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Government of India

भौगोलिक उपदर्शन पत्रिका

**GEOGRAPHICAL INDICATIONS JOURNAL**



बौद्धिक सम्पदा  
भारत  
**INTELLECTUAL  
PROPERTY INDIA**

भौगोलिक उपदर्शन पंजीकृति,  
बौद्धिक सम्पदा अधिकार भवन,  
जी.एस.टी. रोड, गुण्डी,  
चेन्नै - ६०० ०३२.

**Geographical Indications Registry,  
Intellectual Property Rights Building,  
G.S.T. Road, Guindy, Chennai - 600 032.**



**GOVERNMENT OF INDIA  
GEOGRAPHICAL INDICATIONS  
JOURNAL NO.77**

**NOVEMBER 30, 2015 / AGRAHAYANA 09, SAKA 1936**

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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 77 of the Geographical Indications Journal dated 30<sup>th</sup> November 2015 / Agrahayana 09<sup>th</sup>, Saka 1936 has been made available to the public from 30<sup>th</sup> November 2015.

## NEW G.I APPLICATION DETAILS

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

**PUBLIC NOTICE**

No.GIR/CG/JNL/2010

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

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

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

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

**Registrar of Geographical Indications**

**G.I. APPLICATION NUMBER – 210**

Application Date: 29-07-2010

Application is made by, **Guledgudd Handloom Weavers Production & Marketing Co-operative Society Limited**, Ward No.5, Bhavanipet, Guledgudd, Taluk: Badami, District: Bagalkot – 587 203, Karnataka, India Facilitated by the Commissioner for Textile Development and Director of Handloom and Textiles, Government of Karnataka for Registration in Part A of the Register of **GULEDGUDD KHANA** under Application No: 210 in respect of Textiles and Textiles Goods not included in other classes falling in Class – 24 is hereby advertised as accepted under Sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- A) Name of the Applicant** : Guledgudd Handloom Weavers Production & Marketing Co-operative Society Limited.
- B) Address** : Guledgudd Handloom Weavers Production & Marketing Co-operative Society Limited, Ward No.5, Bhavanipet, Guledgudd, Taluk: Badami, District: Bagalkot – 587 203, Karnataka, India
- Facilitated by the Commissioner for Textile Development and Director of Handloom and Textiles, Government of Karnataka
- C) Types of Goods** : **Class 24**–Textiles and Textiles Goods not included in other classes

**D) Specification:**

The blouses made out of Guledgudd Khana (or dyed fabric) compliments the Ilkal Sarees as this combination is widely used not only in the northern part of Karnataka but the Marathawada and Vidarbha regions of Maharashtra also. The Ilkal Sarees and Guledgudd Khana in their best combinations are used extensively in Urban and Rural parts of Karnataka and Maharashtra.

The unique designs produced by using dyed yarns represent the traditions followed by people of some regions of Karnataka and Maharashtra states. The motives used for the designs in Guledgudd cluster are extracted from nature, ancient stone sculptures of Badami and from the Hindu Mythology. These designs are well accepted by the people in this region and they have a strong belief in them. These Khana materials are manufactured approximately for the last 200 years and till today they are so popular that, except these traditional designs no other designs are accepted by the users of Khana.

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

**GULEDGUDD KHANA**

**F) Description of the Goods:**

The blouses made out of Guledgudd Khana (or dyed fabric) compliments the Ilkal Sarees as this combination is widely used not only in the northern part of Karnataka but the Marathawada and Vidarbha regions of Maharashtra also. The Ilkal Sarees and Guledgudd Khana in their best combinations are used extensively in Urban and Rural parts of Karnataka and Maharashtra.

The unique designs produced by using dyed yarns represent the traditions followed by people of some regions of Karnataka and Maharashtra states. The motives used for the designs in Guledgudd cluster are extracted from nature, ancient stone sculptures of Badami and from the Hindu Mythology. These designs are well accepted by the people in this region and they have a strong belief in them. These Khana materials are manufactured approximately for the last 200 years and till today they are so popular that, except these traditional designs no other designs are accepted by the users of Khana.

**G) Geographical area of Production and Map as shown in page no: 15**

Guledgudd is a hobli in the Badamitaluk of the Bagalkot district of Karnataka state. A hobli is a cluster of villages and several hoblis together form a taluk. The Bagalkot district is located in the northern part of Karnataka and borders Belgaum, Gadag, Koppal, Raichur and Bijapur districts. This district was formed by carving out the Bijapur district in the year 1997. This bifurcated Bagalkot district consists of six taluks namely, Badami, Bagalkot, Bilgai, Hunugund, Jamakhandi and Mudhol.

Guledgudd is around 24km from Badami and when some emigrants came and settled by the side of a hill, it began to be called as Guledgudd, meaning Emigrants Hill. During the rule of Ibrahim Adilshah – II, a fort was erected here in 1580, by a Bijapur Officer Singappa Naik Desai and later the place came under the Mughuls. On the site of a dry lake, the present town was built in 1705. It fell into Tippu in 1787 and later came under the Marathas. The Choli (Khana or Blouse) cloth manufacture at this place is very famous and in great demand. The town comprises of large number of weavers.

Badamitaluk lies between 15°55' North Latitudes and 75°40' East Longitudes.

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

Historically, Badami was the capital of the Early Chalukyas, who ruled most of the regions of the present Karnataka and Andhra Pradesh states between the 6th and 8th centuries. It was founded in 540 A.D. by Pulakesi-I (535-566 AD), an early ruler of the Chalukyas. His sons Krithivarman (567-598 AD) and his brother Mangalesha-I (598-610 AD) constructed the cave temples in this region. The greatest among them was many kings including Pallava King Mahendra Varman-I and extended the kingdom.

The rock-cut Badami Cave Temples were sculpted mostly between the 6th and 8th centuries. The four cave temples represent the secular nature of the rulers then, with tolerance and a religious following that inclines towards Hinduism, Buddhism and Jainism. Cave 1 is devoted to Shiva and Caves 2 and 3 are dedicated to Vishnu, whereas Cave 4 displays reliefs of Jain Tirthankaras. Deep caverns with carved images of the various incarnations of Hindu gods are strewn across the area, under

boulders and in the red sandstone. From an architectural and archaeological perspective, they provide critical evidence of the early styles and stages of the southern Indian architecture.

The Pallavas under the king Narasimhavarma (also called Mamalla Pallava) seized it in 642 A.D. Vikramaditya I of Chalukyas drove back Pallavas in 654 A.D. and led a successful attack on Kanchipuram, the capital of Pallavas. The Rashtrakutas absorbed the Karnataka including Badami around 757 A.D. and the town lost its importance. Later the Chalukyas of Kalyani defeated them and were able to keep the region from 973 A.D. to 1189 A.D., when it was occupied by the Hoysalas.

Then it passed on to Vijayanagara empire, The Adil Shahis, The Savanur Nawabs, The Marathas, Hyder Ali. The Britishers made it part of the Bombay Presidency.

Many clusters of Karnataka are home to traditional designs and intricate weaving methods. The most famous traditional sarees of Karnataka are the Molkalmuru Sarees and Ilkal Sarees of Bagalkot.

There is no definite historical evidence as to when the handloom weaving industry started at Ilkal and Guledgudd. But according to the popular belief and circumstances, it might have been started in the 8<sup>th</sup> century when the Chalukya Dynasty was in power in this region. As per the 1881 census, the population of Guledgudd was 10650, of which there were 500 families of handloom weavers. The blouses made out of Guledgudd Khana (or dyed fabric) compliments the Ilkal Sarees as this combination is widely used not only in the northern part of Karnataka but the Marathawada and Vidarbha regions of Maharashtra also. The Ilkal Sarees and Guledgudd Khana in their best combinations are used extensively in Urban and Rural parts of Karnataka and Maharashtra.

Like in the other parts of Karnataka, the weaving community of this region also belongs to Devanga, Padmasali, Veerashaiva castes and Muslims. They are the traditional weaving community in almost all parts of South India also. The God fearing nature of this community could be seen in the weaving designs also. Most of the designs of the Guledgudd Khana are replicates of the (i) Suryanarayana, the face of the Sun God, (ii) Siddeswar Mukuta, the face of Siddeswar God, (iii) Theru, the Chariot, (iv) Ane Hejje, the footsteps of elephant, (v) Tulsi Pan, the Tulsi leaf, (vi) Sooji Mallige, a fragrance giving flower etc.

#### **(I) Method of Production:**

The production of traditional Khana fabric involves various processes. These individual processes are carried out by big weavers who own large number of handlooms. Some small weavers procure the warp directly from 'preparatory houses' and carry out weaving. In these houses, the preparatory activities such as yarn winding, twisting, dyeing etc. are carried out and supplied to weavers in the form of warp and weft. The 'Khana' merchants, who own the handlooms, hire small weavers (on paying advance amount) and supply the necessary materials for weaving. The weavers' carries out the weaving of the fabric and hand it over to Khana merchant. The weaver is paid on piece rate basis.

Besides, there are Handloom Co-operative Societies, who supply yarn to its member weavers.

The activities in the production process of the Guledgudd Khana are (i) winding and twisting of yarn including pirn winding, (ii) hank preparation, (iii) dyeing of yarn (wherever necessary), (iv) Warping, (v) Gummying, (vi) Drawing and denting; and (vii) weaving. The description of these activities are summarised below:

### **Raw Material:**

The basic raw material of the cluster is Silk and Art Silk (Viscose) and Cotton yarn, procured in the form of hank. While silk yarn is procured from the traders Ramanagaram and Bangalore, the viscose yarn is procured mainly from Mumbai. The Cotton yarn are sourced from the spinning mills of Tamil Nadu especially from Coimbatore and surrounding places. The Cuprammonium is imported from Italy through agencies. The dyes and accessories are mainly sourced from Mumbai and Surat.

### **Silk Warp Preparation:**

Raw silk is procured from silk traders in Ramanagaram and Bangalore. Raw silk in the form of hank is wound onto double flanged bobbins, which in turn is taken to up-twister machine for twisting. This twisted silk yarn is again converted into hank form suitable for degummying and dyeing.

The twisted silk yarn (of required denier) in the form of double flanged bobbins is taken to warping machine where a short length of warp is wound which is sufficient to weave a few meters length of Khana.

### **Sizing:**

Sizing is a process where starch and a gummy substance is coated on the warp yarns for imparting strength; enhance abrasion resistance to withstand the stress and strains exerted during the weaving process. This process is carried out in the open and known as street sizing. In this cluster, the warp yarn from warping machine is then taken to sizing process. The yarn is tied between wooden stand for straightening and removing any entanglements in the yarns and making the yarns perfectly parallel to each other. The sizing paste (starch and a gummy substance) is then applied to the yarns by using a hand brush and dried in the sun light. Then the warp is taken on to the handloom (pit/frame) and used as warp material for weaving.

Some of the preparatory processes involved in the manufacture of Khana are completely manual, tedious and laborious. In most of the time, these cumbersome processes are carried out by the family members of the weavers themselves.

### **Dyeing of Cotton:**

Colouring – creating a desired colour- on grey/bleached yarn with any kind of pigment (colouring matter or dyes) is called dyeing. Dyes are classified into many groups based on their method of application, chemical constitution, physical properties etc. The dye which is predominantly used for dyeing the yarn meant for Guledgudd Khana is Indigo dyes.

The dyeing of cotton carried out by the Guledgudd artisans of Khana manufacturing is unique. This uniqueness is one of the reasons for the popularity of Guledgudd Khana which cannot be imitated by anybody and anywhere else. The dyeing of cotton with

Indigo dyes is carried out in special earthen pots/copper vats which are buried in the ground. This will enable the dyer to maintain the required temperature conditions. The stability of temperature is also achieved by this method. The cotton yarn is also dyed with other class of dyes with other class of dyes including sulphur and reactive colours.

Dyeing of cotton and silk yarn is conventionally carried out in open copper vessels using fire wood in open oven. This requires lots of fire wood and leads to wastage of heat energy and time. Therefore, the dyers modified this conventional method and set up a new type of oven in which fire wood is utilized economically and loss of heat energy is reduced. The chimney fitted to this modified oven helps to avoid the smoke and keep the working place smoke free area.

### **Dyeing of Silk:**

Silk used in the manufacture of Guledgudd Khana is procured from Bangalore and Ramnagaram areas are in the raw form. Then it is de-gummed in the dyeing house using soap solution in boiling water. Silk is dyed using acid dyes in the hank form using open bath method and dried in the sun light.

### **Prin Winding:**

Winding is the process of transferring yarn from one type of package to another, i.e. from hank to bobbin or prin. Prin winding is the process of transferring the yarns from the hanks into small bobbin/prin to be put in the shuttle used in the weft while weaving. The yarn in the form of prin is used in the weft while weaving. The weft required for weaving of Khana is prepared manually by using wooden rods and pegs and then wound by a hand driven device on a small bobbin (used as prin in weaving). Aged women are usually involved in the process of prin winding.

### **Weaving:**

The Process of interlacing the warp and the weft yarns to form the fabric is known as weaving. The devices which are used for weaving Guledgudd Khana are handlooms and power looms. The handlooms are either pit or frame looms. The power looms are mainly plain looms with doobby attachments. The handlooms are made up of wood and all the operations carried out in the weaving process are manual. Weaving of the Khana material requires special skill and lot of patience. As small and intricate designs are the specialities of these materials, it requires a doobby mechanism for shedding which is made-up of wood. Simple mechanisms and devices are incorporated in the loom using wooden sticks, ropes, levers twines etc. Many looms working in Guledgudd are as old as hundreds of years. Most of the family members in the family can operate the loom and weave the fabrics. Even children in their leisure time assist their parents in the weaving activities.

### **Quality Checking & Packing:**

The quality of the woven products are checked thoroughly and taken up for packing. First it is folded properly and then packed according to the specification.

**(J) Uniqueness:**

The uniqueness of the Guledgudd Khana are described below:

The structure of the loom and the processes adopted for manufacture of handloom products are subject to geographical variations and hence each cluster has its own specialities and uniqueness. The unique designs produced by using dyed yarns represent the traditions followed by people of some regions of Karnataka and Maharashtra states. The motifs used for the designs are extracted from nature, ancient stone sculptures of Badami and from the Hindu Mythology. These designs are well accepted by the people in this region and they have a strong belief in them. These Khana materials are being manufactured approximately from last 200 years and till today they are so popular that, except these traditional designs no other designs are accepted by the users of Khana. The uniqueness in the product, Guledgudd Khana, and its production processes are listed below:

- Women in north Karnataka and some parts of Marathwada and Vidharbha regions of Maharashtra use Guledgudd Khana fabric as blouse material in combination with Ilkal sarees. The speciality of this material is its unique design and the raw material. Most of the raw materials used are Silk and Cotton. Silk being a natural fibre possesses special properties like high moisture absorption, good lustre and comfort to wear. The extreme hot climatic conditions in these regions made these people to wear Khana. Because of the high cost of Silk, the Khana materials were also produced in combination with cotton as weft.
- Silk is regarded as symbol of purity, elegance and pride. Silk being hygroscopic in nature readily absorbs moisture and gives cool feeling to the user. It is highly praised for its comfort in hot and humid weather conditions in summer season. Women can wear this material and work in outdoors in fields without any difficulty or discomfort.
- The warp yarn from warping machine is taken to sizing process. This process is carried out in the open and known as street sizing. The yarn is tied between wooden stands for straightening and removing any entanglements in the yarns making it perfectly parallel to each other. Sizing paste (Starch and a gummy substance which is retrieved from a tree called “Jali”) is applied on to the yarns by using a hand brush and dried in the sun light. Natural materials are used for sizing the yarn.
- The dyeing method followed by the dyers is unique and quality of water used for dyeing give the best results. The fastness properties of dyed materials are superior which is also one of the specialities of Guledgudd Khana Material.
- Indigo dyeing: The dyeing of cotton carried out by the Guledgudd artisans for Khana Manufacture is unique. This uniqueness is one of the reasons for the popularity of Guledgudd Khana which cannot be imitated by anybody and anywhere else. The dyeing of cotton with Indigo dyes is carried out in special earthen pots/copper vats which are buried in the ground. This will enable the dyer to maintain the required temperature conditions. The stability of temperature is also achieved by this method. The cotton yarn is also dyed with other class of dyes including sulphur and reactive colours.

- Dyeing of cotton and silk yarn is also conventionally carried out in open copper vessels using fire wood on open oven. The quality of dyeing is special and the reason is attributed to the weather conditions and quality of water they use for dyeing purpose. Colour fastness of dyed cotton Khana materials is superior which cannot be produced in any other place than Guledgudd.
- The geographical region falls in a downhill area and as a result its invigorative climate is most helpful to carry on weaving smoothly. Weaving of this Khana material requires a special skill and lots of patience. As small and intricate designs are the specialities of these materials, it requires a doobby mechanism for shedding which is made-up of wood. Simple mechanisms and devices are incorporated in the loom using wooden sticks, ropes, levers twines etc. many looms working in Guledgudd are as old as hundreds of years.
- Intricate Design motifs: The small design motifs produced in these khana fabrics are the speciality of these fabrics. These designs are produced by using extra threads and make the motifs appear bolder and enhance the attractiveness of the fabrics. The design motifs are based on floral designs, traditions of the community and replica of the religious deities. Examples are Tulsi Pan, Sooji Mallige, Siddeshwara Mukuta, Suryanarayana, Chariot, lamp, jasmine, elephant footsteps etc.
- Reversible: The small design motifs produced by using extra threads allow the fabric to use both sides and hence they are reversible.
- The extra thread design motifs produced on open ground structure make the fabric air permeable and breathable. Therefore these fabrics are cool and hence most preferred for summer wear. Especially the fabrics made from hygroscopic fibres like cotton and silk are extraordinarily cool. The Khana materials produced from cotton are comfortable and less expensive. Though the durability of these materials is less, they are very much suitable for hot and humid conditions of summer and rainy season in these areas.
- Climatic condition: The climatic condition of Guledgudd region, which is surrounded by hills is most conducive to produce such unique fabrics particularly in cotton and silk.
- Cultural heritage: The art of weaving Khana fabrics is part of cultural heritage of the region which is transformed from one generation to another as a traditional art.
- Cottage industry: It is observed that the production of Khana fabrics has been a family activity involving all family members. The processes involving preparatory, dyeing, weaving, packing etc. are carried out by men, women and children in the family and earn their livelihood.

**K) Inspection Body:**

1. The Deputy Director, Handlooms and Textile Department, Zilla Panchayath, Navangar, Bagalkot.
2. The Managing Director Cauvery Handlooms, Karnataka State Co-operative Handloom Weavers Federation Ltd., No.49, Model House Street, Basavangaudi, Bengaluru – 560004.

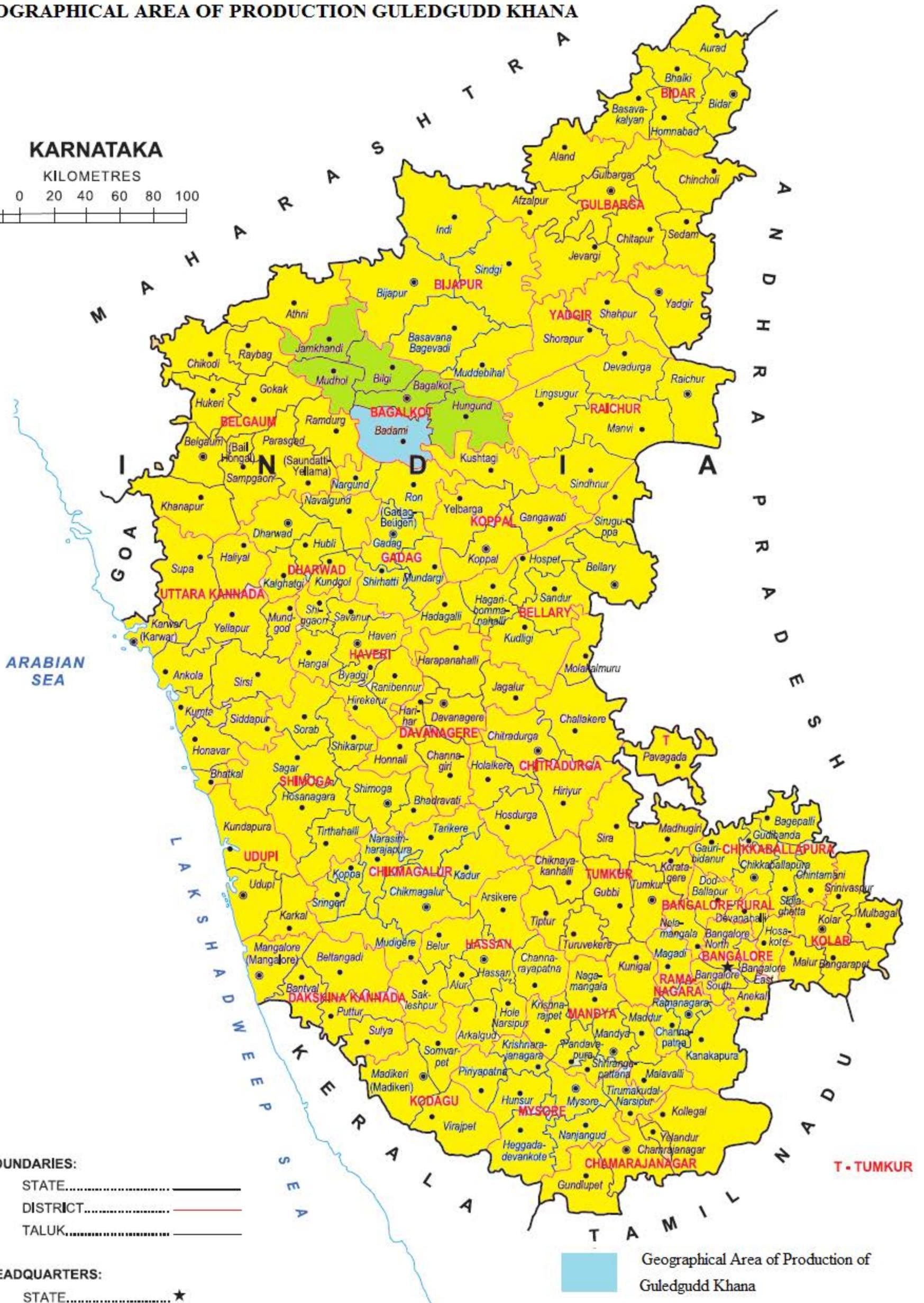
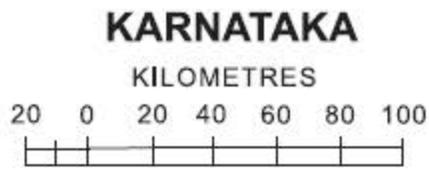
3. The Assistant Director, Handlooms and Textile Department, Zilla Panchayath, Navanagar, Bagalkot.
4. The Secretary, Guledgudd Handloom Weavers Production & Marketing Co-operative Society Limited, Ward No. 5, Bhavanipet, Guledgudd, Taluk Badami, District Bagalkot – 587203.
5. The Secretary, Shri Sanganabasaveshwara Handloom Weavers Co-operative Society Limited, Guledgudd, Taluk Badami, District Bagalkot – 587203.
6. The Secretary, Shri Mookeshwari Karimagga Reshme Khanagala Utpadak Sahakari Sangh, Ni., Guledgudd, Taluk Badami, District Bagalkot – 587203.
7. The Secretary, Shri Saleswar Kaimagga Nekarar Sahakari Sanga, Niyamit., Guledgudd, Taluk Badami, District Bagalkot – 587203.
8. The Secretary, Shri Shivashankara Handloom Weavers Co-operative Society Limited, Ward No.5, Bhavanipet, Guledgudd, Taluk Badami, District Bagalkot – 587203.
9. The Secretary, Shri Mankandeshwara Handloom Weavers Co-operative Society Limited, Guledgudd, Taluk Badami, District Bagalkot – 587203.
10. The Secretary, ShriShivappaiah Handloom Weavers Co-operative Society Limited, Nagarkhanpet, Guledgudd, Taluk Badami, District Bagalkot – 587203.

**L) Others:**

The traditional Guledgudd Khana (fabric for Choli or Blouse) compliments the Ilkal saris as this combination is widely used not only in the northern part of Karnataka but the Marathawada and Vidarbha regions of Maharashtra also. While the aged ladies wear the Ilkal Saris and Guledgudd Khana in their traditional Maharashtrian style, the younger generation wears it in their modern fashionable style. As a result, Ilkal Saris and Guledgudd Khana in their best combinations are used extensively in Urban and Rural parts of Karanataka and Maharashtra. Be it a marriage or any other big or small function or any other celebration or ceremony, the combination of Ilkal Saris and Guledgudd Khana are being used widely as this combination has been the treasure of beautiful, dignified, ultra-modern fashions of sixteen years old girls and that of sixty year old traditional dressed housewives too.

Therefore, even during these ultra-modern competitive designs and fashionable ladies dresses flooding the markets, the demand for Ilkal saris and Guledgudd Khana is getting expanded throughout the region. No lady feels her collection complete and rich unless she adds at least one pair of Ilkal sari and Guledgudd Khana.

# GEOGRAPHICAL AREA OF PRODUCTION GULEDGUDD KHANA



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

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

Geographical Area of Production of Guledgudd Khana

**G.I. APPLICATION NUMBER – 224**

Application Date: 03-11-2010

Application is made by **Padupanambur Primary Weavers Services Co-operative Society Limited**, L. No. 800, Haleangadi, Taluk: Mangalore, District: Dakshina Kannada – 574 146, Karnataka, India, Facilitated by the Commissioner for Textile Development and Director of Handloom and Textiles, Government of Karnataka for Registration in Part A of the Register of **UDUPI SAREES** under Application No: 224 in respect Clothing falling in Class – 25 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 :** Padupanambur Primary Weavers Services Co-operative Society Limited,

**B) Address :** Padupanambur Primary Weavers Services Co-operative Society Limited,  
L. No. 800, Haleangadi, Taluk: Mangalore,  
District: Dakshina Kannada – 574 146,  
Karnataka, India

Facilitated by the Commissioner for Textile Development and Director of Handloom and Textiles, Government of Karnataka

**C) Types of Goods :** **Class 25 – Clothing**

**D) Specification:**

The hank yarn dyed (or coloured) and hand-woven Saree, known as Udupi Saree, is the major traditional product manufactured in the Dakshina Kannada and Udupi districts of Karnataka. These Sarees are produced either with check design in the body with solid border or Plain Saree with Butta designs. The weavers in the entrepreneurial sector, who were engaged in the production of the Udupi Sarees were organised and brought under the co-operative fold of the handloom sector.

The major items manufactured in the handloom sector in the Dakshina Kannada and Udupi districts vary from products made out of fine cotton yarn to coarser yarn. Though the products like lungi, Bairas (Towel), etc. are produced in the cluster, Udupi Sarees are the most famous hand-woven item produced here. The traditional Udupi Sarees are woven with coloured cotton yarn (dyed yarn) of finer counts along with coloured art-silk yarn and half fine zari.

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

**UDUPI SAREES**

**F) Description of the Goods:**

The hank yarn dyed (or coloured) and hand-woven Saree, known as Udupi Saree, is the major traditional product manufactured in the Dakshina Kannada and Udupi districts of Karnataka. These Sarees are produced either with check design in the body with solid border or Plain Saree with Butta designs.

The major items manufactured in the handloom sector in the Dakshina Kannada and Udupi districts vary from products made out of fine cotton yarn to coarser yarn. Though the products like lungi, Bairas (Towel), etc. are produced in the cluster, Udupi Sarees are the most famous hand-woven item produced here. The traditional Udupi Sarees are woven with coloured cotton yarn (dyed yarn) of finer counts along with coloured art-silk yarn and half fine zari.

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

The handloom weaving is a home based cottage industry in Udupi as well as in Dakshina Kannada district of Karnataka. The co-operative movement initiated in the erstwhile Madras State in the year 1912 as part of the National Movement for the freedom of the country has its waves in the erstwhile Dakshina Kannada region of Karnataka. This movement has organised the handloom weavers of this region into the co-operative fold. As a result, many handloom co-operative societies were formed much before the independence. Presently, there are eight handloom co-operative societies working in Udupi and Dakshina Kannada districts. Handloom weavers are located in all the taluks namely, Kundapura, Karkala and Udupi of the Udupi district and Mangalore, Beltangadi and Buntwal taluks of Dakshina Kannada district. Of the eight handloom co-operative society Limited, (i) Udupi Primary Weavers Service Co-operative Society, Limited, Adiudupi, (ii) Shivalli Primary Weavers Service Co-operative Society Limited, (iii) Brahmava Primary Weavers Service Co-op Society Limited, Udupi and (iv) Basrur Primary Weavers Service Co-op Society Limited, Basrur are located in Udupi district and the remaining four namely, (i) Mangalore Primary Weavers Service Co-op Society Limited, Mangalore, (ii) Talipady Primary Weavers Service Co-op Society Limited, Kinnigoli, (iii) Mijaru Primary Weavers Service Co-op Society Limited, Shibrikere and (iv) Padupanambur Primary Weavers Service Co-op Society Limited, Haleangadi are in Dakshina Kannada district. The production of Udupi sarees is carried out in these societies. Apart from these societies, Karnataka Handloom Development Corporation also produces the Udupi Sarees in their production units at Mangalore and Udupi.

The geographical location of Dakshina Kannada district is between 12.84° North Latitudes and 75.24° East Longitudes and the co-ordinates of Udupi district are 13.35° North latitudes and 74.75° East longitudes.

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

The communities or castes in Karnataka have diverse origins owing to various migrations and later consolidation under a single identity. All weaver castes in Karnataka have either Tamil or Telugu origins. The collective identity for weavers in Dakshina Kannada and Udupi districts is Saliga or Padmashali. The main weavers' castes of South India are Sale, Devanga and Kaikkolar. Among these the first two castes are native to Kannada and Telugu speaking regions by inscriptional evidences whereas Kaikkolar community is native of Tamil speaking region. It should be noted here that the earliest mention of Kaikkolar as weavers comes in an 8<sup>th</sup> century Jain

lexicon, but weavers known as Kolika (a Prakrit word for weavers; Sanskrit: Kaulika) had their guilds during Satavahana period in Andhra region.

One comes across weavers named Jeda (Kannada: spider or weaver), Jadam Sedan (Tamil) and Chetan (Malayalam) in various literature. A famous 12<sup>th</sup> Century Saivite poet Jedara Dasimayya was a weaver, with caste identifier jeda attached in his name. However, the official caste name of majority of Karnataka is Devanga though colloquially they are still called jedaru in North Karnataka. That is, Saliga (or Chaaliyan or Saali or Saale) is a weavers' caste found mostly in Southern coastal Karnataka and Northern Kerala. This community is historically spread in the districts of the present Kerala state.

Before migrating from Tamil Nadu to this region, these people were known as Chettiyar. Due to the strong influence of the local community in Dakshina Kannada and Udupi, the weavers used the surname of Shetti. But there is a possibility that, the influential and strong Bunts didn't like the usage of their surname by the outsiders, and converted the surname of the weavers as Settigar.

The handloom weaving in the Tulu region dates back to the era of 19<sup>th</sup> century. The region comprising the districts of Dakshina Kannada and Udupi of Karnataka and the Kasaragod district of Kerala are called as Tulu Nadu, as Tulu is the major language in the region. The present Udupi, which was part of the Dakshina Kannada district, was bifurcated and formed a new district in 1997. The handloom weaving in Dakshina Kannada district dates back to the era of the 19<sup>th</sup> century. In the history, it is recorded that the handloom weaving was introduced in 1844, on a commercial scale in the district through the pioneering efforts of Rev. Metz, belonging to the Basel Mission, in 1844. The German based Basel Mission, which started its ministry in Mangalore in 1834, later extended its services to other parts of the country. This mission brought many industries in Mangalore and surrounding areas. Mr. Hallen, a trained weaving specialist who succeeded him in 1851, introduced the first handloom fitted with the fly shuttle. During that period, not only the people belonging to Saliga, Jedar, Billava and Bunt community but Muslims and Christians were also engaged in the weaving activities. In those days, Saligas and Jedars in certain Villages in Mangalore taluka used to weave on pit-looms, but Christian, Muslim, Billava and Bunt weavers used frame looms introduced by Basel Missionaries. These Missionaries has introduced the frame looms in the Malabar region and hence it is called Malabar looms. Nowadays, majority of the weavers belong to Saliga and Jedar community and also use frame looms for producing dyed cotton sarees. These looms are fitted with fly-shuttles and generally with dobbies for making designs on borders. The important centres of handloom weaving are Basrur, Jeppu, Padil, Kankanady, Kulashekara, Konebady, Surathkal, Panambur, Mulki, Kinnigoli, Mijar, Siddakatte, Haleangady, Padypanambur, Buntwal, Panemangalore, Udupi, Brahmavara, Udyavara, Athrady, Parkala, Adi Udupi, Basrur and Shiva.

#### **I) Method of Production:**

The hank yarn dyed (or coloured) and hand-woven Saree, known as Udupi Saree, is the major traditional product manufactured in the Dakshina Kannada and Udupi districts of Karnataka. These Sarees are produced either with check design in the body with solid border or Plain Saree with Butta designs. The weavers in the entrepreneurial sector, who were engaged in the production of the Udupi Sarees were organised and brought under the co-operative fold of the handloom sector. Hence,

presently the production of the Udupi Sarees is mainly centred on the Co-operative Handloom sector of these districts.

The activities in the production process are summarised below:

### **Raw Material:**

The basic raw material of the product is cotton yarn, procured in the form of hank by the co-operative societies directly from the yarn bank. At present, the yarn bank is operated by the Padupanambur Primary Weavers Service Co-op. Society Limited, Haleangadi, which is the franchisee of National Handloom Development Corporation (NHDC). The cotton combed yarn of counts 80s, 60s etc and Art Silk yarn of 120 Denier (120D) are used for the manufacture of Udupi Sarees. The Art silk yarn is mainly used for the weft. Apart from this, half – fine zari is also used to make buttas and border designs of the saree. While the cotton yarn is sourced by the co-operative societies from the yarn bank, Art Silk yarn is procured from Salem in Tamil Nadu and the half – fine zari from Bangalore.

### **Washing & Scouring (Boiling):**

The first activity in the production process is to boil the grey yarn, which is in the hank form, in a solution of normal water, caustic soda and soda ash at an appropriate temperature for at least 24 hours to remove the impurities except the natural colouring matter. This will help to carry out the subsequent processes without any difficulty. The same is again got washed in normal water and squeezed manually. Again the yarn is boiled in normal water to remove the impurities before taking up for further processes like bleaching and dyeing etc.

### **Bleaching:**

The yarn is bleached in hot water mixed with bleaching powder for about 30 minutes and dried before dyeing.

### **Dyeing:**

Colouring – creating a desired colour- on grey/bleached yarn with any kind of pigment (colouring matter of dyes) is called dyeing. Dyes are classified into many groups based on their method of application, chemical constitution, physical properties etc. Though Vat dyes are predominantly used for dyeing the yarn meant for Udupi Sarees, marginally they use Naphthol and Reactive dyes also. If light shades are required, the yarn undergoes the process of bleaching, otherwise, for dark shades; it will be dyed directly after the process of scouring and washing. To remove the particles of the bleaching powder, the yarn is washed in water with diluted sulphuric acid.

The first step in the dyeing process is the preparation of recipe or dye bath meant for dyeing. Like any other dyeing, the medium for dyeing with Vat dyes is also water. Caustic soda and Hydrosulphate are added at the required quantity to hot water along with the Vat dyes and the dye bath is prepared. The dye bath preparation is the most important step in the dyeing process. The Dyeing Master, who is well aware of the dyestuffs which are available for matching combination shades, and their chemical, physical and functional properties, decides the quantity of dyes/combination of dyes

required for a particular colour. After the dye bath is prepared, the yarn is put in the dye bath for about 30 to 45 minutes and rinsed properly for absorbing the dye uniformly throughout the yarn. Once this process is over, the yarn is squeezed through a squeezing machine (hydro-extractor) and then washed in ordinary water. This dyed yarn is then dried in shade for two days. This will help for proper oxidation and thereby more strength and original colour to the dyed yarn. This dyed yarn is made in the form of bundles before taking up for the next process called winding.

### **Winding:**

Winding is a process of transferring yarn from one type of package to another, i.e. hank to bobbin or prin. The dyed yarn for the warp and the weft are separately taken up for winding. For warp, the dyed yarn in the hank form (from bundles) is converted into bobbins through manual process called bobbin winding. Once the winding is over, the yarn in the bobbin form is taken up for further processes. On the other hand, the yarn which is used in the weft does not require any further processing and hence it is wound into a prin with the help of a small, hand-driven charkha and is called prin winding. Prin winding is the process of transferring the yarns from the hanks into small bobbin/ prin which is used in the shuttle while weaving. The yarn in the form of prin is used in the weft while weaving.

### **Warping:**

The warping is a process of making desired length and width of warp sheet by combining many small packages of bobbins/ spools according to the desired patterns. There are various types of warping by which yarns from a large number of warper's bobbins are collected together and made into a suitable form of package. The process of warping used in Udupi and Dakshina Kannada districts is known as vertical warping. Vertical warping process is carried on a wooden frame from a wooden peg creel. A suitable frame called bobbin creel to hold the required number of bobbins in such a way that the yarns from them can be drawn separately without touching each other. The bobbins are put on the creel according to the pattern of the warp and the required number of yarn is then drawn to the wooden drum. The yarn in the form of warp is released from the wooden drum in the form of chain or loop; and then taken to the next process called beaming. Unlike other saree weaving clusters, one of the specialities of Udupi Saree weaving is the lengthy warp which can produce up to 36 sarees.

### **Beaming & Preparation of Loom:**

The process of transferring warp sheet to a weaver's beam to mount on loom is called beaming. All these processes are carried out manually without using power.

The process of beaming is followed by looming, which finally prepares the loom beam for weaving. Preparation of loom is broadly classified into two categories of work, known as Drafting and Denting. Drafting is the process of passing the warp yarn through the healds of the loom as per the design. This helps to keep the warp yarn in parallel form over the width of the loom and in locating a broken yarn during the process of weaving. In this case of denting, the warp yarn ends are passed through the reeds. The warp threads are then joined with the old warp threads with a local method of twisting by hands.

**Sizing:**

Sizing is a process where starch is coated on the warp yarns for imparting strength; enhance abrasion resistance to withstand the stress and strains exerted during the weaving process. Sizing is required for cotton yarn for imparting strength by using the sizing mixture with the help of a sizing brush. Unlike other clusters, in Udupi and Dakshina Kannada the method of “loom sizing” is practiced. Here the sizing material is applied directly to the yarn while the weaving is in progress. That is, the sizing material is applied to that portion of the warp yarn which is about to pass through the healds and reeds while weaving. Hence, the sizing is normally carried out in the weaving shed itself. Natural materials such as rice and maize starch are the important ingredients of the sizing material, which is boiled and diluted as per the climatic conditions and requirement. A special brush is used to brush the yarn during the process of sizing. The sizing reduces the yarn breakage and improves the quality and efficiency of weaving. Moreover the on-loom sizing imparts additional stiffness and shining finishes to the product.

Though the yarn is sized in which the individual threads are laying in a parallel condition, the threads are not free from sticking to one another. To rectify this defect, the cow fat (boiled and prepared as a paste) is applied to the sized yarn using the brush to effect separation and softness to the threads.

**Weaving:**

The looms used for weaving Udupi Sarees are frame looms known as Malabar looms are very strong looms with fly shuttles. These frame looms can weave heavy furnishing material, bed sheet of greater warp (upto 100-110” width), towels, dress material, striped check material, gauze cloth, and so on. Moreover, it is suitable for sarees with plain solid border, with extra warp and cross border designs. The Missionaries of the German Basel Mission, commenced its activities in India in 1834 at Mangalore, has introduced the frame looms in the Malabar region and hence the name Malabar looms. The looms are equipped additionally with dobby and jacquard according to the design of the sarees woven. The dobby is used to produce extra warp design on the border of the saree. The Jacquard is used to weave designs with extra warp or extra weft or both. The Jacquard lifts the required threads in the warp and the Butta Designs are laced in the body of the Saree with extra weft by hand. The other important technique widely used in the cluster is the Cut border technique for creating solid border for the Saree.

**Quality Checking & Packing:**

The quality of the woven products are checked thoroughly and taken up for packing. First it is folded properly and then packed according to the specification.

**J) Uniqueness:**

Handloom creations are products of the artistic traditions of the area of production. Different geographical areas are renowned for its characteristic fabrics, which are the fruit of a long association between the weaver and the equipment and technique that weaver employs. The structure of the loom and the processes adopted for manufacture are subject to geographical variations and hence each cluster has its own specialities

and uniqueness. The uniqueness of the product, Udupi Sarees, and its production processes are listed below:

- The Handloom industry in Udupi and Dakshina Kannada district has the unique reputation of using the best quality combed cotton yarn of counts 80s and 60s and Art Silk yarn of 120D for weft.
- The dye which is predominantly used for dyeing the yarn meant for Udupi Saree is Vat dyes. The Vat dyes are preferred by the manufacturer of Udupi sarees over all other groups of available dyes due to its excellent colour fastness property. These dyes are the fastest dyes available for dyeing cellulosic fibres. The Udupi Sarees are famous for its luster and colour fastness due to the best dyeing quality and techniques.
- In almost all the cases, the yarn for pallav portion of the saree is dyed in dark shade. The extra weft designs are woven with attractive colours to get more attraction and enrichment of saree pallav by using one type of tie & dye method. Tie and dye method is applied while preparing the warp. Firstly, entire warp of the saree is dyed with one colour and the yarn for pallav with another colour (matching to the body) is applied and the rest of the warp yarn is tied using rubber tubes.
- Since natural materials such as fire wood and coconut shells are used for boiling of yarn and preparation of dye bath etc., there is limited pollution of the environment and hence more eco-friendly.
- Sizing is also done differently in Udupi and Dakshina Kannada districts from most of the other handloom clusters. Sizing is a process by which a natural starch solution is applied to warps to strengthen the yarn in order to protect it from abrasion in the healds and reeds of the loom. In these districts, unlike other handloom centres, the method of 'loom sizing' is practiced. Here the sizing material is applied directly to the yarn while the weaving is in progress. That is, the sizing material is applied to that portion of the warp yarn (say about 2 metres), which is about to pass through the healds and reeds while weaving. Hence, the sizing is normally carried out in the weaving shed itself. Natural materials such as Rice or Maize form the important ingredients of the sizing material, which is boiled and diluted as per the climatic conditions and requirement.

A special brush with bristles made from the parts of a typical palm tree is used to brush the yarn during the process of sizing. The sizing reduces the yarn breakage and improves the quality and efficiency of weaving. The on-loom sizing provides good stiffness and shining finishes to the woven Saree. Though the yarn is sized in which the individual threads are laying in a parallel condition, the threads are not free from sticking to one another. To rectify this defect, the cow fat (boiled and prepared as a paste) is applied to the sized yarn using the brush to effect separation and also for softness to the threads.

Besides, the bristles of the brush used for sizing is also specially made from one type of palm tree which prevents damage to the yarn.

A special brush with bristles made from the parts of a typical palm tree is used to brush the yarn during the process of sizing. This prevents damage to the yarn while sizing.

The looms used for weaving Udupi Sarees are frame looms known as Malabar looms. The Malabar looms are very strong looms with fly shuttles. These frame looms can weave heavy furnishing material, bed sheet of greater warp (upto 100-110" width), towels, dress material, stripped check material, gauze cloth, and so on. Moreover, it is suitable for sarees with plain border, with extra warp and cross border designs. The Missionaries of the German Basel Mission has introduced the frame looms in the Malabar region and hence it is called Malabar looms.

Rampant usage of modern or improved devices such as lattice dobby and jacquard for making intricate designs using dyed yarn in the border, cross-border, pallav (or Pallu) and also for buttas in the body is prevalent in this cluster. The looms are equipped additionally with dobby and jacquard according to the design of the sarees woven. The dobby is used to produce extra warp design on the border of the saree. The Jacquard is used to weave designs with warp or extra weft or both. The Jacquard lifts the required threads in the warp and the Butta Design is laced in the body of the Saree with extra weft by hand. Generally small and medium sized floral buta designs are woven. The other important and unique techniques widely used in this cluster are Cut Border technique for creating solid border for the Saree.

The uniqueness of the saree is its contrast colour in pallav and border portions as compared to the colour of body portion.- i.e. one colour in pallav and border and another colour in the body. In order to get this specification, the Cut border technique is used. In this technique, three shuttles are used i.e. two shuttles for the borders and pallav and one shuttle for body portion. The Cut Border technique is generally used for the manufacture of check sarees. In cut border technique two/three shuttles are used depending on the design on the body of the saree. In this technique the weft yarn of the body and the saree is inserted across the body and the border. The border is then woven with the help of the two shuttles kept for weaving the border. Again the first shuttle is used to insert the weft yarn across the saree. This is achieved by using the four pedals with the help of which the healds are changed. Further, single yarn is used for weaving the body and double yarn is used to weave the border.

#### **K) Inspection Body**

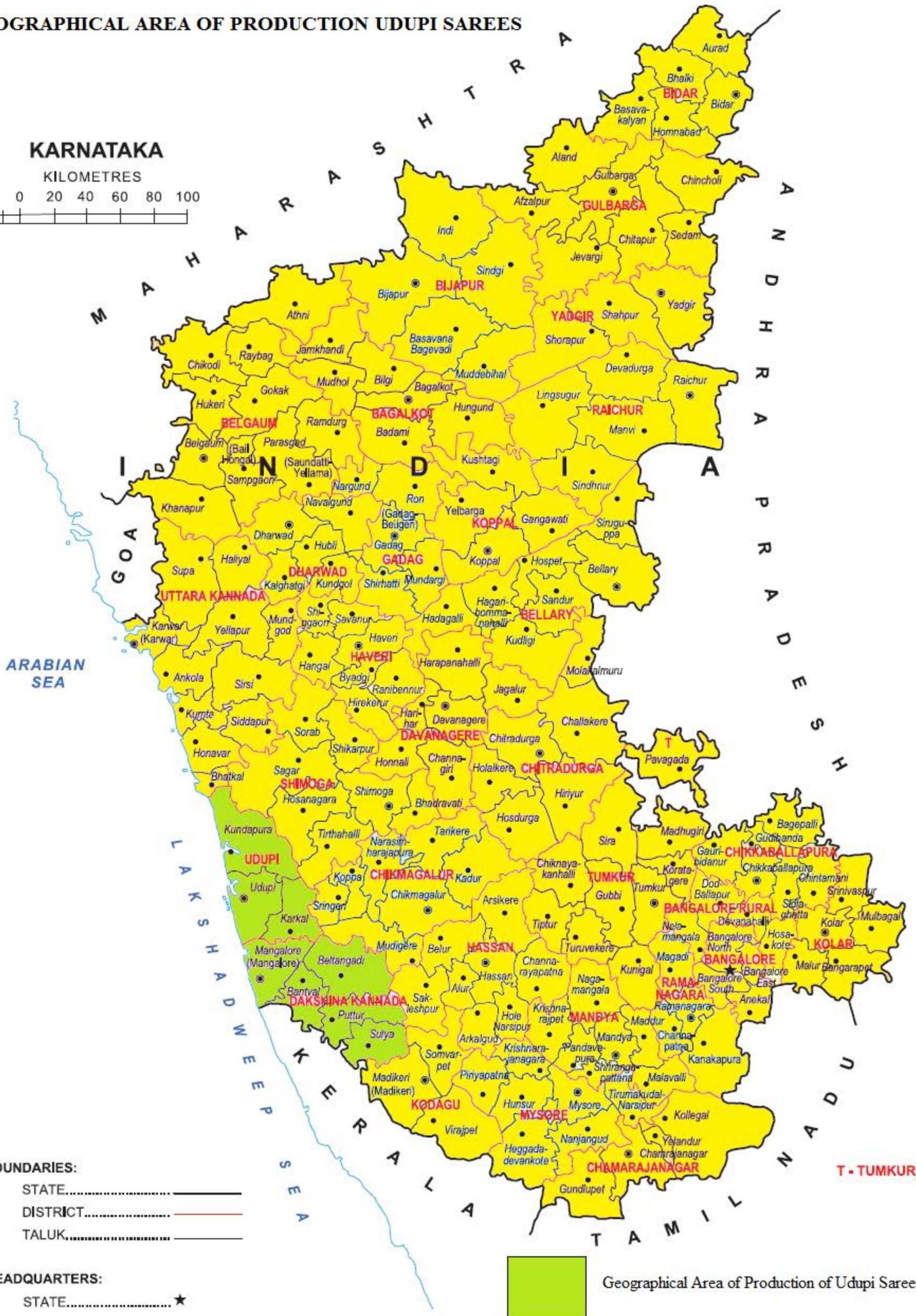
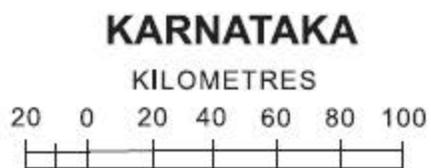
1. Even the co-operative societies involved in the production and marketing of the unique traditional products are also stipulating specific quality while placing orders to the weavers on the basis of demand patterns in the market and subsequently inspect the various stages of production and final product before procurement. Besides this, the weaving master in the co-operative society has their own quality control mechanism. During the process of production like winding & warping, creation of butas, weaving, etc., the weaving master use to inspect the different predetermined parameters and the quality before permitting final/finishing stage of production.
2. The Assistant Director, Handlooms and Textile Department, Zilla Panchayath, Udupi.
3. The Assistant Director, Handlooms and Textile Department, Zilla Panchayath, Dakshina Kannada, Mangalore.
4. The Managing Director Cauvery Handlooms, Karnataka State Co-operative Handloom Weavers Federation Ltd., No.49, Model House Street, Basavanagudi, Bengaluru – 560004.
5. The Managing Director, Padupanambur Primary Weavers Service Co-operative Society Limited, Haleangadi, Dakshina Kannada – 574146.

6. The Managing Director, Udupi Primary Weavers Service Co-operative Society Limited, Sanskrit College Road, Udupi – 576101.
7. The Managing Director, Shivalli Primary Weavers Service Co-operative Society Limited, Malpe Road, Adiudupi, Udupi – 576103.
8. The Managing Director, Brahmawara Primary Weavers Service Co-operative Society Limited, Brahmawara, Udupi District – 576213.
9. The Managing Director, Basrur Primary Weavers Service Co-operative Society Limited, Basrur, Kundapur Taluk, Udupi District – 576211.
10. The Managing Director, Talipady Primary Weavers Service Co-operative Society Limited, Kinnigoli Dakshina Kannada District – 574150.
11. The Managing Director, Mangalore Primary Weavers Service Co-operative Society Limited, Shibrikere, Mangalore Taluk, Dakshina Kannada District – 574164.

**L) Others:**

The Udupi Sarees are socio-culturally associated with the people of Karnataka especially to the southern part of the coastal region due to its confluence with the religious and other festivities of these regions.

# GEOGRAPHICAL AREA OF PRODUCTION UDUPI SAREES



**G.I. APPLICATION NUMBER – 380**

Application Date: 16-03-2012

Application is made by **Rajkot District Weavers Association**, Sarvoday Society, B/h. Virani High School, Rajkot – 360 002, Gujarat, India for Registration in Part A of the Register of **RAJKOT PATOLA** under Application No: 380 in respect of Textile and Textile goods not included in other classes falling in Class – 24 is hereby advertised as accepted under Sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- A) **Name of the Applicant** : **Rajkot District Weavers Association**
- B) **Address** : **Rajkot District Weavers Association,**  
Sarvoday Society, B/h. Virani High School,  
Rajkot – 360 002, Gujarat, India
- C) **Types of Goods** : **Class 24– Textile and Textile goods not**  
included in other classes

**D) Specification:**

- RAJKOT PATOLA are pure silk Single ikat fabrics
- RAJKOT PATOLA are pre-industrial creations and have rare and unique texture
- Length of RAJKOT PATOLA is from 5 to 8 yards
- Weight of Rajkot PATOLA is from 460 to 520 grams
- RAJKOT PATOLA are totally hand created and no machine is used
- Approximately 20 -22 denier x 6 ply (total 160 to 176 filaments) special pure raw silk is used

Length of the weft thread is as per the design unit (i.e)

Unit	Length (Aprox)
30	1450 inch
40	1950 inch
48	2025 inch
52	2525 inch
60	2920 inch
72	3510 inch

Minimum 2 pieces of saree of same colour combination and design are prepared. Each saree is a single piece with or without Blouse piece.

The following raw materials are used for manufacturing RAJKOT PATOLA:

**Raw Silk:** 20 - 22 denier pure raw silk derived from cocoons of silk worms from Mulberry trees. Such raw silk is imported from China or Japan also procured from Karnataka, India by the applicant Association. Pure jari is a Gold plated silver thread wound over silk thread. Silver or copper jari is also used as per the design

requirements

Various motifs used in the sarees are made up of either silk or Jari

### **Specifications**

For one silk saree the technical parameters will be as follows:

Length..... 6 yards + 80cm Blouse  
Width..... 48”  
Fibre used..... Pure silk  
Weight..... 500 to 550 grams  
Denier..... 28-32 warp 3 ply, weft 4 ply  
Reed.....72  
Pick.....60

### **Vegetable Dyes**

Eco-friendly dyes are made of turmeric powder, iron rust, pomegranate skin, Indigo, kirmaj [cochineal], bojgar, and some Indian tree extracts are used to dye the yarn

### **Chemicals used as dyes and fixing agents**

Tin Chloride, Alum, potassium dichromate, Copper Sulphate, Ferrus Sulphate, potassium permanganate, potassium di-phosphate, naphthol etc

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

#### **RAJKOT PATOLA**



### **F) Description of the Goods:**

Single Ikat woven sarees of Rajkot: Rajkot Patola

#### **Designs of Single Ikat woven saree:**

1. NariKunjarbhat: Dancing girl, elephant and parrot design; often other birds, trees and human figures are added.
2. Chandabhat: Square design
3. Manekchok: Identical design in 4 corners, in the middle one circle: Like Char Rastha
4. Pan bhat: Leaf design representing sacred papal leaves

5. Daliyabhat:Dotted design (Bandhani type)
6. Chhabadibhat: Basket design
7. Chowkhadibhat : Diaper with double outline floral design
8. Navratnabhat: Nine diamonds in one motif
9. Rasbhat: RasGarbha design (Dancing pattern)
10. Ratanchokbhat: Cross or diamond design
11. VaghKunjarbhat: Tiger and Elephant design, alternating two animals
12. Phulvadibhat: Floral Design
13. Haathibhat : Elephant design
14. Galowalabhat: Plain body, border, paalu design

**G) Geographical area of Production and Map as shown in page no: 36**

Geographical Location of Manufacturing of Rajkot Patola in Gujarat are:

**Rajkot District**

There are total 8 districts in Saurashtra region of Gujarat State. Among of them, Rajkot district constituted from the central region of Saurashtra. It is located at

20.57 north latitude to 23.07 east latitude and between  
70.20 east longitude to 71.40 north longitude.

On the north of the Saurashtra there is huge Rann of Kutchh, on the east side Bhavnagar & Surendranagar districts located, on the south of the Saurashtra Junagadh & Amreli districts located and on the west of the region Jamnagar district is situated.

**Surendranagar District**

Surendranagar District of Gujarat is situated between

**22°00' to 23°05' North altitude and  
69°45' to 72°15' East longitudes.**

The District has Ten Talukas including Vadhvan, Muli, Sayala, Limbadi, Chotila, Chuda, Lakhtar, Dasada, Halwad and Dhrangadhra. Ahmedabad and Rajkot, two main industrial and commercial centres of Gujarat and Saurashtra, are at equal distance from Surendranagar.

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

**Single Ikat woven Silk saree (Rajkot)**

The term ikat stems from the Malay-Indonesian expression 'mangikat', meaning to bind, knot or wind around. In principle, ikat or resist dyeing involves the bundled yarn to a predetermined color scheme prior to weaving. The three basic forms being single ikat, where either warp or weft threads are tied and dyed prior to weaving. While numerous legends and oral traditions indicate the existence of the single ikat technique in India in prehistoric times, the 6<sup>th</sup> century frescoes of the Ajanta Caves provide the first visual records of it. Silk saree patterns were discovered in the 16<sup>th</sup> and 17<sup>th</sup> century frescoes in the South Indian temples and palaces of Padminiapuram and Tiruchirapalli.

This single Ikat woven saree is about sixty year's old art. The silk fabric made in Rajkot (Saurashtra). They are ikat textiles but usually patterned only in the weft with a monochrome red warp. With regard to motifs, colors, arrangement of patterns and size are over marketed under this name as patola made in Gujarat. They come from the workshop and weaving school of Karamchand Godhamdas in Rajkot in 1951. As a young man this member of the Kumbhar (Potters) caste worked in the workshop of the Laherchand Salvi clan in Patan, acquiring enough knowledge there at least to produce the fabrics patterned in the weft itself. With the support of All India Handicrafts Board he has explained his workshop and modernized the weaving process to such an extent as to be able to sell his goods for more cheaply than can the patolu weavers of Patan.

He has founded a school in Rajkot where young people are taught Ikat weaving. Besides as part of the movement for the revival of handicrafts, the Khadi and Village Industries Commission (KVIC) financed Single Ikat weaving in Rajkot. Since then the craft has come in to existence and grow in that region and spread to the adjacent district of Surendranagar.

### **Rashtriya Shala, Rajkot**

Rashtriyashala in Rajkot invited one of the Salvi Patola experts from Patan and held aikat workshop in the campus providing training to weavers in that area. With time these weavers developed their own style of Ikat using similar patterns but with a different color palette and material range. Government is patronizing the low-cost Patola weaving as it promotes employment for many handloom weavers in rural areas. A number of welfare and sustenance projects are being run by the government to popularize this patola weaving in Gujarat. Private traders also support this variant as it has vast market of readily available customers from Indian middle class and lower middle class who otherwise cannot afford a genuine Patola. With the huge cost savings in production and a perceived liking due to affordability factor, the Surendranagar and Rajkot Patola has become very popular in local markets of Gujarat in the previous decade. This has brought in positive changes in the lives of the many handloom weaver families who otherwise were not finding enough work.

### **Rajkot Patola Saree Exhibits in Vadodara Museum**

Exhibit	Display Identification
1	S.P.C 1083
2	S.P.C 1085
3	S.P.C 1086

Besides Rajkot Ikat sarees are mentioned in several publications as follows:

1. Ikat Textiles of India, Chelna Desai, Graphic Sha Publishing Co. Japan 1988, pp30, 31,44,45,50,54
2. Craft of Gujarat, Vibrant Gujarat, Urban Summit, Government of Gujarat, 2007
3. Indian Ikat Textiles, Rosemary Grill, V&A Publications, 1998
4. Reviving an ancient weave, The Economic Times, Kolkatta, Saturday, November 6, 1993
5. Certificate on Handloom Patola Sarees, Rajkot, Expo 2010, National Vendor Development Program cum – Industrial Exhibition, Success through partnership,

MSME – Development Institute, Ministry of MSME, Government of India, Ahmedabad

6. Bubler, Alfred and Eberhard Fischer, The Patola of Gujarat, Vol 1 and Vol 2, KREBS, AG, Basle, Switzerland 1979

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

Ikat or yarn resist dyeing involves sequence of tying and dyeing sections of bundled yarn to a predetermined colour scheme or pattern, prior to weaving. Thus the dye penetrates into the exposed sections, while the tied sections remain undyed. The patterns achieved by this process on the yarn are then woven in to fabric. The characteristic blurred or fuzzy-edged appearance of ikat textiles is caused primarily by the dye, which has a tendency to “bleed” in to tied areas, due to capillary action along the yarn. Within the three ikat categories, single ikat involves tying & dyeing of weft threads.

#### **Yarn Preparation:**

Skeins of yarn are wound individually on hand reels and then piled together in groups of 12 threads. This is followed by the process of degumming and bleaching. The yarn is left to dry and then wound.

#### **Wrapping and Dyeing:**

Weft yarns are stretched on tying frames and marked. Designs are normally worked out from memory or on graph paper. This is the most intricate part of the process where mathematical precision is called for since the design artist has to clearly visualize the pattern, he has in view and to locate the colour shades on the yarns in their proper places in perfect exactitude failing which the pattern will not emerge in the final product.

The yarn for weft is arranged in different frames and grouped in to different sections. The next manoeuvre of the designer is to mark the yarns with charcoal so as to indicate the position of different shades of colour. The pattern artist thus holds the highest rank among silk saree artisans though he does not do the actual weaving.

The marked yarn now go to the pattabandha or the tie expert who ties knots with waxed strings the areas which are not to receive the first shade of dyeing. The process of tying is to be continued after each dyeing until the darkest desired colour is obtained. The dyeing job is performed by the weavers themselves beginning with lighter shades and ending with the darkest. Evidently there is a close coordination between the tie expert and the dyer.

Damp cotton yarn is used for tying process. In all wrappings are applied three times and removed three times. The dyeing sequence usually practiced is as follows:

Red is first dyed followed by yellow or orange, followed by green or blue. Black is obtained by over dyeing red and blue with iron fillings. A needle with wooden grip is used for untying. After dyeing the yarn is thoroughly wrung and immersed in developing solutions. Later it is washed in cold water and hung out to dry. All knots are removed and different shades emerge at predetermined lengths of yarn.

## **(1) Weaving Preparatory:**

### **a) Weft yarn:**

Silk is produced from Bangalore in Hank form. It is opened through Charkha and wound in cones or Bobbins. Hank is available in Kg.

The weft yarn is prepared on an instrument consisting of a beam in to which a wooden peg and an iron rod are fixed. The position of this rod can be changed and also wooden peg can be adjusted according to the width of the required cloth to be woven. The weft yarn is then wound horizontally around wooden peg and the iron rod in such a way that always after two windings one separate cord is inserted so that the combinations of these threads form a set. The work is carried out continuously till the number of sets necessary for one pattern is ready. The weft for one piece is prepared at a time. All the bundles and subdivisions are carefully kept in order by placing cross threads between them. The cords will then be removed and the weft yarn will be taken to the winding frame.

To make koripati there is a horizontal wooden stand (Ada) in which six rounds of 24 stands which have been made from bobbin stands

This will be wound on a stand for making design and measurement will be as per the loom width (including selvedge). Based on the pre prepared design graph tie-dye will be made. The No. of tie-dye will vary depending upon design of the final product.

The yarn will be colored as per the design through tie-dye. After opening all the ties, the colored/ designed hank will look like this.

The woven saree from the above weft patterned yarn will look like this:

Then the colored opened hank will be put on the wooden Charkha

Then 24 threads will be wound on firki (Wooden) in two parts (12-12). Again from firki another firki will be made of 6-6 yarns, then the another firki will be made of 3-3 stands each. Then another firki will be made of 2-2 yarns and lastly on another firki 1-1 yarns will be made and it will be wound on pirn to put in shuttle for inserting weft.

### **b) Warping:**

3400-3500 ends (warp),

One saree Length= 6 yards+ Blouse piece 34”

1 warp for 4 sarees means 29 yards length.

### **Warp Stand:**

The yarn will in Grey Hank (pure silk) form. This length of 29 yards will be divided into 4 pieces (For making 4 sarees) and will be marked accordingly. Each saree length of yarn will be dyed in different colors or all 4 sarees length yarn will be dyed in the same color depending upon the color scheme.

Even the body portion of the saree Border and pallu can also be distinguished for the colour pattern and will be colored accordingly. This warp yarn is dyed through tub-dip method. Pallu and Border will be made full of zari (original zari is purchased from Surat).

One silk saree costs Rs. 2500 to 25000. For preparing 1 silk saree, it will take one week for a team of five persons (Family members).

**c) Sizing:**

Starch is made up of Maida. For preparing 4 sarees 100 grams Maida is used. Two gram oil (groundnut oil) is added in recipe. Maida will be boiled with groundnut oil. There will be 4 different vessels (tapela) for different colored sarees. If only single colored sarees, there will be only one vessel- No. of vessels as per No. of color of a saree. The warp yarn will be dipped in the sizing solution for 10 to 15 minutes. Then it will be taken up out for drying to make it straight horizontally tied between the 2 wooden stands. The warp yarn will be dried in to 2 hours.

**d) Beaming:**

These sized warp yarn will be wound on a wooden beam, manually.

**e) Weaving:**

Then each warp yarn will be put on the nylon heald to weave one beam of 29 yards length. Thus 4 sarees will be prepared in one month by a weaver. Two persons are involved in the process of weaving. Around one meter of fabric is woven in a day

**Motif:**

The motifs of all Ikat textiles compared of sets of identically patterned threads, which results into the block-like quality of the patterns so characteristic of these fabrics. This quality increases as the number of threads per set grows larger and diminishes as the number of threads per set decreases. But even if the smallest set size technically possible- two threads were used. The formation of truly curved motif outlines could not be achieved. This characteristics feature of Ikat patterns also reveals itself in Patola in spite of the delicacy of the silk thread used for then in fact; the block-like shapes are particularly marked in these fabrics because relatively large sets of at least six but sometimes considerably more threads are standard.

The first small motifs are achieved by putting together the (rectangle) form elements. We shall term these motifs form parts because although like the form elements. They are above all parts of which large single motifs are constructed. There are various ways in which element, can be put together into form parts, as a few examples will demonstrate.

The simple lining up of rectangular or square elements yields stripes or bands (bara). From a technical point or view there are two different kinds: for a forms part of this type running warp ways the respective warp section can be wrapped continuously during the applications of resists, whereas the same section of the weft is composed of parts of various sets and thus also of the corresponding number of single wrapping units. A band running weft ways is conversely, made up of a continuous section of weft and a complementary warp made up of several parts. The same principle holds true for all form parts. In this their simplest form, stripes, bars of bands are always the same width in one direction as a set of identically patterned threads. But they can be of any length.

For more varied form parts result from simultaneously putting together form elements warp ways and weft ways. The simplest compositions of this kind are angles. But even they can vary a great deal, either because of variation in the length of the sides or by the arrangement in four (with equilateral sides) or eight different positions. All the angles in this group as well as the three following groups of form parts are made up of one-sided rows, i.e. nowhere are they wider than one set.

When the rowing up of the form elements in the second direction is not at one end of the other part as in an angle, but between the ends of the other part, more possibilities are offered. The lengths of the two components can be chosen at one's discretion, and the spot where the parts are to meet can be picked out, too. Further more, there are then four different positions for all the forms if they are to be in mirror symmetry and even positions if they are to be a symmetrical.

If a part, made up of at least three form elements in the same direction has additions attached in two places, a u-shaped construction results, assuming that the additions are made at both ends, but they can also be made at one end and between the two ends. These possibilities hold true for three or more additions, too, and in this group there are once again four possible positions for symmetrical construction and eight for a symmetrical ones.

The forms of the next group are characterized by additions of set width made in two opposite direction. The possibilities for variation and positioning are as numerous here as in the preceding group. The crosses oft en found scattered over patola or then as parts of larger patolu motifs constitute a special form, only those crosses whose bars are not wider than one set of threads belonging to this group under the aspect of mode of formation.

When equally large additions in the second direction are made over the whole length of the part stretching in the first direction, squares of rectangles which are longer and wider than the form elements result.

The only type of variation possible here is with respect to size and for rectangles there is the additional possibility of positioning them transversely or longitudinally. Form elements, bars or larger rectangles of the above mentioned kind on one side or in several places. There can be one or more such "outgrowths". Forms in mirror symmetry once again have four possible positions and a symmetrical construction eight. Crosses where bars are thicker than a thread set either in part or throughout should be classified as a group of their own.

### **Equipments used for Manufacturing**

1. Nail stand (to hold Bobbins) 24 Bobbins:
2. Koripati (Wooden) to make Warp, Hank in Grey form:
3. Stand for making design:
4. Charkha (Wooden):
5. Firki (Wooden):
6. Pirn winding machine (Rentiyo):
7. Shuttle:
8. Sizing stand:
9. Wooden beam:

10. Nylon Heald:
11. Handloom/Ghoda Shal:
12. Drawing-in with Nylon Healds:
13. A stand of drawing Zari (Warp Yarn) 40 Bobbins will be hung:

**J) Uniqueness:**

Uniqueness of Rajkot Patola is listed as below:

- (i) Variety of designs: The single Ikat sarees of Rajkot known as Rajkot Patola with plain coloured warp and pre designed weft through tie-dye are woven in such a way that a beautiful design pattern emerges once it is finished. A large number of unique designs of sarees are woven in this art. Around 20 design patterns of saree with unique design with various colour combinations are woven in this variety of sarees.
- (ii) Combination of two ethnic art: Traditional designs are combined with ikat designs. For example, Gharchola sarees are woven with ikat design in Rajkot Patola saree
- (iii) Cost Effective: The sarees are made up of either natural silk or synthetic yarn and are sold in the market at much lesser price compared to Ikat sarees manufactured elsewhere in India.
- (iv) Motifs: The motifs of comprised of sets of identically patterned threads, which results into the block-like quality of the patterns so characteristic of these fabrics. This quality increases as the number of threads per set grows larger and diminishes as the number of threads per set decreases. But even if the smallest set size technically possible- two threads were used. The formation of truly curved motif outlines could not be achieved. This characteristics feature of Ikat patterns also reveals itself in Patola in spite of the delicacy of the silk thread used for then in fact; the block-like shapes are particularly marked in these fabrics because relatively large sets of at least six but some times considerably more threads are standard.
- (v) Ikat Saree with Jari: One of the uniqueness of the Rajkot Patola is the usage of jari either in Pallu, Border or Body also in all the three in the saree. Also Lagdipatta in both the borders of the saree.
- (vi) Shades of Saree: Different shades are used in warp and weft and the resultant effect will be third shade emerges in the saree after weaving.
- (vii) Full Tissue Saree: Uniqueness of this type of saree is that the Warp is Jari and weft with ikat designed silk yarn
- (viii) Motifs generated with hand: Motifs in the saree are unique in Rajkot, they are woven by adjusting the warp and weft with fingers without using Dobby or Jacquard. Motifs are generated using only Jari and woven motif with silk.
- (ix) Ikat Saree with Blouse: Rajkot Patola sarees are woven with Blouse

## **K) Inspection Body**

The inspection and quality control are undertaken by the Expert Artisans at the first instance who employ high standards of quality control. Subsequently the final product is inspected by a committee consisting of President, Secretary and a member of the Rajkot District Weavers Association to add another layer of Quality control and Inspection. Apart from the above prevailing two-tier inspection system, the other members of the association also act in an advisory capacity to the Expert Artisans.

An independent neutral testing body would be created at Rashtrya Shala, Rajkot to facilitate production with applicable quality standards

## **L) Others**

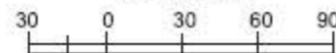
### **Environmental Concern** (Treatment and Disposal of Chemical and effluent water)

- Production of Rajkot Patola sarees does not harm the environment. Rajkot patola sarees are produced through 40 (forty) looms located across the Rajkot district but are mainly located in various localities of the vast Rajkot city. The forty looms produce 400 sarees in a month and in all a maximum of only 800 litres of processed water is discharged across the entire district, that works out to be 15-20 liters of per loom per month.
- For weaving Rajkot Patola sarees, dyed warp is procured from manufacturing units mainly from outside Gujarat and therefore only weft yarn is dyed and chemically treated and hence the amount of effluent water is minimal for a given production unit in a given locality
- A production unit – usually one or two handlooms weaving Rajkot Patola sarees is located within the dwelling unit of weavers and processed effluent water is much less than the household drainage water discharged for a given point of time.
- As these 40 looms spread across the Rajkot district, the amount of effluent generated that need to be processed before discharged is negligible.

# GEOGRAPHICAL AREA OF PRODUCTION RAJKOT PATOLA

GUJARAT

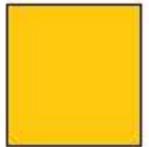
KILOMETRES



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

**BOUNDARIES:**

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



Geographical Area of Production of Rajkot Patola

**HEADQUARTERS:**

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

**G.I. APPLICATION NUMBER – 402**

Application Date: 11-02-2013

Application is made by **The Chairman, Kuthampully Handloom Cluster Charitable Society Consortium**, (Registration No. R – 70/2009), Weavers Common Facility Centre, 10/569, Anappara, Kaniyarkode P.O., Thriuvilwamala, District: Thrissur – 680 594, Kerala, India, for Registration in Part A of the Register of **Kuthumpally Dhoties & Set Mundu** under Application No: 402 in respect of Clothing falling in Class – 25 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** : Kuthampully Handloom Cluster Charitable Society Consortium.
- B) Address** : Kuthampully Handloom Cluster Charitable Society Consortium,  
(Registration No. R-70/2009),  
Weavers Common Facility Centre,  
10/569, Anappara, Kaniyarkode P.O.,  
Thiruvilwamala, District: Thrissur – 680 594,  
Kerala, India
- C) Types of Goods** : **Class 25 – Clothing**
- D) Specification:**

The major items manufactured in Kuthampully cluster are Set Mundu (Mundum Neriyathum or Mundu and Neriyathu or Pudava and Kavani), Double Dhoti (also known as Double Veshti or Double Mundu), Grey Saree (Kuthampully Saree or Set Saree) and Ladies Dress Material (Punjabi Dress or Salwar Kurta). These traditional products are woven with kora white cotton yarn (grey or unbleached or non-dyed yarn) of finer counts. The combination of Dhoti and Shirt is the traditional attire of the adult male in Kerala. The traditional attire of the women folk is Grey Saree or Set Mundu, which is a combination of Dhoti for covering the lower part of the body and Neriyathu to wrap around the upper portion of the body like a Dupatta. The Set Mundu had been the traditional wedding dress of the Hindu brides in most part of the state. Though most of the younger generation now prefers to adorn Ladies Dress Material (of kora cloth) as the traditional wear, sizable women still prefer to wear Grey Saree or Set Mundu on special occasions.

The other specially of the Kuthampully products is the Half fine zari and dyed yarns used to create geometric, floral and nature- inspired patterns between the extra weft in the cross border. The unique pattern of these set mundu lies in the weaving technique where the above designs in the cross border are created by using hand-lacing with jacquard design. Another cross border pattern is the use of half fine zari (golden colour) strips intermittently cut the dark coloured brocade in the cross border.

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

**KUTHAMPULLY DHOTIES & SET MUNDU**



**F) Description of the Goods :**

1. Double Dhoti or Double Mundu or Double Veshti or Kuthampully Dhoti
2. Set Mundu or Mundum Neriyathum (Mundu & Neriyathu)
3. Neriyathu or Kavani

**G) Geographical area of Production and Map as shown in the page no: 46**

The Kuthampully village, in the Tiruvilwamala Panchayath of the Thalappally Taluk of Thrissur District, is bounded by the rivers 'Bharatha Puzha' and 'Gayathri Puzha' (or Ponnani river), and situated nearly 5 kms from Tiruvilwamala, is well known for kasavu handloom weaving of traditional attire of Kerala.

Initially the products were originated from Kuthampully but with the increase in demand of the products, more and more artisans from the adjacent areas are also adopted weaving of traditional Kuthampully handloom products as their main avocation. Presently, the prominent places of manufacture of Kuthampully Dhoties and Set Mundu are spread over various villages of the Thalappally taluk of Thrissur district and Chittur, Palakkad, Alathur and Ottappalam taluks of Palakkad district of Kerala State.

The villages in the Thalappally taluk of Thrissur district include Kuthampully, Eravathodi, Thriuvilwamala and Kondazhi. The geographical areas of production in the Palakkad district include Kallanchira and Elappully of Palakkad taluk, Chittur-Thathamangalam municipality, Devangapuram, Erattakulam, Manchira, Vallengi, Nallepilly and Kollengode of Chittur taluk, Karimpuzha, Palappuram and Karumanam Kurissi of Ottappalam taluk, and Pallan Chathannoor, Puthucode, Pazhampalacode of Alathur taluk.

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

The origin of the Kuthampully hand-woven products trace back to the end of the 18<sup>th</sup> century AD, as the product is closely associated with the Royal family of Kochi. History says that the members of Devanga Chettiar, a community of traditional weavers and has roots in the then Mysore state of the present Karnataka, were brought by the Kochi Royal family to weave dress materials exclusively for the palace. It is

also believed that the Devanga Chettis from Mysore left their country on account of Tipu Sultan's persecution and settled in this out-of-the-way village about the end of the eighteenth century.

Kuthampully is situated on the banks of the river 'Bharatha Puzha' and 'Gayathri Puzha' (or Ponnani river) in the Tiruvilwamala Panchayat of Talapally Taluk in the Thrissur district. Traditionally the members of the Devanga Chettiar community are skilled weavers of silk and cotton clothes. Since they are having good market in the entire region of the present Kerala and some parts of Tamil Nadu. Over a period of time, this place has earned goodwill for Dobby/Jacquard designs in fabrics and Kasavu Sarees (zari sarees). Subsequently, many Kannada Devanga Chettiars are settled down in many villages of the neighbouring Palakkad district also and started the production of Kuthampully handloom products such as Dhoties, Set Mundu and Sarees.

At present the Kuthampully Dhoties and Set Mundu are manufactured not only in Kuthampully but also in many villages in the Palakkad district also. Thus the production of Kuthampully Dhoties, Set Mundu and Sarees of cotton fabrics are spread across the Thrissur and Palakkad districts. However, the main marketing activities of these products are centred on Kuthampully area. Due to the economic benefit derived out from the production and sale of cotton handloom clothes in Kuthampully and other geographical areas of production today provide jobs to thousands of families belonging to different castes and communities like Ezhava, Thandan, Mudaliar, Muslims and others, mostly belonging to the weaker sections of the society.

Due to the economic benefit derived out from the production and sale of cotton handloom clothes in Kuthampully, the weaving activity was no longer confined to the members of the Kannada Devanga Chettiar community alone. The handloom industry in Kuthampully and other geographical areas of production today provide jobs to thousands of families belonging to different castes and communities like Ezhava, Thandan, Mudaliar, Muslims and others, mostly belonging to the weaker sections of the society.

### **Contents from Annexure**

The communities or castes in the present Kerala have diverse origins owing to various migrations and the later consolidation under a single identity. All weaver castes in Kerala have either Tamil/Telugu or Kannada origins. The Malayali collective identity for weavers in Kerala is Chaliyan. This may show that majority of Malayali weavers belong to Sale or Sali community of South India. The main weavers' castes of South India are Sale, Devanga and Kaikkolar. Among these, the first two castes are native to Kannada and Telugu speaking regions by inscriptional evidences whereas Kaikkolar community is native to Tamil speaking region. It should be noted here that the earliest mention of Kaikkolar as weavers comes in an 8<sup>th</sup> century Jain lexicon, but weavers known as Kolika (a Prakrit word for weavers; Sanskrit: Kaulika) had their guilds during Satavahana period in Andhra region.

One comes across weavers named Jeda (Kannada: spider or weaver), Jada, Sedan (Tamil) and Chetan (Malayalam) in various literature. A famous 12<sup>th</sup> century Saivite poet Jedara Dasimayya was a weaver, with caste identifier jeda attached in his name. However, the official caste name of majority of weavers in Karnataka is Devanga

though colloquially they are still called jedaru in North Karnataka. That is, Saliya (or Chaaliyan or Saali or Saale) is a weavers' caste found mostly in Northern Kerala and Southern coastal Karnataka. This community is historically spread in the northern districts of the present Kerala.

Thus the reputation of the Kuthampully handloom products acquired by the Kannada Devanga Chettiar community has now been enjoyed by a large number of people especially those belonging to economically and educationally backward sections.

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

The hand-woven Dhoties, Set Mundu and Sarees are the major products in the cluster. The activities in the production process are summarised below:

##### **Raw Material:**

The basic raw material of the cluster is cotton yarn, procured in the form of hank or cone by the co-operative societies/weavers/master weavers from the local yarn dealers or through the yarn bank or from state level agencies like The Kerala State Handloom Weavers Co-operative Society Ltd. (HANTEK) and Kerala State Handloom Development Corporation (HANVEEV). Nowadays cotton yarn is procured in the form of sized beam also. Besides cotton yarn, the cluster also uses golden or half-fine zari.

##### **Curing & Washing:**

The first activity in the production process is to cure the yarn meant for the warp in normal water and also with rice-soup to remove the impurities and cleaning. This will help them to carry out the subsequent processes like winding, warping, sizing etc. without any difficulty. The same is again got washed in normal water and dried in sunlight before taking up for further processes. In most of the cases, the weft yarn does not undergo the process of curing.

##### **Winding:**

Winding is a process of transferring yarn from one type of package to another, i.e. hank or cone to bobbin or prin. The yarn for the warp and for the weft is separately taken up for winding. The yarn is normally received by the weavers in the hank or cone form. The yarn in the hank or cone form is converted into bobbins by the winding process. In case of warp yarns, recently the manual process has been replaced by a motorized machine. Once the winding is over, the yarn in the bobbin form is taken up for further processes. On the other hand, the yarn which is used in the weft does not require any further processing and hence it is wound into a prin with the help of a small, hand-driven charkha and is called prin winding. Prin winding is the process of transferring the yarns from the hanks into bobbin/prin to be used in the shuttle as weft while weaving. The yarn in the form of prin or the zari, wherever is required, is used in the weft while weaving. Since the warping and sizing activities are not undertaken presently in this cluster, the weavers carry out only the prin winding of cotton yarn and half-fine zari.

**Warping:**

The warping is a process of making the desired length and width of warp sheet by combining many small packages called bobbins/spools. There are various types of warping by which yarns from a large number of warper's bobbins are collected together and made into a suitable form of package. The process of warping used in Kuthampully is known as vertical sectional warping. Vertical sectional warping process is carried on a wooden drum from a wooden peg creel. A suitable frame called bobbin creel to hold the required number of bobbins in such a way that the yarn from them can be drawn separately without touching each other. The bobbins are put on the creel and the required number of yarn is then drawn through a comb to the wooden drum. The warped yarn is then taken to the next process called sizing.

**Sizing:**

Sizing is a process where starch (boiled Rice or Kanji) is coated on the warp yarns for imparting strength; enhance abrasion resistance to withstand the stress and strains exerted during weaving process. Though sizing is not carried out in Kuthampully cluster, the traditional method of 'street warping' and 'brush sizing' is practiced for the yarn meant for this cluster. Natural materials such as rice starch, coconut oil and rice gruel form the important ingredients for sizing. Sizing is required for cotton yarn for imparting strength by applying the residue after rice preparation called "Kanji" in local language with the help of a sizing brush (brush with grass bristles). The sizing is normally done in the streets earmarked for it. The process of sizing reduces the yarn breakage and improves quality and efficiency of weaving.

Although the yarn is sized and dried in the sheet form, in which the individual threads are lying in a parallel condition, the threads are not free from sticking to one another. To rectify this defect, dividing rods, i.e. lease rods are used to effect separation of the threads. A brush is used to brush the yarn during the process of sizing.

Warping and sizing activities are not undertaken in this cluster for the past 20 years due to shortage of skilled manpower for this activity. Since there was no regular work and also due to less income compared to other work, the new generation of the weavers are not taken up the warping and sizing activities as their profession. Nowadays cotton yarn of the required count is procured and supplied to the job workers based at Ammapet in Salem and Negamam in Pollachi districts of Tamil Nadu, who undertake the warping and sizing, where this activity is undertaken on a larger scale and hence cost effective. It takes about one week to get back the yarn in the warp form from the job workers after sizing and warping. Even, some of the weavers' procure the yarn in the form of sized beam also.

**Beaming & preparation of Loom:**

In Kuthampully and other manufacturing centres of the cluster, the yarn is received/purchased in the form of ball warp by the weavers after the processes of warping and sizing. Hence the weavers take up the pre-weaving activities such as beaming and preparation of loom.

The process of transferring warp sheet to a weavers beam to mount on the loom is called beaming. Preparation of the loom for weaving includes the processes of drafting, denting and twisting-in the threads with the old warp threads. In almost all

the handloom clusters, the process of beaming is followed by looming, which finally prepares the loom beam for weaving. But in Kuthampully, the sequence of these processes is in the reverse order. Here, the loom is first prepared and then taken up for beaming. Preparation of loom is broadly classified into two main categories of work, known as Drafting and Denting. Hence, drafting, denting and the twisting-in the threads with the old warp threads are carried out first. Drafting is the process of passing the warp yarn through the healds of the loom as per the design. This helps to keep the warp yarn in parallel form over the width of the loom and in locating a broken yarn during the process of weaving. In the case of denting, the warp yarns are passed through the reeds and the healds. The warp threads are then joined with the old warp threads with a local method of twisting by hands. Once the twisting-in of the warp threads are over, the entire set of healds and reeds along with the ball warp is taken out in the street for beaming. All these activities are carried out manually without using power or machinery.

### **Weaving:**

Though Pit looms are the most widely used handlooms in Kuthampully and other geographical regions for producing the traditional varieties, Frame looms are also in use for some varieties. The pit looms are of two types; throw shuttle pit looms and fly shuttle pit looms. Fly shuttle pit looms are mainly used for weaving traditional products in this cluster. In order to save the space for installing the looms in the weaving shed, the weavers normally put one loom in a pit and the other one, which is opposite to that, in a raised platform. Due to this arrangement, the space for keeping the warp beams meant for weaving would be common for both the looms and hence saves a lot of space. The pit loom is of simple construction and there is no wooden super structure to support its parts. The sley is of light construction. The healds for these fly shuttle pit looms are prepared locally by Nylon wire, popularly known as *Bombay Type healds* is most suitable for weaving finer count yarn. As fine cotton yarn is used, the pirn is of smaller size and therefore there is no need for wider shedding. These healds allows only small shedding and hence prevents breakage of yarn and also helps to prevent the yarn from losing the effect of sizing. Since the shedding is of smaller width, the pirn and also the shuttle used are of smaller size compared to other handloom manufacturing centres. The pirn meant for the weft insertion is normally kept in rice water (or rice soup) while the weaving in progress and inserted into the weft one by one. The finest varieties of fabrics, known for their beautiful designs and textures with half-fine zari are produced on fly shuttle pit looms. As the name implies, the loom stands over a pit and the process of picking is done by beating the shuttle across the shed by hand and beaten by suspended sley. The traditional varieties are woven on fly shuttle pit looms in this cluster. The half-fine zari used in the border as extra warp, it is tied by a dead weight system to keep the yarn tight while weaving. Though Dobbies and Jacquards are widely used in this cluster for big designs in the cross border (or pallav) or in the body of the fabric, small designs are woven by the method of hand lacing. The Jacquard lifts the required threads in the warp and the Butta Design is laced in the body/pallav of the fabric with extra weft by hand.

### **Quality Checking & Packing:**

The quality of the woven products are checked thoroughly and taken up for packing. First it is folded properly and then packed according to the specification. Women are mostly employed for these activities.

## **J) Uniqueness:**

The uniqueness of the Kuthampully Dhooties and Set Mundu are listed below:

- Kuthampully Handloom industry has the unique reputation of having the weaving facility for manufacturing finer count cotton combed yarn of counts 80s and 72s. The traditional handloom Dhooties and Set Mundu of Kuthampully are made out of the finest cotton yarn of counts 80s and 72s (Super combed cotton yarn of counts 80s and 72s). Very few clusters are using finer count cotton yarn in India.
- Usage of Hal-fine Zari in the border, cross-border or pallav of the traditional products is rampant in this cluster. That is, Half-fine zari is used for extra warp, extra weft and for motifs in the fabric. Traditionally the weavers in this cluster used Pure Zari for border, cross-border and for buttas in the body. But due to the exorbitant rise in the price of the pure zari, the weavers are now shifted towards other kinds of zari, known as half- fine zari, powder guilt etc. Coloured yarn is also used as an alternative to the zari in the border and cross border of the Dhooties and Set Mundu.
- No bleaching or dyeing is involved in the process except for the dyed yarn used in the weft for the border or cross-border. This coloured yarn is used as a substitute for the half-fine zari. Otherwise, the yarn used is of natural coloured grey cotton yarn. Thus the products are eco-friendly and cause no harm to the body of the user.
- The types of looms, installed in the cluster are (i) Fly Shuttle pit looms; and (ii) Frame looms. Even though all these looms are in use for the production of handloom products of the cluster, the weavers use fly-shuttle pit-looms for the production of exclusive traditional products with half-fine zari. In order to save the space for installing the looms, the weavers normally put one loom in a pit and the other one, which is opposite to that, in a raised platform. Due to this arrangement, the space for keeping the warp beams meant for weaving would be common for both the looms and hence saves a lot of space. The usage of dobby & jacquard for intricate designs using half-fine zari, dyed yarn in border, cross-border, pallav and buttas on the body of the fabric is rampant in this centre.
- Another specialty in the technology used in Kuthampully cluster is the “Healds” used in the weaving looms which are made out of Nylon twine. These Healds are locally known as Bombay type healds. This, according to the traditional weavers, is most suitable for weaving finer count yarn. Besides, the shedding is of smaller width and thus helps them to withstand the breakage of yarn and also helps to retain the sizing effect of the yarn. The sley is of light construction. The shuttle and the pirn used are peculiar and are small in nature as the shedding in the looms is small. It is through these techniques of hand weaving and the particular nature of the looms used by the traditional weavers that makes the products look very fine and comfortable for use.
- In almost all the handloom clusters, the process of beaming is followed by looming, which finally prepares the loom beam for weaving. But in Kuthampully, the sequence of these processes is in the reverse order. Here, the loom is first

prepared and then taken for beaming. Preparation of loom is broadly classified into two main categories of work, known as Drafting and Denting. Hence, drafting, denting and the twisting-in the threads with the old warp threads are carried out first. Once the twisting-in of the warp threads are over, the entire set of healds and reeds alongwith the ball warp is taken out in the street for beaming. Due to this, they are able to produce longer length warp beams. All these activities are carried out manually without using power or machinery.

- The technique to weave with Half-fine Zari or dyed yarn in the border or cross-border or pallav (extra warp or extra weft) is one of the specialties or skills acquired by the weavers in this cluster. While weaving half-fine zari or dyed yarn in the border of the fabric as extra warp, it is tied by a dead weight system developed locally to keep the zari/yarn tight while weaving.
- Rampant usage of modern devices such as Dobby, Jacquard and Jala are common in this cluster for making intricate designs using half-fine zari or dyed yarn in the border, cross-border, pallav and also for buttas in the body. In case of small designs, the Jacquard lifts the required threads in the warp and the Butta Design is laced in the body of the fabric with extra weft by hand. This technique of laced weaving is practiced at Kuthampully and its surrounding places.
- The technique to weave with half-fine Zari in the border or cross-border or pallav (extra warp or extra weft) is one of the specialties or skills acquired by the weavers in this cluster. While weaving zari in the cross border of the fabric, the weavers create a rib weave effect in it. Due to this weave, there is a series of horizontal ribs (cross bar effect) in the cross border of the woven products.
- The other specialty of the Kuthampully products is the Half fine zari and dyed yarns used to create geometric, floral and nature- inspired patterns between the extra weft in the cross border. The unique pattern of these set mundu lies in the weaving technique where the above designs in the cross border are created by using hand-lacing with jacquard design. Another cross border pattern is the use of half fine zari (golden colour) strips intermittently cut the dark coloured brocade in the cross border.

#### **K) Inspection Body:**

1. The Department of Handlooms & Textiles, Government of Kerala,
2. Development Commissioner (Handlooms), Govt of India are supporting the weavers in quality control of the products. (3) Besides the master weavers in the entrepreneurial sector and weaving master in the co-operative societies have their own quality control mechanism. During the process of production like winding, creation of motifs, weaving, etc., these master weavers/ weaving masters use to inspect the different predetermined parameters and the quality before permitting final/finishing stage of production. However, providing the specification of the quality inspection of the master artisans is difficult as it varies from one master weaver to another. (4) Textiles Committee, a statutory body under the Ministry of Textiles, Government of India, known all over the country for quality inspection and testing of different textiles and clothing products is also actively participating in educating the weavers and other stakeholders about maintaining the quality and its importance, marketing

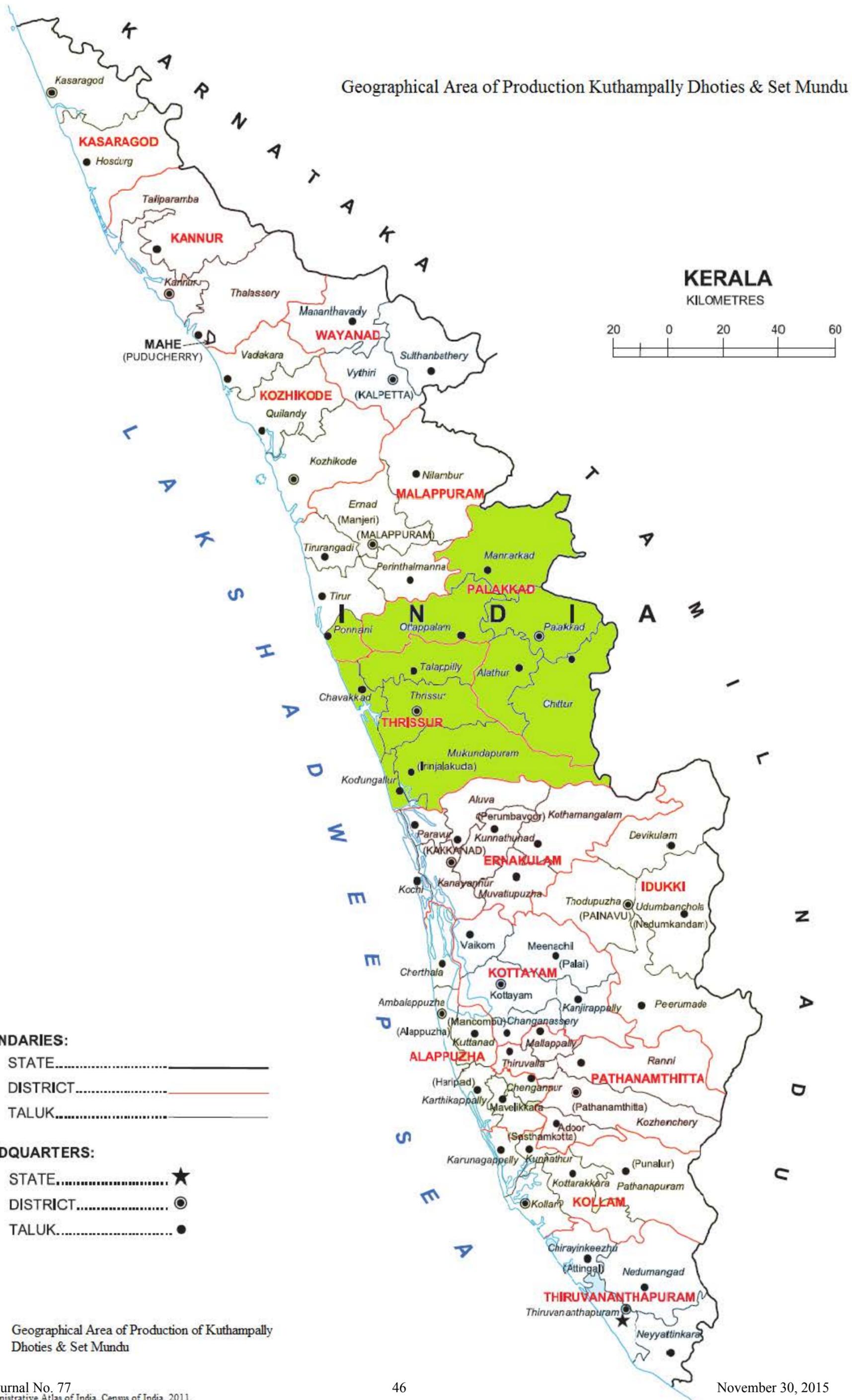
strategies, brand building of the product, and other development activities relating to the stakeholders of Kuthampully Dhoties and Set Mundu.

Even the traders and exporters involved in the marketing of the unique traditional products are also insisting specific quality while placing orders to the manufacturers on the basis of demand patterns in the market and subsequently inspect the various stages of production and final product before procurement. But in the present scenario, it has been decided that the Textiles Committee, Government of India, Mumbai having Regional offices at Kannur and Coimbatore along with the master weavers and the Department of Handlooms, Government of Kerala will provide inspection mechanism for maintaining quality of the product in the post-GI registration scenario.

**L) Others:**

The Kuthampully Dhoties and Set Mundu are socio-culturally associated with the people of Kerala especially to the Cochin and Malabar regions due to its confluence with the religious and other festivities of these regions. From time immemorial, the entire cloth requirement of the Cochin royal family is woven by weavers of this production centre. Hence, the textile cluster of this area is as old as the history of the Cochin dynasty in Kerala and bears generational legacy.

# Geographical Area of Production Kuthampally Dhoties & Set Mundu



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

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

 Geographical Area of Production of Kuthampally Dhoties & Set Mundu

**G.I. APPLICATION NUMBER – 476**

Application Date: 26-03-2014

Application is made by **Jai Tulajabhawani Shetakari Bachat Gat**, At Post: Deur, Taluka: Koregaon, District: Satara – 415 501, Maharashtra, India for Registration in Part A of the Register of **WAGHYA GHEVADA** under Application No: 476 in respect of Ghevada falling in Class – 31 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** : Jai Tulajabhawani Shetakari Bachat Gat

**B) Address** : Jai Tulajabhawani Shetakari Bachat Gat,  
at Post: Deur, Taluk: Koregaon, District: Satara  
– 415 501, Maharashtra, India

**C) Types of Goods** : **Class 31 – Ghevada**

**D) Specification:**

- Waghya Ghevada is very popular in Maharashtra as well as in North India.
- This variety is established in the market since 1970
- These 'Waghya' beans are very tasty.
- These beans are rich in proteins
- Color of beans: Faint pink having red lines on it.
- Cultivation period: 78-80 days.
- Pods per crop: 12-14.

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

**WAGHYA GHEVADA**



**F) Description of the Goods:**

Waghya Ghevada is very popular in Maharashtra as well as in North India. Also the 'Varun' variety which is hybrid of this Waghya variety is getting popular now a days. However, the Varun variety does not bear red strips hence it has less demand in Delhi market. Therefore, preference of consumer is for Waghya variety and the variety is established in the market since long. These 'Waghya' beans are very tasty. These beans are rich in proteins. Color of beans is Faint pink having red lines on it. These red lines resembles the tiger skin hence this variety is known 'Waghya Ghevada'. The total cultivation period is 78-80 days. 12-14 pods are obtained from one crop. It is

also famous as 'Bamani Pik' in this area. The Waghya Ghevada is a drought resistant variety. It has good protein and carbohydrate contents. It is a potential agriculture product and it has high nutritional value and calories.

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

##### **➤ Area Under Cultivation**

Total Area under cultivation of Waghya Ghevada is 12,733.85 hectare. Out of which 9,580.35 hectare area is from Koregaon taluka and 3153.50 hectare area is from Khatav Taluka. Total number of villages under cultivation of Waghya Ghevada is 152 (i.e. 131 in Koregaon taluka and 21 in Khatav taluka. The Waghya Ghevada is the cash crop in this area cultivated by 20,000 farmers approximately.

Satara: 17.68°N 73.98°E

Koregaon: 17.75°N 74.10°E

Khatav: 17.6545°N 74.3614°E

Satara district has an average elevation of 742 meters (2434 feet). Its location can be best described as 'Heart of the Western Maharashtra'. The height from mean sea level of Koregaon is 2080 feet.

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

Waghya Ghevada is a traditional local variety of Western Maharashtra which is mainly cultivated in north Koregaon taluka of Satara District. According to Mr. Vishwanath Kashinath Mahajan (owner of Mahajan Sheti Farm), Waghya Ghevada had been cultivated for the 1st time in North Koregaon in the year 1950. He stated that his father Late. Mr. Kashinath Mahajan bought its seeds from one of the traders of Pune in 1950, afterwards this bean got popularity as 'Waghya Ghevada' in this area. Mahajan family descendants are a living testimony to the history of Waghya Ghevda. Moreover, the Government of Maharashtra also described the huge production of Ghevda in Satara region.

This famous cash crop is also known as "Koregaon Rajma" or "King Rajma" which has great demand in North India.

#### **I) Method of Production:**

This variety is sown in Kharif season particularly in dry land farming and in draught prone area. Total harvesting period is 75 – 80 days.

Seed: Local seeds mainly selected from previous year's stock of seed bins.

The seed requirement is 40-50 Kg/ha.

##### **Method of Cultivation:**

1. As a preparatory tillage, one deep plough in the month of May is done.
2. Then harrowing is done twice. Leveling of field is done in the month of May before sowing.
3. After harrowing 10 - 12 cart-loads/ acre farm yard manure is spread over soil and mixed well with one harrowing.

4. Sowing is done by seed drill in the month of mid-June. As Koregaon is under rain shadow region, in the mid-June climate in the Koregaon becomes cool and cloudy due to raining in the Mahabaleshwar. This particular climate is required for Waghya Ghevada. During sowing, row to row distance is maintained 30 cm and the seeds are sown at a depth of 5 to 7 cm.
5. Seedlings get germinated within 8-10 days.
6. The drizzling rain in this period is suitable for Waghya Ghevada
7. Inter cultural operation such as hoeing and weeding are done after three weeks to control the weeds.
8. After 30 to 45 days of sowing, flowering starts and color of flowers become whitish pink.
9. 45 days after sowing, pods start growing.
10. Green pods mature in 70 days with 8-10 cm. in length.
11. The pods show grayish colored strips at maturity which is observed within 80 days. Also on maturity, beans turn yellow with red strips on it.
12. The harvesting is done only after maturity i.e. when the pods turn brown in colour.
13. Harvested crop is dried for 2 to 3 days in the sun and threshed by machine. The clean and good beans are preserved and stored in seed bins to use it in next year.
14. Dropping of leaves at the stage of harvesting improves the soil fertility and productivity.
15. After threshing, Waghya Ghevada is packed in gunny bags and sent to the market.

## J) Uniqueness:

### Geographical Significance

#### ➤ Soil

Soil in the Koregaon and Khatav talukas is medium black, well drained loamy soil. Soil type is medium in texture. Its pH value ranges from 6.5 to 8. This soil type is suitable for Waghya Ghevada. It has good fertility. The soil fertility mainly depends upon various physicochemical and microbiological properties. Most of the soil region of Koregan taluka shows the good soil quality index. The rhizospheric bacterial diversity was observed in this area as well as chemical analysis of the soil samples shows high fertility in terms of organic carbon and organic matter content of soil. It has Nitrogen fixing ability also thereby improve soil fertility and productivity.

### Physicochemical properties of soil

S.No	Village	pH	Moisture (%)	Organic Carbon (%)	Organic matter(%)	N (%)	P (%)	K (%)	Leachability (ppm)	
									Ca <sup>2+</sup>	Mg <sup>2+</sup>
1	Bagni	7.6 ±0.333	10.7 ±0.333	0.82 ±0.333	1.41 ±0.333	0.56 ±0.333	0.40 ±0.577	20.6 ±0.01	0.07 ±0.333	0.04 ±0.333
2	Koregaon	7.5± 0.333	10.8 ±0.333	0.75 ±0.333	1.29 ±0.333	0.58 ±0.333	0.38 ±0.577	20.8 ±0.01	0.08 ±0.333	0.03 ±0.333
3	Dhavli	7.7 ±0.333	10.5 ±0.333	0.78 ±0.333	1.34 ±0.333	0.60 ±0.333	0.38 ±0.577	20.5 ±0.01	0.08 ±0.333	0.02 ±0.333
4	Nagaon	7.6 ±0.333	10.7 ±0.333	0.76 ±0.333	1.31 ±0.333	0.56 ±0.333	0.39 ±0.577	20.5 ±0.01	0.09 ±0.333	0.02 ±0.333

-Values are mean of ±SEM of three experiments. N- Nitrogen, P-Phosphorus, K-Potassium.

Following table shows soil analysis report of Koregaon Taluka.

## Soil content of Koregaon Taluka

Report No. Contents ↓	Observation		
	13S20110154046	13S20110154045	13S20110154027
pH	7.8	7.8	7.8
Organic Carbon (%)	0.339	0.431	0.422
Potassium (Kg/ha)	725.76	295.68	739.20

### ➤ **Rainfall**

The rainfall in Koregaon and Khatav talukas is very less as they fall in the rain shadow area and are perennially drought-prone. Average rainfall of Koregaon taluka is 600 to 650 mm.

### ➤ **Climate**

Koregaon has dry and cool weather. The climate of Koregaon taluka becomes hot and dry in Kharif season. Maximum height of Koregaon taluka from mean sea level is 4877ft. Koregaon is situated on the basalt plateau commonly known as “Deccan Trap”. There are two rivers near Koregaon - Tilaganga and Vasana.

### **Uniqueness of Koregaon Waghya Ghevada:**

- Taste of Waghya Ghevada beans is sweeter than other varieties of Rajma.
- It is a drought resistant variety.
- It is the potential agriculture product due to high nutritional value and calories. Highly nutritional value due to its protein and carbohydrate content.
- Color of beans: Faint pink having red lines on it.
- Cultivation period: 78-80 days.
- Pods per crop: 12-14.

### **K) Inspection Body**

Jai Tulajabhawani Shetakari Bachat Gat has constituted an Inspection structure to oversee the standards and quality assurance system for inspection of every step of production of Waghya Ghevda and statutory compliances thereof.

This Inspection Body consists of President / Vice-President / Secretary / Treasurer of the Applicant Organization, Farmer Members, GI Experts, and Agriculture Experts.

The quality of Waghya Ghevda will be monitored by an Internal Watchdog Mechanism in order to maintain the original physical and chemical characteristics as per GI registration.

The system of internal watchdog mechanism will consist of following committee members:

- i. Representative of Producer group of Waghya Ghevda
- ii. Three (3) Producers from the area
- iii. GI Experts

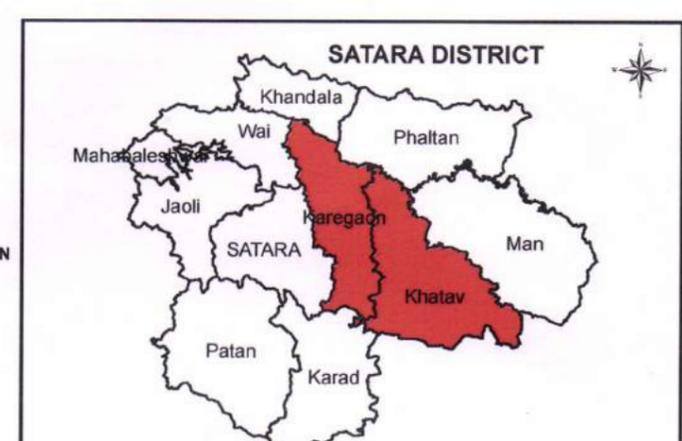
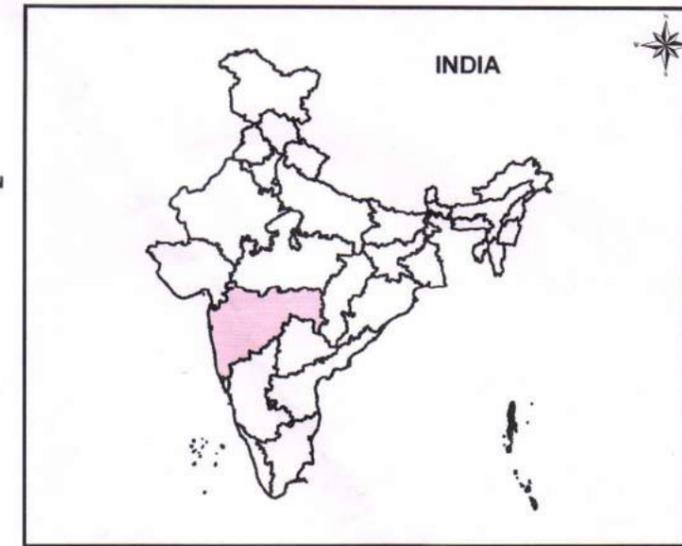
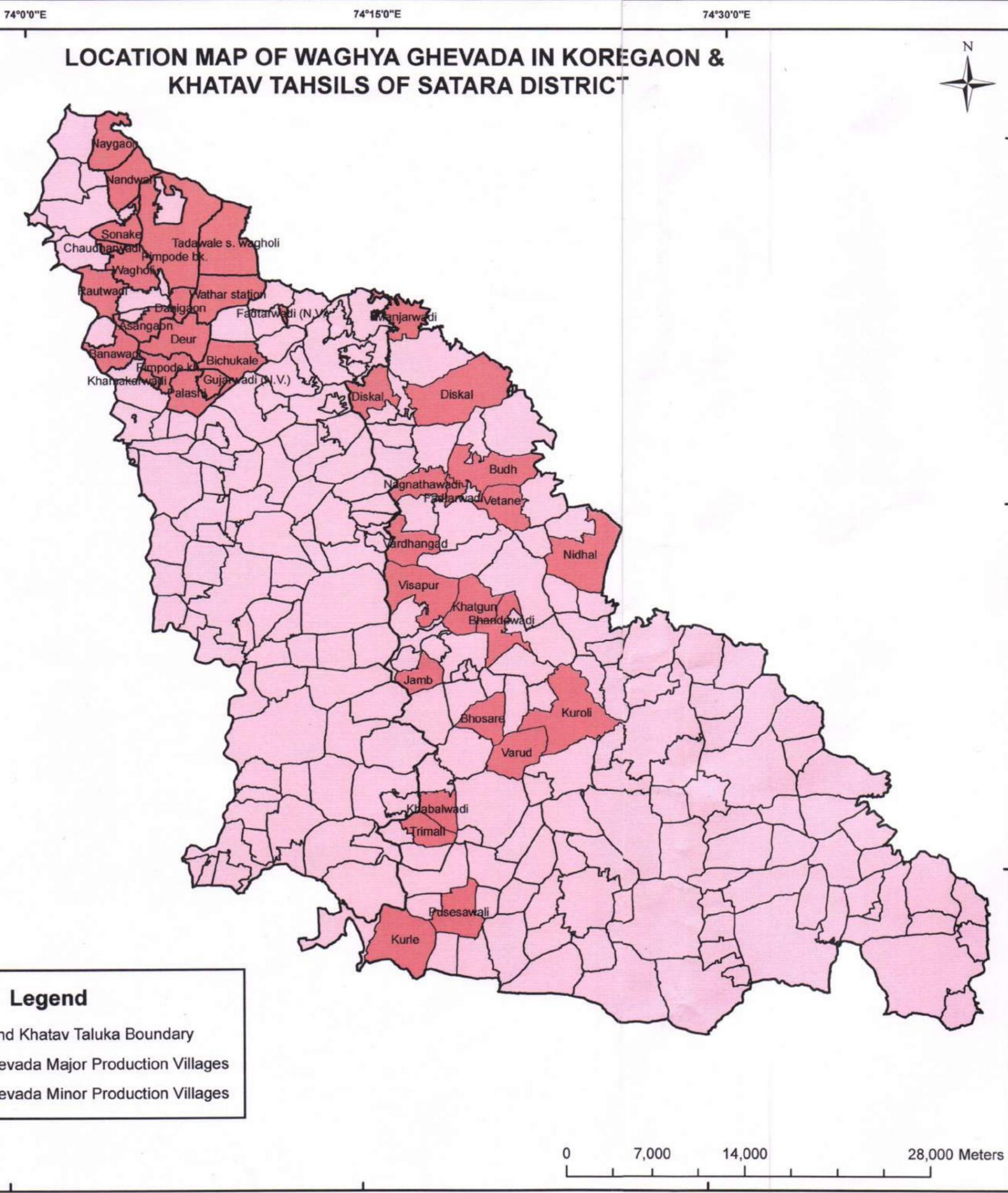
This committee will also help to regulate the use of Geographical Indications for the welfare of local producers' community. The committee will frame the terms and conditions to use brand name of Waghya Ghevda by any of the marketing agency. The logo of Waghya Ghevda GI will be used to create brand image.

## **L) Others**

### **Uses:**

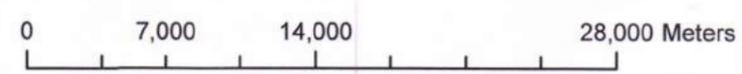
- Fresh beans from green pods of this variety are used in diet.
- High calories food, which increases body temperature in cold season. In cold season it is a part of regular diet in northern regions of India like Haryana, Punjab, Uttar Pradesh, Kashmir, Delhi, and Himachal Pradesh.
- It is a leguminous crop which helps in conditioning soil by fixing atmospheric Nitrogen.
- Straws of this crop and cover of dry pods are used as feed for domestic animals.
- Dry leaves and roots are used as an organic matter. Thus, helps to improve soil fertility.
- This crop is good for rotation.

# LOCATION MAP OF WAGHYA GHEVADA IN KOREGAON & KHATAV TAHSILS OF SATARA DISTRICT



**Legend**

- Koregaon and Khatav Taluka Boundary
- Waghya Ghevada Major Production Villages
- Waghya Ghevada Minor Production Villages



**MAP PREPARED BY**  
 Maharashtra Remote Sensing Applications Centre, Pune  
 (Department of Planning, Govt. of Maharashtra)

**G.I. APPLICATION NUMBER – 477**

Application Date: 26-03-2014

Application is made by **Baliraja Krushak Bachat Gat**, Dhanrat, Taluk: Navapur, District: Nandurbar – 425 418, Maharashtra, India for Registration in Part A of the Register of **NAVAPUR TUR DAL** under Application No: 477 in respect of Tur Dal falling in Class – 31 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** : Baliraja Krushak Bachat Gat
- B) Address** : Baliraja Krushak Bachat Gat,  
Dhanrat, Taluk: Navapur, District: Nandurbar –  
425 418, Maharashtra, India
- C) Types of Goods** : **Class 31** – Tur Dal

**D) Specification:**

‘Navapur Desi Tur / Redgram’ is local variety of pigeon pea which is white in color and known as ‘Desi Tur’, ‘Gawran Tur / Pandhari Tur’, ‘Diwal Tur’, ‘Khokali’ locally.

‘Navapur Tur Dal / Redgram’ is especially famous for its unique taste and aroma along with high nutritional contents.

This variety has a small grain size as compared to the other varieties of red gram found in Maharashtra.

Cooking period of this local variety is less as compared to other varieties.

Traditional method of preparation of ‘Tur Dal’ which is a distinct method which increases the aroma and taste of the ‘Tur Dal’.

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

**NAVAPUR TUR DAL**



**F) Description of the Goods:**

- Navapur Tur Dal / Redgram’ is white in color. It is also known as white tur, because it is white seeded local strain. Locally it is popular with various names such as ‘Desi Tur’, ‘Gawran Tur / Pandhari Tur’ – because of local traditional

variety golden white in color, 'Diwal Tur'- as it starts coming in market from Diwali, 'Khokali' – indication of maturity of crop when pods create sound due to the wind flow.

- Farmers are in practice to cultivate this variety in intercropping method with crops like rice (paddy), soya bean, hybrid sorghum (rarely).
- Farmers stick to use of preserved seeds from previous year's cultivation.
- These seeds are preserved in a specially made compartment called 'Kothi' made up of cow dung & sand which plays a role of natural air conditioner under the ground level.
- 'Navapur Tur Dal / Redgram' can be recognized with its small grain size as compared to the other varieties of Tur found in Maharashtra.
- The crop is rain fed as it is grown during kharif season, hence does not require additional irrigation.
- This variety not only takes a lesser amount of time for cultivation i.e. around 90 to 120 days but the plant height is also a bit shorter than the other varieties of pigeonpea/red gram in Maharashtra.
- Farmers follow their traditional method to prepare de-hulled split cotyledons from seeds of red gram i.e. 'Tur/redgram Dal' which includes roasting of pigeon pea seeds with ash on a large pan on an earthen stove. It gives a thorough heat application to seeds and helps in de-hulling of outer soft & sticky covering of seeds. Sometimes, these heated seeds are grinded in hand operated traditional grinding stones called 'Chakki' or 'Jata' or quern. This process adds more aroma to the 'Navapur Tur Dal /red gram Dal' and makes it tastier.
- Cooking time of de-hulled split cotyledons of 'Navapur Tur Dal /Redgram' seeds is very fast in order to prepare 'Dal' (thick soup for eating with bread and rice) after which this variety increases in volume also. This 'Dal' has a particular fragrance which increases appetite.
- As stated above, 'Navapur Tur Dal /Redgram' is a white seeded variety and white seeded varieties of pigeonpea/ red gram contain relatively less amount of anti-nutritional factors such as polyphenols, phytolectins compared to red seeded varieties.

#### **G) Geographical area of Production and Map as shown in page no: 58**

##### **Geographical area of production:**

'Navapur Tur Dal' or red gram is one of the main constituents of daily diet of people from Navapur region along with rice. Hence, almost all farmers are in practice of intercropping of 'Navapur Tur Dal / red gram' with rice, soyabean or groundnuts. This indicates that all farmers cultivate 'Navapur Tur Dal / red gram' variety for domestic consumption and if surplus production of this crop is there, then only farmers take it to market for further trading.

There are around 160 villages recorded at Taluka Agricultural Office, Tal. Navapur, occupying land of 4879 ha for cultivation of 'Navapur Tur Dal / red gram' variety.

##### **Geographical Location:**

Nandurbar district is located at 21.37<sup>0</sup>North and 74.25<sup>0</sup> East.  
Navapur taluka is located at 21.15<sup>0</sup>North and 73.80<sup>0</sup> East.

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

‘Navapur Tur Dal / Redgram’ variety is being cultivated since a long period of time in this region. From the primary findings of field visit, it is stated that local tribes are migrated from the times of ‘King Maharana Pratap’ – King of Mewad province, when the ‘Akkarani’ – sister of ‘Maharana Pratap’ was sent into this region for protective measures along with a battalion of soldiers. Therefore, one of talukas from Nandurbar district is termed as ‘Akrani’. And by the time, these soldiers settled in various parts of hilly Navapur. These soldiers scattered and settled in different forms such as ‘Gaon’ – a small village; ‘Vasahat’- small colonies, ‘Pada’ – diminutive set of abodes(mainly of tribals). People, who resided in ‘Gaon’ became ‘Gavit’, in ‘Vasahat’ became ‘Vasave’ and in ‘Pada’ became ‘Padave’. From that time, cultivation of this variety of pigeonpea is considered as being a key component of daily diet of people from this area.

## I) **Method of Production:**

‘Navapur Tur Dal /Redgram’ cultivation method follows stepwise activities as listed below:

- By cleaning of all natural residues a full-size ploughing is done in the farm generally from third week of May followed by two turns of cultivator.
- In accordance with the rain fall in between 15 June to 15 July, sowing is started when tilth is achieved. Previous year’s preserved seeds are used for this purpose.
- With the help of seed drill, 3 lines of paddy or soyabean in 30 x 30 cms scale are sown along with ‘Navapur Tur Dal /Redgram’ at 120 cms.
- No fertilizers, pesticides are used for pigeonpea however for rice (paddy) some amount of urea is applied.
- Sickling is done in the month of August. Some farmers plough the spaces between pigeonpea lines for preventing the soil from evaporation or volatilization of moisture. Moreover, soil support is also given to plants with this operation.
- When ‘Navapur Tur Dal /Redgram’ is matured, 3 to 4 seeds are seen in one pod, and these pods create sound due to wind blow intimating farmers for harvesting.
- After harvesting, pigeonpea is kept in hand made rooms made using cow dung for drying end.
- Once it is cured, shattering is done for cleaning and separating pigeonpea from residues.
- To make split peas i.e. ‘Tur Dal’ from these pigeonpea seeds, farmers roast these seeds along with ash on an iron pan with light flame. This helps in release of outer soft, sticky covering of seeds and reducing moisture. Seeds do not get burnt out being heated with ash which also gives a uniform and thorough heating to seeds.
- This unique method makes ‘Navapur Tur Dal /Red gram Dal’ more aromatic and tasty.

## J) **Uniqueness**

### **Geographical Significance**

#### **Soil:**

The area surrounding Navapur taluka is enriched with black cotton soil which enhances the growth of the crop being cultivated. Soil type is medium preferably down stepped soil which does not hold water. Pigeonpea/ red gram plant is known to

provide several benefits to soil such as fixing atmospheric nitrogen, adding organic matter and micro nutrients, and breaking hard plough pan with its long tap roots and, thereby sometimes referred as 'biological plough'. Naturally maintained cool climate of Navapur surroundings tends to more degradation of organic carbon which results into more nitrogen synthesis into soil hence helping the crop to sopping up more amino acids. These amino acids are nothing but a form of proteins, which are one of the main reason for special aroma to this 'Navapur Tur Dal /red gram' variety.

#### **Climate:**

Navapur taluka is surrounded by hilly area, it is situated at the the beginning of Satpura Ranges. Annual average rainfall varies between 1200 mm and 1300 mm. Average rainfall of last seven years is noted as 1261 m m. Rainfall is good and satisfactory in Navapur region as compared to other regions in Nandurbar district. Average annual temperature ranges between 270 C to 300 C. Hilly area and rainfall helps to maintain natural coolness in the atmosphere. The good quality of 'Navapur Tur Dal /red gram' leads in quality mainly due to its favorable climatic conditions.

#### **Significance of Navapur Tur Dal/ Redgram in Navapur Taluka:**

'Navapur Taluka' is well known for its unique variety of pigeonpea called as 'Desi Tur' locally. Navapur is surrounded by hilly area and the habitat of scheduled tribes. Being in a tribal area, rice and 'Desi Tur' /red gram are the main constituents of daily diets of people.

#### **Uniqueness:**

1. 'Navapur Tur Dal / Redgram' is white in color. It is also known as white tur, because of golden white color of seeds.
2. As stated above, 'Navapur Tur Dal / Redgram' is a white seeded variety and white seeded varieties of pigeonpea/ red gram contain relatively less amount of anti-nutritional factors such as polyphenols, phytolectins compared to red seeded varieties.
3. This variety has a small grain size as compared to the other varieties of red gram found in Maharashtra.
4. This variety matures in 90 to 95 days for cultivation. This is the shortest cultivation period as compared to other varieties. Therefore, it completes its lifecycle during monsoon period. Thus completes the life on natural rainfall during growth period.
5. Cooking period of this local variety is less as compared to other varieties.<sup>24</sup>
6. This crop belongs to leguminous family hence it increases soil fertility by fixing atmospheric nitrogen, adds micronutrients and organic matter to soil, hence important crop for rotation.
7. This variety is totally rainfed and natural, no external inputs are required such as chemicals, fertilizers, pesticides, special irrigation. Hence, fewer expenses are to be spent by farmers.
8. Traditional method of preparation of 'Tur Dal' which is a distinct method which increases the aroma and taste of the 'Tur Dal'.

#### **K) Inspection Body**

Baliraja Krushak Bachat Gat has constituted an Inspection Structure to oversee the standards and quality assurance system for inspection of every step of production of Navapur Tur Dal and statutory compliances thereof.

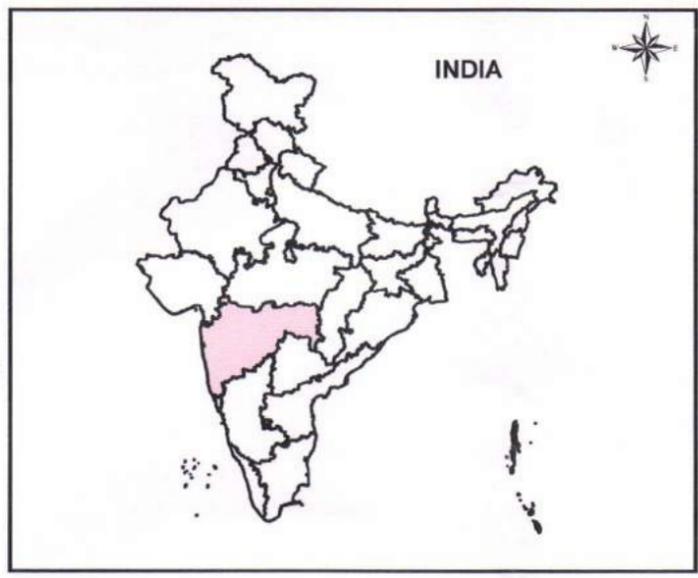
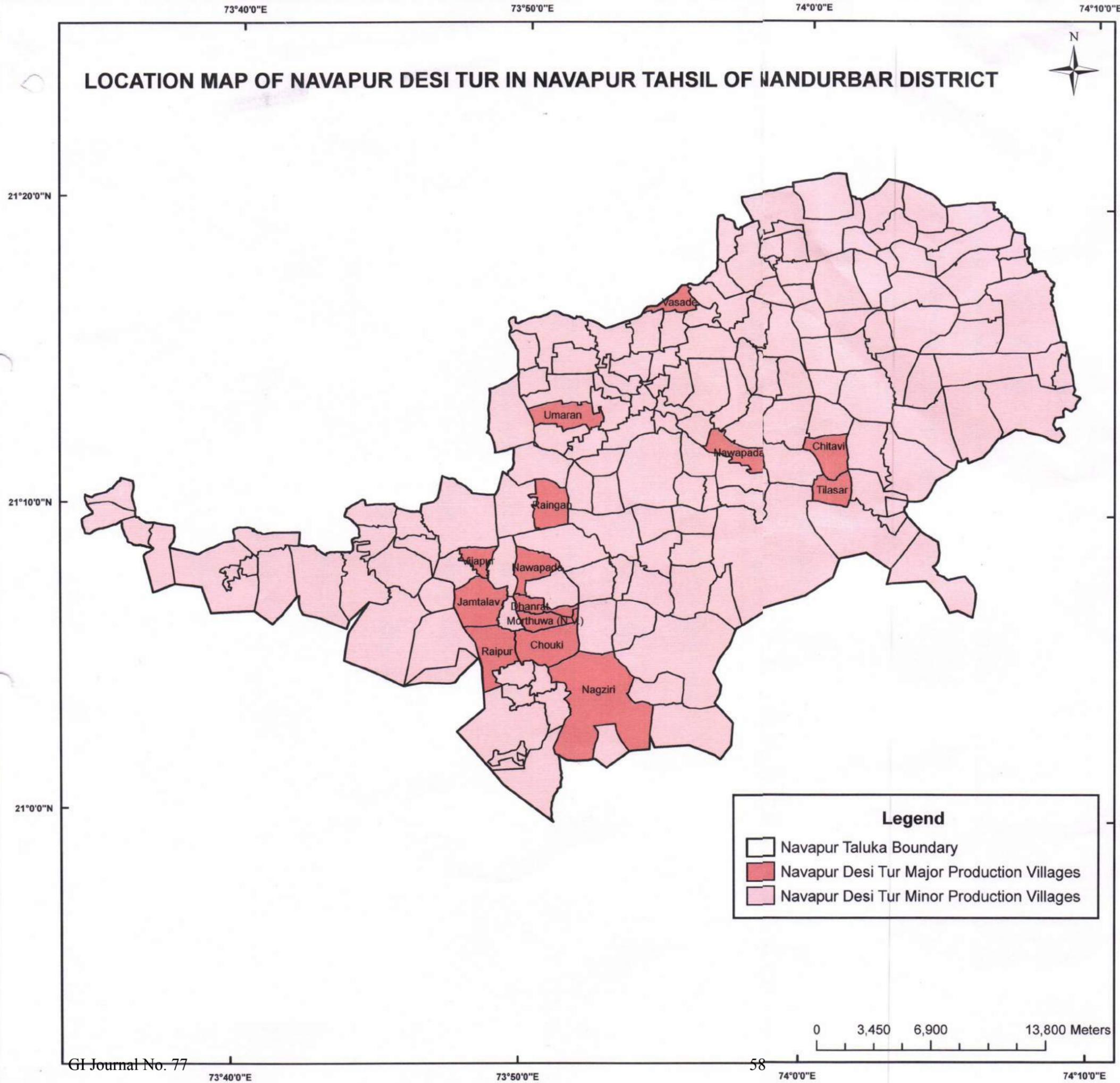
This Inspection Structure consists of President / Vice-President / Secretary / Treasurer of the Applicant Organization, Farmer Members, GI Experts and Agriculture Experts.

This committee will also help to regulate the use of Geographical Indications for the welfare of local farming community. The committee will frame the terms and conditions to use brand name of Navapur Tur Dal by any of the marketing agency. The logo of Navapur Tur Dal GI will be used to create brand image.

**L) Others**

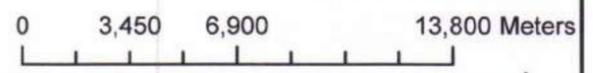
The plant of this variety is very useful in all dimensions such as food, feed, fuel and household items. Food as in – Rich protein source and a main element in the daily diet of people. Feed is to – its broken seeds, skin and pod walls are fed to domestic animals. The dry stems are used as domestic fuel, preparing compounds, walls, sheds and thick sweepers.

# LOCATION MAP OF NAVAPUR DESI TUR IN NAVAPUR TAHSIL OF NANDURBAR DISTRICT



**Legend**

- Navapur Taluka Boundary
- Navapur Desi Tur Major Production Villages
- Navapur Desi Tur Minor Production Villages



**MAP PREPARED BY**

  
**MRSAC**  
 Maharashtra Remote Sensing Applications Centre, Pune  
 (Department of Planning, Govt. of Maharashtra)  
 November 30, 2015

**G.I. APPLICATION NUMBER – 489**

Application Date: 22-07-2014

Application is made by **Kokan Kaju Samuh**, Gopuri Aashram, Vagde, Tehsil: Kankavli District: Sindhudurg – 416 602, Maharashtra, India for Registration in Part A of the Register of **VENGURLA CASHEW** under Application No: 489 in respect of Cashew falling in Class – 31 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 : Kokan Kaju Samuh**
- B) Address : Kokan Kaju Samuh,  
Gopuri Aashram, Vagde, Tehsil: Kankavli  
District: Sindhudurg – 416 602, Maharashtra,  
India**
- C) Types of Goods : Class 31 – Cashew**
- D) Specification:**
- Vengurla Cashew is traditional variety of cashew in Vengurla Tahsil of Sindhudurg district.
  - Vengurla Cashew variety V7 is especially famous for high juice content. In variety V2 shelling percentage is 32 which lead to higher protection of kernel.
  - Cashew is Cash Crop grown in Sindhudurg district mainly in Vengurla Tahsil.
  - Cashew is known as ‘Wonder Nut’ as the seed is outside the cashew apple.
  - Cashew crop is evergreen and needs very less maintenance.
- E) Name of the Geographical Indication:**

**VENGURLA CASHEW**



**F) Description of the Goods:**

In Vengurla, due to fantastic atmosphere, soil and climate for cashew crop, The Regional Fruit Station was established in Vengurla in 1957. This research station has developed and proved 7 varieties of cashew in Vengurla as V1 (Vengurla-1) to V7 (Vengurla-7). Following points are describing the Vengurla Cashew in particular.

Appearance: The shape of Kernel is kidney like.

Size: The size of Kernel increases from varieties V1 to V7 and is longest in V7.  
 Color: Creamish white.  
 The Kernel weight of V1 variety is 1.39gm which increases to 2.9gm in variety V7.  
 Taste: Sweet  
 Overall acceptability: Worldwide acceptance.  
 Vengurla Cashew apple has astringent taste and high content of vitamin C.

**G) Geographical area of Production and Map as shown in page no: 67**

Vengurla tahsil is located 15.85 N orth latitude and 73.63 East longitude. It is surrounded by a semicircular range of hills with lush green foliage mainly of cashew, mango, coconut and different kinds of berry trees. The hills of Dabholi, Tulas and Mochemad respectively lie in the north, the east and the south of Vengurla, while the Arabian Sea is located on its west.

Cashew cultivation for the first time started in Ansur pal village in Vengurla Tehsil. Cashew production is maximum in Math, Vetore, Bandh and Mochemad villages in Vengurla. Due to the uniform environment all the eight tehsils have began good production of cashew in with the variety Vengurla Cashew.

<b>Tehsils</b>	<b>Average Area under cashew cultivation from 1990 to 2008 (in Hectare)</b>	<b>Tehsil contribution are in %</b>
Deogad	1849.17	4.40 %
Dodamarg	1148.09	2.73 %
Kankavli	8569.91	20.36 %
Kudal	8081.94	19.20 %
Malvan	6070.52	14.42 %
Sawantwadi	10823.35	25.73 %
Vaibhavwadi	3754.81	8.93 %
Vengurla	1782.44	4.23 %
<b>Total</b>	<b>42080.23</b>	<b>100 %</b>

Table 1: Cashew Cultivation Area in Sindhudurg District (under Rojgar hami yojana from 1990-91 to 2007-2008).

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

Cashew nut (*Anacardium occidentale* L.) is the important crop from Anacardiaceae family. Maximum cultivation of this crop is taken at the places in tropical countries in coastal area. Native country of this crop is Brazil. The term “Cashew” has originated from the Brazilian name ‘Acajaiba’ and the Tupi name ‘Acaju’ which the Portuguese converted into ‘Caju’ and is commonly known as ‘Kaju’ in India. In 16th Century, Portuguese brought this crop to India to restrict soil erosion.

The coastal states of India are the main cashew producers. India is one of the largest producer of cashew nut in the world accounting 39.47% of world cashew production

in 2010. Cashew is important crop as it plays role to restrict soil erosion and also develops balanced ecosystem.

Cashew was first introduced in Goa. From there, it slowly trickles down to the Kokan coastline to Malabar and the rest of Kerala. Towards the last quarter of the 20th century, it spread to other parts of India. Around 650,000 hectares of land is under cashew cultivation in India out of which 150,000 hectares is in Maharashtra.

Maharashtra is the leading cashew nut producer in India. It has an average of 111334.4 metric tonnes per annum production.

The Kokan area in Maharashtra comprises of Thane, Raigad, Ratnagiri and Sindhudurg districts out of which Sindhudurg district takes the highest cultivation of cashew crop because of the most suitable climate of quality cashew production. Vengurla tehsil in Sindhudurg district highly cultivate cashew crop for its fruit cashew apple as well as for its nut.

Because of perfectly suitable soil, climate, rainfall and other environmental factors available in Vengurla tehsil, The Regional Fruit Station, Vengurla has been established in 1957 which developed the Vengurla Cashew varieties, V1 to V7.

The history of Cashew processing units in Sindhudurg is almost a century old. The first cashew-processing unit came up in 1920 in Vengurla and subsequently spread to other areas of the district.

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

##### **Planting:**

For raising a new plantation in Vengurla, pits of 13 m are dig in summer at 7x7 or 8x8 distance. The pits are refilled to a depth of 30 cm with a top soil just before the onset of monsoon. After first shower of rains, the remaining top of the pit is refilled with a 10 cm layer of dry leaves over which a layer of 8 cm soil is made. Planting of grafts is done after receiving of 3-4 rains. Wooden stick is used to give support to the graft.

##### **Manure and Fertilization:**

Cashew responds, very well to manuring. The fertilizers should be applied within the radius of 2 m of tree. The application of fertilizer may be done after complete weeding and cleaning of basins of each tree to avoid the competition for nutrients from weeds.

##### **Irrigation:**

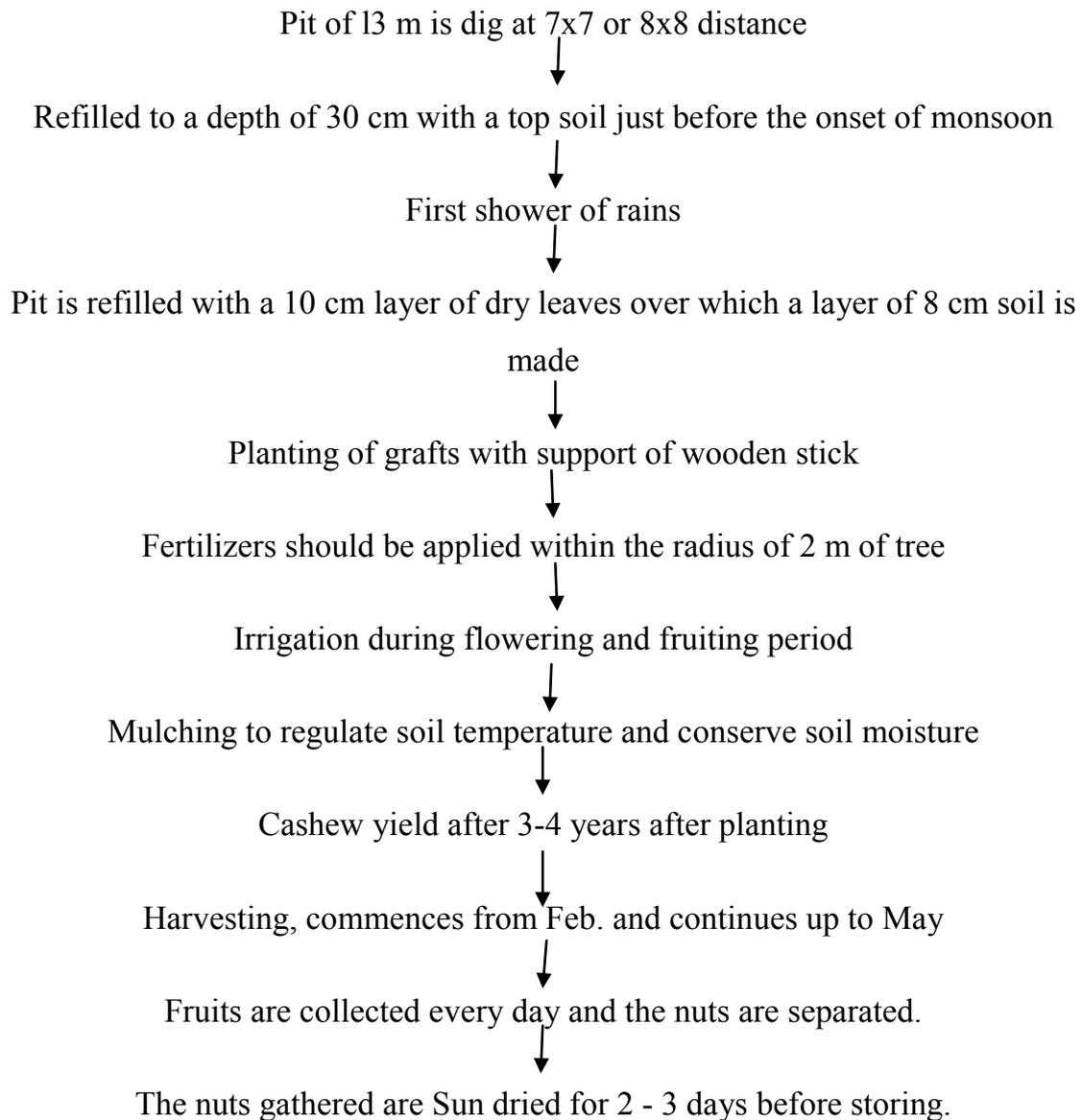
Cashew is a hardy and rain fed crop. Its extensive root system is capable of absorbing moisture from sub soil in Vengurla and similar places in Sindhudurg. The irrigations are therefore, not required by this crop. However, it is advised to irrigate newly planted grafts / seedlings for the initial period of two years till their root system is established well. The irrigation during flowering and fruiting period helps to reduce the fruit drop.

##### **Mulching:**

Mulching in cashew plantation is helpful for Vengurla cashew growers in regulating soil temperature and conserve soil moisture. It also prevents soil erosion and improves soil fertility.

**Harvesting:**

Cashew planted by grafts gives yield after 3-4 years after planting. Cultivation period of cashew crop is depends on variety V1 to V7. Flowering commences in the month of Dec - Jan on new shoots and fruits will be ready for harvest, after 50-55 days. Harvesting and collection of nuts are done over a period of 10-12 weeks by Vengurla cashew growers. Harvesting, commences, from February and continues up to May in villages of Vengurla. The fruits are collected every day and the nuts are separated. The nuts gathered are Sun dried for 2 - 3 days before storing.

**Flowchart of Method of cultivation of Vengurla Cashew****Growing process of cashew:**

The cashew nut develops first and become fully grown but did not ripe completely. Then after 30-40 days cashew apple develops completely. Full growth of cashew apple results into ripening of cashew nut. At the end, cashew apple and cashew nut fall together after both are completely ripe.

**Yield:**

The yield per tree is estimated at 13 to 24 kg of Vengurla varieties. However, the maximum yield produced by Vengurla-1, Vengurla-2 and Vengurla-7 is 19kg, 24kg and 18.5kg respectively.

**Cashew nut storage:**

As Vengurla cashews are produced for both cashew apple and cashew nut, Cashew nuts should be dried 4-5 times in sunlight to remove moisture completely. After cooling, nuts are packed in plastic bags and then plastic bags are kept in gunny. These gunny sacks are stored in godown for further nut processing.

**Storage precautions:**

Storing place / godown should be at higher level from floor - for that 1feet heighted wooden platforms are used to keep gunny. Exhaust should be there in the godown (store house). Godown should be humid free, as cashew nuts become oily because of higher humidity.

**Cashew Nut Processing:**

The procured Vengurla cashew is processed through a series of distinct steps in various small scale cashew factories.

**a) Steaming/Roasting:**

Roasting is done to facilitate the removal of kernel from the shell. The raw nuts are fed into boilers for 30mins at 1200C, which work on the principle of pressure cookers. This process provides uniformity in drying, cooling is faster and the product appearance is clean.

**b) Cutting:**

The heat applied to the nut makes the shell brittle, and allows the shells to be cut by means of both, hand and leg operated cutters. Cutting is a skilled operation done by women, and acquired through on-job training. On an average, about 12-15 Kg of kernels are obtained (shelling percentage average of V1 to V7 is 29.9). Then the wholes and pieces are separated. Cutters wear plastic bags around their hands, cover their fingers with cotton or apply oil and ash to their hands to avoid any direct contact with Cashew Nut Shell Liquid.

**c) Drying:**

To facilitate the removal of the outer skin attached to the kernel, drying is done in an electric conventional oven, called "drier" for 8hours at 450C. The wholes and splits are kept there to remove the moisture from the kernels. The capacity of drier varies from 400-500 Kg. Then nuts are kept in moisturizer for 12 hours to avoid breaking of nuts during polishing.

**d) Polishing:**

After moisturizing is done, testa(thin covering) become soft and can be removed easily in polishing. This polishing requires 3-4 hours. Kernels ready after polishing and require 30mins to 1 hour of drying for finishing cleaning process.

**e) Peeling:**

The peeling of the outer skin is a skilled operation, done manually by women (with a small blade) if some pieces of testa present on few Kernels. The quantity of skin obtained is 100 grams per kg of cashew kernel.

**f) Grading:**

Cashew can be classified in various types depending upon color, size, wholeness, etc. Each factory displays the grading chart and the quantity of cashew kernels in a Kg, so that graders, generally women, can verify their accuracy.

**J) Uniqueness**

**Geographical Significance**

**Soil:**

The soils of Kokan are broadly classified into five types as Laterite, Coarse shallow soil, Medium black soil, Coastal saline & coastal alluvial soils and Reddish brown soil. The soil formation in Sindhudurg is controlled mainly by climate. Most of the soils are derived from Lateritic rocks. Laterites are soil types in Sindhudurg rich in iron and aluminium, formed in hot and wet tropical areas. Nearly all laterites are rusty-red because of iron oxides. They develop by intensive and long-lasting weathering of the underlying parent rock. Laterite soils have high clay content, which mean they have higher Cation Exchange Capacity and water-holding capacity than sandy soils. However, if lateritic soils become degraded, a hard crust can form on the surface, which hinders water infiltration and the emergence of seedlings.

The best soils for cashew are deep, friable well drained, similarly the soils in Vengurla is light, well drained and fairly fertile. Coastal areas having humid and warm climate are further best suited for cashew cultivation. Also, Sindhudurg's laterite soil gives fantastic taste to the cashew.

**Rain fall:**

Sindhudurg receives about 3500 m m annual rainfall. Cashew requires a minimum rainfall of 600 m m and above and continued adequate soil moisture is, however, necessary for the success of a cashew plantation. Vengurla witnesses rain for full four months June, July, August and September.

**Climate:**

The temperature in Sindhudurg district hardly varies and ranges from 17.40C to 32.90C. As Vengurla being situated in coastal district, the climate is generally moist and humid normally humidity ranges from 63 % to 88 %. Weather plays a decisive role in Cashew nut production.

**Uniqueness of Vengurla Cashew:**

• **High Juice content**

There is 86% juice content in Vengurla cashew apple varieties V5 and V7 which is almost 12% higher than average of other cashew varieties in India. Cashew apple is a rich source of Vitamin C which is an essential nutrient. Cashew apple gives 5 times more vitamin C than orange. Hence, the nutritional value of cashew apple increases due to higher juice content. Also extraction of cashew apple juice is highly and easily possible.

- **Best Shelling**  
Vengurla variety V2 has the highest shell thickness about 32% which ultimately gives the best protection to the Kernel. Due to thick covering Kernel is easily not accessible to any damage caused due to environment or other factors. Also keeping quality of kernel and cashew nut increases due to this and cashew nut can be stored for longer period.
- **Nut Yield**  
24Kg mean nut yield per tree is in Vengurla variety V2 which is highest among all varieties in India. Maximum yield is beneficial as it gives good profit per tree.
- **Less wrinkles**  
There are no or very few wrinkles on Vengurla Cashew as compared to Nandurbar Cashew. Because of this Vengurla cashew has catchy appearance and hence worldwide its demand is large.

## **K) Inspection Body**

Kokan Kaju Samuh, Sindhudurg has constituted an Inspection structure to oversee the standards and quality assurance system for inspection of every step of production of Vengurla Cashew and statutory compliances thereof.

This Inspection Body consists of President / Vice-President / Secretary / Treasurer of the Applicant Organization, Farmer Members, GI Experts, and Agriculture Experts.

The quality of Vengurla Cashew will be monitored by an Internal Watchdog Mechanism in order to maintain the original physical and chemical characteristics as per GI registration.

The system of internal watchdog mechanism will consist of following committee members:

- i) Representative of Producer group of Vengurla Cashew
- ii) Three (3) farmers from the area under cultivation
- iii) GI Experts
- iv) Agriculture Expert.

This committee will also help to regulate the use of Geographical Indications for the welfare of local farming community. The committee will frame the terms and conditions to use brand name of Vengurla Cashew by any of the marketing agency. The logo of Vengurla Cashew GI will be used to create brand image.

## **L) Others**

### **Uses of Vengurla Cashew**

There are three parts of Cashew i.e. cashew nut, cashew apple and cashew nut shell. All of these parts of Vengurla cashew are used in different ways.

- **Cashew nut**  
The primary product of cashew nuts is the kernel, which is the edible portion of the nut and is consumed directly by the consumers. Kernel is used in confectionery and

bakery products, for example, finely chopped kernels are used in the production of sweets, ice creams, cakes and chocolates, both at home and industrially, and as paste to spread on bread. Kaju Barfi is the famous product of Vengurla cashew. Kaju Barfi is an Indian subcontinent dessert. Kaju literally means Cashew nuts and Barfi is a type of Indian sweet, usually in the form of lozenge. Kaju Barfi having shelf life of 1 month and if vacuum packed then can remain as it is for 3 months. Another delicious product made from Vengurla cashew is Kaju Modak. Cashew modak (a sweet) is very much in demand during the festival of Lord Ganesh. Gopuri Ashram started to produce cashew modak in 2002. Later on two more groups (both in Kudal, the Sindhudurg Gramin Rojgar Vikas Samstha in Mangaon and the Omkar Youth Forum, Kadaval) also started producing it. Locally manufactured modak contains good quantity of cashew and no artificial colours are added. It is also attractively packed. Furthermore, the spicy product from Vengurla cashew famous in Maharashtra and especially in Kokan region is curry (Kaju curry). Unripe Kernel used in curry.

- **Cashew apple:**

The cashew apple or false fruit is an edible food rich in vitamin C. It can be dried, canned as a preserve, or eaten fresh from the tree. It can also be squeezed for fresh juice. Cashew syrup is a famous product of Cashew apple in Vengurla. Syrup increases appetite, improves digestion and has good long storage capacity up to 1 year. Cashew apple squash, Cashew apple jam and Cashew apple chatuney are also fantastic products prepared from Vengurla Cashew apple.

- **Cashew nut Shell**

Cashew shells of Vengurla Cashew are sold to CNSL (Cashew Nut Shell Liquid) manufactures in Goa for Rs 2.5 – 3 a Kg. The outer layer peel (the testa, skin adhering to cashew kernels) is sold at the rate of Rs 4 per kg to local agents, who in turn supply it to leather and paint industries.



**G.I. APPLICATION NUMBER – 491**

Application Date: 22-07-2014

Application is made by **Baliraja Shetkari Gat**, Kotamgaon Road, Lasalgaon, Taluka: Niphad, District: Nashik – 422 306, Maharashtra, India for Registration in Part A of the Register of **LASALGAON ONION** under Application No: 491 in respect of Onion falling in Class – 31 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** : Baliraja Shetkari Gat
- B) Address** : Baliraja Shetkari Gat,  
Kotamgaon Road, Lasalgaon, Taluka: Niphad,  
District: Nashik – 422 306, Maharashtra, India
- C) Types of Goods** : **Class 31 – Onion**
- D) Specification:**

**Lasalgaon onion:**

Lasalgaon onion is light red in colour while other varieties are dark red in colour. Due to its significant colour it has more demand in the market.

This variety is also known as Niphad red, Nashik red.

This variety is cultivated in Rabi season i.e. (Oct-Mar).

The lasalgaon onion has strong smell and having more pungent taste due to high percentage of Sulphur in the Lasalgaon soil.

The size of onion bulb of lasalgaon Light red variety is bigger as compared to other variety.

This variety has approximately 16-17 layers of outer dried intact scales. This number of intact dried scales is more as compared to other varieties which leads to strong protection to inner bulb of onion.

The Total Soluble Sugar Content is nearly 13°Brix

It also has Dry matter Content (17.67 to 17.27) % which is high. This high dry matter content increases the shelf life of Lasalgaon Light red onion.

Due to high percentage of TSS and DMC, deterioration is less and the weight loss is less.

The Storage life of this variety is near about 8-9 months which is very high as compared to other varieties.

It contains Vitamin B2, Vitamin C and minerals Ca and Fe.

This variety is comparatively high yielding variety. The average yield from this variety is 100 Q/Ha.

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

**LASALGAON ONION**



**F) Description of the Goods:**

- Variety: Lasalgaon light red also known as Niphad red, Nashik red
- Cultivation period: - Rabi (Oct-Nov. to April-June).
- Duration : Oct -March
- Color: light red
- Taste: Strong pungent
- Aroma: Strong
- Bulb diameter : 4-6 cm (mean 5.48cm)
- Bulb length: 4-6 cm(mean 4.84 cm)
- Plant Height:40-50 cm
- Overall acceptability: Good
- Number of outer dried intact scales: 16-17
- TSS ( Total soluble sugars content ): 13°Brix
- Dry matter content (%): High (17.67 to 17.27)
- Shelf life of onion bulb: 8-9 months
- Level of deterioration – less
- Yield –High approximately 100 Q/ha

**G) Geographical area of Production and Map as shown in page no: 74 & 75**

Lasalgaon is situated in Niphad Taluka of Nashik district Maharashtra.

Geographical coordinate for Lasalgaon are:

Latitude : 20° 9' 0" North

Longitude: 74° 14' 0" East

Elevation: 5811 meters (1906 feet).

Lasalgaon is situated in Niphad Taluka, (Nashik, Maharashtra, India). Lasalgaon is located at 20.15°N 74.23°E. It has an average elevation of 581 metres (1906 feet).The area under cultivation in Lasalgaon is 600 -650 ha. In Lasalgaon 99% agricultural area

is used for cultivation of onion. More than 1000 farmers are involved in the onion cultivation. Lasalgaon onion market annually handles about 2.5 lakhs tonnes of onion.

Lasalgaon has better market facility, more number of established traders, market being very close to rail stations. These features accelerate onion marketing in this area.

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

Lasalgaon is the biggest market for onions not only in India but also in Asian continent. In Asian market, the rates for onion are influenced by Lasalgaon onion market rate.

Lasalgaon is situated in Niphad Taluka of Nashik district. Maharashtra is the biggest producer of onions in India, contributing over one fourth of the total production of onion. The onions from Lasalgaon Market are transported to many places in India and exported to Singapore and Malaysia.

According to farmers from Lasalgaon, Lasalgaon light red onion variety has been grown since many generations in this area. Lasalgaon has traditional method of onion storage (chawl) and cultivation method practiced since last six decades.

The National Horticultural Research and Development Foundation (NHRDF) was established by National Agricultural Co-operative Marketing Federation of India Ltd. (NAFED) on 3rd November, 1977 under Societies Registration Act, 1860 at New Delhi. During 1989, the Head Office of NHRDF was shifted to Nasik. The aim of establishment of NHRDF is to guide the farmers, exporters and others concerned for improving the productivity and quality of horticultural crops in order to make available sufficient quantity for domestic requirement and also to boost up export of onion.

#### **I) Method of Production:**

Generally the production of onion is taken in three seasons, i.e. Kharif (May-July to Oct-Dec.) Late-Kharif (Aug-Sep. to Jan-Mar) and Rabi (Oct-Nov. to April-June).

The Lasalgaon Light red variety is grown in Rabi season which is October to March.

Best time for sowing of Lasalgaon Light red variety is October-November. The field is ploughed to a fine tilth by 4 -5 times with a sufficient interval between two ploughings. The ploughing is done by tractor 'deshiplough'.

The field is then divided into beds and channels. It is good to have small sized beds for proper irrigation and other farming activities. Seedlings are transplanted in flat beds. Transplanting is done in November.

The spacing of 15 cm from line-to-line and 10 cm from plant to plant is ideal. For getting quality bulbs, 1.5-2 cm sized bulblets are considered best for planting. Onion is shallow-rooted crop. The water requirement of this crop at initial growth phase is less. After 21 days irrigation is required.

Harvesting takes in 45-90 days from field setting for green onions and 65-150 days for bulb depending upon variety / types. Onion for sale as dried bulbs or for storage should be harvested after tops have started falling over.

The yield of Lasalgaon Light red onion is 100Q/Ha.

## **J) Uniqueness**

### **Geographical Significance**

Lasalgaon light red onion variety is popular due to its light red colour, pungent taste, shelf life and its bigger size. Soil, Climate and rainfall at Lasalgaon plays vital role in the production of best quality onion in this region.

Lasalgaon Onion is grown only in and around Lasalgaon region since many decades. The climate and soil conditions of this region are highly suited for this Onion.

The black soil of Lasalgaon region has high alumina and carbonates of calcium and magnesium with variable amounts of potash, low nitrogen and phosphorus. This soil is moderately alkaline i.e. optimum range (6-8) which is helpful for good yield and quality onion bulbs. The soil has high sulphur content because of which the taste of onion becomes more pungent. As observed by the farmers, if Lasalgaon Onion is grown in other parts of the State, the quality of onion is not similar to the onion grown in and around Lasalgaon.

Lasalgaon Onion has got excellent export potential and is available for export throughout the year owing to the Krushak (Krusha Utpadan Sanrakshan Kendra) the technology demonstration plant set up by BARC (Bhabha Atomic Research Centre) at Lasalgaon, for demonstration of low dose applications of radiation (prevents sprouting) for preservation of agricultural commodities.

#### **Soil:**

Generally, onions can be grown on all types of soil provided the soils are deep friable and highly fertile. Sandy loams to clay loam soils are best suited for onion cultivation. For good yield and quality onion bulbs, the optimum soil pH range is required between 6.5 to 7.5.

The black soil of Lasalgaon region contains high alumina and carbonates of calcium and magnesium with variable amounts of potash, low nitrogen and phosphorus. The degree of acidity or alkalinity of soil of Lasalgaon is found to be mildly, moderately alkaline i.e. optimum range. The soil pH ranges from 6-8(alkaline).The soil has electrical conductivity (EC) range as 0.092 to 0.93 values. ; indicate good quality soil and having less soluble salt content. The soil has high sulphur content. Due to this high content of sulphur the taste of onion become more pungent. Onions are very sensitive to water logging.

#### **Rainfall:**

Nashik district has average rainfall 2600 and 3000 mm. There is wide variation in the rainfall received at various blocks. Most of the rainfall is received at various blocks. Most of the rainfall is received from June to September.

**Temperature:**

Temperature Range in Lasalgaon is near about 25-40.

**Humidity:**

The relative humidity ranges in this area is near about 43% to 62%.

The air is very humid during the south-west monsoon season. In the post-monsoon, cold and summer seasons the air is dry. Thus weather and soil of Lasalgaon are favourable for the production of good quality of Lasalgaon Light red variety of onion.

**Uniqueness of Lasalgaon onion**

- Lasalgaon onion is light red in colour while other varieties are dark red in colour. Due to its significant colour it has more demand in the market. This variety is also known as Niphad red, Nashik red, Lasalgaon light red.
- This variety is cultivated in Rabi season i.e. (Oct-Mar).
- The Lasalgaon onion has Strong smell and taste is more pungent due to high percentage of Sulphur in the Lasalgaon soil.
- The Size of onion bulb of Lasalgaon Light red variety is bigger approximately
- Onion Bulb diameter: 4-6 cm
- Onion Bulb length: 4-6 cm.
- Due to this proper size the onion are easy for using (cutting) so there is less wastage.
- This variety has approximately 16-17 layers of outer dried intact scales. This number of intact dried scales is more as compared to other varieties. This leads to increase the protection to inner bulb of onion.
- The Total Soluble Sugar Content is high approximately it is (17-18 °Brix )
- It also has high Dry matter Content (17.67 to 17.27%). This increases storage life of Lasalgaon Light red onion. Due to high percentage of TSS and DMC, deterioration is less and the weight loss is less.
- The Storage life of this variety is near about 8-9 months which is very high as compared to other varieties.
- It contains Vitamin B2, Vitamin C and minerals, Ca and Fe.
- This variety has many medicinal properties.
- This variety is comparatively high yielding variety. The average yield from this variety is 100 Q/Ha.
- Storage system<sup>6</sup>: Generally, the harvested onion bulbs are stored in locally designed traditional structures all over the country, where 50 to 60 per cent losses incurred due to improper aeration (Pandita, 1994). Sometimes the entire produce is damaged so severely that it makes difficult to inhale in surrounding areas. Resultantly, farmers have no option to sale out their produces immediately after harvest at marginal rate.

Traditionally Bamboo made Chawl is used for drying and storing harvested onion. Now a days the improved storage structures for large scale commercial onion storage have been built by NAFED at its Pimpalgaon and Lasalgaon complex in Nashik, Maharashtra. These are multi-tier structure provided with bottom aeration. They are constructed in raised platform avoiding direct contact with soil, sun or rain. The loss in such structures is reduced to 27.7 % from 55.66% in ordinary conventional stores.

## Comparison of Lasalgaon Light red onion with other varieties

Varieties	Dark Red	Light Red
Producing Area	Other areas in Nashik, Chandwad	Lasalgaon
Cultivation period	Kharif (May-July to Oct-Nov.)	Rabi (Oct-Nov. to March)
Color	Dark Red	Light Red
Taste	Bit Sweet	Strong Pungent
Storage	15 days	8-9 months
Yield	70-80Q/ha	100Q/ha
Moisture content	High	less
Outer dried intact scales	Thin	Thick <sup>1</sup>
Plant Height	1 to 2 feet	1 feet to 1.5 feet

### K) Inspection Body:

Baliraja Shetkari Gat, has constituted an Inspection Body has been duly constituted to oversee the standards and quality assurance system for inspection of every step of production of Lasalgaon Onion and statutory compliances thereof.

This Inspection Body consists of President / Vice-President / Secretary / Treasurer of the Applicant Organization, Farmer Members, GI Experts, and Agriculture Experts. The quality of Lasalgaon Onion will be monitored by an Internal Watchdog Mechanism in order to maintain the original physical and chemical characteristics as per GI registration.

The system of internal watchdog mechanism will consist of following committee members:

- i) Representative of Producer group of Lasalgaon Onion
- ii) Three (3) farmers from the area under cultivation
- iii) GI Experts
- iv) Agriculture Expert.

This committee will also help to regulate the use of Geographical Indications for the welfare of local farming community. The committee will frame the terms and conditions to use brand name of Lasalgaon Onion by any of the marketing agency. The logo of Lasalgaon Onion GI will be used to create brand image.

### L) Others:

#### Uses:

- Onion is one of the most important vegetable crops.
- Onion is used directly with daily meals. It is mixed in other vegetables and soups as spice and flavouring agent.
- It is used both for cooking and as a condiment for flavouring
- It is used in making sauce, ketch-up and chutney.
- Dried onion chips and powder have great demand for export.
- It contains vitamin B and vitamin C and minerals Ca and Fe.
- It has medicinal properties and used against ear-ache, colicpain etc.

Map1: Nasik District

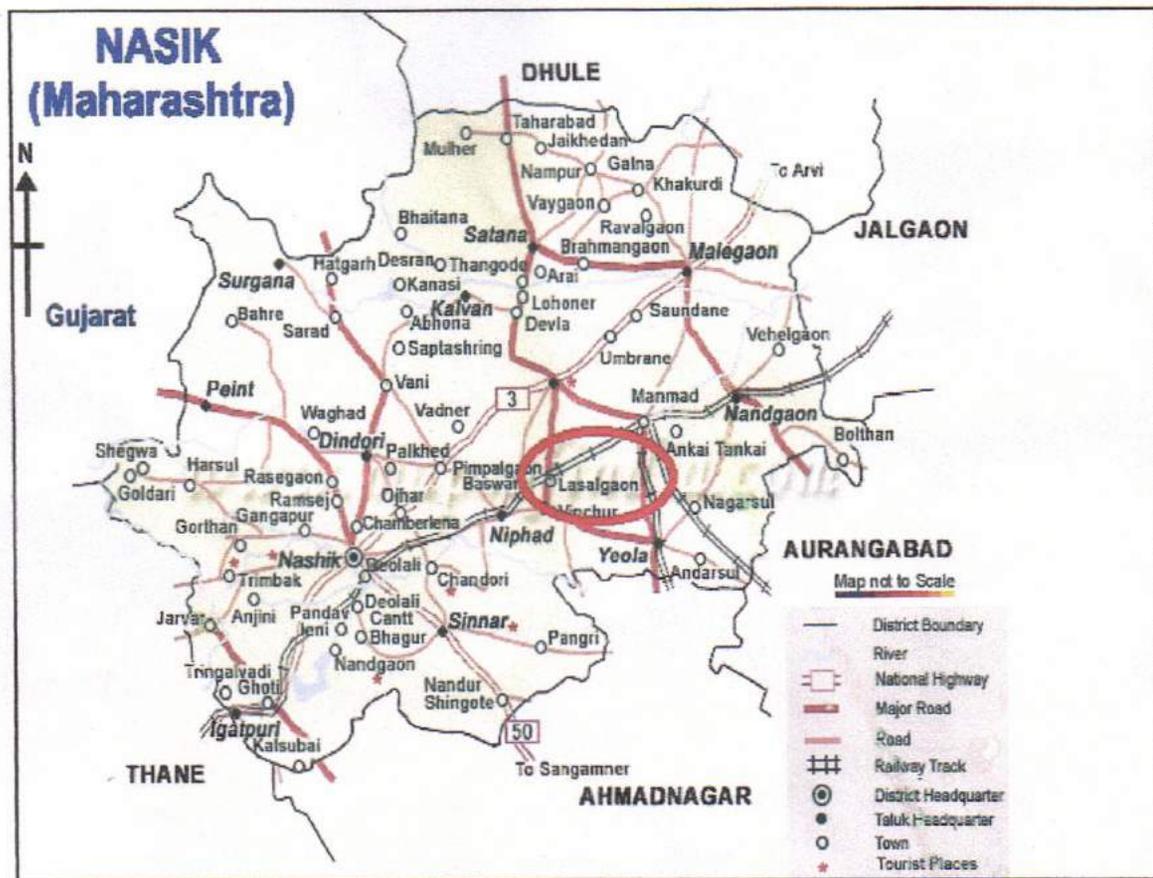


Geographical coordinate for Lasalgaon
Latitude : 20° 9' 0" North
Longitude: 74° 14' 0" East
Elevation: 5811 meters (1906 feet).

*S. S. V. S.*  
 Dy. Director Horticulture  
 Maharashtra State, Pune-411 005.



Map 2: Lasalgaon (Nasik District)



*830105*  
 Dy. Director Horticulture  
 Maharashtra State, Pune-411 005.



**G.I. APPLICATION NUMBER – 516**

Application Date: 08-01-2015

Application is made by **Development Commissioner (Handicrafts)**, Ministry of Textiles, Government of India, Shastri Bhawan, 26 Haddows Road, Chennai – 600 006, India, for Registration in Part A of the Register of **MADDALAM OF PALAKKAD (LOGO)** under Application No: 516 in respect of Maddalam – Musical Instruments falling in Class – 15 is hereby advertised as accepted under Sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- A) Name of the Applicant** : Development Commissioner (Handicrafts),  
Ministry of Textiles, Government of India
- B) Address** : Development Commissioner (Handicrafts),  
Ministry of Textiles, Government of India  
Shastri Bhawan, 26 Haddows Road,  
Chennai – 600 006, India
- C) Types of Goods** : **Class 15** –Maddalam – Musical Instrument
- D) Specification:**

Maddalam is considered to be a divine instrument or "Deva Vadya" on account of its inclusion as a major accompaniment in the dance of Shiva. Maddalam dates back to 13th Century. It is basically a percussion instrument used in Kerala as an accompaniment to temple art forms like Kathakali, Krishna attam, Panchavadyam, keli etc and one of the important instruments played in temple festivals in Kerala.

Cylindrical in shape maddalam till to day is chiseled out of a single piece of jack wood. The hollow ends of this elongated chiseled out drum are tightly strapped with a combination of cow and buffalo leather to create the required percussion impact. Cow hide is used for the inner ring whereas for the outer ring buffalo hide is used. At the centre of the right end is a permanent spot of black paste. This black spot helps the drummer create special tones.

There are two varieties of maddalam - Suddhamaddalam and Toppimaddalam. The former is tied around the waist of the drummer with a cloth while the latter is smaller version suspended from the neck.

- E) Name of the Geographical Indication:**

**MADDALAM OF PALAKKAD (LOGO)**



**F) Description of the Goods:**

Maddalam dates back to 13th century is made in Palakkad district in Kerala State. There are two varieties of maddalam- Suddha maddalam and Toppi maddalam. The former is tied around the waist of the drummer with a cloth while the latter is a smaller version suspended from the neck.

The raw materials used for manufacturing Maddalam are (i) Jack Wood and (ii) Leather and adhesives.

Cylindrical in shape maddalam till to day is chiseled out of a single piece of jack wood. The hollow ends of this elongated chiseled out drum are tightly strapped with a combination of cow and buffalo leather to create the required percussion impact. Cow hide is used for the inner ring whereas for the outer ring buffalo hide is used. At the centre of the right end is a permanent spot of black paste. This black spot helps the drummer create special tones.

The membrane in the hoop becomes strengthened with cow leather strips. The strips are then stuck onto the membrane border, and it is pressed in its place. The heads are pushed onto the drum and temporary fastening of the heads on the body is done. The fastening brace is replaced by the permanent buffalo leather brace. After tightening of the brace and tuning the Maddalam is ready. When finished the Maddalam is given a hook in the middle so that it can be suspended horizontally from the waist of the player.

**G) Geographical area of Production and Map as shown in page no: 80**

Maddalam is made in Palakkad District (Latitude 12°N to 10° N and Longitude 76° E to 77° E) in Kerala State. Peruvembu in Palakkad district is the production centre not only for Maddalam but also for other traditional musical instruments such as Tabla, Chenda, Edakka and so on.

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

Panchavadyam is regarded as the one of the most sophisticated art forms in Kerala. Panchavadyam, as ensemble of five percussion instruments, is traditionally associated with temple festivals in Kerala. Panchavadyas (the five instruments) are the drums timila, maddalam and edayakka, the cymbals ilathalam and the kombu horn.

Maddalam is considered to be a divine instrument or “Deva vadya” on account of its inclusion as a major accompaniment in the dance of Shiva. Maddalam dates back to 13<sup>th</sup> century. The sound produced by Maddalam is considered to be Pranavam or the sound of ‘Om’ or ‘Aum’. It is very similar to the mridangam. The maddalam is the classical drum of South India and is used as an accompaniment for vocal, instrumental and dance performances.

Maddalam begins in slow tempo in the Triputathala progressing to faster tempos and culminating in a crescendo of rhythm.

During Kathakali, one of the highly stylized classical dance-drama performance which is originated in Kerala Chenda, Maddalam and Edayakka are used as the percussion- instruments. Maddalam is played with both hands. The instrumental-

music is functionally linked to the performance of the actors. Maddalam dominates the scene when female characters act upon the stage.

Maddalam like any other percussion instrument used in Kerala is performed in temple rituals and festivals or with temple theatres. Maddalam is an indispensable accompaniment for the Kathakali, Krishna attam, Panchavadyam, keli etc.

#### **I) Method of Production:**

##### **Production Process:**

The raw materials used for manufacturing Maddalam are (i) Jack Wood and (ii) Leather and adhesives.

The instruments used for the production process are: (i) Valchuuli (bent chisel), (ii) vattavayanuli (chisel with curved end), (iii) two irumbukotti (iron tools used for hitting, used like a hammer), (iv) two kaiedatharanuli (special shaped chisels), (v) Kodil (plier), (vi) Tiruli (pointed tool for making holes in leather), (vii) Tiruli (without a sharp tip used for widening existing holes), (viii) Valkathi (used for scarping surface of the leather), (ix) koluthu & kacha (hook & cloth tied around the waist used for tightening the leather braces).

Wooden log is cut into the required size and chiseled out using hand tools. The edges are smoothed using a file. The lathe machine is alternatively used to obtain the required form of the maddalam. Appropriate leather is selected, which is first scraped and then dried. The leather is then cut into circular form and also into strips which are both used in making the maddalam. Firstly the leather thongs for tying the leather hoops over the drum body are straightened. After which a circle cut of buffalo hide is finely trimmed. The inner face of a circular skin is cleaned by scraping it and the outer surface is scraped to roughen its surface. Four holes are punched through the skins with all the upper skins slightly shifted inward. After which slots are punched with chisel. The composite of hide circles are fastened on the edge with four leather strips.

Marks are made for further slots with help of a template and the 34 slots are punched for the hoop to be interlaced through. Then a leather brace is threaded into the first slot. The plaiting work has thus begun, two further straps are inserted into the center of the plait. The plait becomes tensioned after each threading. For pre-stretching, cow skin is tied with a rope onto the drum and tied against the valayam at the other end. The membrane in the hoop becomes strengthened with cow leather skips. The strips are then stuck onto the membrane border, and it is pressed in its place. The heads are pushed onto the drum and temporary fastening of the heads on the body is done. The fastening brace is replaced by the permanent buffalo leather brace. After tightening of the brace and tuning the maddalam is ready.

#### **J) Uniqueness:**

Maddalam considered to be a divine instrument is a form of traditional /cultural expression. It is an essential accompaniment of Panchavadya and is traditionally associated with temple festivals in Kerala. Panchavadyas (the five instruments) are the drums timila, maddalam and edaykka, the cymbals ilathalam and the kombu horn.

The hourglass-shaped drum timila and edaykka and the maddalam barrel drum players improvise in turn. The huge brass cymbals ilathalam maintain the intricate

rhythm patterns, and the kombu C-shaped horn embellish and prolong the drum strokes of the percussionists.

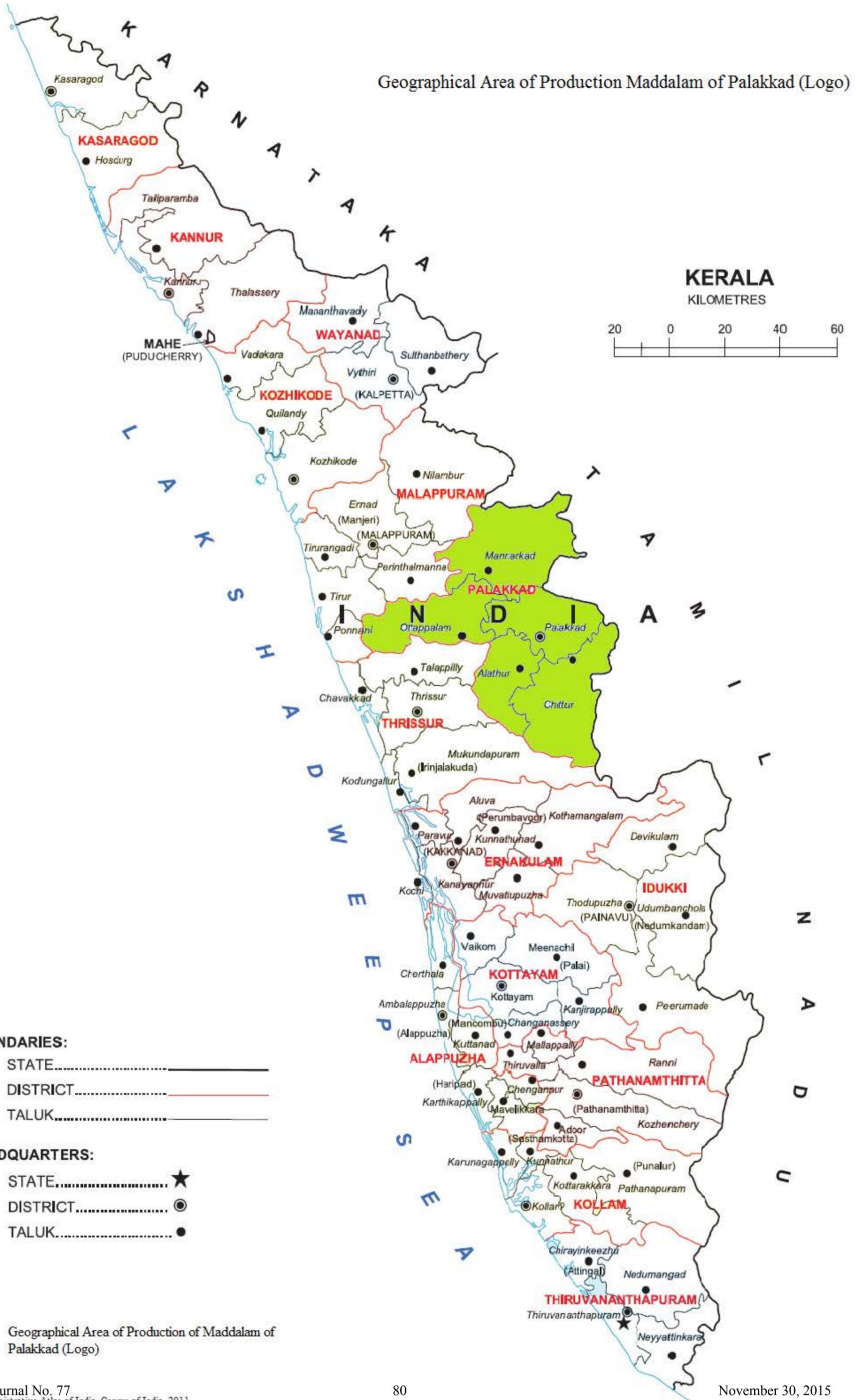
**K) Inspection Body:**

1. Regional Director (H) SR, Office of DC (Handicrafts), Chennai
2. Chairperson, Crafts Council of India, Chennai
3. A representative from Handicrafts NGO.
4. A representative from NID
5. A non-official Member associated with art and craft

**L) Others:**

The product is an important sound element in the traditional dance forms of Kerala. Therefore it has tremendous importance in the traditional context of the State. The product is bought by people involved and interested in the traditional dance forms like Kathakali, Mohiniattam etc. Maddalam has been bought and sold locally. There is a good possibility of selling through Kerala handicrafts shops giving tags of the manufacturer, so that the customer can contact the craftsmen directly for repair of the instrument. A single maddalam takes one month to be made. During the rainy seasons the craftsmen don't practice the craft due to the non-availability of dry wood. The product is sold at Rs. 9000 by the craftsmen which includes their one month labour charges.

Geographical Area of Production Maddalam of Palakkad (Logo)



**G.I. APPLICATION NUMBER – 518**

Application Date: 08-01-2015

Application is made by **Development Commissioner (Handicrafts)**, Ministry of Textiles, Government of India, Shastri Bhawan, 26 Haddows Road, Chennai – 600 006, Tamil Nadu, India, for Registration in Part A of the Register of **SCREW PINE CRAFT OF KERALA (LOGO)** under Application No: 518 in respect of Mat, Door Mats, Wall hangings, Bed Mats, Prayer Mats falling in Class – 27 is hereby advertised as accepted under Sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- A) Name of the Applicant** : Development Commissioner (Handicrafts),  
Ministry of Textiles, Government of India
- B) Address** : Development Commissioner (Handicrafts),  
Ministry of Textiles, Government of India  
Shastri Bhawan, 26 Haddows Road,  
Chennai – 600 006, Tamil Nadu, India
- C) Types of Goods** : **Class 27** –Mat, Door Mats, Wall hangings,  
Bed Mats, Prayer Mats
- D) Specification:**

Screw pine weaving of mats is one of the oldest crafts practiced by the women folk in Kerala. In and around Kodungallur, screw pine plants grow wild on the banks of rivers, canals, ponds and backwaters. They are used for fencing the fields. The root structure of this plant is known for the prevention of soil erosion. The leaves are sword shaped, with thorns on both edges and along the midrib of the leaves.

This craft is practiced by the women in their homes in Kerala for more than 800 years ago. Screw-pine mats have played a significant role in the traditional customs of Kerala. Traditionally mats were offered as seats to visitors. The visitors were offered to sit on screw-pine mat called Thadukku, Methapaya or Kachipaya. The traditional weaving community belongs to Kurava, which fall into categories namely, Kunta, Kuravan, Purn, Kakka and Pandi. Nowadays the screw-pine craft is practiced by all communities of Hindu, Muslim and Christian, Scheduled Caste and Tribal population as a livelihood option.

Leaves of Screw-Pine, Pandanus utilis are used for this craft. Craftsmen prefer the female plant for its fine subtle leaves than the male plants coarse leaves. The two-ply screw pine mat consists of a fine upper layer and a coarse bottom one, which stitching at the edge. Super fine mats are made of very fine screw pine leaf splints placed 8 to 10 per inch. High quality mats of up to 22 splints per inch can also be made by experienced artisans.

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

**SCREW PINE CRAFT OF KERALA (LOGO)**



**F) Description of the Goods:**

Screw pine weaving of mats is one of the oldest crafts practiced by the women folk in Kerala. In and around Kodungallur, screw pine plants grow wild on the banks of rivers, canals, ponds and backwaters. They are used for fencing the fields. The root structure of this plant is known for the prevention of soil erosion. The leaves are sword shaped, with thorns on both edges and along the midrib of the leaves.

This craft is practiced by the women in their homes in Kerala for more than 800 years ago. Screw-pine mats have played a significant role in the traditional customs of Kerala. Traditionally mats were offered as seats to visitors. The visitors were offered to sit on screw-pine mat called Thadukku, Methapaya or Kachipaya. The traditional weaving community belongs to Kurava, which fall into categories namely, Kunta, Kuravan, Purn, Kakka and Pandi. Nowadays the screw-pine craft is practiced by all communities of Hindu, Muslim and Christian, Scheduled Caste and Tribal population as a livelihood option.

The products being made with screw pine include table mats, floor mats, cushion covers, coasters, bags, box covers, beach hats, hand bags and wall hangings. The mats are often embellished with fine hand embroidery. The two-ply screw pine mat is used for sleeping. It consists of a fine upper layer and a coarse bottom one, with stitching at the edge. Super fine mats are made of very fine screw pine leaf splints placed 8 to 10 per inch. High quality mats of up to 22 splints per inch can also be made by experienced artisans.

The screw pine mat weaving is a home based women craft, production is carried out in the artisans' houses. The price of the product varies depending on quality. A good quality Screw pine mat contains 12 counts per one inch. As the count increases per inch the quality also increases.

**G) Geographical area of Production and Map as shown in page no: 88**

The screw pine artisans are present in all the 14 Districts namely Thiruvananthapuram District (Latitude 9° N to 8° N and Longitude 76° E to 78° E), Kollam District (Latitude 10° N to 8° N and Longitude 76° E to 78° E), Alappuzha District (Latitude 10° N to 9° N and Longitude 76° E to 77° E), Pathanamthitta District (Latitude 10° N to 9° N and Longitude 76° E to 78° E), Kottayam District (Latitude 10° N to 9° N and Longitude 76° E to 77° E), Ernakulam District (Latitude 10.25° N to 9.75° N and Longitude 76° E to 76.8° E), Thrissur District (Latitude 11.75° N to 10° N and

Longitude 75° E to 77° E), Malappuram District (Latitude 12° N to 10° N and Longitude 75° E to 77° E), Palakkad District (Latitude 12° N to 10° N and Longitude 76° E to 77° E), Kozhikode District (Latitude 12° N to 11° N and Longitude 75° E to 77° E), Kannur District (Latitude 13° N to 11° N and Longitude 75° E to 76° E), Kasaragod District (Latitude 13° N to 12° N and Longitude 74° E to 76° E), Wayanad District (Latitude 12° N to 11° N and Longitude 75° E to 77° E), Idukki District (Latitude 9.25° N to 10.35° N and Longitude 76.6 ° E to 77.45 ° E) and no other craft in Kerala has such a wide coverage throughout the state. The highest number of screw-pine craftsmen belongs to Kollam District. The main centers of the location where screw-pine products are manufactured are:

**Within Kollam District:**

1. Thazhava; 2. K S Puram; 3.Ochira; 4.Paryakadavu; 5.Karunagapally; 6.Kadathoor; 7.Punnakkulam; 8.Chavara

**Within Kottayam District:**

1. Thalayolaparambu; 2. Vaikom; 3.Kallara; 4.Vadayar; 5.Udayanapuram; 5.Vechur; 6.Thalayazham; 7.T V Puram; 8.Korickal; 9.Thalapara; 10.Ereth; 11.Adiyam; 12.Bhoothapuram; 13.Mathanam; 14.Bhoothekeri

**Within Thrissur District:**

1. Kodungallur; 2. Kottapuram; 3.Madavana; 4.Eriyad; 5.Methala; 6.Azhikode Jetty; 7.Azhikode

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

In Kerala, the screw pine grows in abundance on the sides of rivers and streams. In Travancore area, it is also planted as a soil binder. The antiquity of this shrub is borne out by Raghuvamsa of Kalidasa which narrates that the pollen of the screw pine flowers, scattered by the wind blowing over the Murala river (a river of Kerala) scented the dress of the soldiers of Raghu (fourth chapter).

Screw pine weaving of mats is one of the oldest crafts practiced by the women folk in Kerala. In and around Kodungallur, screw pine plants grow wild on the banks of rivers, canals, ponds and backwaters. They are used for fencing the fields. The root structure of this plant is known for the prevention of soil erosion. The leaves are sword shaped, with thorns on both edges and along the midrib of the leaves.

This craft is practiced by the women in their homes in Kerala for more than 800 years ago. Screw-pine mats have played a significant role in the traditional customs of Kerala. Traditionally mats were offered as seats to visitors. The visitors were offered to sit on screw-pine mat called Thadukku, Methapaya or Kachipaya. The traditional weaving community belongs to Kurava, which fall into categories namely, Kunta, Kuravan, Purn, Kakka and Pandi. Nowadays the screw-pine craft is practiced by all communities of Hindu, Muslim and Christian, Scheduled Caste and Tribal population as a livelihood option.

**I) Method of Production:**

Screw pine belongs to Pandanaceae family. Botanically it is called Pandanus odoratissimus Linn or Pandanus fascicularis. They are identified by sword shaped leaves, prickly margins, spiral arrangement and aerial roots, with a coarse foliage texture. The screw pine plant may be classified as - Pandanus. Screw pine (Pandanus,

tectorius) is a gregarious shrub growing in abundance on the sides of rivers and streams. Screw pine is a monocot and instead is a close relative of grasses, orchids and palms. Screw pines are dioeciously, meaning male and female flowers are born on separate plants. Though male plants produce tiny fragrant flowers, craftsmen prefer the female plant for its fine subtle leaves than the male plants coarse leaves. The female plants leaves are much more fine and better for weaving. The screw pine is capable of reaching a mature height of 60' tall but is typically 25' tall and 15' wide. The leaves of Kadakkaitha, Aanu Thazha (male screw pine) and Pennu Thazha (female screw pine) are used in the making of mats and various other products. That is, the plant species are categorized into male and female on the basis of the quality of the leaf and the size of the plant. The male screw pine grows tall like a tree while the female grows like a shrub. The leaves of the male plant is coarse and grows up to 8 to 9 feet, and that of the female category is soft, supple and grow up to 3 to 4 feet. They are both cultivated as hedge plants. They produce large clusters of hidden flowers that are male and female. The leaves grow in clusters right out of the ends of the branches. They are shaped like long, thin swords, 3-9 feet in length. They are green or they may be a combination of green with white or yellowish stripes. They have sharp tips and little prickles along their perimeters and mid veins. The Male Screw pine is available locally with ease, and is thick, harder and bulkier. The female screw pine is soft, brighter, and more pliable. In dyeing basic dyes and colour powder are used. The leaves of screw pine can be bleached and dyed and used generally for making table mats, bags and various other products. The traditional use being fine quality mats that are locally used.

#### **Raw Material:**

Screw-Pine, *Pandanus utilis* has a pyramidal, sometimes irregular, open, but much-branched silhouette, the smooth, stout trunks topped with full, graceful heads of long, thin leaves, three feet long and three inches wide, emerging spirally from stubby branches. Screw pine is a monocot and instead is a close relative of grasses, orchids and palms. The common name for this plant originated from the strap-like spiny leaves spirally arranged around its branches. Screw pines are dioecious, meaning male and female flowers are born on separate plants. Though male plants produce tiny fragrant flowers, craftsmen prefer the female plant for its fine subtle leaves than the male plants coarse leaves. The female plants leaves are much more fine and better for weaving. The screw pine is capable of reaching a mature height of 60' tall but is typically 25' tall and 15' wide

#### **Tools:**

The work of cleaning the screw pine leaves before they can be used has to be done very carefully or else it can lead to injury. The spine is removed using a coconut fiber and the tender leaf cleaned carefully. Interestingly, only women craft the thazhapaya or screw pine mats. Various tools are used from converting the raw screw pine leaves into finished goods. They are Splicer, Hammer, Needle, Scales, Scissors, Cutter, Pencil, Blade, Weighing Machine, Cutting machine, Compressor, Pasting machine and Stitching Machine.

#### **Process:**

Cleaned leaves are split in half without disturbing the original length of leaves. This long and narrow leaves are boiled and transferred and kept in fresh water overnight. The leaves are dried and within one or two days it becomes ivory in color. Once dry the leaf is straightened using a knife and kept rolled and bundled until the weaving begins. The weave used is with one weft leaf going diagonally between two warp leaves.

**Tools used for making a reed.**

The splints are either woven in their natural ivory color or are dyed in various shades. The dyed screw pine, when woven has an interesting shaded affect, which is based on the variations of the natural base color. A single layered thazhapaya takes approximately 15 days to make if a person works 8 hrs a day. A two layered bed mat takes up to 1 month to prepare. For value addition embroidery is done on the finished product. The required pattern of the embroidery is traced on a tracing paper and the paper is stitched on top of the product. The embroidery is done using the paper as a guideline. After the embroidery is finished, the paper is torn from the top of the product.

**Production Process:**

The processes adopted for converting the raw screw pine leaves into finished goods are described below:

**Cutting of Screw Pine:**

The leaves of the screw pine tree are cut from the tree using a knife. This procedure is conducted 4 times a year. Once the leaves are cut from the tree they grow within 4 months and the tree is ready for cutting once again. The leaves are then collected together.

**Removing of thorns of Screw pine:**

The screw-pine leaves are cleaned before they are used. The cleaned screw pine leaves are cut with a knife (known as kathi in Malayalam). Screw pine leaves are tied to a coconut fibre between the thumb and index finger. Loops are made at the ends of a long, thick coconut fibre and one loop is put on the thumb and the other on the forefinger of the right hand. The fibre is then glided along the edges. Long and thick coconut fibre is used to remove the thorny edges on the midrib of the leaves followed by the splitting which done with thinner coconut fibre. The thorns from the sides and mid rib is sliced apart cutting the leaves into two without disturbing the original length of leaves and the tender leaf is cleaned. The screw pine is then tied carefully and carried from the field to the workshop/processing centre.

**Boiling and Drying of Screw pine:**

The sliced leaves (in the raw form) are then rolled outwards to prevent it from curling, giving an angular reel of approx.1-2 cms thickness. This long and narrow leaves are boiled for one hour. After that the leaves are transferred, washed and kept in fresh water overnight. The leaves are dried and within couple of days it becomes ivory colour.

**Straighteningof Screw pine:**

Once dried the leaves are properly straightened using a knife and kept rolled the other way (inwards) into a circular reel. The leaf strands in the reels is further split into two or three by knife as per the required width as well as the width of the raw material. The leaf is kept rolled and bundled until the weaving begins. The weave used is with one weft leaf going diagonally between two warp leaves. After drying process, the leaves go for slicing. It is done with the help of slicing tool.

**Dyeing:**

The leaf is dyed with basic dyes. The dyed screw pine leaves is used to make interesting colour combinations for weaving. After dyeing screw pine is removed from the vessel and washed with water to remove excess colour and dried.

**Weaving the mat:**

- **Fine weaving mat:**

One long strip is placed crosswise under the big toe facing the inner side upwards and another strip is placed lengthwise. Then one more strip is placed parallel to the first strip are folded and put straight along the lengthwise strip. Another strip is then placed crosswise and then the process is repeated. New strips are added lengthwise and crosswise and interlacing continues until the required dimensions are obtained. The weaving is done with the inner side of the strips facing upwards so that the outer side of the strips which is comparatively smoother may form the outer surface of the mat. The method of weaving is done by hands. The edges are then tied together at intervals with thread hemmed with narrow screw pine strips. The hemming is started from one end of the mat by holding the material in left hand. The needle is inserted into the edge of the fold from the upper layer and brought out on the other side. It is then taken over to the upper layer. Skipping about four threads, it is again inserted and brought out. Taking to the upper layer, it is inserted through the first hole, when the stitches cross each other at the edge. Then skipping about eight threads, the needle is inserted from the upper layer. The process is continued till the entire edge is hemmed. It is then overcast with coloured strips in the same manner. The strips can be dyed in a multitude of colours for ornamental designs. Superfine mats made of very fine screw-pine leaf splints placed at 8 to 10 per inch are woven by the experienced craftsmen.

The commonly adopted method of weaving is a one up and one down plain weave structure by hands. Twill weave structure has also been introduced by the artisans. Processed leaves are woven, hand embroidered and shaped to make bed mats, carry bags, table mats, boxes, purses, tea coasters, prayer mats and many more products. The screw pine products having varying length of 6 to 60 cm, width of 4 to 40 cm, height of 5 to 50 cm, diameter of 5 to 40 cm or made in accordance to the specific requirement and design of the products.

The splints are either woven in their natural ivory colour or are dyed in various shades. The dyed screw pine, when woven has an interesting shaded affect, which is based on the variations of the natural base colour. For value addition embroidery is done on the finished product. The required pattern of the embroidery is traced on a tracing paper and the paper is stitched on top of the product. The embroidery is done using the paper as a guideline. After the embroidery is finished, the paper is torn from the top of the product.

**J) Uniqueness:**

This craft is practiced by the women in their homes in Kerala for more than 800 years ago. Screw-pine mats have played a significant role in the traditional customs of Kerala. Traditionally mats were offered as seats to visitors. The visitors were offered to sit on screw-pine mat called Thadukku, Methapaya or Kachipaya. The traditional weaving community belongs to Kurava, which fall into categories namely, Kunta, Kuravan, Purn, Kakka and Pandi. Nowadays the screw-pine craft is practiced by all

communities of Hindu, Muslim and Christian, Scheduled Caste and Tribal population as a livelihood option.

Screw pine called 'thazha' in Malayalam, grows abundantly in Kerala. The mats manufactured in Kerala are famous for their finish and softness and the industry plays a vital part in the economy of Kerala. The screw pine mats are believed to alleviate arthritic pain. The roots descending from the Branches are used as an Ayurvedic medicine. During summer season, it is widely used as a sleeping mat for its cool effect. During winter period too, the screw pine mats are used for its warm effect as it absorbs the cool moisture in the air.

Embroidery on screw pine is commendable deviation from the ordinary cloth embroidery.

The dyed screw pine, when woven has an interesting shaded effect, which is based on the variations of the natural base colour. A single layered thazhapaya takes approximately 15 days to make if a person works 8 hrs a day. A bed mat containing 2 layers takes up to 1 month to prepare. This craft is practiced only in Kerala. Screw pine is a unique craft practiced exclusively by Kurava community women of Kerala.

**K) Inspection Body:**

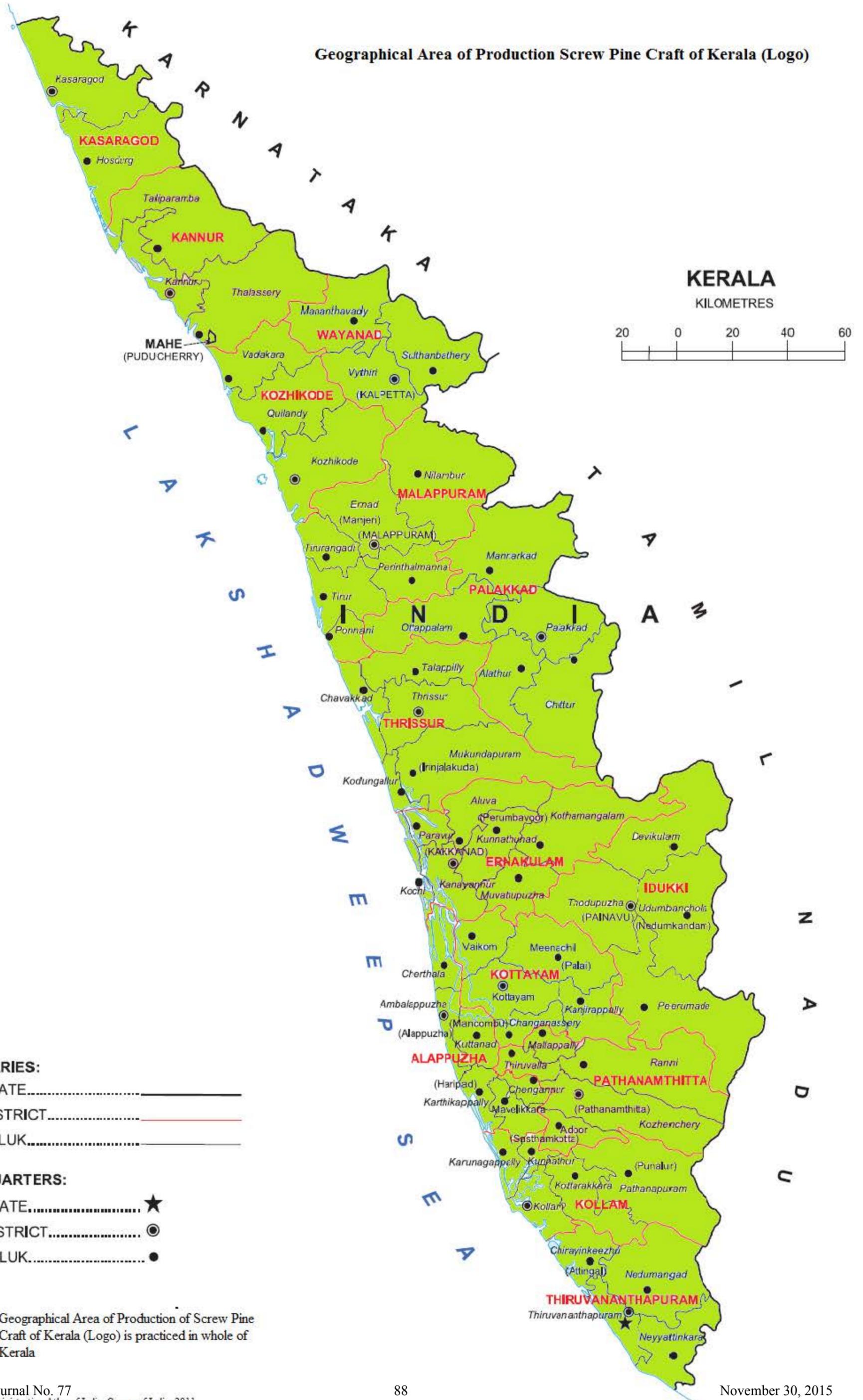
The Registered Proprietor, Development Commissioner (Handicrafts), Ministry of Textiles, Government of India, West Block No 7. RK Puram, New Delhi to observe the quality parameters relating to Screw pine Crafts of Kerala has to constitute an Inspection body comprising:

1. Regional Director (H) SR, Office of DC (Handicrafts), Chennai
2. Chairperson, Crafts Council of India, Chennai
3. A representative from Handicrafts NGO.
4. A representative from NID
5. non-official Member associated with art and craft

**L) Others:**

The screw pine is easily available in the State. And various screw pine fancy products are made which are reasonably priced and is in a lot of demand with the tourists as well as the inhabitants of the State and all over India. The fine embroidery done on the screw pine products increase the aesthetic appeal of the products.

Geographical Area of Production Screw Pine Craft of Kerala (Logo)



**BOUNDARIES:**

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

**HEADQUARTERS:**

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



Geographical Area of Production of Screw Pine Craft of Kerala (Logo) is practiced in whole of Kerala

**G.I. APPLICATION NUMBER – 517**

Application Date: 08-01-2015

Application is made by **Development Commissioner (Handicrafts)**, Ministry of Textiles, Government of India, Shastri Bhawan, 26 Haddows Road, Chennai – 600 006, Tamil Nadu, India for Registration in Part A of the Register of **BRASS BROIDERED COCONUT SHELL CRAFT OF KERALA (LOGO)** under Application No: 517 in respect of Articles made of coconut shell falling in Class – 20 is hereby advertised as accepted under Sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- A) Name of the Applicant** : Development Commissioner (Handicrafts),  
Ministry of Textiles, Government of India
- B) Address** : Development Commissioner (Handicrafts),  
Ministry of Textiles, Government of India  
Shastri Bhawan, 26 Haddows Road,  
Chennai – 600 006, India
- C) Types of Goods** : **Class 20** – Articles made of coconut shell
- D) Specification:**

Made from coconut shells carefully cut into shapes and carved using chisels, this ancient art form is admirable and comes out in the form of beautifully made products like cups, flower vases, snuff boxes, sugar basins, nut bowls, powder boxes and spoons.

Brass Broidered Coconut Shell Crafts is a popular craft in Kerala especially in the Districts of Kollam, Ernakulam, Kottayam, Wayanad, Malappuram and Thiruvananthapuram. A high degree of skill is required for carving brass broidered items out of coconut shells, especially hookahs. The coconut shells are naturally hard. The brass broidered decoration work is made through lost wax process which requires high degree of skill and perfection.

Coconut shell has a high hardness and micro porosity which increases its durability and absorption and retention capacity. The raw material needed is just fine quality of coconut shell which is obtained from coconut trees abundantly cultivated in Kerala.

- E) Name of the Geographical Indication:**

**BRASS BROIDERED COCONUT SHELL CRAFT OF KERALA (LOGO)**



## **F) Description of the Goods:**

Brass broidered coconut shell products like Malabar Hookahs, bowls, cups, small boxes, flower vases, snuff boxes, sugar basins, nut bowls, spoons, key chains, agarbathi stands, clocks, buttons, beads, necklace, lockets, hair clips, soap box etc. Some of these items are produced with brass decoration work through lost wax process. Colour combination of coconut shell with brass gives an excellent appeal.

The craft is practiced with the coconut tree (*Cocos Nucifera* L.) is called “The tree of Life” because of the endless list of products and by products derived from its various parts. Food, shelter, fuel – the coconut has it all. The coconut shell is the most versatile part of the coconut – the shell which is organic in nature. Since it has good durability characteristics, high toughness and abrasion resistant properties, it is suitable for long standing use. The shell is similar to hard woods in chemical composition though lignin content is higher and cellulose content is lower.

## **G) Geographical area of Production and Map as shown in page no: 93**

The coconut shell craft is widely practiced in Kerala especially in Kollam District (Latitude 10° N to 8° N and Longitude 76° E to 78° E), Ernakulam District (Latitude 10.25° N to 9.75° N and Longitude 76° E to 76.8° E), Kozhikode District (Latitude 12° N to 11° N and Longitude 75° E to 77° E), Kottayam District (Latitude 10° N to 9° N and Longitude 76° E to 77° E), Wayanad District (Latitude 12° N to 11° N and Longitude 75° E to 77° E), Malappuram District (Latitude 12° N to 10° N and Longitude 75° E to 77° E), and Thiruvananthapuram District (Latitude 9° N to 8° N and Longitude 76° E to 78° E). The main centers of the location where Coconut shell brass broidered products are manufactured are:

Within Kozhikode District:

1. Quilandy or Koyilandy
2. Kunnathara

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

Coconut is a gift to the people of Kerala. The coconut shell has been identified as one such wonder material that should invariably find its place in all the homes, hotels and institutions as a utility item that people will use in the form of cutlery, crockery or stationary. Originally coconut shell must have been used as a cup. Slowly greater possibilities of exploiting it must have opened up. However there is not much of recorded history of its use in the past except a mention of coconut shell braided hookahs having been crafted in Kerala to the amusement of Arabs. Sculptures and other utilities carved out of coconut shell are indeed incredible artistic feats. And they've a shelf life of over 100 years as coconut shell is a resilient organic material, resistant to damage by termites and other insects. Coconut is a biodegradable material, has the potential to replace synthetic materials and is less expensive than other raw materials. This makes the products developed from coconut shell very affordable to the different sections of people apart from being popular with the tourists and visitors to the state.

Extract from Everyman's Encyclopedia Vol.6. pp. 319- 1978 edition is furnished.

Coconut is a gift to the people of Kerala. In Topographia Christina of the 6th Century A.D., Cosmas refers to 'Argellia', which it is presumed, is an erroneous translation of

the Sanskrit word 'Nalikeram' or 'Narikelam'. The inevitable reference is that the coconut palm would have been introduced in Kerala sometime between 1st Century A.D. and the 6th Century A.D. Varthema, Barbosa, Barros and Garcia use the Malayalam term 'Thenga' for coconut. Marco Polo describes the nut "of the size of man's head, containing, an edible substance that is sweet and pleasant to the taste and white as milk. The cavity of this pulp is filled with a liquor clear as water, cool and better flavoured and more delicate than wine or any other kind of drink whatever". The coconut tree and its produce formed the wealth of Kerala for ages are undisputed.

The coconut shell has been identified as one such wonder material that should invariably find its place in all the homes, hotels and institutions as a decorative cum utility item that people will use in the form of cutlery, crockery or stationary. Originally coconut shells must have been used as a cup. Slowly greater possibilities of exploiting it must have opened up.

## **I) Method of Production:**

### **Production Process:**

The craftsmen of Kerala have created art and craft from the coconut shell which adorn the showcase of homes across the world as collectors' delight. The tools mainly used are grinder, different files, hacksaw, mator, akamthondi, hand driller, sand paper etc.

**Grinder:** A grinder which is developed is used to remove the outer layer of the coconut shell which is of coir content. When the outer layer is removed the shell surface will be dark brown in colour.

**Files:** Files are also used for the smoothening of the surfaces. fixing some portions together.

**Akamthondi:** A tool for cleaning the inner surface of the shell. (Akamthondi is a Malayalam word means something which cleans inner surface, in the case of coconut, the inner portion is concave)

**Mator:** A tool for making a perfect edging of the coconut shell.

**Drill:** To make small holes especially in the case of processing a button.

**Paste:** Vajram (natural paste) is widely used for fixing some portions together.

The raw material for this craft is the Coconut Shell, obtained from the coconut tree (Cocos nucifera L.) abundantly cultivated in Kerala. Kozhikode has the largest area under coconut cultivation. Kozhikode District has highest coconut production. The shell is similar to hard woods in chemical composition though lignin content is higher and cellulose content is lower. Coconut shell has a high hardness and micro porosity which increases its durability and absorption and retention capacity. Since it has good durability characteristics, high toughness and abrasion resistant properties, it is suitable for long standing use.

The shell of required size is selected, its outer surface rubbed by a steel tool while the inner part is smoothened with a chisel. A circular base and a handle separately made with shell are attached to the cup by fixing screws. First boot polish is applied and then a final coating of French polish is given for high class finishing. It also involves the casting of whole bell-metal article for ornamentation.

Bee wax and charcoal are mixed and melted, filtered through a piece of cloth and deposited in cold water, heated again and pressed on a small square piece of lead with

a variety of designs. This is then pressed against wooden model of article under preparation. When this model has been completely covered by wax, it is removed and the wax mould given three coatings of a mixture of clay and chalk powder. Sometimes paddy husk is also added and it is then dried in the Sun. After it gets heated the wax comes out through the opening provided for the purpose. The mould is then placed over a crucible in which copper and zinc are melted, and the positions of the two are interchanged so that the liquid fills the cavity left by the melting of the wax. When the metal cools, the mould is removed and the surface smoothened.

Then the coconut shell is fixed inside the frame with gum and a paste prepared by boiling sealing wax in water, is rubbed over the coconut shell to get a shining.

**J) Uniqueness:**

The coconut shell products crafted by artisans of Kerala are so unique that they can easily substitute daily utility products made of synthetics.

Another unique feature of coconut shell products is its eco-friendly bio-degradable nature. The globally popular Malabar Hukka, among other brass broidered coconut shell crafts of Kerala, has many significant specialities in its raw materials and method of production. The major specialities of Malabar Hukka are:

- Purely handmade.
- Good finish
- Has artistic & utility values.
- Used in pharmaceutical industry: In the process of manufacturing Ayurvedic medicines hookas are used as one among the instruments to extract the medicinal vapour to mix with the medicine.
- Eco-friendly and bio-degradable
- Taste: When other hookas are made by glass and brass, the Malabar Hukkas are made by eco-friendly coconut shells distinguished by taste when inhale tobacco through other hookas

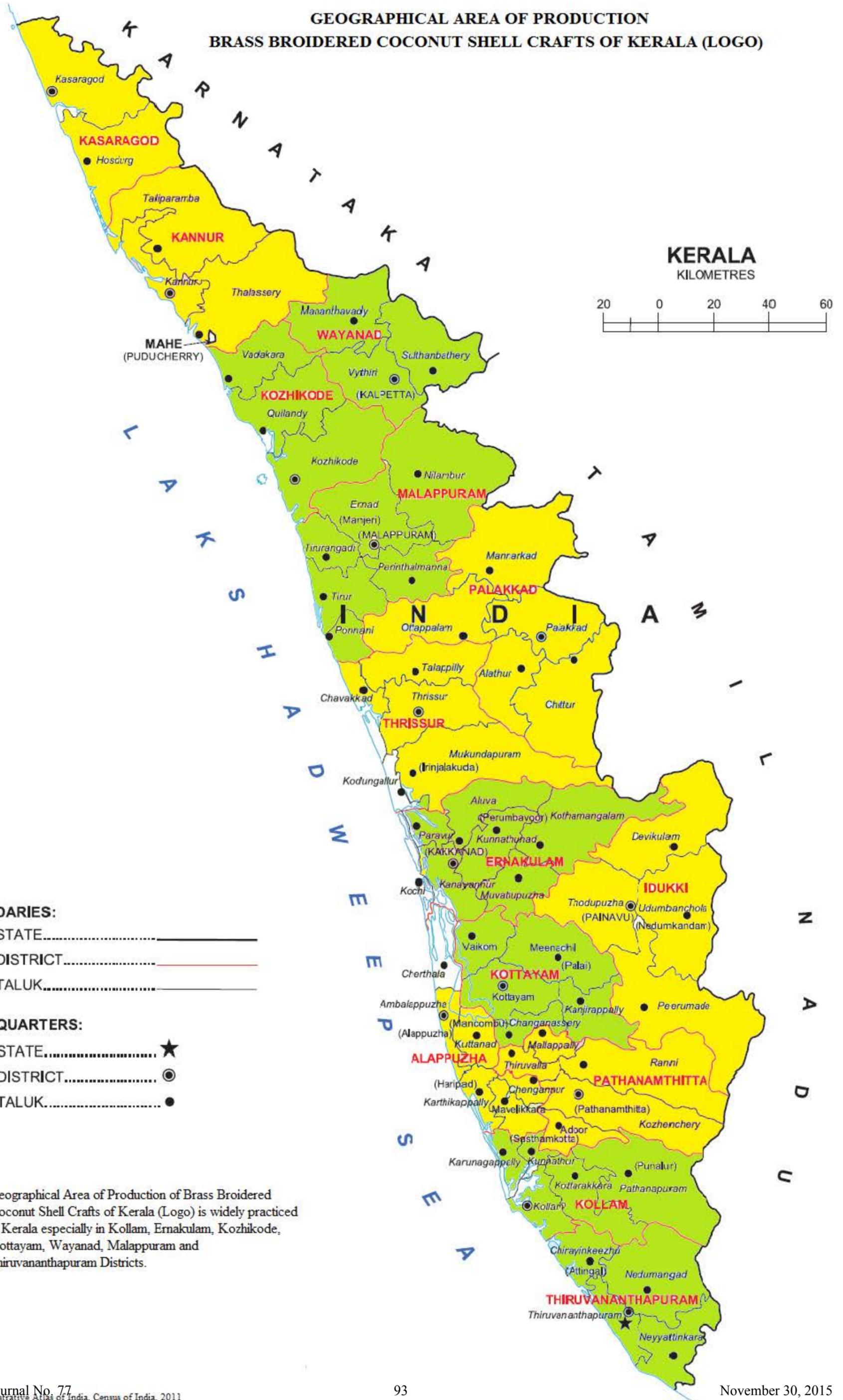
**K) Inspection Body:**

1. Regional Director (H) SR, Office of DC (Handicrafts), Chennai
2. Chairperson, Crafts Council of India, Chennai
3. A representative from Handicrafts NGO.
4. A representative from NID
5. A non-official Member associated with art and craft

**L) Others:**

Coconut shell crafts attracts attention of the world due to its inherent natural hardness, durability & bio-degradability and because of skilful workmanship. From ancient time coconut shell has found immense use in production of kitchenware like spoons, cups, bowls, ornaments etc. Sculptures and other utilities carved out of coconut shell are indeed incredible artistic feats. And they have a shelf life of over 100 years as coconut shell is a resilient organic material, resistant to damage by termites and other insects.

**GEOGRAPHICAL AREA OF PRODUCTION  
BRASS BROIDERED COCONUT SHELL CRAFTS OF KERALA (LOGO)**



**BOUNDARIES:**

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

**HEADQUARTERS:**

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

Geographical Area of Production of Brass Broided Coconut Shell Crafts of Kerala (Logo) is widely practiced in Kerala especially in Kollam, Ernakulam, Kozhikode, Kottayam, Wayanad, Malappuram and Thiruvananthapuram Districts.

## 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:

