is done under late to very late condition. These specific traditional management practices develop a stress environment for the plant and seem essential to produce best quality aromatic grain of the cultivar.

To increase productivity, lodging should be prevented and variety should be made responsive to fertility and moisture. Along with that, number of grains/panicle, number of effective tillers, number of panicles/plant is also to be increased. Recently a few *Tulaipanji* growing farmers have raised their production up to two times without reducing quality by practicing a new agronomic technique. They are sowing about 12-14 seedlings instead of 4-5 seedlings which was traditionally followed. So, research work can be conducted on this aspect.

Traditionally this variety is grown only with the application of organic manure. Generally, 4-5 t / ha. of well-decomposed cow dung or FYM, depending on availability, is incorporated in the soil before the first land preparation. Sometimes, the quantity of organic manure is reduced, when the shedded leaves and residual green parts of preceding jute crop are incorporated in the soil during first ploughing. Based on soil fertility status under varied land situations in different blocks of two Dhanjpur districts, 20-30 kg.N, 10-15 kg. P₂O₅ and 10-15 kg. K₂O / ha. (8-10 kg.N, 4-5 kg. P₂O₅ and 4-5 kg. K₂O / acre) is applied; wherein entire phosphate, one-fourth nitrogen and half potash are given as basal, half nitrogen at 3 weeks after transplanting (WAT) as first top dressing, and rest one-fourth nitrogen and half potash at 6 WAT as second top dressing. It is recommended to use either or both of vermicompost and mustard cake instead of inorganic fertilizers during top dressing for better growth, yield and quality of 'Tulaipanji' rice. In the context, it is noted that there is a belief among 'Tulaipanji' growers that application of greater dose of chemical fertilizers may lead to inferior quality of rice like slightly coarser kernel and less aroma.

Weed Management: This crop requires no weeding, or at most but a very trifling one, the water being sufficient to destroy the noxious weeds”. There is use of *pasan*, weeding hook in Dinajpur district during 19th century. Later, the farmers in some areas use wheel hoe or rotary weeder in row-planted field usually at 20-30 DAT.

The field of ‘Tulaipanji’ rice is kept weed-free by two hand weedings, one at 3 WAT and another at 6 WAT. Alternatively, chemical weed control may be practiced by the application of pre-emergence herbicide like Butachlor 50% @ 2.5 kg. / ha. (1.0-1.2 kg. / acre) or Pendimethalin 50% @ 1 litre / ha. (400 ml. / acre) mixed with 15-20 times sand or dry soil at 2-3 DAT to keep the field under weed-free condition during early phase of crop growth.

Water Management: If the season be very dry, the field must be supplied with water from some neighboring pond or reservoir, as the only means of preserving the crop; attention to this is peculiarly necessary while the plants are young, for if the earth be permitted to grow hard, the plants seldom thrive afterwards; when they have acquired a size sufficient to overshadow the ground, the moisture is retained for a long time, and the crop suffer less, but water is absolutely necessary to the perfection of a crop of rice.”

‘Tulaipanji’ rice is grown as a south-west monsoon dependent crop in *kharif* season for a long time.

‘Tulaipanji’ rice can tolerate short-season drought during the cropping season to some extent. However, irrigations are given, where facilities available, as per need and age of the crop. But no irrigation or draining-out, if necessary in excess moisture condition is advised after milk stage of the crop in the field.

Pest-disease Management:The inspection of field at regular intervals is an important step of pest-disease management. It is usually done once a week before flowering and twice a week after anthesis, starting walking from one corner to another of the field. In addition, farmers are advised to spray the crop with neem (*Azadiractaindica*)-based home-made solutions at 2-3 weeks interval to keep the pest-disease infestation below the threshold level through out the cropping season.

Major insects, which infest ‘Tulaipanji’ rice, include: (i) yellow stem borer (*Scirpophaga incertulas*) at tillering phase and (ii) gundhi bug (*Letocorisa acuta*) at milk stage of the crop. The spraying of insecticides like Carbofuran 3 G @ 25 kg.or Foret 10 G @ 10 kg. / ha. is recommended to control yellow stem borer, while Chlorigyphos 20 EC @ 2 ml. / litre of water is recommended against gundhi bug.

‘Tulipanji’ rice is less infested by disease(s) due to having some tolerance or resistance, but common diseases include: (i) blast (*Pycularia oryzae*), (ii) brown spot (*Helmenthosporium oryzae*) and (iii) sheath blight (*Rhizoctonia solani*). Seed treatment by Carbendazim 50 WP @ 2 g / kg.of seed as a prophylactic measure is recommended to prevent blast and brown spot diseases; while spraying of Validamycin @ 2 ml / litre or Propakonazol 25% @ 1 ml / litre of water may be done to reduce the infestation of sheath blight disease in the field.

Harvesting and Threshing: Harvesting is generally done three and half months after transplanting. But ascertaining optimum harvest time is very essential. Harvesting should be done when the panicles are nearly ripe (about 70-80% grains mature) and the straw has just turned yellow. Delayed harvesting leads to over ripening, grain shedding / shattering and fissure formation in rice. Early harvesting also leads to grain yield losses due to higher percentage of under-developed green kernels and low head rice recovery (HRR). Maximum grain yield and HRR are assured by harvesting the crop at 35 days after 50% flowering when moisture content ranges from 20 to 22%. The harvested crop should preferably be threshed on the same or next day of harvesting. Harvesting should be done from the middle of the field for seed purpose. Seeds of border areas are to be discarded so as to avoid contamination or cross pollination. The produce should be dried and cleaned properly. Drying helps seeds maintain their ability to germinate and their vigor for a longer period. Drying also controls mold growth and the activity of other organisms that reduce the quality of stored grain. Drying reduces seed discoloration, which lowers the market value of the seed. Seeds can be safely stored when they have been dried to a moisture content of 13%.

In November this crop begins to ripen, and the harvest is usually finished by the end of December. As there is little fear of rain at this season, the crop is housed and stacked, without any loss or difficulty. The crop is ready for harvest, when about 80-85% grains become ripe and yellow in colour, usually 30-35 days after flowering of the crop. Harvesting is traditionally done by sickles *i.ekaste*.or *kachi* preferably during morning hours. The harvested plants are kept in the field for sun drying for about 2-3 days, then these are tied in bundles and carried to the yards of the farmers' houses, where threshing is done by pedal thresher or beating the plants on bamboo-made platform. The grains obtained after threshing are cleaned by winnowing and then stored in paddy storage structures (*marai* or *gola*) or in gunny bags.

Yield: The average yield of 'Tulaipanji' rice is 2.0-2.3 t / ha. (0.7-0.9 t / acre), which varies with cultivation practices and weather conditions.

Storage: The grain is dried in the sun, and then preserved in the house. Poor people have one or two large cylindrical baskets which stand in an end of their house, and hold about six maunds, Calcutta weight, each, or a little more than 492 lbs. Large farmers have storehouses, in which the rice is deposited on a bamboo stage, to keep it from the ground. Principal people have round store houses, of which the walls are made of bamboos interwoven together, and plastered with clay and cow-dung intermixed. The roof is conical and thatched, and the whole in size and shape resemble a common stock of corn. These are by far the best and safest granaries in the district, as in case of fine two or three active men with a long bamboo may push off the roof, and the grain will suffer little injury. The quantity consumed every year in other granaries is very considerable.”

J) Uniqueness:

It is medium-long slender grain with an average length 5.5mm, length/breadth ratio 3.4 and elongation ratio 1.6. Cooked rice is tasty, good in texture, bright in appearance, with amylose content (16.7%). It also contains 7.3% protein and comparable quality parameters like 77.1% hulling, 65% milling, 54.2% head rice recovery and alkali value at 4.0. The cultivar has potential trade value and is of consumer's choice because of its

pleasant, strong and stable aroma. So, it is very good as scented plain rice for the preparation of *polao*, fried rice, *biriyani* (special rice preparation with vegetable or non-vegetables like chicken, mutton, pork and beef), sweet dishes; grain dust for various local sweet dishes (like *pithe*, etc.). Presence of aroma in raw as well as parboiled rice is a very rare character. In general, aromatic rice loses its strong aroma and becomes mild after parboiling. One of its distinct features is that aroma has been found stable and strong in the parboiled rice grain even up to one year.

Besides, disease-pest resistance is another important character of *Tulaipanji*. Its quality, strong as well as pleasant and stable aroma makes this variety highly acceptable to the consumers. High hulling percentages, milling percentages, amylose and protein content; good amount of head-rice recovery; non-sticky character; intermediate alkali value and gelatinization temperature are some of the desirable characters of *Tulaipanji*.

- The plants of 'Tulaipanji' paddy are photo-sensitive in nature and they are cultivated during *kharif (aman)* season.
- The grains of 'Tulaipanji' are straw in colour with long awns
- The milled rice is white in colour and medium-slender in shape.
- The kernels of 'Tulaipanji' contains low amylose (16.5-17.5%), medium protein (7.0-7.2%), intermediate gelatinization temperature (alkali score 4.6-5.0), medium elongation ratio (1.7-1.8) and medium aroma (score 1.8-2.1).
- 'Tulaipanji' rice is semi-parboiled before milling, but it retains aroma in milled rice. It is used for preparation of different types of food items like scented table rice, *polao*, *biriyani*, *chira* (flattened rice), *pitha* (home-made cakes), etc.
- The molecular characterization of 'Tulaipanji' rice compared with IR 36 (international check) variety done at Department of Botany, Bose Institute, Kolkata revealed that among 23 simple sequence repeat (SSR) markers used, one marker (RM 182) recorded similar molecular weights for both the varieties, while 17 markers showed lower bp values for 'Tulaipanji' rice compared to the check variety and rest five primers (RM 149, RM 250, RM 284, RM 339 and RM569) indicated greater molecular weights of the tested variety than the check. Perusal of molecular weight database revealed that two markers (RM 207 and RM 339) made greater genetic distances between 'Tulaipanji' and IR 36 varieties (75.82 vs. 128.48 bp and 182.76 vs. 143.09 bp).

Uniqueness of 'Tulaipanji' rice compared with Basmati 370

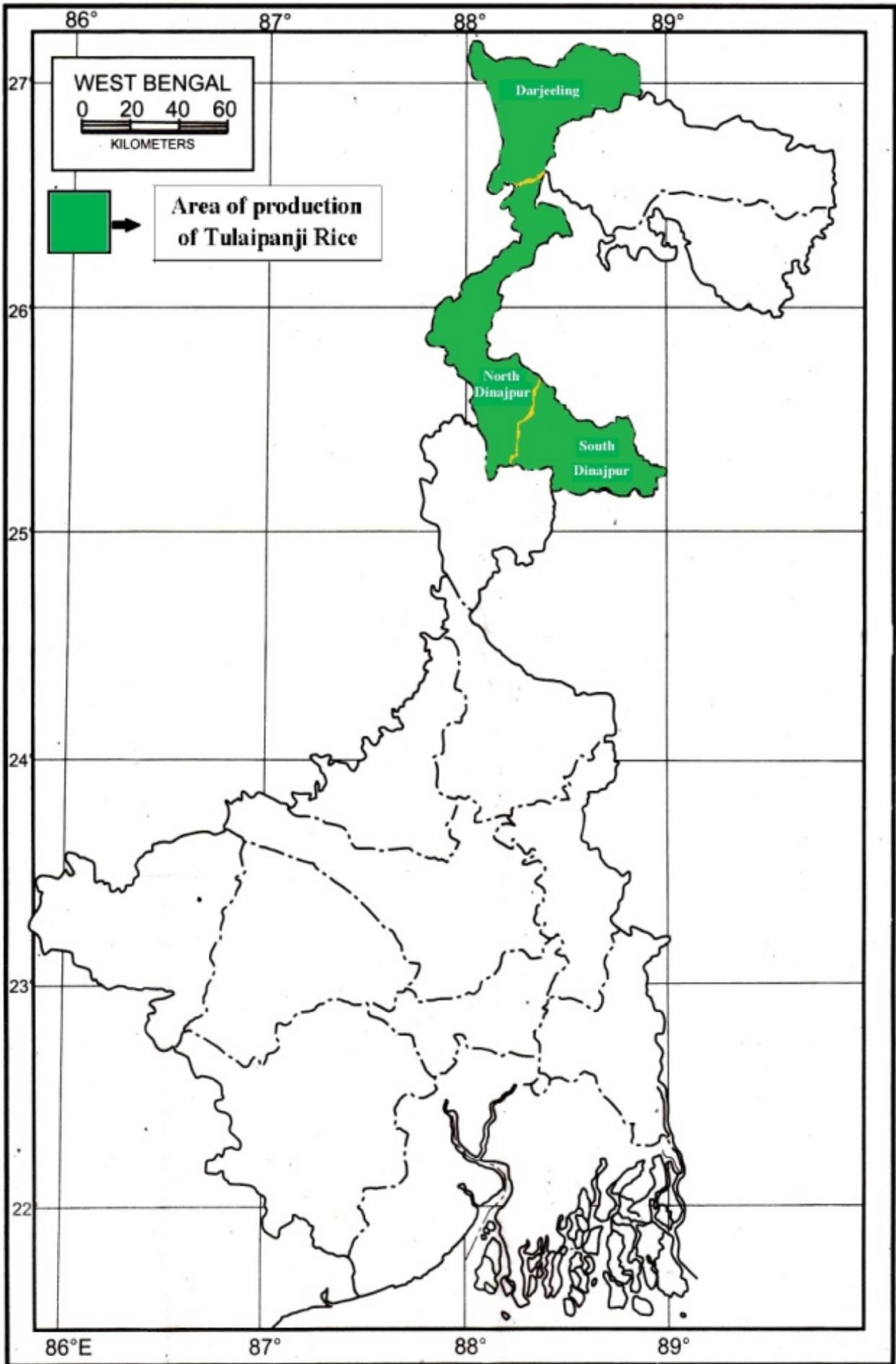
Parameter	'Tulaipanji'		Basmati 370
	Average	Range	Range / Average
Plant : Height (cm)	135	130–140	160–175
Plant : Duration (days)	145	140–150	145–150
Plant : Grain yield (t / ha.)	2.0	1.8–2.3	3.0
Grain : Colour	Straw	Straw	Straw
Grain : Awn	Awned (tip long awns)	Awned (tip long awns)	Partial tip awning
Grain : Hulling (%)	75.7	74–77	77.0
Grain: Milling (%)	67.1	66–69	72.5
Grain : Head rice (%)	58.3	57–60	53.0
Kernel : Length (mm)	5.27	5.2–5.4	6.89
Kernel : Breadth (mm)	1.83	1.8–1.9	1.85

Kernel : L/B ratio	2.88	2.8–2.9	3.72
Kernel : Type	Medium slender	Medium slender	Long slender
Kernel colour	White	White	White
Milled rice : Amylose (%)	16.7	16.0–17.0	24.0
Millerice :Protein (%)	7.1	7.0–7.2	
Milled rice : Alkali Value / Gelatinization Temperature	4.8	4.6–5.0 (Intermediate)	4.0 / 5.0
Milled rice : Kernel length after cooking (mm)	8.40	8.3–8.6	13.4
Milled rice : Elongation ratio	1.72	1.7–1.8	1.94
Milled rice : Aroma	1.97	1.8–2.1 (Medium)	Strong

K) Inspection Body:

In order to maintain the Quality and for regulating the use of GI in the definite territory an Inspection Committee Body is formed with the following members:

1. Director of Agriculture, Directorate of Agriculture, Govt. of West Bengal.
2. Director, SAMETI (State Agril. Management & Extension Training Institute), R. K. Mission Ashram, Narendrapur
3. Addl. Director of Agriculture, West Bengal, Directorate of Agriculture, Govt. of West Bengal
4. Joint Director of Agriculture (Rice Dev.), Rice Research Station, Chinsurah, Govt. of West Bengal
5. Representative, BCKV, Mohanpur, Nadia, West Bengal
6. Representative, UBKV, Pundibari, Cooch Behar, West Bengal
7. Representative of Patent Information Centre, West Bengal State Council of Science & Technology, Govt. of West Bengal



G.I. APPLICATION NUMBER – 542

Application Date: 01-01-2016

Application is made by Chakhesang Women Welfare Society, T. Chikri, Pfutsero – 797107, Phek District, Nagalan, India for the registration in Part - A of the register of **Chakhesang Shawls** under Application No. 542 in respect of Textiles and textile goods not included in other classes, Chakhesang shawl, mufflers, stoles, bed, cushion and table covers, bags, purses, belts, clothing, footwear and headgear, Carpets, rugs, mats and matting, wall hangings (non-textile) falling in Class 24, 25 and 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** : Chakhesang Women Welfare Society
- B) Address** : Chakhesang Women Welfare Society
T.Chikri, Pfutsero – 797107, Phek District,
Nagalan, India
- C) Types of Goods** : **Class 24** - Textiles and textile goods not included in other classes; Chakhesang shawl, mufflers, stoles, bed, cushion and table covers, bags, purses, belts.
Class 25 - Pertaining to clothing, footwear and headgear
Class 27 - Carpets, rugs, mats and matting, wall hangings (non-textile)

D) Specification:

Chakhesang shawl is named after the tribe ‘Chakhesang’. Most of the shawls made and used by the Chakhesang tribe are not only attractive in their appearance but also carry certain social significance as the various types of shawls mark important events of the Chakhesang tribe like feasts which invoke peace and reconciliation, blessings passed by parents upon their son, ceremony for paddy yield, etc. The motifs seen on the Chakhesang shawls are symbolic of various characteristics of its people such as beauty, prosperity, happiness, contentment, etc. One of these shawls called Rira (later explained in detail) was used as far back as 1984 and was officially endorsed as a Chakhesang shawl in 1986. It still is very popular amongst other modern styles of dressing. These shawls reflect the social history of the Chakhesang people and are held to be of great value by them.

The various specifications of the shawls being made by Women of Chakhesang and covered within the scope of the present GI are as below:

S. No.	Name of the Shawl	Thickness	Colour	Breadth and Length	Specific characteristics
1	Rüzakhü/ Therükadiera	1½ to 2mm	White	3.75x7 ft	Made of 4 pieces of cloth of equal length

	/Saparüdu				Stitched together by a large thread made from twirling several small threads together.
2	Samakhü/ chutsüra/ Metisa	1½ to 2mm	Black with stripes of white and red throughout the shawl	3.75x7½ft	Distance between the white and blue colour lines is in the range of <u>5-6cm</u> . The Band of blue is <u>1.5cm</u> and white band is <u>2cm</u>
3	Tsakhü/ Chüsora/ Susa	1.1/2 mm	Black colour with orange bands on both side of the shawl	3.75x7½ ft	The orange bands are in the range of <u>15</u> to <u>17</u> c.m. in each side.
4	Lobokhü/ Ketsüra	½ to 1 mm	Black colour with series of white dots running through the centre of shawl.	3.40x6½ ft	The white dots are <u>21</u> to <u>23</u> in number and are present <u>5</u> to <u>6</u> c.m. from either side.
5	Tümükhü/ Nunara	½ to 1mm	Bluish black colour.	3.40x6½ ft	No other markings and shawl is devoid of any other characteristic marking.
6	Phavakhü/ Touphara/ Sapa	2 to 3 mm	Off white colour.	3.75x7 ft	No design, no embellishment made out of single piece of cloth.
7	Lohükhü/ Lohera/ Tisa	½ to 1 mm	Black colour with yellow bands on both side of the selvedge with alternate stripes of green and yellow or red and green on either side.	3x7 ft	The bands of yellow on either side are of <u>5</u> to <u>6</u> height. The lines of red or green or green and yellow are generally <u>1</u> c.m. thick and <u>2.5</u> c.m. apart.
8	Mhüsükhü	½ to 1 mm	Basically, white top and lower margins are lined with multi-coloured bands.	2 ½ x 6 ½ ft	The distance between the bands are in the range of <u>5</u> . The number of lines in a multi-colour bands are <u>11cm</u>
9	Medonyira	1 ½ to 2mm	Black background with red bands of narrow width. Alternate yellow and white patterns made on the bands.	3.75x7 ½ ft	The red bands are in a width of <u>7</u> to <u>8</u> c.m. The yellow and white patterns resemble of flower with 6 dots resembling petals and a central dot. The flower like patterns are approximately <u>6</u> to <u>7</u> c.m.
10	Nikichü	1 ½ to 2 mm	Dark blue background with alternate red bands and white thin stripes in between the red band.	3.75x7 ½ ft	The distance between the red bands is in the range of <u>2.5</u> and the distance between the red band and blue band line is in the range of <u>4cm</u> and the distance between the white lines is in the range of <u>3cm</u> .
11	Rachüve	1 to 2mm	White background with red and blue bands on both side of the selvedge. There are patterns of swallow & butterfly at the central portion of the shawl.	3.7x7 ½ ft	The band portion of red and blue lines is present approximately in the range of <u>26cm</u> on either end. There are 3 rows of Swallow & butterflies spaced about <u>20</u> c.m. apart. Each butterfly comprises of 2-3 triangles join together by a red line. The triangles of the butterfly are in the dimension of <u>6/4</u> .

12	Rira	1 ½ to 2mm	The shawl has red background colour with black bands on it. It contains a pattern of narrow black rows with white squares at the centre of the shawl along with borders of small white squares on a thin black row on both side of the selvedge.	3.75x7 ½ ft	The red bands at the side are of 16c.m. The black bands of 4 in number are 11½c.m. each in width. The black bands are divided by red lines of 2c.m. in width. The central pattern comprises of squares in white with dimensions of 2 cm and the band comprising the squares is of 2cm width.
13	Rura	½ to 1mm	Background of red with white bands with white squares at the centre of the shawl along with borders of small white squares on a thin black row on both side of the selvedge.	3x7ft	The red bands at the side are of 14c.m. The white bands of 4 in number are 10 c.m. each in width. The white bands are divided by white lines of 1c.m. in width. The central pattern comprises of squares in white with dimensions of 3.5 cm and the band comprising the squares is of 1.2width.
14	Hapidasa/ Thüpikhü/ Thsüketsüra	1 to 1 ½ mm	Has a red/orange border on both side of the selvedge. A black background with different motives that are in hues of white, green, red and yellow and seen all over the shawl. The motives depict elephant, star, bullhorn, peacock, butterfly, moon and sun, flower.	3.75x7 ½ ft	The motifs are significant and the various motifs are pasted here below for ready reference:

E) Name of the Geographical Indication:

CHAKHESANG SHAWL



F) Description of the Goods:

The Chakhesang shawl is named after the tribe 'Chakhesang'. Most of the shawls made and used by the Chakhesang tribe are not only attractive in their appearance but also carry certain social significance as the various types of shawls mark important events of the Chakhesang tribe like feasts which invoke peace and reconciliation, blessings passed by parents upon their son, ceremony for paddy yield, etc. One of the types of Chakhesang shawl is multi-coloured and comprises of three pieces, each of which is woven separately

and then stitched together. Another type of Chakhesang shawl (later explained in detail) is embellished with several patterns, motifs and colours such as yellow, green, red and white which stand for the credits earned by the person in the society. The motifs seen on the Chakhesang shawls are symbolic of various characteristics of its people such as beauty, prosperity, happiness, contentment, etc. One of these shawls called Rira (later explained in detail) was used as far back as 1984 and was officially endorsed as a Chakhesang shawl in 1986. It still is very popular amongst other modern styles of dressing. The tradition of weaving shawls have been passed down from mother to daughter since time immemorial. These shawls reflect the social history of the Chakhesang people and are held to be of great value by them.

G) Geographical area of Production and Mapas shown in page no:

The Chakhesang tribe was originally known as eastern Angami and now they are recognized as a separate tribe. Today Chakhesang is made of three groups of people “Chokri”, “Khezha” and “Sangtam”. It also includes a minor group who belong to the Poumai Naga tribe.

The Chakhesang tribe is mainly found in the Phek District of Nagaland which covers Pfutsero and Chozuba sub-division of Nagaland. Phek is a district in the south-eastern part of Nagaland, it is inhabited mainly by the Chakhesang tribe.

The Geographical Area of Production of Chakhesang Shawl is Phek, Kohima and Dimapur District in State of Nagaland.

H) Proof of Origin (Historical records):

The State of Nagaland is one of the seven States in the North-East of India. The State of Nagaland has a very rich tradition and cultural heritage. It primarily comprises of various hill districts; around seven in number, each district is rich in tradition and culture, unique and distinct from the others.

It is estimated that there are more than 16 tribes within the State of Nagaland, each typified by its own dialect, colorful outfits, dance, music, folklore and food. Some of the tribes include Angami, Ao, Chakhesang, Chang, Khemirgan, Konyak, Lotha, Pochury, Rengma, Sangtam, Sema, Yimchunger, Zeilang and Khemungan. The Chakhesang tribe was originally known as eastern Angami and now they are recognized as a separate tribe. Today Chakhesang is made of three tribes “Chokri”, “Khezha” and “Sangtam”. It also includes a minor group who belong to the Poumai Naga tribe.

The Chakhesang tribe is mainly found in the Phek District of Nagaland which covers Pfutsero and Chozuba sub-division of Nagaland.

Phek is a district in the south-eastern part of Nagaland, bounded by Myanmar in the East, Zunheboto and Tuensang district in the North, Manipur state in the South and Kohima district in the West. It is inhabited mainly by the Chakhesang tribe.

Agriculture is the main occupation of this tribe. Besides, agriculture, people engage in weaving, bamboo and wood carving, etc. Phek is a land rich in culture where festivals are

held throughout the year, thus offering various occasions for different traditional attires. One of the important elements in the attire of the people of Nagaland is their Shawls. There are different types of Shawls meant for different occasions.

Attire of Chakhesang tribe: The attire in particular of the Chakhesang and every other tribe in Nagaland is unique. Each one is distinctive in terms of colors, patterns, general dress and weaving style. The most common attire for men are Kilts while women are often seen dressed in wrap-around skirts. However, the most prominent piece of dressing of the Chakhesang tribe are the Shawls. The Chakhesang shawls (later explained in detail) are made in various patterns meant for different occasions. These shawls have attractive vibrant hues and are of particular social significance. What sets one tribe apart from the other besides food, culture and other habits/tradition are the shawls. Each tribe is characterized by its own shawl. Infact, even within a tribe, one may find several types of shawls. For instance, in the Angami tribe, there are different shawls worn only by warriors; some shawls with certain patterns worn only by elderly women, some by newly married couple and some by the head of the tribe. Another example is the Yimchunger tribe where many shawls are black in color and in some, the shawl is entirely white. Rongkhim is a special type of shawl of Yimchunger tribe and is particularly worn only by men who have taken heads in a war. The Chakhesang tribe is known to weave shawls not only from cotton, but also from different unconventional materials like Nettle plant, Deccan jute and bark of Debrege tree. The Chakhesang shawls have attractive patterns and motifs which demonstrate the intricate weaving style of the Chakhesang tribe.

I) Method of Production:

The Chakhesang people had very early on, learnt how to cultivate cotton, the art of spinning cotton into yarn and dyeing. Besides cotton, they have made clothes from nettle and Deccan jute plants. From ancient times Chakhesang women knew how to grow cotton and make yarn. The skill of weaving was as likely inherited by daughters as every mother taught her daughter to weave. The art of spinning textile in Nagaland is an integral part of the State's culture and tradition. The Chakhesang weavers are responsible for preserving their cultural heritage through their intricate weaving style. This is reflected by the patterns and motifs created on the Chakhesang shawls. Further, in the process of making these shawls, the Chakhesang people learnt to make natural dyes from certain plants found in the State. For example, the color Blue is obtained from the leaves of the plant *Strobilanthes Flaccidifolius*. This plant is found on the village borders of Nagaland or in the patches in heavy jungles in the State that have been deliberately created for the trees to grow. The yellow dye is obtained from the fruit portion of a plant named *Medumeluobo* found in the state of Nagaland. It is also prepared from the yellow flowers of a plant called *Pachu* found in Nagaland.

The practice of making shawls from unconventional natural fibres like Nettle, is an expertise possessed by the Chakhesang people. Wild Nettle also referred to as the Himalayan Giant Nettle or 'Thevo', grows in the mountainous regions in the eastern part of the State. It reaches a height of three meters and has long, stinging hair covering its stem and leaves. The nettle is handpicked from the mountainous regions and handspun by the Chakhesang people for making shawls. Due to its warm and hardy qualities, nettle is used to make shawls and also numerous other products ranging from a quilt to a bag used for carrying paddy and other agricultural products and even for carrying enemy heads.

❖ Raw materials & Method of production:

The method of production of textile has its own significance and uniqueness, which is not found in any other part of the country. The selection of yarn depends on the product to be made and can be broadly categorized into two categories as mentioned below :

- A) Shawls made from cotton
- B) Shawls made from unconventional natural fibres such as Nettle, Deccan jute, bark of Debrege tree

The method of production for shawls in these two categories is explained as follows:

(A) The Chakhesang shawls are woven out of cotton and are dyed and embroidered. It involves three important steps of preparation as mentioned below:

- i) **SPINNING:** Cotton is used for making this particular Chakhesang shawl. Cotton grows in abundance and is widely cultivated in the villages of northeastern states of India and is handpicked by the Chakhesang women. The technique of spinning is an expertise practiced by the Chakhesang women. Every Chakhesang women is known to spin and weave her own family's clothes. The art of spinning textile in Nagaland is an integral part of the State's culture and tradition. The method of spinning in Nagaland is traditional and involves some very simple tools. For example, a short stick rolled over the cotton on a lat stone or mat which is used to remove the seeds from the cotton fibres. The seedless cotton is then carded by being brushed with a small bow and rolled by hand using a round stick over a plane stone. A simple spindle with stone weights, made of a spike of hard wood from the sago palm, is used to add twist to the cotton fibres to make a yarn. From the spindle, the cotton yarn is wound onto a double T-shaped stick, steeped in hot rice water, and when dry, wound on a bamboo frame. The final step involved is the winding up of yarns into balls, ready for dyeing and weaving. This is an original and handmade process of yarn spinning in Nagaland. Now-a-days, spinning machines have also been introduced to increase the speed of the work, as the method of hand-spun yarn is time consuming.
- ii) **DYEING:** The Dyeing technique was an art known to every Chakhesang women in olden days. The method of dyeing cloths in Nagaland is completely endemic and hand-produced. The Chakhesang people use fundamental colors like dark blue, black, red and sometimes yellow. The colours used are natural and are not chemical dyes. The Chakhesang Naga tribe extracts Blue dye from *Strobilanthes Flaccidifolius* leaves. The leaves of this plant are boiled in water in a huge vessel and the thread is soaked in the coloured water and is boiled for an hour and finally dried in the sun. The yellow dye thus obtained if boiled further for a longer period yields Orange dye, also used by the Chakhesang tribe. Black dye is obtained by boiling walnut and mixing clay. The Red dye is usually prepared by older women of Chakhesang Naga tribe, as the color Red is associated with blood and superstition of death preventing its handling by younger women of the tribe. The yellow dye is extracted from the fruit of the plant named Medumeluobo. It is also prepared from the yellow flowers of a plant

called Pachu found in Nagaland. The use of dye color is restricted before harvest in the background of strong anticipation amidst Chakhesang Naga tribe which links the process of dyeing detrimental to crops.

- iii) WEAVING: One of the features of weaving technique of Nagaland includes its loom. The Naga loom is an interesting machine and is a type of tension loom. It is simple and has a back strap and continuous horizontal wrap comprising six sticks which serve the purpose of a beating sword, lease rod, wrap beam, heald stick and extra wrap beam.

The warp beam is attached horizontally to a wall or any support. After this couple of string loops are slipped together over it. The length of these loops are adjusted from a ready piece of cloth and the latter are set at a distance slightly longer than the length of the textile that is about to be woven. The cloth beam, which is also known as lower bar, is serrated on either sides enabling the weaving belt to be attached to it. This belt is worn by the weaver or the operator of the loom and as she sits at a low elevation she can maintain the required tension on the wrap. The most delicate part of the weaving technique is when the shuttle is shot through by hand. The wool is beaten up either with fine white powder or with wax. The waving technique is a time consuming procedure of making textile in Nagaland requiring approximately 10 hours to complete one strip of cloth.

The manner in which warp threads are strung with yarn heddles. Every alternate warp thread is wound around the lease rod and the yarn used to form the heddle is strung through this set of alternate threads. The first shed of the plain weave is formed by threads which pass over the bamboo shed stick and the alternate warp threads strung by the yarn heddles remain below as they pass under the shed stick. The weft is inserted into this shed. The second shed of the plain weave is formed by lifting the warp threads strung by the yarn heddles. The weft inserted into this shed lies above the warp threads which were raised previously.

This process continues till about 20 cm of cloth is woven. At this point, after loosening the tension the woven cloth is pulled down towards the weaver beam and thus the woven cloth moves below the loom. Now till the heald stick, lease rod and the extra warps beam is adjusted to original position. At the time of weaving the warps are spread apart at the extra warp beam and thus the uniformity of the width of the cloth is maintained. When entire piece of the cloth is woven leaving about 14 cms, it is cut out from the middle of the unwoven yarn in the form of cloth.

- (B) Process of making the shawls from plant fibre such as Nettle, Deccan Jute, bark of Debrege:-

Fibre obtained from these plants has been traditionally used for making shawl, as it is stronger, crisper and stiffer to handle. It can also absorb and release water quickly, the same purposes as linen and is produced by a retting process.

- i) Processing of the fibre involves stripping the fibrous inner bark from the plant. The bark is stripped to obtain very fine fibres. This and very fine strips ensure production of good quality of the yarn for making the shawl.
- ii) After the bark is stripped, it is boiled over in a big utensil with water and wood ash. The mixture is then left to simmer overnight to make its texture soft and smooth as the fibres obtained are coarse. The Nettle extract may be used as a dye-stuff as it produces yellow colour from the roots, or yellowish green colour from the leaves.
- iii) After the fibre strips are boiled over in big utensil, they are kept in a huge basket to wash and remove the coarseness and ashes and wood leftovers to get the clear and clean strips which can be used for sorting them separately.
- iv) The next step is beating of the pulp to separate out the fibre. The fibre is rubbed with soil containing mica to lubricate the yarn. The fibres are then sorted by separating and hanging each of them on rods, so that spinning of the fibres becomes easier. These fibres undergo hand-spinning to obtain finer quality fibre. The fineness of the fibre is obtained by adding the rice flour to bundles of yarn which also gives a blank and clear color to the yarn.
- v) After the spinning of strips in the yarn, a bundle of fibre is prepared to make a shawl.
- vi) Once the fibre for shawl is ready it is woven in different looms to make a shawl depending upon the quality of fibre and thread. Thus a perfect shawl is ready for use. It is comfortable and safe to wear without any adverse effect on the skin.

❖ **Patterns on Shawl:**

Chakhesang shawls are made in the following four basic groups of design patterns:

- (i) **Horizontal Band or Line:** This is a simple pattern and it generally forms the background on which various patterns (explained below) are embellished.
- (ii) **Woven pattern:** This is more difficult and time consuming. This pattern has the greatest diversity in shape and form and is woven together with the main body of the cloth.
- (iii) **Needle work:** Most shawls are made of two or four identical or dissimilar pieces. They are stitched together in various patterns. In some shawls, patterns and outlines of figures are embroidered onto the main body of the cloth.
- (iv) **Tuck-in/Hemming:** On completion of weaving, the cloth becomes circular. This is cut at a point thereby creating two cut ends. The loose threads at the cut-ends are hemmed in various ways to prevent further loosening of woven threads. The edges are often pleated with multi-coloured threads. The loose threads are either tied together in bunches with colourful threads or hemmed in by additional stitching.

❖ **Dyes used in the shawls:**

As categorized above, Chakhesang shawls are dyed and dyeing is one of the traditional knowledge of the shawl.

The shawls may be dyed using Natural or synthetic dyes. The natural dyes used in chakhesang shawls are tabulated here below:

Name of Plant/ Tree is used for natural dye:

<i>Local Name of Plant/trees</i>	<i>Colour obtained</i>
Tshüsotshü/ Süthosü(Oak Tree)	Bark is used to produce black colour
Chütü/ Mekhapa(a type of flower)	Flower is used to produce yellow/orange colour
Vüdomezü(Yellow Ginger)	Rhizome is used for making yellow colour
Lotütsi(A tree)	Leaf and stem is used to produce black colour
Makretüsü/ Kewapa(A cherry flower)	Leaf is used to produce green colour
Lunathprü (a plant)	Leaf is used to produce green colour
Educhü (a tree)	Bark of Educhü is used to produce peach colour
Takadzü(a Plant)	Root of Takadzü is used to produce red/ orange

❖ Various Chakhesang shawls made of cotton with different patterns and of various social significance of its tribe, are as mentioned below:

1. Ruzakhü/Therudiera/Saparudu

This shawl is pure white in color. It is made of four pieces of cloth, which are stitched together by a large thread made from twirling several small ones together. The white color symbolizes fat portion of the meat and the thread symbolizes the large intestine of pigs. This shawl is associated with certain moral right to be worn by couples who have performed the feasts of Sese and Trilo. In these feasts, rituals are performed invoking peace and reconciliation. The overall significance of these rituals is willingness to do good for others. Therefore, the shawl when worn by the person reflects his/her high moral standard.

2. Samakhü/Chutsüra/Metisa

This shawl contains a black background with alternate stripes of white and red colors running throughout the shawl. The significance of this shawl varies greatly among the various villages of Phek district but in all parts it is worn by both men and women; especially by mediators of disputes, men of high esteem, divorcees and widows. It was also worn at funerals and by ritual performers during exorcism of haunted places. The word ‘Sama’, which forms a part of the name of this shawl is formed by uniting two syllables “Sa” and “Ma”, the literal translation of which in the language of Chakhesang tribe means : “Let no more people die” and “Forgive and forget the wrong done to each other”. Thus, it can be said that the “Samakhu” shawl displays certain principles of humanity which are fundamental to the beliefs of the Chakhesang tribe.

3. Tsakhü/Chüsora/Süsa:

This shawl has a black background with orange bands on both side of the selvedge. This shawl is used by both male and female. This shawl symbolized purely the expression of Mother’s love for their children. As they wrap the shawl around their

children, parents bless them with these words: “May what is good be his, he shall be my seed and my nation.”

For this reason, the shawl is called Tsakhü by the Chakhesang people, Tsa means seeds (Generation), Khü means shawl, meaning “shawl of the seed”. Tsahku shawl thus marks an important event of the Chakhesang tribe and is of high value to the Chakhesang people.

4. Lobokhü/ Ketsüra :

This shawl has a black background with series of few white dots seen running through the centre of the shawl.

The making of this shawl is preceded by a five-day religious rite that consists of an elaborate sequence of events. It begins with gathering of black clay and the roots of an oak which are used to dye cotton yarn. The dyeing process is carried out at an enclosure constructed for this purpose in the vicinity of an area which was considered a taboo for men folk to loiter in or around. The abovementioned process is termed Lobokhu and thus is the name given to this shawl. This shawl has no embellishment except for the pleating at the two ends; it is usually worn by the elderly women folk, especially at funerals.

5. Tümükhü/Nunara :

This shawl consists of a bluish black color. This shawl is worn by women-folk; it is made from cultivated cotton. Originally, it was single-colored, however, with the advent of pre-dyed yarn, variations of this design are gaining ground.

6. Phavakhü/Touphara/Sapa:

This shawl is woven from cotton. It is pure white and has no design or embellishment, even the stitching is done with white thread. It is usually preferred by elderly people as an outdoor wear. The Phavakhü/Touphara/Sapa shawl is sometimes also used as a quilt.

7. Lohükhü/Lohera/Tisa:

This shawl has a black background with yellow bands on either side of the selvedge alongwith alternate stripes of green and yellow on either side of the selvedge. This design has undergone a dramatic change through time. The present day red and green bands were originally yellow and is evident from the name of the shawl-Lohü (yellow yarn). The present day design consisting of different colors like red, green, etc. came to be evolved only after the pre-dyed yarn was made available through trade. This shawl is one of the most popular shawls in the State. There are many beautiful variations of the original theme, both as shawls and wrap-around skirt.

8. Mhüsükhü:

This shawl derives its name from its typical design where the top and the lower margins are lined with multicolored bands. In the past, this shawl has been a favorite among the youths. It was seen to be worn by young girls during the ceremonial opening of the paddy container. It was believed that this act brings thrift to the family of the girl wearing this shawl.

9. Medonyira:

This Shawl has a Black background with Red bands of narrow width. Alternate yellow and white patterns are made on these Red bands. This pattern is seen throughout the shawl. In some villages of the State, the right to wear this shawl was conferred on victors in head-hunting expeditions and those who have performed Feasts of Merit. This shawl was considered to be worth more than hundred kilos of paddy in modern measure. This shawl in particular was regarded to be of high value to the Chakhesang people.

10. Nikichü:

This shawl has a dark blue colored background with alternate red bands and two thin white stripes. Thus, one can see a pattern of two thin white stripes between two red bands throughout the shawl. The various color bands in the shawl convey the following meanings: Red- War & confrontation with bloody events; Blue: Victory over grief and sorrow; White- All evils are defeated/do not fear but rejoice; Green 'Victory over mighty rivers and deep forests'; Yellow meaning 'Resolution not to buckle under hardships'. The name literally means "shawl of war". As the name suggests, it was worn by good warriors and those who have performed Zathsu. Its origin has been back traced to Nudewa Sawi, a great, great grandmother, from a Chakhesang village called Sohomi. The shawl displays that physical beauty of a human is fleeting but courage and wealth are enduring.

11. Rachüve:

This shawl has a white background with red and black bands on either side of the selvedge. There are patterns of rows of butterfly at the centre portion of the shawl. This shawl is worn by both men and women since ancient times and is distinguished by different designs: the shawl worn by men has the outline of swallows while the one worn by women adorns butterflies. This shawl was used during talks for reconciliation and treaties to stop inter-village war and was therefore also referred to as peace-shawl in vernacular dialect. Thus, it is seen that once again, this shawl marked an important event affecting the Chakhesang tribe and the region.

12. Rira

This is one of the most popular and common shawls till date and is a part of modern trends of dressing. This shawl has a red background color with black bands on it. It contains a pattern of a narrow black rows and white squares at the centre of the shawl alongwith borders of small white squares on a thin black row on either side of the selvedge. The significance of the design is as follows: The large red band: The blood, shed by our forefathers; Black dashes on the red band: realization of Khezhanuokhruo (Tribute/Tax); Large black bands and narrow red bands: perpetual grappling with hardship; White squares on black background: Bone implements to our forefathers; Small green line: Victory; Central design: Old weapons-spear, shield, animal bones.

13. Rura

This is the feminine version of Rira, however, it differs from the latter in some respects. Firstly, it is predominantly white and the spears are replaced by Eru design. While sharing the same symbolical meaning with the first, it has additional symbols: large white band: Light, happiness and peace of mind with the advent of the Gospels. Eru: wealth and reward.

14. Thüpkhu/Thsüketsüra/Hapidasa shawl:

This shawl carries the highest honor and it symbolizes prosperity and generosity. Originally, this honor was bestowed on a couple who have performed all the designated feasts of merits. However, in the recent modern times this shawl has become an iconic shawl of the Chakhesang tribe. This shawl is made of cotton. It has red borders on either side of selvedge, a black background with different motifs that are in hues of white, green, red and yellow as seen all over the shawl indicates the different credits the person has earned. The pattern of the shawl is different when offered to a lady and when offered to a gentleman. The women version of the shawl has motifs, such as a pair of conch (Bachii/Tekhu/Tusü), worn at the nape and brass bangles. The mens' shawl comprises motifs of elephant and mithun, which are associated with wealth and status.

❖ Shawls made from unconventional natural fibres such as Nettle, Deccan jute, bark of Debrege tree:

1. Sazükhü/Thebvora/Lusa:

This shawl is made from the bark of a nettle plant, the making of which is absolutely indigenous as explained above. Wild Nettle, also referred to as the Himalayan Giant Nettle or 'Thebvo/Sazü', grows in the mountains in eastern parts of the country. It reaches a height of three meters and has long, stinging hair covering its stem and leaves. Nettle stems contain a bast fibre. The nettle for these shawls comes from the mountains of north-east and is handpicked and hand spun. Nettle fibre products are great to wear and are cool to the touch like linen. As a natural fibre with hollow structures within the fibre, wild nettle wicks moisture from the body, keeping a person cool and comfortable in summer, and in winter these hollow structures trap body heat keeping a person warm. They are eco friendly and have no bleach. The transformation takes place from stinging nettle to a fashionable Eco-garment.

2. Gakhrokhü/Kethrora/Threlusa:

This shawl is made from the bark of a vegetable plant called Deccan jute (*Hibiscus cannabinus*). However, it has a softer texture and a clear-yellowish hue as compared to another type of Chakhesang shawl made out of nettle.

3. Mulikhü/Medura/Medolusa:

The name of this shawl is taken after that of a tree (Debrege from the bark of which this cloth is made). However, due to coarse texture of the fibres, the final product is preferably used as a bed cover than an outdoor wear.

J) Uniqueness:

Chakhesang Naga shawls have a unique feature which distinguishes them from other shawls found in the North Eastern region of India. The colourful combination of design and patterns and traditional motifs used in the shawl are unique and not found in any tribal shawls known so far. The most important part of the Naga dress is the shawl which is woven with cotton or other plant fiber such as Nettle, Deccan jute, bark of Debrege.

Fibre obtained from such plants is stripped, dried, further sorted and made ready to be spun with a hand-spindle. Each yarn is unique with different patterns and thickness of fibre. Nettle fibre products are great to wear and are cool to the touch like linen. As a natural fibre with hollow structures within the fibre, wild nettle wicks moisture from the body, keeping one cool and comfortable in summer, and in winter these hollow structures trap body heat keeping it warm. They are eco friendly and have no bleach. The process of making shawls from such plant fibres is endemic to the Chakhesang tribe. The transformation takes place from stinging nettle to a fashionable Eco-garment.

The Chakhesang shawls are known to carry great social significance as already explained in the foregoing paragraphs. These products though made of different materials such as nettle, do not have any adverse effect on the skin nor result into any environmental hazard. The attractive patterns of Chakhesang shawl display the intricate weaving style and exquisite craftsmanship of these weavers

- Uniqueness of the material of shawls:
The shawls of Chakhesang are not only made of cotton but also made of nettle and jute plants. The use of unconventional materials such as nettle, Deccan jute, bark of Debrege tree is unique to this tribe. The dyeing of the shawls is also done through the use of natural material that is collected from forest. The knowledge of the barks and roots their processing to obtain ‘fast dyes’ and the colours obtained from these products are unique and inherent to Chakhesang tribe. A change in the processing would result in a change in the final colour and hue of the shawl and by just changing the conditions, it is possible to obtain different colours and this is also another unique feature in the shawl.
- Uniqueness of pattern:
There are certain patterns in Chakhesang shawls that are completely exclusive to the people of this tribe. For instance, Thüpi khü/Thsüketsüra/Hapidasa shawl, which carries the highest honour of the wearer and symbolizes that the wearer is highly prosperous and generous. This shawl is an iconic shawl for this tribe. There are several motifs in the shawl namely, elephant, star, bullhorn, peacock, butterfly, moon, sun, flower. The depiction of this symbol in this shawl is very unique. The other shawls are characterized by horizontal bands and lines and various colours of these bands and lines. There is a meaning for every shawl based on the arrangement of the various bands of colours and the arrangement of bands. The arrangement of the lines and bands and the symbolism that is depicted by the permutation and combination of the bands and lines are unique and inherent to this tribe.

Horizontal Band or line (Kechie).

In the entire shawl Kechie is used as the simplest form of pattern which form the background on the shawl for further weaving and other patterns.

The Naga Shawl is the most important element of Naga dressing. Every major tribe of Nagaland has its own unique shawl pattern, design and colour. Each tribe has its own patterns involving simple and clean lines, with stripes, squares and being the most traditional motif.

Rira (Rira Chakhesang Warrior shawl):

This shawl is worn by man of status. Each of these figures is symbolic; The large red band: The blood, shed by our forefathers. Black dashes on the red band: Realization of Khezhanuokhruo (Tribute/Tax). Large Black bands and narrow red bands: Perpetual grappling with hardship. White squares on black background: Bone implements of our forefathers, Small green line: Victory, Central Design: Old weapons- spear, Shield, animal bones, sheath for Dao/Machete

Samakhü/Chutsüra/Metisa:

This shawl is worn by both men and women; especially mediators of disputes, men of high esteem. It was also worn at funerals and by ritual performers during exorcism of haunted places. The word SAMA is compressed form of SA and MA, the literal translation of which are Let no more people die and forgive and forget the wrong done to each other.

- Uniqueness in making of the shawl:

The Chakhesang Shawls are unique in many ways such as warping, stitching, hemming and edge binding.

Warping:

In warping for instance AO and Lotha women warp shawl by two persons with one carrying the main tool and the other as helper whereas Chakhesang women warp shawl by single person with weaving tools stuck on the ground.

Stitching:

There are four types of stitching a shawl:

1. Large stitch. This stitching is done with large white thread using Porcupine feather and not with needle. This large stitch is only used in one particular shawl for the rich people.
2. Double stitch: This stitch is used in all shawls, wrap-around and kilt.
3. Hemming: This hemming is done so as to prevent further loosening of woven threads. The edges are pleated with multi-coloured threads. The loose threads are tied together in bunches with colourful threads and hemmed in by additional stitching.
4. Twirling and Binding (Thsophe): At the edge of the shawl, the thread is twirled & binds together with multiple colour which make shawl more beautiful and distinct.

- Uniqueness in wearing of the shawl:

Bachi/Rashe/Sapu:

This set of young girls dress is totally different from other tribes of Nagaland. The two small bodice is firmly wrapped around the upper body by passing under one arm and completing the loop on the other shoulder. The two ends are then secured together used in lieu of a blouse.

Bachi/Rashe&Müyhonie/Nunha/MürhoTimuni

A colorful set of attire worn by young girls during festivals is a 'must wear' for young and single women at festivals. Müyho equates 'frivolous'. As implied, it was

meant for girls who would go about life blissfully unaware of the hardships that await her in her later life. Each marking has its own meaning.

- Uniqueness inherent in the shawl:

Each shawl is unique in a certain aspect. All shawls are unified by the concept that they all belong to the tribe of Chakhesang and are presented at different instances to different age group of people as set out in the Statement of Case. For instance,

- (i) Lobokhü/Ketsüra: This is a typical Chakhesang tribe shawl made of specially dyed cotton yarn. The cotton is unique in that a combination of black clay and roots of the oak tree are used to dye the cotton yarn. This shawl is worn at funerals by elderly women folk and the wearing of this shawl also has a significant meaning among the Chakhesang tribe.
- (ii) Rüzakhü/Therükadiera/Saparüdu: This shawl uses a central pattern which pattern is stitched with the use of a porcupine quill; the shawl when worn by the person reflects his/her high moral standard.
- (iii) Tsakhü/Chüsora/Süsa: This shawl is worn by both male & female in their younger years. This shawl symbolized purely the expression of a mother's love for her children. The shawl is characterised by a unique process, and uses dyes, which are typical and characteristic of the Chakhesang tribe.
- (iv) Sazakhü/Thebvora/Lusa: This is a shawl made from the bark of the nettle plant, the making of which is typically developed and practiced only by the Chakhesang tribe. The fibre of the nettle plant is processed and used to weave the shawl, which process is different from the method by which cotton shawls are made.
- (v) Gakhrokhü/Kethrora/Threlusa and Mulikhü/Medura/Medolusa: These shawls are made from the fibre obtained from the bark of the vegetable plant called "Deccan jute" (*Hibiscus cannabinus*) and from the bark of a tree known as Debrege. This shawl is unique and exclusive to the Chakhesang tribe in the making and use of these fibres for weaving of shawls.
- (vi) Thüpikhü/Thsüketsüra/Hapidasa: This shawl is accorded the highest honour in the Chakhesang tribe. It is worn by those with a high status in the society and who have performed all the designated "feast of merit".

The pattern of the shawl is different for women and men. The shawl woven for women has motifs, such as a pair of conch (Bachii/Tekhu/Tusu), worn at the nape and brass bangles. The shawl woven for men comprises motifs of elephant and mithun, which are associated with wealth and status. The motifs and symbols used carry different meaning and they may be summarized as below:

- (a) The mithun (a buffalo like animal) is a highly valued and traditionally reared animal and one of the preferred animals for meat during feasts. The skulls of the

animals are preserved and used to decorate the walls of the rich men's house. The pattern of mithun in the shawl symbolizes prosperity and wealth.

- (b) Animal heads symbolizes the hunts that have been performed by the various men in the family and the skulls of the animals heads adorns at the entrance of the house. Sometimes, the animal heads are carved in wood and used as decoration.
- (c) The elephant pattern symbolizes strength and abundance. It also signifies prosperity and representpowerfull virtue.
- (d) The star in the shawl signifies happiness and contentment. This also is presented to people who show true human approach since they are like the star and the flower which blooms for everybody.
- (e) Peacock signifies beauty and all beautiful and magnificent people are entitled to wear the symbol.
- (f) The flower signifies happiness and contentment shared among the people both rich and poor in partaking of the feasts.
- (g) The butterfly signifies the good spirit due to its elegance, smartness, light and swift moments.
- (h) The sun and moon signifies eternity.
- (i) The conch and brass bangles are present in shawls woven for women and signify the ornaments worn by women.
- (j) The parallel pleats in between the shawl depict the status/milestone achieved after the toils and the sweats.

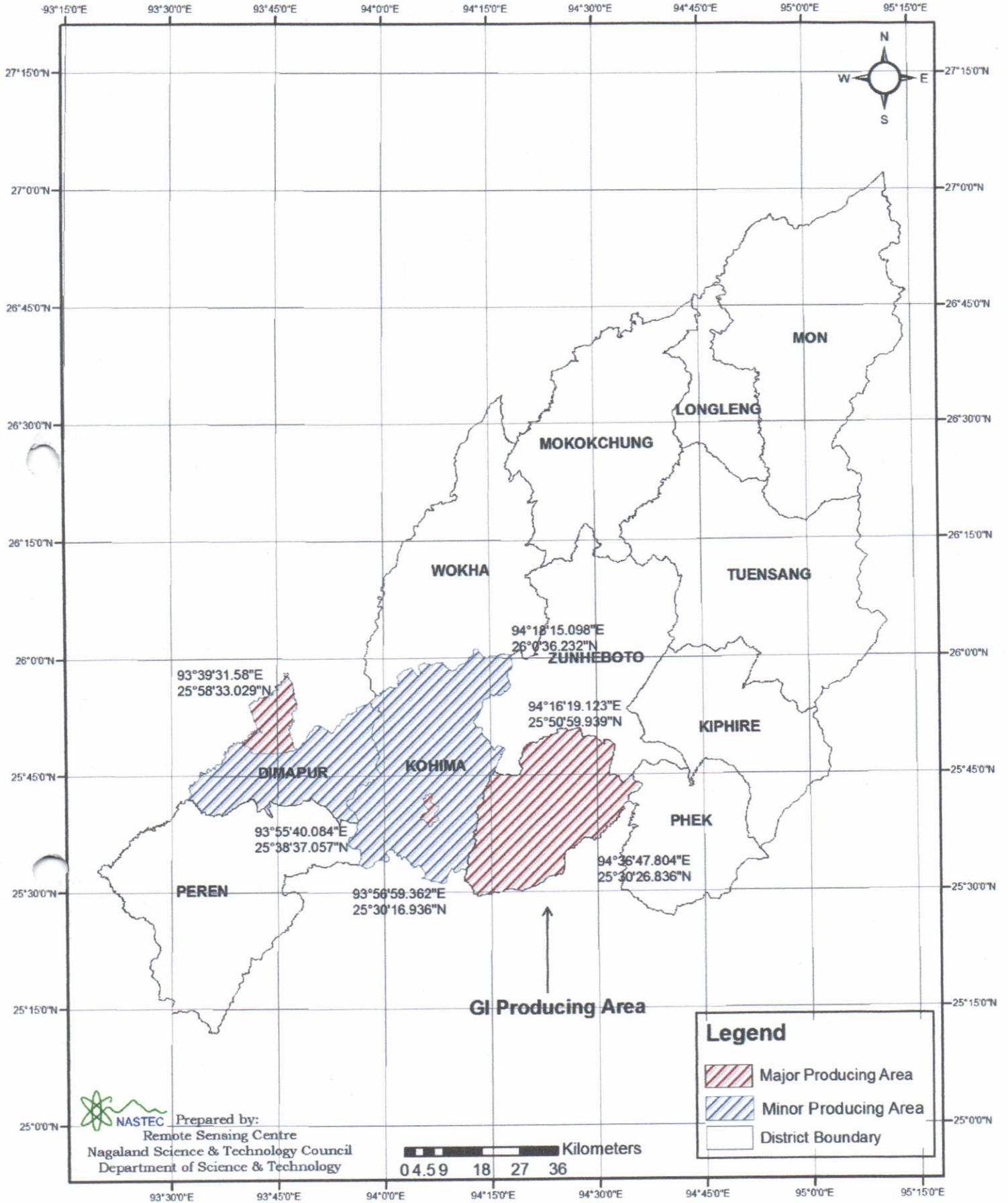
K) InspectionBody:

Inspection & Quality Control body with the following as members.

- Representative from Industry and Commerce, Government of Nagaland
- Representative from Art and Culture, Government of Nagaland
- Representative from Chakhesang cultural Organization
- Representative from Chakhesang Public Organization
- Representative from Science and Technology Council, Government of Nagaland.

Further, the representative from Science and Technology Council shall be the member secretary for the said Inspection & Quality Control body.

MAP INDICATING THE GEOGRAPHICAL AREA OF PRODUCTION OF CHAKHESANG SHAWLS



For Kohima District
Shival 20/11/16
 Land Records & Survey Officer
 Kohima : Nagaland

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:

