Government of India

GEOGRAPHICAL INDICATIONS JOURNAL

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

<table>
<thead>
<tr>
<th>S.No.</th>
<th>Particulars</th>
<th>Page No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Official Notices</td>
<td>4</td>
</tr>
<tr>
<td>2.</td>
<td>G.I Application Details</td>
<td>5</td>
</tr>
<tr>
<td>3.</td>
<td>Public Notice</td>
<td>11</td>
</tr>
<tr>
<td>4.</td>
<td>Sandur Lambani Embroidery</td>
<td>12</td>
</tr>
<tr>
<td>5.</td>
<td>Hand Made Carpet of Bhadohi</td>
<td>31</td>
</tr>
<tr>
<td>6.</td>
<td>Paithani Saree &amp; Fabrics</td>
<td>43</td>
</tr>
<tr>
<td>7.</td>
<td>Mahabaleshwar Strawberry</td>
<td>65</td>
</tr>
<tr>
<td>8.</td>
<td>Hyderabad Haleem</td>
<td>71</td>
</tr>
<tr>
<td>9.</td>
<td>General Information</td>
<td>77</td>
</tr>
<tr>
<td>10.</td>
<td>Registration Process</td>
<td>81</td>
</tr>
</tbody>
</table>
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 33 of the Geographical Indications Journal dated 30th April 2010 / Vaisakha 2, Saka 1932 has been made available to the public from 30th April 2010.
<table>
<thead>
<tr>
<th>G.I. App.No.</th>
<th>Geographical Indication</th>
<th>Class</th>
<th>Goods</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Darjeeling Tea (word)</td>
<td>30</td>
<td>Agricultural</td>
</tr>
<tr>
<td>2</td>
<td>Darjeeling Tea (Logo)</td>
<td>30</td>
<td>Agricultural</td>
</tr>
<tr>
<td>3</td>
<td>Aranmula Kannadi</td>
<td>20</td>
<td>Handicraft</td>
</tr>
<tr>
<td>4</td>
<td>Pochampalli Ikat</td>
<td>24, 25 &amp; 27</td>
<td>Textile</td>
</tr>
<tr>
<td>5</td>
<td>Salem Fabric</td>
<td>24</td>
<td>Textile</td>
</tr>
<tr>
<td>6</td>
<td>Payyannur Pavithra Ring</td>
<td>14</td>
<td>Handicraft</td>
</tr>
<tr>
<td>7</td>
<td>Chanderi Fabric</td>
<td>24</td>
<td>Textile</td>
</tr>
<tr>
<td>8</td>
<td>Solapur Chaddar</td>
<td>24</td>
<td>Textile</td>
</tr>
<tr>
<td>9</td>
<td>Solapur Terry Towel</td>
<td>24</td>
<td>Textile</td>
</tr>
<tr>
<td>10</td>
<td>Kotpad Handloom fabric</td>
<td>24</td>
<td>Textile</td>
</tr>
<tr>
<td>11</td>
<td>Mysore Silk</td>
<td>24, 25 &amp; 26</td>
<td>Textile</td>
</tr>
<tr>
<td>12</td>
<td>Kota Doria</td>
<td>24 &amp; 25</td>
<td>Textile</td>
</tr>
<tr>
<td>13</td>
<td>Mysore Agarbathi</td>
<td>3</td>
<td>Manufactured</td>
</tr>
<tr>
<td>14</td>
<td>Basmati Rice</td>
<td>30</td>
<td>Agricultural</td>
</tr>
<tr>
<td>15</td>
<td>Kancheepuram Silk</td>
<td>24 &amp; 25</td>
<td>Textile</td>
</tr>
<tr>
<td>16</td>
<td>Bhavani Jamakkalam</td>
<td>24</td>
<td>Textile</td>
</tr>
<tr>
<td>17</td>
<td>Navara - The grain of Kerala</td>
<td>30</td>
<td>Agricultural</td>
</tr>
<tr>
<td>18</td>
<td>Mysore Agarbathi &quot;Logo&quot;</td>
<td>3</td>
<td>Manufactured</td>
</tr>
<tr>
<td>19</td>
<td>Kullu Shawl</td>
<td>24</td>
<td>Textile</td>
</tr>
<tr>
<td>20</td>
<td>Bidriware</td>
<td>6, 21 &amp; 34</td>
<td>Handicraft</td>
</tr>
<tr>
<td>21</td>
<td>Madurai Sungudi Saree</td>
<td>24 &amp; 25</td>
<td>Textile</td>
</tr>
<tr>
<td>22</td>
<td>Orissa Ikat</td>
<td>23, 24 &amp; 25</td>
<td>Textile</td>
</tr>
<tr>
<td>23</td>
<td>Channapatna Toys &amp; Dolls</td>
<td>28</td>
<td>Handicraft</td>
</tr>
<tr>
<td>24</td>
<td>Mysore Rosewood Inlay</td>
<td>19, 20, 27 &amp; 28</td>
<td>Handicraft</td>
</tr>
<tr>
<td>25</td>
<td>Kangra Tea</td>
<td>30</td>
<td>Agricultural</td>
</tr>
<tr>
<td>26</td>
<td>Coimbatore Wet Grinder</td>
<td>7</td>
<td>Manufactured</td>
</tr>
<tr>
<td>27</td>
<td>Phulkari</td>
<td>26</td>
<td>Textile</td>
</tr>
<tr>
<td>28</td>
<td>Kalamkari</td>
<td>24, 25 &amp; 27</td>
<td>Handicraft</td>
</tr>
<tr>
<td>29</td>
<td>Mysore Sandalwood Oil</td>
<td>3</td>
<td>Manufactured</td>
</tr>
<tr>
<td>30</td>
<td>Mysore Sandal Soap</td>
<td>3</td>
<td>Manufactured</td>
</tr>
<tr>
<td>31</td>
<td>Kasuti Embroidery - Karnataka</td>
<td>26</td>
<td>Textile</td>
</tr>
<tr>
<td>32</td>
<td>Mysore Traditional Paintings</td>
<td>16</td>
<td>Handicraft</td>
</tr>
<tr>
<td>33</td>
<td>Coorg Orange</td>
<td>31</td>
<td>Agricultural</td>
</tr>
<tr>
<td>34</td>
<td>Mysore Betel Leaf</td>
<td>31</td>
<td>Agricultural</td>
</tr>
<tr>
<td>35</td>
<td>Nanjanagud Banana</td>
<td>31</td>
<td>Agricultural</td>
</tr>
<tr>
<td>36</td>
<td>Palakkadan Matta Rice</td>
<td>30</td>
<td>Agricultural</td>
</tr>
<tr>
<td>37</td>
<td>Madhubani Paintings</td>
<td>16</td>
<td>Handicraft</td>
</tr>
<tr>
<td></td>
<td>Description</td>
<td>Quantity</td>
<td>Category</td>
</tr>
<tr>
<td>---</td>
<td>--------------------------------------------------</td>
<td>----------</td>
<td>----------------</td>
</tr>
<tr>
<td>38</td>
<td>Jamnagar - MS</td>
<td>4</td>
<td>Natural</td>
</tr>
<tr>
<td>39</td>
<td>Jamnagar - ATF</td>
<td>4</td>
<td>Natural</td>
</tr>
<tr>
<td>40</td>
<td>Krishna Godavari Gas</td>
<td>4</td>
<td>Natural</td>
</tr>
<tr>
<td>41</td>
<td>Jamnagar - LPG</td>
<td>4</td>
<td>Natural</td>
</tr>
<tr>
<td>42</td>
<td>Jamnagar - HSD</td>
<td>4</td>
<td>Natural</td>
</tr>
<tr>
<td>43</td>
<td>PISCO</td>
<td>33</td>
<td>Alcoholic Beverages</td>
</tr>
<tr>
<td>44</td>
<td>Kondapalli Bommallu (Toys)</td>
<td>16, 20</td>
<td>Handicraft</td>
</tr>
<tr>
<td>45</td>
<td>Poddar Diamond</td>
<td>14</td>
<td>Handicraft</td>
</tr>
<tr>
<td>46</td>
<td>Kashmir Pashmina</td>
<td>24</td>
<td>Textile</td>
</tr>
<tr>
<td>47</td>
<td>Thanjavur Paintings</td>
<td>16</td>
<td>Handicraft</td>
</tr>
<tr>
<td>48</td>
<td>Kashmir Sozani Craft</td>
<td>26</td>
<td>Textile</td>
</tr>
<tr>
<td>49</td>
<td>Malabar Pepper</td>
<td>30</td>
<td>Agricultural</td>
</tr>
<tr>
<td>50</td>
<td>Allahabad Pepper</td>
<td>31</td>
<td>Agricultural</td>
</tr>
<tr>
<td>51</td>
<td>Kani Shawl</td>
<td>25</td>
<td>Textile</td>
</tr>
<tr>
<td>52</td>
<td>Nakshi Kantha</td>
<td>19, 20, 24 &amp; 25</td>
<td>Textile</td>
</tr>
<tr>
<td>53</td>
<td>Silver Filigree</td>
<td>6, 8, 14, 18, 20, 26 &amp; 28</td>
<td>Handicraft</td>
</tr>
<tr>
<td>54</td>
<td>Alleppey Coir</td>
<td>27</td>
<td>Handicraft</td>
</tr>
<tr>
<td>55</td>
<td>Muga Silk</td>
<td>26</td>
<td>Textile</td>
</tr>
<tr>
<td>56</td>
<td>Tellicherry Pepper</td>
<td>30</td>
<td>Agricultural</td>
</tr>
<tr>
<td>57</td>
<td>Coconut shell crafts of Kerala</td>
<td>20</td>
<td>Handicraft</td>
</tr>
<tr>
<td>58</td>
<td>Screw pine crafts of Kerala</td>
<td>27</td>
<td>Handicraft</td>
</tr>
<tr>
<td>59</td>
<td>Maddalam of Palakkad (Kerala)</td>
<td>15</td>
<td>Handicraft</td>
</tr>
<tr>
<td>60</td>
<td>Ganjifa cards of Mysore (Karnataka)</td>
<td>16</td>
<td>Handicraft</td>
</tr>
<tr>
<td>61</td>
<td>Navalgund Durries</td>
<td>24</td>
<td>Handicraft</td>
</tr>
<tr>
<td>62</td>
<td>Karnataka Bronze Ware</td>
<td>6</td>
<td>Handicraft</td>
</tr>
<tr>
<td>63</td>
<td>Thanjavur Art Plate</td>
<td>14</td>
<td>Handicraft</td>
</tr>
<tr>
<td>64</td>
<td>Swamimalai Bronze icons</td>
<td>6</td>
<td>Handicraft</td>
</tr>
<tr>
<td>65</td>
<td>Temple jewellery of Nagercoil</td>
<td>14</td>
<td>Handicraft</td>
</tr>
<tr>
<td>66</td>
<td>Blue Pottery of Jaipur</td>
<td>21</td>
<td>Handicraft</td>
</tr>
<tr>
<td>67</td>
<td>Molela Clay Idols</td>
<td>21</td>
<td>Handicraft</td>
</tr>
<tr>
<td>68</td>
<td>Kathputlis of Rajasthan</td>
<td>28</td>
<td>Handicraft</td>
</tr>
<tr>
<td>69</td>
<td>Mysore Malligae</td>
<td>31</td>
<td>Agricultural</td>
</tr>
<tr>
<td>70</td>
<td>Udupi Malligae</td>
<td>31</td>
<td>Agricultural</td>
</tr>
<tr>
<td>71</td>
<td>Hadagali Malligae</td>
<td>31</td>
<td>Agricultural</td>
</tr>
<tr>
<td>72</td>
<td>Alleppey Green Cardamom</td>
<td>30</td>
<td>Agricultural</td>
</tr>
<tr>
<td>73</td>
<td>Applique (Khatwa) Work of Bihari</td>
<td>26 &amp; 24</td>
<td>Handicraft</td>
</tr>
<tr>
<td>74</td>
<td>Sujini Embroidery Work of Muzaffarpur District in Bihar</td>
<td>24 &amp; 26</td>
<td>Textile</td>
</tr>
<tr>
<td>75</td>
<td>Sikki Grass Products of Bihar</td>
<td>20</td>
<td>Handicraft</td>
</tr>
<tr>
<td>No.</td>
<td>Item</td>
<td>Category</td>
<td></td>
</tr>
<tr>
<td>-----</td>
<td>-------------------------------------</td>
<td>----------------</td>
<td></td>
</tr>
<tr>
<td>76</td>
<td>Ilkal Sarees</td>
<td>Textile</td>
<td></td>
</tr>
<tr>
<td>77</td>
<td>Molakalmuru Sarees</td>
<td>Textile</td>
<td></td>
</tr>
<tr>
<td>78</td>
<td>Coorg Green Cardamom</td>
<td>Agricultural</td>
<td></td>
</tr>
<tr>
<td>79</td>
<td>Chamba Rumal</td>
<td>Textile</td>
<td></td>
</tr>
<tr>
<td>80</td>
<td>Dharwad Pedha</td>
<td>Food Stuff</td>
<td></td>
</tr>
<tr>
<td>81</td>
<td>Pokkali Rice</td>
<td>Agricultural</td>
<td></td>
</tr>
<tr>
<td>82</td>
<td>Bastar Iron Craft</td>
<td>Handicraft</td>
<td></td>
</tr>
<tr>
<td>83</td>
<td>Bastar Dhokra</td>
<td>Handicraft</td>
<td></td>
</tr>
<tr>
<td>84</td>
<td>Bastar Wooden Craft</td>
<td>Handicraft</td>
<td></td>
</tr>
<tr>
<td>85</td>
<td>Monsooned Malabar Arabica Coffee</td>
<td>Agricultural</td>
<td></td>
</tr>
<tr>
<td>86</td>
<td>Pipli Applique Work</td>
<td>Handicraft</td>
<td></td>
</tr>
<tr>
<td>87</td>
<td>Konark Stone Carving</td>
<td>Handicraft</td>
<td></td>
</tr>
<tr>
<td>88</td>
<td>Puri Pattatchitra</td>
<td>Handicraft</td>
<td></td>
</tr>
<tr>
<td>89</td>
<td>Budiiti Bell &amp; Brass Craft</td>
<td>Handicraft</td>
<td></td>
</tr>
<tr>
<td>90</td>
<td>Machilipatnam Kalamkari</td>
<td>Textile</td>
<td></td>
</tr>
<tr>
<td>91</td>
<td>Nirmal Toys and Crafts</td>
<td>Handicraft</td>
<td></td>
</tr>
<tr>
<td>92</td>
<td>Arani Silk</td>
<td>Textile</td>
<td></td>
</tr>
<tr>
<td>93</td>
<td>Kovai Kora Cotton Sarees</td>
<td>Textile</td>
<td></td>
</tr>
<tr>
<td>94</td>
<td>Salem Silk</td>
<td>Textile</td>
<td></td>
</tr>
<tr>
<td>95</td>
<td>E. I. Leather</td>
<td>Manufactured</td>
<td></td>
</tr>
<tr>
<td>96</td>
<td>Thanjavur Doll</td>
<td>Handicraft</td>
<td></td>
</tr>
<tr>
<td>97</td>
<td>Leather Toys of Indore</td>
<td>Handicraft</td>
<td></td>
</tr>
<tr>
<td>98</td>
<td>Bagh Prints of Dhar</td>
<td>Textile</td>
<td></td>
</tr>
<tr>
<td>99</td>
<td>Banaras Brocades and Sarees</td>
<td>Textile</td>
<td></td>
</tr>
<tr>
<td>100</td>
<td>Sankheda Furniture</td>
<td>Handicraft</td>
<td></td>
</tr>
<tr>
<td>101</td>
<td>Agates of Cambay</td>
<td>Handicraft</td>
<td></td>
</tr>
<tr>
<td>102</td>
<td>Datia and Tikamgarh Bell Metal Ware</td>
<td>Handicraft</td>
<td></td>
</tr>
<tr>
<td>103</td>
<td>Kutch Embroidery</td>
<td>Textile</td>
<td></td>
</tr>
<tr>
<td>104</td>
<td>Santiniketan Leather Goods</td>
<td>Handicraft</td>
<td></td>
</tr>
<tr>
<td>105</td>
<td>Nirmal Furniture</td>
<td>Handicraft</td>
<td></td>
</tr>
<tr>
<td>106</td>
<td>Nirmal Paintings</td>
<td>Handicraft</td>
<td></td>
</tr>
<tr>
<td>107</td>
<td>Andhra Pradesh Leather Puppetry</td>
<td>Handicraft</td>
<td></td>
</tr>
<tr>
<td>109</td>
<td>Naga Mircha</td>
<td>Agricultural</td>
<td></td>
</tr>
<tr>
<td>110</td>
<td>Eathamozhy Tall Coconut</td>
<td>Agricultural</td>
<td></td>
</tr>
<tr>
<td>111</td>
<td>Laxman Bhog Mango</td>
<td>Agricultural</td>
<td></td>
</tr>
<tr>
<td>112</td>
<td>Khirsapati Himssagar Mango</td>
<td>Agricultural</td>
<td></td>
</tr>
<tr>
<td>113</td>
<td>Fazli Mango</td>
<td>Agricultural</td>
<td></td>
</tr>
<tr>
<td>114</td>
<td>Monsooned Malabar Robusta Coffee</td>
<td>Agricultural</td>
<td></td>
</tr>
<tr>
<td>115</td>
<td>Assam Tea</td>
<td>Agricultural</td>
<td></td>
</tr>
<tr>
<td>116</td>
<td>Nilgiri Tea</td>
<td>Agricultural</td>
<td></td>
</tr>
<tr>
<td>No.</td>
<td>Item</td>
<td>Code</td>
<td>Category</td>
</tr>
<tr>
<td>-----</td>
<td>----------------------------------------------------------------------</td>
<td>------</td>
<td>-------------------</td>
</tr>
<tr>
<td>117</td>
<td>Nilgiri (Orthodox) Logo</td>
<td>30</td>
<td>Agricultural</td>
</tr>
<tr>
<td>118</td>
<td>Assam (Orthodox) Logo</td>
<td>30</td>
<td>Agricultural</td>
</tr>
<tr>
<td>119</td>
<td>Lucknow Chikan Craft</td>
<td>26</td>
<td>Handicraft</td>
</tr>
<tr>
<td>120</td>
<td>Feni</td>
<td>33</td>
<td>Alcoholic Beverages</td>
</tr>
<tr>
<td>121</td>
<td>Tirupathi Laddu</td>
<td>30</td>
<td>Food Stuff</td>
</tr>
<tr>
<td>122</td>
<td>Uppada Jamdani Sarees</td>
<td>24 &amp; 25</td>
<td>Textile</td>
</tr>
<tr>
<td>123</td>
<td>Nashik Valley Wine</td>
<td>33</td>
<td>Alcoholic Beverages</td>
</tr>
<tr>
<td>124</td>
<td>Virupakshi Hill Banana</td>
<td>31</td>
<td>Agricultural</td>
</tr>
<tr>
<td>125</td>
<td>Mango Malihabadi Dusseheri</td>
<td>31</td>
<td>Agricultural</td>
</tr>
<tr>
<td>126</td>
<td>Sirumalai Hill Banana</td>
<td>31</td>
<td>Agricultural</td>
</tr>
<tr>
<td>127</td>
<td>Tangaliya Shawl</td>
<td>24, 25 &amp; 27</td>
<td>Textile</td>
</tr>
<tr>
<td>128</td>
<td>Puneri Pagadi</td>
<td>25</td>
<td>Handicraft</td>
</tr>
<tr>
<td>129</td>
<td>Bydagi Chilli</td>
<td>30</td>
<td>Agricultural</td>
</tr>
<tr>
<td>130</td>
<td>Vazhakkulam Pineapple</td>
<td>31</td>
<td>Agricultural</td>
</tr>
<tr>
<td>131</td>
<td>Devanahalli Pomello</td>
<td>31</td>
<td>Agricultural</td>
</tr>
<tr>
<td>132</td>
<td>Appemidi Mango</td>
<td>31</td>
<td>Agricultural</td>
</tr>
<tr>
<td>133</td>
<td>Kamalapur Red Banana</td>
<td>31</td>
<td>Agricultural</td>
</tr>
<tr>
<td>134</td>
<td>Sandur Lambani Embroidery</td>
<td>26</td>
<td>Textile</td>
</tr>
<tr>
<td>135</td>
<td>Toda Embroidery</td>
<td>24, 25 &amp; 26</td>
<td>Textile</td>
</tr>
<tr>
<td>136</td>
<td>Khandua Saree and Fabrics of Orissa</td>
<td>23, 24 &amp; 25</td>
<td>Textile</td>
</tr>
<tr>
<td>137</td>
<td>Gadwal Sarees</td>
<td>24</td>
<td>Textile</td>
</tr>
<tr>
<td>138</td>
<td>Santipore Saree</td>
<td>24</td>
<td>Textile</td>
</tr>
<tr>
<td>139</td>
<td>Alphonso Mango</td>
<td>31</td>
<td>Agricultural</td>
</tr>
<tr>
<td>140</td>
<td>Champagne</td>
<td>33</td>
<td>Alcoholic Beverages</td>
</tr>
<tr>
<td>141</td>
<td>Vazhakkulam Pineapple</td>
<td>31</td>
<td>Agricultural</td>
</tr>
<tr>
<td>142</td>
<td>Bikaneri Bujia</td>
<td>30</td>
<td>Food Stuff</td>
</tr>
<tr>
<td>143</td>
<td>Guntur Sannam Chilli</td>
<td>30</td>
<td>Agricultural</td>
</tr>
<tr>
<td>144</td>
<td>Cannanore Home Furnishings</td>
<td>22, 23, 24 &amp; 27</td>
<td>Handicraft</td>
</tr>
<tr>
<td>145</td>
<td>Basmati</td>
<td>30</td>
<td>Agricultural</td>
</tr>
<tr>
<td>146</td>
<td>Napa Valley</td>
<td>33</td>
<td>Alcoholic Beverages</td>
</tr>
<tr>
<td>147</td>
<td>Sanganeri Print</td>
<td>24 &amp; 25</td>
<td>Textile</td>
</tr>
<tr>
<td>148</td>
<td>Hand made Carpet of Bhadohi - Mirzapur Region of UP</td>
<td>27</td>
<td>Textile</td>
</tr>
<tr>
<td>149</td>
<td>Kinnauri Shawl</td>
<td>24</td>
<td>Textile</td>
</tr>
<tr>
<td>150</td>
<td>Paithani Saree &amp; Fabrics</td>
<td>24 &amp; 25</td>
<td>Textile</td>
</tr>
<tr>
<td>151</td>
<td>Scotch Whisky</td>
<td>32 &amp; 33</td>
<td>Alcoholic Beverages</td>
</tr>
<tr>
<td>No.</td>
<td>Product Name</td>
<td>Code(s)</td>
<td>Category</td>
</tr>
<tr>
<td>-----</td>
<td>-------------------------------------------------------------------------------</td>
<td>---------</td>
<td>-------------------</td>
</tr>
<tr>
<td>152</td>
<td>Balaramapuram Sarees and Fine Cotton Fabrics</td>
<td>24 &amp; 25</td>
<td>Textile</td>
</tr>
<tr>
<td>153</td>
<td>Paithan's Paithani</td>
<td>24 &amp; 25</td>
<td>Textile</td>
</tr>
<tr>
<td>154</td>
<td>Mahabaleshwar Strawberry</td>
<td></td>
<td>Agricultural</td>
</tr>
<tr>
<td>155</td>
<td>Firozabad Glass (Word Mark)</td>
<td>9, 11 &amp; 21</td>
<td>Handicraft</td>
</tr>
<tr>
<td>156</td>
<td>Firozabad Glass (Logo Mark)</td>
<td>9, 11 &amp; 21</td>
<td>Handicraft</td>
</tr>
<tr>
<td>157</td>
<td>Kannauj Perfume (Word Mark)</td>
<td>3</td>
<td>Manufactured</td>
</tr>
<tr>
<td>158</td>
<td>Kannauj Perfume (Logo Mark)</td>
<td>3</td>
<td>Manufactured</td>
</tr>
<tr>
<td>159</td>
<td>Kanpur Saddlery (Word Mark)</td>
<td>18</td>
<td>Handicraft</td>
</tr>
<tr>
<td>160</td>
<td>Kanpur Saddlery (Logo Mark)</td>
<td>18</td>
<td>Handicraft</td>
</tr>
<tr>
<td>161</td>
<td>Moradabad Metal Craft (Word Mark)</td>
<td>6</td>
<td>Handicraft</td>
</tr>
<tr>
<td>162</td>
<td>Moradabad Metal Craft (Logo Mark)</td>
<td>6</td>
<td>Handicraft</td>
</tr>
<tr>
<td>163</td>
<td>Central Travancore Jaggery</td>
<td>30</td>
<td>Agricultural</td>
</tr>
<tr>
<td>164</td>
<td>Prosciutto di Parma &quot;Parma Ham&quot;</td>
<td>29</td>
<td>Food Stuff</td>
</tr>
<tr>
<td>165</td>
<td>Nashik Grapes</td>
<td>31</td>
<td>Agricultural</td>
</tr>
<tr>
<td>166</td>
<td>Banjara Handicrafts and Mirror work</td>
<td>24</td>
<td>Handicraft</td>
</tr>
<tr>
<td>167</td>
<td>Gopalpur Tussar Fabrics</td>
<td>23, 24 &amp; 25</td>
<td>Handicraft</td>
</tr>
<tr>
<td>168</td>
<td>Hyderabadi Biryani</td>
<td>30</td>
<td>Food Stuff</td>
</tr>
<tr>
<td>169</td>
<td>Kolhapuri Chappal (Ethnic Kolhapuri Footwear)</td>
<td>25</td>
<td>Handicraft</td>
</tr>
<tr>
<td>170</td>
<td>Kasaragod Saree</td>
<td>25</td>
<td>Textile</td>
</tr>
<tr>
<td>171</td>
<td>Surat Zari Craft</td>
<td>23</td>
<td>Textile</td>
</tr>
<tr>
<td>172</td>
<td>Kosa Silk Saree and fabric of Janjgir, Champa &amp; Raigarh Region</td>
<td>23, 24, 25, 26</td>
<td>Textile</td>
</tr>
<tr>
<td>173</td>
<td>Baluchari Saree</td>
<td>24</td>
<td>Textile</td>
</tr>
<tr>
<td>174</td>
<td>Kachchh Dhaba, Shawl and stole</td>
<td>24</td>
<td>Textile</td>
</tr>
<tr>
<td>175</td>
<td>Ganjam Goat Ghee</td>
<td>29</td>
<td>Food Stuff</td>
</tr>
<tr>
<td>176</td>
<td>Dhaniakhali Saree</td>
<td>24, 25 &amp; 26</td>
<td>Handicraft</td>
</tr>
<tr>
<td>177</td>
<td>Varanasi Glass Beads</td>
<td>21</td>
<td>Handicraft</td>
</tr>
<tr>
<td>178</td>
<td>Khurja Pottery</td>
<td>9, 11 &amp; 21</td>
<td>Handicraft</td>
</tr>
<tr>
<td>179</td>
<td>Kuthampully Sarees</td>
<td>24 &amp; 25</td>
<td>Textile</td>
</tr>
<tr>
<td>180</td>
<td>Bhagalpur Silk Fabrics &amp; Sarees</td>
<td>24 &amp; 25</td>
<td>Textile</td>
</tr>
<tr>
<td>181</td>
<td>Kashmir Paper Machie</td>
<td>16 &amp; 20</td>
<td>Handicraft</td>
</tr>
<tr>
<td>182</td>
<td>Kashmir Walnut Wood Carving</td>
<td>20</td>
<td>Handicraft</td>
</tr>
<tr>
<td>183</td>
<td>Bagru Hand Block Print</td>
<td>24 &amp; 25</td>
<td>Handicraft</td>
</tr>
<tr>
<td>184</td>
<td>Saharanpur Wood Craft (Word Mark with Logo)</td>
<td>20</td>
<td>Handicraft</td>
</tr>
<tr>
<td>185</td>
<td>Gir Kesar Mango</td>
<td>31</td>
<td>Agricultural</td>
</tr>
<tr>
<td>186</td>
<td>Wayanad Jeerakasala Rice</td>
<td>30</td>
<td>Agricultural</td>
</tr>
<tr>
<td>187</td>
<td>Wayanad Gandhakasala Rice</td>
<td>30</td>
<td>Agricultural</td>
</tr>
<tr>
<td>No.</td>
<td>Product/Service</td>
<td>Location(s)</td>
<td>Category</td>
</tr>
<tr>
<td>-----</td>
<td>-----------------------------------------------</td>
<td>-------------</td>
<td>----------------</td>
</tr>
<tr>
<td>188</td>
<td>Siddipet Gollabama</td>
<td>24 &amp; 25</td>
<td>Textile</td>
</tr>
<tr>
<td>189</td>
<td>Venkatagiri Sarees</td>
<td>25</td>
<td>Textile</td>
</tr>
<tr>
<td>190</td>
<td>Cheriyal Paintings</td>
<td></td>
<td>Handicraft</td>
</tr>
<tr>
<td>191</td>
<td>Kota Doria (Logo)</td>
<td>24 &amp; 25</td>
<td>Textile</td>
</tr>
<tr>
<td>192</td>
<td>Bhalia Wheat</td>
<td>31</td>
<td>Agricultural</td>
</tr>
<tr>
<td>193</td>
<td>Hyderabad Haleem</td>
<td>29</td>
<td>Food Stuff</td>
</tr>
<tr>
<td>194</td>
<td>Pembarthi Metal Craft</td>
<td>6 &amp; 21</td>
<td>Handicraft</td>
</tr>
<tr>
<td>195</td>
<td>Pattamadai Mats popularly known as “Pattamadai Pai”</td>
<td>27</td>
<td>Handicraft</td>
</tr>
<tr>
<td>196</td>
<td>Nachiarkoil Lamps popularly known as “Nachiarkoil Kuthuvilakku”</td>
<td>6</td>
<td>Handicraft</td>
</tr>
<tr>
<td>197</td>
<td>Maheshwar Sarees &amp; Fabric</td>
<td>24</td>
<td>Textile</td>
</tr>
<tr>
<td>198</td>
<td>Mangalagiri Sarees and Fabrics</td>
<td>24 &amp; 25</td>
<td>Textile</td>
</tr>
<tr>
<td>199</td>
<td>Udupi Mattu Gulla Brinjal</td>
<td>31</td>
<td>Agricultural</td>
</tr>
<tr>
<td>200</td>
<td>Chettinad Kottan</td>
<td>20</td>
<td>Handicraft</td>
</tr>
<tr>
<td>201</td>
<td>Villianur Terracotta Works</td>
<td>21</td>
<td>Handicraft</td>
</tr>
<tr>
<td>202</td>
<td>Thirukannur Paper Mache</td>
<td>16</td>
<td>Handicraft</td>
</tr>
<tr>
<td>203</td>
<td>Bobbili Veena popularly known as “Saraswathi Veena”</td>
<td>15 &amp; 20</td>
<td>Handicraft</td>
</tr>
<tr>
<td>204</td>
<td>Khatamband</td>
<td>15 &amp; 20</td>
<td>Handicraft</td>
</tr>
<tr>
<td>205</td>
<td>Kalanamak</td>
<td>30</td>
<td>Agricultural</td>
</tr>
<tr>
<td>206</td>
<td>‘Rataul’ Mango</td>
<td>31</td>
<td>Agricultural</td>
</tr>
</tbody>
</table>
PUBLIC NOTICE

It is brought to the notice of all concerned that a priced publication of Geographical Indications Journal is available from July 2004. It would be a bimonthly publication. The cost of each Journal is Rs.300/- (Rupees Three Hundred Only). The cost of Annual Subscription is Rs.1800/- (Rupees One Thousand Eight Hundred Only). There will be six issues annually. Interested parties who are desirous of subscribing the Annual Subscription for the above Journal may forward a Demand Draft which should be drawn in favour of “Registrar of Geographical Indications” payable at Chennai.

The public can also remit cash at the counter of Geographical Indications Registry, Intellectual Property Office Building, Industrial Estate, SIDCO RMD Godown Area, G.S.T. Road, Guindy-600 032 on all working days.

For any further information in this regard please contact:-

The Deputy Registrar of Geographical Indications,
Geographical Indications Registry,
Intellectual Property Office Building,
Industrial Estate, G.S.T. Road, Guindy,
Chennai - 600 032.

Tel: 044 - 22502091 & 92,
Fax No: 044 - 22502090
E-mail: gir-ipoi@nic.in

Sd/-
(P. H. KURIAN)
Registrar of Geographical Indications

PUBLIC NOTICE

No.GIR/CG/JNL/2010 Dated 26th February, 2010

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

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

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

Sd/-
(P. H. KURIAN)
Registrar of Geographical Indications
G.I. APPLICATION NUMBER - 134

Application is made by (1) Sandur Kushala Kala Kendra, Sandur - 583 119, District: Bellary, Karnataka, India; (2) Karnataka State Handicraft Development Corporation Limited, No. 45, M.G. Road, Bangalore-560 001, Karnataka, India for registration in Part - A of Sandur Lambani Embroidery under Application No.134 in respect of Handicraft – Hand Embroidery falling in Class – 24, 25 & 26, is hereby advertised as accepted under sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

Applicant : (1) Sandur Kushala Kala Kendra;
(2) Karnataka State Handicraft Development Corporation Limited.

Address : (1) Sandur Kushala Kala Kendra
Sandur - 583 119, District: Bellary,
Karnataka, India.
(2) Karnataka State Handicraft Development Corporation Limited
No. 45, M.G. Road, Bangalore-560 001,
Karnataka, India.

Geographical Indication : SANDUR LAMBANI EMBROIDERY

Class : 24, 25 & 26

Goods : Class – 24, 25 & 26 Handicraft – Hand Embroidery
(A) **Name of the Applicant**

: (1) Sandur Kushala Kala Kendra

(2) Karnataka State Handicraft Development Corporation Limited.

(B) **Address**

: (1) Sandur Kushala Kala Kendra Sandur - 583 119, District: Bellary, Karnataka, India.

(2) Karnataka State Handicraft Development Corporation Limited, No. 45, M.G. Road, Bangalore-560 001, Karnataka, India.

(C) **List of association of persons/Producers / organization/ authority**

: To be provided on request

(D) **Type of Goods**

: **Class – 24, 25 & 26** Handicraft – Hand Embroidery

(E) **Specification**

Sandur Lambani embroidery is a unique needle craft, made specifically by the nomadic women of the Lambani tribe in and around the Sandur region of Karnataka. This embroidery is basically linked to the rituals and rites followed by the Lambani community which they call as ‘khilan’ and ‘toon’. The Lambanis have preserved their rich cultural heritage through their oral tradition expressed in proverbs, riddles, folk tales and songs. This unique embroidery style has been handed down from mother to daughter through many generations.

The patch work embroidery and attachment of mirrors and glittering white metal jewelleries and sea shells (called as ‘cowries’) are knit with the help of different coloured threads and needles. This art is very attractive especially on the coloured cloth. The traditional garments contain different coloured pieces of cloth and also various designs of embroidery, with attachment of mirror pieces in round, diagonal, square shapes and glittering white metal embellishments and sea shells. Different types stitches are called with different names.

Main features of this Sandur Lambani embroidery art are as follows:

(i) Fine needle work on various fabrics done specifically by the nomadic women of the Lambani community in and around Sandur Taluk in Bellary district;

(ii) This Sandur Lambani embroidery is made on garments worn by women only – such as a course skirt called as ‘lehanga’; a blouse called as ‘choli’ and a veil called as ‘odhni’;
The colours on the costumes signify their lifestyle. The most commonly used colour is red which signifies fertility and marriage, while yellow signifies the vitality and strength of the Lambani women;

This type of embroidery is combined with intricate appliqué work and patchwork;

It is ornamented with accessories such as mirrors, beads, buttons, shells (cowries), coins, small bells, woollen or cotton tassels and other metallic trinkets called pari.

Name of the Geographical Indication:

SANDUR LAMBANI EMBROIDERY

Description of Goods:

Sandur Lambani embroidery is a unique type of needle craft done by women only. The clothes of the Lambanis reflect their love of life and evolved across the centuries to suit local climatic and social conditions. Traditionally, men wore simple clothes without any embroidery. The women in contrast dressed colourfully and elaborately with accessories made of silver, brass, white metal and bone. No matter where they settled, the bright colours, the mirrors, the use of appliqué, connect them to their ancestors.

A method of using small bits of (cloth) material and attaching them to make up the whole garment was unique to the Lambanis which is called as ‘patchwork’. Making patchwork quilts has often been the source of many happy memories for generations of women with the Lambani tribe. The act of getting together to make a quilt for women in a (Lambani) community provided a means for improving the structure of a community, sharing stories and also for teaching the younger members of the family, skills that they would pass on to their own children. Thus, this process came to light because of the quilting technique which we now refer to as patchwork.

The patchwork was intricate and beautifully executed. At each joint, the patchwork ended in a series of tiny triangles along the seam made by folding the material. These were called ‘Katta’ (or Scallops), which are basically fragrant flowers used for worship. Sometimes, at the peak of the triangle, a stitch called as ‘nakra’ was embroidered.

This embroidery is used on garments worn or used mostly by women such as for daily wear, for the marriage trousseau, items of daily use, household items such as bedcovers, cushion covers, bags, wall hangings, torans (door hangings), etc.

The bride’s trousseau also plays an important part. The traditional Lambani dress, made up of a skirt (lehanga), a blouse (choli) and a veil (odhni), are all richly embroidered and decorated with embellishments. So elaborate is the traditional outfit, that it takes a Lambani woman about a year to complete a set. The dresses were traditionally begun with the birth of a daughter since her dowry consisted of
at least 3 (three) skirts sets, bags and other embroidered pieces for her and her in-laws.

**A Lambani woman’s garments may be grouped as follows:**

A Lambani woman’s costume is a compilation of bright colours and patterns in different shapes and sizes.

(1) **Lehanga**

Traditionally, women wore a coarse cotton skirt called a *lehanga*. The *lehanga* was stitched with strips of vibrant colours making it a colourful vibrant attire. The skirt is tied at the waist with a cord which was once again made up with bits of cloth and the end decorated with beads and shells. The band at the waist called a *patteda* was the most elaborate part of the skirt, being closely embroidered with beads and mirrors. Patches of cloth called *phool* (flowers) are appliqué onto the skirt and in turn interspersed with mirrors and beads. At the lower edge of the skirt, a narrow border called *laavan* was attached. This was made of thin strips of coloured cloths attached together and again decorated with beads and mirrors.

(2) **Choli**

The blouse worn by the Lambani women is called as *choli* or *kaalli*. The blouse was short with a bare back tied together by two pair of cords – one attached at the shoulders and the other at the waist. The array of beads and mirrors was repeated in the blouse. A distinct feature of the blouse was the use of large square mirrors stitched as a strip edged with metal bells (called *ghungroos*) and coins. This piece was called a *taagli*. These were attached on both shoulders and above the chest. A single large mirror surrounded by smaller mirrors was called a *peti* and was attached in the middle of the lower end of the blouse and was the focal point. Special care was taken to decorate the area between the chest and the shoulders. It was embroidered with a variety of stitches to fill the gap between the mirrors and the beads and was called a *kadapa*.

(3) **Odhni**

The veil is called as *odhni*. This covered the head and its ends were tucked into the skirt in front. The part of the *odhni* which covered the forehead, was attached with a border of large mirrors, beads, *ghungroos* and coins.

**Garments of daily use:**

(4) **Pulia and gala**

The Lambani women had to walk a great distance from habitation to bring water for their requirements. They carried water in brass pots placed one above the other on the head. To support the weight of the water pots, a circular padded cloth covered with knotted rope was placed on the head. This was called a *gala*. At times, the rope was interwoven with bits of coloured material. Under the *gala*, a small square patch of embroidery called *gaadi* was placed. At the back of the head, a long rectangular piece was hung from the *gala* and extended below the shoulder. This was called *pulia*. The *gaadi* and *pulia* were seldom plain. The skill of the artisan women was displayed on them. The *gaadi* was always replete with embroidery; whereas, the *pulia* had a combination of beads and mirrors or
embroidery. The outer edges of the *pulia* were lined with a series of shells. Zigzag lines of *vele* in varied hues filled the *pulia*. (*Vele* is the colloquial name for the chain stitch).

**Garments used during wedding ceremonies:**

This needle craft is also exhibited on personal items of the *Lambanis*, which were made for special occasions, particularly as part of bride’s trousseau called *tangadi*.

Items mentioned below formed part of the wedding ceremonies and were therefore intricately embroidered to display the skill and prestige of the family. All patterns were generally geometric. Originally, the thread used was dyed cotton yarn but presently, this has been replaced by embroidery skeins. For some items, polyester yarn drawn from polyester cloth is used.

5) **Sandiya and singdi**

The bullock was an important animal in the tribal life of *Lambanis*. It was decorated for special occasions with its own garments such as *sandiya* and *singdi*. The *sandiya* was designed to fit on the forehead of the bullock. It was made of 4 (four) rectangular pieces attached together by a large square mirror which formed the central piece. A horizontal rectangular piece lies between the two horns from which hung 2 (two) vertical pieces. The *sandiya* was essentially embellished with shells and mirrors. Mirrors of all sizes and shapes were attached to the cloth while the shells hung all along the outer edges.

The *singdi* was a conical or cylindrical embroidered piece which was fitted onto the edge of the bullock’s horns. Bunches of shells dangled from the fully embroidered *singdi*.

During wedding times, the bullock was adorned with *sandiya* and *singdi* and bride was made to sit on it, with a stick in her hand called as *dandiya*, and sing a song of adieu before she departed from her maternal home.

6) **Kalchi**

This was an envelope – shaped quilted bag attached with a *dori* or chord / string, to tie it up. Though its use was multifarious, it had 2 (two) main purposes – one was to carry *roti* or bread, in it to the fields and secondly, a larger *kalchi* was made to contain the trousseau of a bride. The adornment of the *kalchi* related to its purpose. Since, it was made of 2 (two) layers of cloth, quilting was done with a series of evenly spaced dots called *doranaaki*. Thread of an alternate colour was interwoven with the dots to make up geometric patterns. The heavily adorned *kalchi* was embroidered closely with a button-hole stitch called *jaaligaddar* so that the base cloth was not visible. This was called a *bharteer kalchi*. A series of shells were stitched along the edge of the flap.

7) **Tope**

This is an elaborately worked square piece converted into a bag by tying together the *doris* (strings), which were attached to its 4 (four) corners. A *tope* was carried by the bridegroom while going to the bride’s house for the wedding. In it, were kept 5 (five) bone bangles called *balia* to be worn by the bride between the elbow.
and the shoulder. Unmarried girls and widows do not wear bangles on the upper arm.

Geometric patterns of *vele* were closely stitched on the *tope*. A shell *phool* was a series of shells arranged in a circle to form a flower. It was attached to the bottom of the *tope* and its *doris* were bunched together also with the *phool*.

(8) **Toperghaler kotli**
This is a bag used for nuptial ceremonies. The bride carried the auspicious coconut in it to the groom’s house. It had a square base and short handle which were embroidered with *kalchi* pattern.

(9) **Sarafer Kotli**
This is the groom’s bag which was filled with tobacco, betelnuts and presented to the headman of the bride’s village.

(10) **Kotli / Paisaghaler Kotli**
This is a rectangular pouch which was tucked at the waist of the *lehanga*. The attached front which was visible had embroidered patch of mirrors with beads dangling from its ends. Having 2 (two) compartments, it served the purpose of a money purse and a tobacco pouch.

(11) **Dantni**
This is a rectangular pouch with openings at both the narrow ends. It was used to keep *neem* (botanical name is *Azadirachta Indica*) sticks which are traditionally used to clean teeth. A *dantni* filled with *neem* sticks was sent with the bride to the groom’s house. Next morning, the bride was made to sit in front of the house with a vessel of water. After dipping a *neem* stick in water, she offered it first to the head of the family and then to all the elders.

Stitches used in Sandur Lambani Embroidery and their Colloquial Names

(1) **Bakiya**: *Bakiya* is a back stitch, which is similar to a running stitch, distance between the elongated dots will be lesser.

(2) **Vele**: This is chain stitch, parallel lines of which are done to fill spaces and completely cover the base cloth.

(3) **Theen suee Maaki**: This is a narrow vertical loop that looks like a single line. It is usually done in combination with another stitch like a *relo* or a mirror.

(4) **Mariyamanahalli Maki**: A series of small triangle with a little loop at the head to the triangle. This stitch has the triangle facing downward.

(5) **Suryakanti Maki**: This is again a series of *theen suee maki* stitched with a horizontal line. It also resembles the blanket stitch.

(6) **Ulta Dhora**: *Ulta Dhora* is a back stich without any gap between the stitches. It is usually done with three of these together.

(7) **Doranaaki**: This is a running stitch, which is evenly spaced to look like an elongated dot. *Dora* is a single stitch in combination of running stitch.

(8) **Pote**: This is chain stitch which is done in 2 (two) undulating, intersecting lines to form a link – chain. The centre of each link is filled with a different coloured thread.
(9) **Cheena**: This is a zigzag stitch (usually done in 2 colours) with a little loop on top and bottom.

(10) **Buria**: *Buria* a small circular stitch which is filled in the inside. It looks like a wheel.

(11) **Chood Buria**: This is also a small circular stitch which doesn’t have a closure.

(12) **Buria Bakiya**: This is a series of *Bakiya* (circular stitch) which are joined by a back stitch.

(13) **Katta Nakra**: *Katta* is an appliqué done at the edging of their costume, wherein the cloth is folded to form small triangles. *Nakra* is done at the head of the triangle.

(14) **Nakra**: A small diamond is formed using 4 (four) straight lines called *kaanta*. Sometimes, diagonals divide the *nakra* into 4 (four) sections. Otherwise, it is filled with a thread of alternate colour.

(15) **Nakra Bakiya**: A series of *Nakra* is done, joined by *Bakiya* or back stitch.

(16) **Nakra Pote**: *Nakra* (a diamond motif) and *pote* (thick chain stitch put together to form a flower) are alternatively embroidered to create a pattern.

(17) **Aad Kalyani**: Made like the *cheena* but smaller and done in a series to form a border.

(18) **Soniya Tang**: This is what is generally called herringbone stitch. It is done in single or multiple lines.

(19) **Kalyani**: This is made as a border with big cross stitches which are looped on at the overlappings with *Dooranaaki* or running stitch. This is usually done with 2 (two) colours.

(20) **Pote Maki Valo Dharo**: This is a filled up stitch which is done between 2 (two) undulating, intersecting lines to form a link – chain. The centre of each link is filled with a different coloured thread.

(21) **Pote dhora**: Series of *pote* which are done between 2 (two) intersecting stitches.

(22) **Angali**: *Angali* is a stitch usually used to fill up motifs such as leaves and flowers. It is transverse of ‘V’ looped with small stitches in between.

(23) **Angali Vele**: *Angali* is done between the chain stitch which intersects to create a border.

(24) **Relo**: A series of vertical loops are closely interlocked so that the intricacy of the stitch is barely visible.

(25) **Alli**: *Doranaaki* is made with the required number of dots and diamond shaped motif is formed by joining the *doranaaki*.

(26) **Vegro Alli**: *Doranaaki* (running stitch) is made with the required number of dots and a diamond shape is formed where the *doranaaki* is not joined.

(27) **Pote Alli**: *Alli* is a diamond shape. *Pote alli* is a motif in diamond shape which is made by *pote* or chain stitch.

(28) **Alli** and chain stitch: Diamond shaped motif is formed and outlined by a chain stitch.

(29) **Jawlia**: This stitch forms close arches to give the appearance of a net.

(30) **Choop Jawlia**: This stitch forms close arches to give an appearance of a net which is then elongated with the same stitch to create a triangle below.

(31) **Gadri**: Small rectangular blocks of satin stitch done in 1 (one) or (3) three colours to form patterns. This is outlined with chain stitch to form a border.
(32) **Teen Dhora Vegro:** Vegro is a pattern done over doranaaki (running stitch). First, the base is done by running stitch and then another stitch is done over it to create patterns. *Teen dhora* is using 3 (three) lines of running stitch. It is usually done in 2 (two) or more colours.

(33) **Saath Dhora Vegro:** A pattern is created using 7 (seven) lines of running stitch as the base.

(34) **Paanch Dhora Vegro:** A pattern is created using 5 (five) lines of running stitch as the base.

(35) **Ado Dhora:** Ado dhora is just cross stitches done in dual colours.

(36) **Suod:** It is a vegro pattern done on 9 (nine) lines of running stitch which creates a pattern like an arrow head.

(37) **Thero Dhora:** Thero dhora is a vegro pattern done on the base of 13 (thirteen) lined running stitch. It is more like a rangoli pattern.

(38) **Kanchetunero:** Kanchetunero is mirror binding. These mirrors are in diamond, square and round shapes.

(39) **Khilan:** This is the button-hole stitch and it is used for edging wherever necessary.

(40) **Dora Khilan:** This is the button-hole stitch and it is done more sparsely.

(41) **Sangam Khilan:** This is the button-hole stitch and it is done closely.

(H) **Geographical Area of Production and Map as shown in page no. 30:**

Sandur Lambani Embroidery is presently done in and around the Sandur Taluk which are mentioned as below:

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Location</th>
<th>District</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Sandur Taluk</td>
<td>Bellary District</td>
</tr>
<tr>
<td>2.</td>
<td>Hospet Taluk</td>
<td>Bellary District</td>
</tr>
<tr>
<td>3.</td>
<td>Bellary Taluk</td>
<td>Bellary District</td>
</tr>
<tr>
<td>4.</td>
<td>Hagaribommanahalli Taluk</td>
<td>Bellary District</td>
</tr>
<tr>
<td>5.</td>
<td>Kudligi Taluk</td>
<td>Bellary District</td>
</tr>
<tr>
<td>6.</td>
<td>Hurina Hadagali</td>
<td>Bellary District</td>
</tr>
</tbody>
</table>

**Sandur:**

Sandur is the headquarter town of the taluk of the same name, situated at a distance of about 48 kms. west of Bellary city.

According to one version, the name of the town is derived from ‘sandu’ which means ‘gap’ (or pass) and ‘ur’ which means town in Kannada language.

In olden days, it was called Skandapuri i.e., the city of Skanda or Kumaraswamy, whose temple is situated nearby Sandur.

Sandur was a princely state and capital of the Sandur State, a small principality, ruled by the Ghorpade ruling house. In 1949, it was merged with the Government of India. In 1950, it became a separate taluk of Bellary District. It has an area of about 1248.89 sq. kms.

Sandur taluk is bounded on the north and west by the Hospet taluk, on the south by Kudligi taluk and on the east by the Bellary taluk.
**Bellary District:**
The Bellary district takes its name from its headquarters town which is the seat of the district administration.

The Vijayanagar Kings ruled over the region consisting of present Bellary. After independence, it was a part of the then Madras State till reorganisation of states. In 1953, upon formation of Andhra State, Bellary was transferred to the erstwhile Mysore State. Thereafter, in 1956, it came under Karnataka State.

Profile of Bellary District

<table>
<thead>
<tr>
<th>Location</th>
<th>Bellary District</th>
</tr>
</thead>
<tbody>
<tr>
<td>Geographical Position</td>
<td>North East Karnataka</td>
</tr>
<tr>
<td>Population</td>
<td>20,27,140 (2001 Census)</td>
</tr>
<tr>
<td>Latitude</td>
<td>14º 30' to 15º 50' North</td>
</tr>
<tr>
<td>Longitude</td>
<td>75º 40' to 77º 11' East</td>
</tr>
<tr>
<td>Total Land</td>
<td>8450 sq. km. (2001 Census)</td>
</tr>
<tr>
<td>Annual Rainfall</td>
<td>Annual Rainfall - 636 mm</td>
</tr>
<tr>
<td>Temperature</td>
<td>April - May 44º C (max.) Dec - Jan 13º C (min.)</td>
</tr>
<tr>
<td>Density</td>
<td>240 / sq. km. (2001 Census)</td>
</tr>
<tr>
<td>Literates</td>
<td>57.4% (2001 Census)</td>
</tr>
<tr>
<td>Languages spoken</td>
<td>Kannada, Hindi, Tamil, Telugu and Urdu</td>
</tr>
<tr>
<td>Communities Settled</td>
<td>Hindu, Muslim, Christians, Jains, Sikhs, Scheduled Castes, Scheduled Tribes, Backward classes and others.</td>
</tr>
<tr>
<td>Agricultural Cultivation</td>
<td>Paddy, Bajra, Maize, Cotton, Jowar, Groundnut, Wheat, Ragi, Horsegram, Minor Millets, Sugarcane, Safflower, Cowpea and Sunflower</td>
</tr>
<tr>
<td>Taluks</td>
<td>7 – Bellary, Hadagali, Hagaribommanalli, Hospet, Kudligi, Sandur, Siruguppa</td>
</tr>
<tr>
<td>District Boundaries</td>
<td>North : Raichur District; West : Koppal, Gadag and Haveri Districts; South : Chitradurga and Davanagere Districts; East : Ananthapura and Kurnool Districts (Andhra Pradesh)</td>
</tr>
</tbody>
</table>
(I) Proof of Origin (Historical records):

Genesis - Origins of Lambani Community

The word ‘Lambani’ come from the word ‘Laman’, a word derived from Sanskrit word ‘Lavan’, meaning salt. The Lambanis were basically gypsies who earned their livelihood from minor forest produce and the salt they sold to the villagers. Lambanis are also called as ‘Banjara’, which is derived from the original Sanskrit word ‘Vanaj’ or ‘Banaj’, the meaning of which is trader. These were ancient carriers of foodgrains on the backs of animals. Living in communion with nature, they have retained their own characteristics, culture and heritage.

The various terms used to describe them do not only indicate their particular caste, but also denotes their profession. They were basically nomadic traders. The hereditary occupation of this tribe was to carry merchandise, chiefly grains, salt, spices and other eatables, like dates, coconuts, dry fish, etc. from one part of the country to another on the back of bullocks.

Thus, these tribes, who settled in various parts of the country were know by different names such as Banjari, Lavan, Lambadi, Lambadas, Laman, Lamanis, Vanjaras, Vanjari, Gaudolia Lohars, Sukali and Sagali. The name differs according to their place of settlement. The fact remains that they all mean the same people and they all have a common linked tradition.

These tribes, spread in large numbers throughout India, are believed to be descendants of the Roma gypsies of Europe who migrated through Central Asia / Afghanistan and settled in Rajasthan. In pre-historic times, it is likely that they were iron-smiths, who were attached to large scale migrations which took place. They continued to service the agricultural communities by manufacturing and repairing agricultural implements. They also worked as farriers, the makers of horse shoes and thus, came into contact with the armies on the move and became a part of their transportation team. A large number of them did have a fixed habitat in their peripatetic life, where they would return for ceremonies. It is these groups which migrated all over the world. During Medieval India, they had trade links with Egypt, U. S. A., European countries and Italy. Some even settled there and became known as ‘Romani’ or ‘Romanese’ or ‘Gypsies’. These tribes became transporters of armies and of traders and thus, travelled and settled all over India.

They moved south to the Deccan in the 14th Century A. D. with Aurangzeb’s invading armies. With each tribe owning as many as 50,000 to 60,000 cattle, finding work with the moghul army, transporting provisions and arms was easy. When the wars ended, the gypsies stayed south of the Vindhyas. Later, they found work with the British too, selling grains to the armies of Lord Cornwallis besides helping Comte de Bussy with stores and cattle. They are also said to have been hired as spies, first by the British then by Tipu Sultan.

First the roads, then the laws and finally the droughts of the 19th Century, greatly affected the gypsy way of life. With the opening of ports and railways, their nomadic travels reduced and settled life began. These nomads settled down in hamlets called “tandas” (meaning ‘group’ or ‘cluster’), which are mainly pitched away from villages. Each tanda is named after the place next to which it is
pitched and the tribe usually adopted agriculture as their main occupation. Today, they also work as coolies and some earn a living from their handicraft.

Although it is difficult to make out sub – groups among Lambanis, there are a number of sub – sects, a good number of whom are endogamous. Major groups / sub - castes are: Jadav, Rathod, Pawar and Chavan. The Tribal Council, comprising all the residents in a ‘tanda’, normally recognises 4 (four) traditional leaders: (i) Nayak, the headman; (ii) Karabhar, the messenger; (iii) Davo, an elderly resident; and (iv) Bhagat, the priest. Except for Davo, all others are hereditary institutions. The Nayak enjoys a great deal of authority and respect and take the lead in deciding on public matters including settlement of disputes, sharing of property, marriage, ceremonies (such as festivals, birth, death, etc.). Karabhar assumes the role of a legal counsel and an information disseminator. Davo assumes the role of Nayak in his absence. Bhagat performs the rites and rituals. Thus, the council exercises political, executive and judicial powers. The leadership (Nayak) is patrilineally inherited. Regardless of the size of the population, discussions on public matters are arbitrated by the Nayaks. Because of this strong leadership and relatively high social cohesiveness, consensus seems to be reached without much conflict.

The dialect spoken by them is very similar to that of Western Rajasthan with a mixture of all languages assimilated along their nomadic route, and that of the region that they finally settled in. Their language “Goar Boli”, which does not have a script, belongs to the Indo-Aryan family of languages and has borrowed words from Sanskrit, Hindi, Rajasthani, Marathi, Gujarati, Kannada, Telugu, even Persian and from other local languages. They worship the Goddess Shakti in her various incarnations, their own god Sevabaya and other Hindu gods like Siva, Vishnu and Krishna. They have a lot of faith in Sri. Guru Sevalal Maharaj. They are also keepers of a rich folk dance tradition of Teej, Lengi, Kikli, marriage and rain dances. Although they posses a rich cultural life, the Lambanis have been marginalised and have been reduced to poverty.

The Lambani society is patrimonial; the son moves out of the house with his share of the property after marriage. Marriage occurs strictly across clans viz., Rathorkar, Mood, Vaarthyaav, Brukyav, Keluth among others as 2 (two) people from the same clan are considered brother and sister.

They retained their carefree, colourful and their distinctive traditions as they refrained from mingling with other communities. In many parts of India, their main occupation was cattle trading and transportation of agricultural goods. With the advent of the mechanical transport system, their flourishing trade declined and they were forced to change their modes of earning. They became woodcutters, coolies, agriculturists and cattle rearers. Their independent spirit, love of open spaces and unwillingness to be subordinated to the village hierarchy, made them suspect and they were often accused of crimes that they may not have committed. But they were also driven to the fringe of society.
In Karnataka, they are spread in different places and settled in districts of Gulbarga, Bijapur, Raichur, Bidar, Bellary, Koppal, Bagalkot, Dharwad, Belgaum, Gadag, Haveri, Ranebennur, Uttar Kannada, Shimoga and Chitradurga.

Origins of Lambani Embroidery

*Lambani* embroidery traces its historical origin to a particular community having a similar name viz., *Lambani*. The wanderlust of all nomadic tribes gave them a certain gaiety, which is reflected in their song, dance and attire. Since, they had no permanent homes, their aesthetic sense was apparent in their clothes, mode of transport and few personal belongings. Universally, the use of needle and thread is to embellish clothing and then proceed to embroider other articles of everyday use. The embroidered objects were also closely linked with the rituals associated with their rites of passage and this was very true of the *Lambani* people in many rural communities. The *Lambani* community is one of the many Indian communities which are known for their various coloured ornaments, bangles and dresses in colourful garbs.

The *Lambani* Embroidery is embellished with accessories such as mirrors, shells and metal jewelleries. The metal pieces used as jewelleries are made up of white metal. This is made by moulding hot metal and the respective jewellery(ies) is/are created by traditional jewellers of the *Lambani* tribe.

In Karnataka, the *Lambanis* (amongst other places) also live in *tandas* in and around Sandur. The *tandas* are usually a little away from the villager’s homes keeping the religious and social norms of the society.

The products embroidered by the *Lambani* women in these areas are promoted and marketed by the Sandur Kushal Kala Kendra (‘Kendra’). The Kendra is working towards preserving and promoting the traditional and tribal embroidery of the *Lambanis* settled in this region. In promoting this art, the Kendra is involved in uplifting the economic status of the craftswomen and their families.

(J) Method of Production:

The Sandur *Lambani* embroidery is an amalgam of pattern darning, mirror work, overlaid and quilting stitches with patchwork and applique, done on handloom fabric. A distinctive design range is used on handloom fabric and the accessories such as mirrors, shells and white ornamental and metallic trims that are a traditional part of *Lambanis*.

The various steps involved in the making of Sandur *Lambani* Embroidery are as follows:

**Step 1: Materials and Tools:**
The basic tools and materials required to make a particular product are fabric (which may be in cotton or silk), needles, embroidery skeins, sewing thread, accessories, dyeing material (if required), cutting materials such as scissors, etc.
• **Yarn**
The unbleached yarn is dyed (both in natural and chemical colours) at the Kendra for the purpose of using the same as embroidery skeins.

• **Fabric**
The fabric dominantly used in the Kendra is cotton which pre – dyed at the source itself. The dyed fabric comes in 5 (five) basic colours - red, blue, green, mustard and black.
Apart from the above mentioned basic colours, in the event additional coloured fabrics are required, the Kendra dyes plain bleached fabric of the same count (traditionally called as ‘kora’) in various vegetable or natural as well as in chemical colours in-house.

• **Dyeing**
The process of dyeing is done in the Kendra itself (relating to products produced in the Kendra only). This involves dyeing of both yarn and fabric in either chemical or natural colours. However predominantly, a lot of natural vegetable dyeing is done in the Kendra.

The commonly used colours at the Kendra are:
• Indigo (blue) - Indigo is made by using indigo cakes available in the market;
• Anar (yellow) - Anar refers to pomegranate and the colour is obtained from the peels of it;
• Katha (brown) - Katha cakes are available in the market; Botanical name is Akasia Katechu;
• Anato Seed (golden yellow) – The dye here is obtained by crushing and boiling the seeds. Botanical name is Bixaorellana;
• Ratan joth (grey) – It is a flower and gives the colour; Botanical name is Onasmasechiodies;
• Green – Green is obtained by mixing indigo and Anar;
• Black – Black is obtained by mixing Anar and Harda flower; Botanical name is Terminalia Chimula;
• Maroon – Maroon is obtained by mixing Alizarine, Dawdi flower and iron ferrous sulphate. Botanical name of Dawdi flower is Chebala;
• Khaki (brown) – The bark of sappan wood tree gives the colour. Botanical name of sappan wood is Caesalpinia.

The general procedure for dyeing with vegetable colours is as follows:

**Extracting the Dyes**

The selected natural material for preparing the specific colour is first boiled in water (extra in quantity to boil all the ingredients sufficiently well for the purpose of extracting the optimum colour).

The following ingredients are processed and boiled in the following manner:
• Flowers - boil for 20 minutes; strain off the water to make the dye bath;
Barks, Roots, Dyewoods – firstly, soak overnight; boil it thereafter for about ½ an hour; pour off and save the extract (this is the dye solution), add more water and boil again. This method of boiling and saving, is repeated 3 (three) times to make the dye bath or more (as the case may be) as long as dye continues to extract itself from the ingredients.

Preparing the Cloth
* Boil the cloth first (which may be in silk or cotton);
* While the cloth is boiling, add caustic soda, soda ash and soap oil. This helps to remove starch and dirt from the cloth;
* Wash the cloth and rinse in cold water thoroughly;
* Now, the cloth is ready for actual dyeing treatment. This prepared cloth is given different mordant treatments for different shades and colours. The mordants used are alum, iron ferrous sulphate, copper sulphate and potassium dichromate.

Dyeing Process
* Add enough additional water to the dye solution so that the textile can move freely in the dyebath;
* Heat the textile for an hour or until the colour is of the desired depth. (The colour will lighten after it is rinsed and dried);
* If the colour is too light, use more dyestuff (but do not use more mordant);
* Thereafter, the colour may be modified (if desired) with additional quantity of mordant;
* Cool the textile, rinse and dry in the shade.

Hand Block Printing
Printing is an exclusive technique used by the Kendra and this makes the products look different and unique from the other Lambani craft groups. There are basically 2 (two) traditional blocks that are widely used to print the fabric. These are the oldest and most unique to the Lambani tribe of Sandur. These wooden blocks were once purchased by the Kendra from the men folk of the Lambani tribe located at Hampi, Karnataka.

The 2 (two) blocks are ‘toori’ and ‘vakdi’. These designs used for printing have been influenced by elements of nature. Toori is a print of dots. So, when the block is put onto the fabric, the negative is printed and the colour is filled. While, vakdi is a print similar to that of waves. The procedure of hand printing is the same as mentioned above for toori.

These prints were originally done by the ‘rangaras’ (community that does dyeing as a profession) and was used by the Lambani women in their garments.

Step 2: Selection of Pattern:
Once the product is chosen to design or embroider, the pattern of the product has to be cut with the required fabric as base. The fabric is cut keeping in mind the shrinkage of fabric after embroidery, seem allowance and stitching margins.

Step 3: Tracing the Pattern:
The cut piece of product then comes to the marker’s table where the embroidery pattern is marked on the fabric. In this stage, the selection of stitches, colour combination of stitches, the placement thereof, the distance between the stitches, etc. is decided. Thereafter, it is handed over to the Lambani women for
embroidery. Sometimes, the colour combinations are decided by the in-house designers, while at times, the artisans use their own creativity and discretion with regard to colours and stitches.

**Step 4: Embroidery Work:**

The embroidery used is the traditional embroidery, which is passed down through generations. The Kendra works with 10 (ten) tandas (villages) in and around the Sandur Taluk, comprising of about 150-200 Lambani women. Almost all the Lambanis work from their homes except for about 15-20 local Lambanis who come to the workshop regularly. Every tanda has 1 (one) supervisor in charge who travels between the workshop and the village. The supervisor comes once a week to the workshop from the particular tanda, picks up work for the number of artisans working in that tanda and comes back the following week to get the quality checked and return the embroidered piece for further processing.

Once the pieces are embroidered, they are checked for quality by the design co-ordinators themselves.

**Step 5: Tailoring**

All the pieces embroidered in the tanda come back to the workshop for tailoring and finishing. There are about 15-20 tailors in the Kendra. All the products are then tailored here. Once the tailoring is complete, it again goes for quality check of the stitching. This is done by the supervisor in-charge of the tailors. Here, the tailors are divided into batches according to their skill and speed in using the sewing machine.

**Step 6: Ironing**

This is done during tailoring to get a good finish. The tailors are asked to iron out the stitch each time they sew a seam.

**Step 7: Finishing**

After the stitching is complete, the product goes back to the Lambanis for final finishing like attachment of pundas, pari (i.e., tassels, trinkets) or any other accessories. This is where the Sandur Lambani embroidery becomes unique because of these traditional attachments. These embellishments are like value additions which make the product look different with either the edging or accessories. All the detailing of the product is done at this stage. E.g., even a zip will have a punda hanging or a little bell or a metal jewellery piece.

**TECHNIQUES USED:**

There are various techniques that are used by the Lambani women for embellishing garments and items of daily or occasional use:

1. **Stitches:** Different types of stitches are used (as detailed above);

2. **Patch work:** Patchwork or piecework is the process of seaming small pieces of fabric onto a larger cloth. Presently, patchwork is now commonly done on bedcovers, quilts, wall hangs and bags.
3. **Appliqué work:** The Lambanis use the technique of appliqué only for an unusual edging more specifically called *Katta* or Scallops.

4. **Accessories / decoration:**
The various types of accessories / decoration / embellishments used are as follows:

(i) **Coins:** Coins (Indian) are one of the most traditional and old forms of decoration. The various denominations used are 25 paise, 50 paise and 1 Rupee. They are usually used to adorn their blouses. The use of coins is now limited, though some of the products still have them as embellishments.

(ii) **Pundas:** *Pundas* are small tassels made of yarn in either wool or cotton. They are usually edged at the end of their *odhnis* (veils) and blouses.

(iii) **Jewellery:** These are made in 2 (two) sizes and it is made out of metal, popularly called solder or white metal. The jewellery (as it is popularly known, is used by the Lambani women on their garments) is made in-house by one of the local smiths from nearby town.

(iv) **Pari:** *Pari* is also made by the jeweller. It is a small round ring which is also used to edge products.

(v) **Ghungroo:** *Ghungroos* or trinkets or bells, are made of brass; however these are not used too much but are one of the traditional decorative accessories.

(vi) **Cowries:** *Cowries* or shells are the symbols of Lambani craft. Any form of art seems incomplete without these shells. A long belt of *cowries* is traditionally worn around their waist.

(vii) **Buttons:** These are small buttons again made of metal which are sewed onto their traditional blouses.

(K) **Uniqueness:**

The distinctiveness of Sandur Lambani Embroidery lies in use of random designs and bright colours. This uniqueness lies in the following:

1. Usage of small bits of (cloth) material and attaching them to make up the whole garment by hand;
2. Combined with intricate appliqué work (and / or patchwork);
3. The embroidery is non-figurative;
4. Ornamented with accessories such as mirrors, beads, buttons, shells (*cowries*), coins, small bells, woollen tassels and other metallic trinkets;
5. Use of designs like tree, creeper, flower, leaves, etc.;
6. Usage of traditional hand block prints such as *toori* and *vakdi*;
(L) **Inspection Body:**

SKKK, Karnataka State Handicrafts Development Corporation Ltd. and Textile Committee shall form a committee relating to assessment of quality standards and setting various parameter specifications. The quality related assessment of the products shall be carried under the guidance of the Textile Committee, Mumbai.

The Inspection body for the Sandur Lambani Embroidery is proposed as follows

1) 2 (two) Master weavers from the Lambani Community of Sandur;
2) 1 (one) Representative from SKKK;
3) 1 (one) Representative from Karnataka State Handicrafts Development Corporation Ltd (Cauvery);
4) 1 (one) Representative from Textile Committee, Mumbai and
5) 1 (one) Representative from an NGO.

(M) **Others**

*Sandur Kushala Kala Kendra*

The Sandur Kushala Kala Kendra (‘SKKK’) was initially sponsored and promoted by the Sandur Manganese and Iron Ores Ltd., Sandur (‘SMIORE’). It is a registered non-profit society established in 1984. SMIORE has been working with the Lambani women in and around Sandur taluk, the Bellary District, North Karnataka for the past 20 (twenty) years, as part of the educational, social welfare and developmental activities of the company. The objective was both income generation and revival of the indigenous crafts of the area.

When it began, SKKK was provided financial assistance by its parent concern, SMIORE and now, the same has been reduced to limited amounts. Today, the society is self-sufficient and meets its overheads with its own transactions. In 1991, they approached DASTKAR for assistance in areas of design and product development, marketing and skill training. Since then, Dastkar and other craft organisations have benefited the craftswomen in improving their earnings and living conditions.

Today, SKKK has evolved over the years and gained recognition for this rural craft, both nationally and internationally. SKKK produces garments, soft furnishings (such as wall-hangings, cushion covers, linen, table mats, etc.) and accessories (such as bags, purses, spectacle cases, etc.) with traditional Sandur Lambani embroidery.

Today, there are 300 (three hundred) craftswomen benefiting from SKKK with an additional 100 (one hundred) under training. These artisans receive daily earnings which are then calculated as monthly earnings. They also receive various other worker benefits such as subsidised ration, bonus, provident fund, etc.

SKKK is actively involved in the process of production with effective marketing strategies and other activities related to the development of the artisans concerned. Sandur Kushala Kala Kendra (‘SKKK’) is an autonomous body, recognised by the following bodies:
(i) Khadi and Village Industries Commission (KVIC) – it is certified by KVIC;

(ii) Development Commissioner (Handicrafts), Ministry of Textiles, Govt. of India – it is sponsored by the Ministry for implementation of their programs;

(iii) Federation of Indian Chambers of Commerce & Industry (FICCI) – it is a II Tier partner with FICCI;

(iv) National Bank for Agriculture and Rural Development (NABARD) - Implemented Cluster Program with the Karnataka Regional Office at Bangalore;

(v) Dastkar - a non – profit organisation based in Delhi, which promotes Indian crafts and handicrafts and bridges the gap between the artisan and buyers; and

(vi) Zilla Panchayat, Bellary – Under State development programmes, this local Government office provides welfare opportunities for the *Lambanis* working at SKKK under the cluster programme which includes housing loans, sanitation facilities, etc.
G.I. APPLICATION NUMBER - 148

Application is made by (1) All India Carpet Manufacturers’ Association, Maryadpatti, PB.No.63, Bhadohi - 221401, District. S.R.N. Bhadohi, Uttar Pradesh, India; (2) The Great Bhadohi Craft Society, Chakkishundas (Kawal), Gyanpur, District S.R.N. Bhadohi, Uttar Pradesh, India; (3) Joint Director Industries, Office of Joint Director Industries, Varanasi Region, Varanasi, Uttar Pradesh, India for registration in Part-A of the register of Hand Made Carpet of Bhadohi under Application No. 148 in respect of Handmade Carpet 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.

Applicants : (1) All India Carpet Manufacturers’ Association;
(2) The Great Bhadohi Craft Society;
(3) Joint Director Industries.

Address : (1) All India Carpet Manufacturers’ Association, Maryadpatti, PB.No.63, Bhadohi-221401, District: S.R.N. Bhadohi, Uttar Pradesh, India;
(2) The Great Bhadohi Craft Society, Chakkishundas (Kawal), Gyanpur, District: S.R.N. Bhadohi, Uttar Pradesh, India;
(3) Joint Director Industries, Office of Joint Director Industries, Varanasi Region, Varanasi, Uttar Pradesh, India.

Geographical Indication : HAND MADE CARPET OF BHADOHI

Class : 27

Goods : Class - 27- Hand made Carpet
(A) **Name of the Applicants**  
(1) All India Carpet Manufacturers’ Association;  
(2) The Great Bhadohi Craft Society;  
(3) Joint Director Industries.

(B) **Address**  
(1) All India Carpet Manufacturers’ Association, Maryadpatti, PB.No.63, Bhadohi-221401, District: S.R.N. Bhadohi, Uttar Pradesh, India;  
(2) The Great Bhadohi Craft Society, Chakkishundas (Kawal), Gyanpur, District: S.R.N. Bhadohi, Uttar Pradesh, India;  
(3) Joint Director Industries, Office of Joint Director Industries, Varanasi Region, Varanasi, Uttar Pradesh, India.

(C) **List of association of persons/Producers/organization/authority**  
To be provided on request

(D) **Type of Goods**  
Class 27 - Hand made Carpet

(E) **Specification**  
Hand knotted carpets are woven on vertical loom traditionally used by artisan since a few centuries. Thick cotton and woolen yarn used in warp ends while wool is used in width direction. The Mirzapur-Bhadohi belt of Uttar Pradesh is specialized in the mass production of all types pile carpets, predominantly woolen plain, embossed and design carpets, in qualities ranging from 30 to 300 knots per square inch. For manufacturing of hand knotted carpets, vertical wooden looms are used. These looms remain equipped with double layer of warp ends separator rods and platforms. Designs depicting flowers, animals, garden, tree and trellis etc. in various manners and hues are made to liven up the floors.

(F) **Name of Geographical Indication**  
HAND MADE CARPET OF BHADOHI
(G) **Description of Goods**: 

Hand knotted carpets are woven on vertical loom traditionally used by artisan since a few centuries. The knotts are woven in warp which stands vertically. Loop of weft is pushed between the warp after completion of each row of knotts. The process of weaving carpet knott by knott is highly painstaking and need practice. The art of carpet weaving is passed on by generation to generation. The knotts woven give the carpet a pile which stands firm and provide a carpet soft cushioned feel which exude luxury. The pattern can be anything from a traditional oriental intricate style to a very modern minimalist representation. Raw materials used are mainly cotton, wool and silk yarns. Sizes can be small piece of 2’ x 3’ to as big as 50’ x 200’. The fineness of a handmade carpet is decided mainly by the number of knotts per sq. meter i.e. higher number of knotts means higher quality. Also the material used play a major role is deciding the quality of the carpet.

Due to change in fashion and trends the consumer are showing interest for diversified products like Hand Tufted carpets, Wall hangings, Welcome Pads, Asani for prayer.

(H) **Geographical Area of Production and Map as shown in page no. 42**: 

The Bhadohi carpet belt in Uttar Pradesh represents the most important area of carpet weaving in the country as it has the largest concentration of the carpet weavers and largest carpet producing centre in the world. Bhadohi carpet cluster is scattered generally all parts of Bhadohi district, But it also amalgamate some part of Mirzapur, Varanasi, Ghazipur, Son Bhadra, Kaushambi, Allahabad, Jaunpur, Ghazipur, Chandauli district.

- Mirzapur is situated 25.150 N Latitude and 82.580 E Longitude.
- Bhadohi is situated 25.120 N latitude and 82.580 E Longitude,
- Allahabad is situated 25.28ºN - Latitude/ 81.52ºE – Longitude
- Ghazipur is situated 25° 19’ and 25° .540 North Latitude and 83° 40’ and 83° 580 East Longitude.
- Chandauli is situated 26, 00 N Llatitude and 83.160 E longitude,
- Kaushambi is situated 25.200 N. Latitiude, and 83.00 E. Longitude,
- Varanasi is situated 25.200 N Latitude and 83.00 E Latitude
- Sonbhadhra is situated 25.320 North Latitude & 82.720 East Latitude
- Jaunpur is situated 25.460 North Latitude & 82.440 East Latitude

(I) **Proof Of Origin (Historical records)**: 

The history of the Hand knotted carpet weaving in Bhadohi Region Shows the Different eras like Maurya, Gupta, and the Mughals, but it is flourished tremendously in Mughal era, the use of wool products like Durries and Galichas by the Aryans were very common in Vedic period.

In the Nineteen century commercial production came to be established in the Bhadohi carpet belt of Uttar Pradesh. It specialized in the mass production of all types pile carpets, predominantly Woollen plain, embossed and design carpets, in qualities ranging from 30 to 300 knots per square inch.
Carpet industry provides the finest example of how a domestic industry practiced at home can be transformed to a full-grown handicraft industry. From the safe confines of home where the carpet is woven jointly by all the family members, this beautiful piece of handicraft has found its way to bigger countries all over the world. Carpet weaving is one of the oldest industries in India. The history of carpet weaving in India dates back to the 16th century (1580 AD), when Mughal Emperor Akbar brought some carpet weavers to his palace in Agra. During the Mutiny of 1857 the carpet weavers fled from Agra to a village called Madhosingh between Bhadohi and Mirzapur and started carpet weaving on a very small scale there. Later with the support from the then Maharaja of Banaras, the art of carpet weaving flourished in this part of India.

The most important proof of the history of Bhadohi carpet belt is given in the Gazetteer of 1883, “Statistical Descriptive and Historical Account of the North-Western Provinces of India” .VOL XIV, Part II Mirzapur, Compiled By W. GRIERSON JACKSON, Bengal Civil Services. The Page No. 100 of the Gazetteer 1883 elaborates the average daily wages of the carpet weavers by comparing the year 1856 - 1860 and 1880. Page No. 157, 158 and 160 reflects the carpet weaving as the major trade of the Bhadohi belt the gazetteer also shows the socio economic condition of the weavers at that time.

Perhaps it was during the late 19th century that one Mr. Henry Branford noticed those making carpets and realized it economic viability and decided to establish a company under the name and style of M/s .E. Hill and Co. in the small village of Khamaria. It was followed by Mr. A. Tellery who got his factory established in Bhadohi. The two of the oldest company named E. Hill & Co. Ltd and M/s A. Tellery Sons still exist. In the 1930’s the present carpet giant OBETTEE came into existence.

(J) Method of Production:

The production process commences with the selection of woolen yarn which is produced at both domestic and international level. The wool is procured by spinners from domestic as well as international markets.

The production process of carpet has changed over the course of time. Fortunately the ancient method of production has set up the platform for modern era that opens a new horizon to boost up this craft with different colors and styles.

Production components

Carpet Materials: Carpet is synonymous with luxury and warmth. While choosing a carpet the first thing one usually considers is the color and then the style. Fact is that the material of the carpet should be given enough importance. Carpet materials are decided considering the location purpose of the carpet and the circumstances like presence of kids, and pets etc

Wool: Wool offers a deep, rich appearance.
- It has a luxurious hand.
- It is extremely durable.
- It is naturally stain resistant.
- It has excellent piling quality.
**Colour infusion:** Colors fascinate and when they are blended with material and designs, they acquire lively radiance. Indian carpets are renowned for their exotic colors. At the beginning of the 20th century, nature was the most important source of perfect dyes subtle and attractive colors. Madder, which grows almost everywhere, was the most important colorant of vegetable origin. For example the brown color is abstracted from the Babur tree or Walnut. Green is abstracted from the double dying of indigo and plummy granate (Anar in Hindi).

❖ **Traditional Instruments used Instruments:**

<table>
<thead>
<tr>
<th>Punja</th>
<th>Beater</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kainchi</td>
<td>Scissors</td>
</tr>
<tr>
<td>Churra</td>
<td>Knife</td>
</tr>
<tr>
<td>Nap</td>
<td>A graduated gauze to measure the pile height</td>
</tr>
<tr>
<td>Dam</td>
<td>Changing the warp shed</td>
</tr>
<tr>
<td>Gulla</td>
<td>Comb for warp distribution</td>
</tr>
</tbody>
</table>

❖ **Carpet Constructions:**

<table>
<thead>
<tr>
<th>Tana</th>
<th>Cotton warp</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kati</td>
<td>Woollen yarn</td>
</tr>
</tbody>
</table>

❖ **Looms:**

<table>
<thead>
<tr>
<th>Kath</th>
<th>Looms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sastoon</td>
<td>Pillar on which loom rests</td>
</tr>
<tr>
<td>Tang</td>
<td>For stretching the warp</td>
</tr>
<tr>
<td>Pata</td>
<td>Wooden bench on which weavers sit</td>
</tr>
<tr>
<td>Jori</td>
<td>Rod used to avoid unfolding of woven carpet on Loom</td>
</tr>
</tbody>
</table>

❖ **Production process:**

(i) **Making of wool (oon) yarn (Kati):**

The first step includes the making of kati or wool yarn through a series of procedure followed with different methods:

1. **Mixing and blending of the wool:** Wool generally comes from New Zealand, Australia and in India from Rajasthan, mixing and blending is done as per the requirement of the product, e.g. 100% Indian wool or 50% Indian +50% imported wool from or any other combination of blend.

2. **Dusting process:** In this process the dust existing in wool is removed from the pure wool through dusting machines combined with exhaust fans.

3. **Batching process:** The batching oil (an oil extracted from the raw vegetables and flowers) is mixed with the wool so that to make wool slippery and fit for straightening the wool fibre.

4. **Carding / combing of the wool:** In this process the combing machine
acts like comb to make the wool fibre fully silky and single thread will open and fit for a wool ball.

5. **Gilling process**: This process is done to make the wool fibre silkier, fine and open able, in gilling machine the one wool ball is rotate for 4-5 times so that the weight of wool ball is reduced and become viable for the riling.

6. **Rubbing**: Rubbing is done twice for increasing the strength of the wool ball, in rubbing the leather strip inscribed in the machine acts as a sheet & rub the thread (the leather used are generally made of the animal lather but now synthetic leathers are also used)

7. **Spinning**: It is used for drafting the wool thread and followed by doubling.

8. **Reeling**: The reeling is done in hank form lacchi or pola

(ii) **Washing of the wool hank / lacchi:**

- Washing of the yarn is done on scouring machine, in scouring machine there are different chambers basically 3/6 tanks full of 3 different types of soap as per requirement (the soap is of good quality like ezee which is fit for wool washing) and 2 tank of water.
- Squaring process is done manually for adjusting and straightening the wool
- Hydro extractor - is used for the squeezing the water from wool
- Sun drying-is normally used for drying the woolen yarn. Once dried it is pack.

(iii) **Dying process (Kati Ranged):**

- The first process is dressing and loading of wool according to its capacity by manually or through crane machines.
- And then the loaded wool is put into dying chamber through manual (traditional) or dying machine using manually or through crane depends upon the capacity.
- Azo free chemical dyes are used from renowned Co's like Sandoz (Clarion), BASF, and ICI etc.
- The water from the wool is extracted through the hydro extractor.
- By sun drying the remaining moisture of the wool is extracted out.

**Natural colours used in dying**

Since 20th century there are so many new systems of dyeing of wool and woolen yam. After World War II, there is a boom in economic growth and social concept with the help of automatic machines and new technology. This has affected the dyeing of the wool and the woolen yam. Dyeing is the first and the foremost step towards making the carpets. In other words, for a company which produced carpet it can be denoted as the birth of the carpets.

Even today this is an important issue that dye-masters will not reveal their dyeing secret. The vegetables and spices that are used are a secret to any dyeing master.
The dyeing of the wool is that is done in the yam and never in the piece. The yam before dyeing is made into a "Latia" or hank. This process is being practiced since old age. A few techniques to produce different colour from vegetables are described below

**Red (Lal):** The wool is first boiled in a solution of "Reh" (alkaline of nature and found in open fields). Then the yam is taken out and washed and dried. Bareley flour is first cooked and put into an earthen jar. Lac ground into powder was well mixed with the flour and the jar containing the mixture closed for two or three days. The Jar is placed so as to face the sun. After the process of fermentation starts the hanks of yarn are put in the jar and closed again.

After completion of this process, the yam is taken out and washed in the river and dried in the sun. Then the yam is boiled in a solution of turmeric and a peculiar kind of acid for a short time. The yam thereafter is taken out, washed and dried. This produces a very fine and fast red colour.

**Pink with a Lighter Shade Red and Yellow (Malia):** To produce a pink or claret colour, the yam after being taken out of the fermenting flour and Lac (insect dyes) was put into a solution of "Lodh" and dried raw mangoes and boiled for two or three hours. Then the yam is taken out, washed and dried and the colour pink is born.

**Strawberry (Maila):** To achieve Dye this colour, the yam after being washed is put into a splint solution of flour and Madder which has been previously being used for red and pink colours. The yarn is taken out after two or three days washed and dried in the same way as the pink. This has also a fast red colour.

**Gold (Gehra Sona):** The woollen yam is washed in water and immersed in an infusion of "Pomegranate Rind" outer shell. The wool is taken out after two or three days and beaten on a stone slab and left to dry in the sun, then the yam was boiled in a solution of"Lodh" and immersed into a solution of "Rah" ("Re Ka Khar") to produce a fine gold colour. This is also very fast golden colour.

---

**RAW MATERIAL:**

The raw material for the production of natural dyes is mostly vegetable mater such as seeds, leaves, root, bark or the heartwood of the plants. Some of the materials recommended for use for the production of natural dyes for use in the dyeing of textile substrates are given in Table-

**Table- : Raw Materials used for the Production of Natural Dyes**

<table>
<thead>
<tr>
<th>S.No.</th>
<th>BOTANICAL NAME</th>
<th>COMMON NAME</th>
<th>PART OF THE PLANT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Acacia Catechu</td>
<td>Cutch</td>
<td>Heartwood</td>
</tr>
<tr>
<td>2.</td>
<td>Acacia Nilotica</td>
<td>Acasia</td>
<td>Bark</td>
</tr>
<tr>
<td>3.</td>
<td>Mallotus Philippensis</td>
<td>Kamala</td>
<td>Flower deposits</td>
</tr>
</tbody>
</table>
(iv) Designing:

The designing is also a crucial component of the designing

- **Process:**
  The usual procedure adopted by a carpet-designer (naksheband) is as follows: having drawn up his design, he transfers it to graph paper on which each square represents a single knot. Then he divides the paper into varying sizes, depending on whether the pattern is intended for the central medallion or for a part of a repeat pattern. These sheets of paper are then passed to the knotting workshop.

The traditional designs used in Bhadohi and all over the India –
The Indian love of nature, of animals, birds fling or on trees, etc., so evident in Indian paintings, naturally found their way into carpets. There are all-over designs of scrolling stems, leaves and finely drawn giant flower heads within a panel head. A lot of care is lavished on the lion mask border. All oriental designs are supposed to have some hidden meaning, such as: Circle=Eternity; Zigzag=water and lightning; Swastika=guiding light in darkness; Meandering line=continuity of life; Tree=bounty. Normally a carpet had to convey the two symbols of eternity and transitional change.

(v) Weaving process of knotted carpet:

- **Traditional method of weaving:**
  The loom is upright with moveable horizontal timbers. The weaving is sometimes described as the enrichment of a web. The warps run vertically and the wefts horizontally. Short bits of woolen yarn are knotted about two adjacent warp cords in such a manner that their two ends hang out upon the upper surface of the web. The work starts at the bottom and moves upwards and as the knotting is completed that portion is rolled up around the weavers’ lower cross-beam. After each row of knots, cotton yam which forms the weft is passed through and acts as a binder. They yam used in each knot has to have sufficient length to be able to hold the warp together and therefore it becomes necessary to clip the pile if the fine details of the pattern are to come into clear focus. That is why the finer the design, the closer the shearing. The ends are finished with a kind of tapestry weave, khilim-weave as it is called, to prevent the knots from slipping loose, while the outer warps at the sides are reinforced with overcastting. Finally the end fringes made up from the free ends of the warp cords are plaited after the carpet has been detached from the crossbeams.
**Process:**

**Warping or Making Tana:** This is done outside the loom house; cotton yam is used to make the Tana as per the quality of carpet to be woven. As said earlier wool as well as silk is also used at times for making Tana. After the Tana is made it is transformed on the loom.

**Gulla making:** Gulla making is done to keep the warp at a proper distance from each other and to make the warping go forward and backward, this is also part of weaving process called Dum (there is no English word for Dum).

**Carpet weaving:** Carpet weaving is done through a looping of the wool around cotton warp, after every row the thick weft tharri and thin weft latchi is passed. The looping/knotting is done by keeping the design in front or back of the loom whereby the square in the graph typically represents one knot.

**(vi) Washing (Dhulai) of carpets:**

Purpose of carpet washing is to get a carpet that is totally clean; is soft to feel and is pleasantly shiny and lustrous and the colors' have a depth. In washing process, special effects can also be created

**Science Part of washing:**
Soft detergents, shampoo and neutralizer are used in the process of washing. It is ensured that the fibre and pile is not, damaged because of excessive use of detergents.

**Gachhai (Disentangling):**
High pile density carpets have an inherent element in their pile formation. At the time of weaving the pile yam is knotted round a part of warp ends but the loose ends of pile form a 'V', rows of such 'vs. of pile in the carpet makes the pile entangled and it distort the look of the design making it look fuzzy. Ghochai is a simple job done on the carpet to straighten the pile. It is like combing one's hair. A pointed lever is pushed through the adjacent pile rows. The shape and angle of the tip of the lever and the direction of movements are vital for a good Guchai. It is a painstaking job but very necessary for the final finish. It also reduces load on Kalam Serai at later stages.

**(vii) The finishing process involves:**

1. Clipping; 2. Washing; 3. Clipping again; 4. Berai (sorting of the colors knot by knot with the help of wooden pencil like object); 5. Stretching of the carpet to make it straight; 6. Edge binding (Pechai); 7. Fringing (Chara Gachai). The end fringes are given a proper shape.

Normally carpets are intended to be rectangular i.e. the adjacent sides should be straight and perpendicular to one another. To get near perfect rectangular shape, the carpets are stretched on strong steel frames with the help of looks and twine and the back is wetted.

Clipping is very important in the looks of the carpet. It's on art in itself. Perfect clipping takes long time and is expensive. It gives clarity to design as very pile and is made visible. It adds to the perfect feel as all irregularities are clipped off and the fingers do not feel any bumps in carpets mass.
After clipping the sorting is done. In this process they will separate each pile of woolen yarn so that the design becomes clearer. With traditional designs there might be embossing they will cut the contours between the different items knotted in the carpets.

Kalam berai, if needed, forms part of clipping. It is necessitated when a pile yarn is not straight and parallel to other pile yarn and the clarity of design is marred. The pile yarns not in place are mechanically brought in proper position with the help of a sharp wooden kalam and the carpet clipped again.

(K) **Uniqueness**

1. The uniqueness lies in concentration of carpet weaving craftsmanship in a small area of few districts of U.P. Traditional artisans are making handmade carpets in rural areas since a few generations. Two million rural artisans and about 2500 small scale enterprises with about 20000 small supporting units are successfully catering to the ever changing world of handmade carpets.

   A unique capability to adapt to new techniques of weaving and playing with materials, textures, finishes, sizes and shapes makes this industry a world leader. Bhadohi region has flourished as world largest producer of handmade carpets entirely on its strength of craftsmanship though all the raw material used is procured from Rajasthan, Harayana and other states.

2. The Bhadohi carpet belt in Uttar Pradesh supports the largest handmade carpet industry of the world. There is no machine that can tie knotts the way human fingers can. Hand knotting gives the carpet its essential quality - its uniqueness. The color schemes can be the same. The design too can be similar, knott by knott yet no two pieces can be ever alike.

3. The uniqueness lies in the fact that the whole process is entirely manual starting from weaving, designing, washing, finishing etc. While carpet weaving is other sectors is done by TALEEM system where one master dictate the design to the weavers working on a loom, Bhadohi carpet weavers weave carpet independently with help of a graphical design which involve better skills.

4. The uniqueness lies in the fact that the traditional loom and instruments used in the process have with stood the challenge of technology revolution and are still able to deliver all the different qualities which keep changing year over year. These looms and instruments are highly adoptable to make different products in carpets.

5. Bhadohi carpet industry is unique in the sense that Bhadohi carpets can be offered as a regular Programme. A customer can buy his desired quantities, sizes, colourwise regularly for any length of time. Bhadohi carpets are offered without any minimum or maximum quantity restriction which is a great advantage to the buyer. Bhadohi carpets have unparalleled flexibility in terms of quality and price. It means that if there is a pattern which is made in 150 knotts quality with a price of US $ 15 per sq.ft the same pattern can
be developed beautifully in 80 knots quality with price point of US $ 8. This feature enhances the marketability of the carpet substantially.

6. Most important of all is the fact that the Bhadohi carpet industry has kept pace with the changing trends and fashions. The traditional art of carpet weaving has proved its metal in the world market as a leader.

(L) Inspection Body:

The Inspection body proposed for Hand Made Carpet of Bhadohi would be as follows:

1. Department of Industries, Govt. of U.P.
2. The Department of Handicraft and Handloom, Govt. of U.P. and Central Govt.
3. All India Carpet Manufacturers Association, (Bhadohi office)
4. Indian Institute of Carpet Technology, Bhadohi
5. Non Government Organizations

(M) Others:

It is important to save this ancient tradition of Handloom carpet weaving of this region from the new emerging horizon of fakeness in present globalization era, so it’s become mandatory to protect these products from the arising danger through legal protection act. These products are the national heritage of our country and millions of families are engaged in this profession and their livelihood is totally depending on this.

This industry is 100 % export oriented industry and it collects huge foreign exchange for the country.
The certified maps of the Geographical area of Bhadohi-Mirzapur

The carpet weaving in this Mirzapur - Bhadohi cluster is scattered generally all parts of Mirzapur -Bhadohi district, But it also amalgamate some part of Varanasi ,Ghzipur, SonBhadra, Kaushambi, Allahabad, Jaunpur, Ghazipur, Chaudauli district.

- Mirzapur is situated 25.15° N Latitude and 82.58° E longitude
- Bhadohi is situated 25.12° N latitude and 82.58° E longitude,
- Allahabad is situated 25.28°N - Latitude/ 81.52°E – longitude
- Ghazipur is situated 25° 19' and 25° 54' north latitude and 83° 4' and 83° 58' east longitude.
- Chaudauli is situated 26.0° N latitude and 83.16° E longitude,
- Kaushambi is situated longitude, 83.0. Latitude, 25.20
- Varanasi is situated 83.0° E longitude and 25.20° N latitude;
- Sonbhadhra is situated East 23.52 & 25.32 North
- Jaunpur is situated 25° 46'N north latitude and 82°42'4 east longitude
G.I.APPLICATION NUMBER-150

Application made by (1) Maharashtra State Handlooms Corporation, 1, Indrayani Handloom, Aurangpura, Near Samana Office, Aurangabad-431001, Maharashtra, India; (2) Maharashtra Small Scale Industries Development Corporation Limited (MSSIDC), Krupanidhi, 9, Walchand Hirachand Marg, Ballard Estate, Mumbai-400 001, Maharashtra, India; (3) Shri Rajasva Bahu-Uddeshiya Sanstha, Yeola.2846, Madhali Galli, At & PO: Yeola, District: Nashik, Maharashtra, India; (4) Oudhyogik Sahakari Mandal Limited, At & PO: Yeola, District: Nashik, Maharashtra, India; (5) Bhagwan Birsa Winkar Oudhyogik Utpadak Sahakari Sanstha Maryadit, At & PO: Yeola, District: Nashik, Maharashtra, India; (6) Poonam Paithani Hastakala Winker Oudhyogik Sahakari Sanstha Maryadit, Paithan, District: Aurangabad – 431 107, Maharashtra, India; (7) Asavali Mahila Hatmag Winkar Sahakari Sanstha Maryadit, Paithan, District: Nashik, Maharashtra, India; (8) Godavari Paithan Taluka Handloom Weavers Co-operative Society Limited, Paithan, District: Aurangabad – 431107, Maharashtra, India; under Application 153 with respect to Paithani's Paithani are merged together to proceed as a single application for registration in Part-A of the register of Paithani Sarees and Fabrics as per the order of Registrar of Geographical Indications dated 09-10-2009 under Application No. 150 in respect of Textile and Textile Goods, not included in other Classes; bed and table covers falling in Class - 24 and 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.

Applicant : (1) Maharashtra State Handlooms Corporation;

(2) Maharashtra Small Scale Industries Development Corporation Limited;

(3) Shri Rajasva Bahu-Uddeshiya Sanstha

(4) Oudhyogik Sahakari Mandal Limited,

(5) Bhagwan Birsa Winkar Oudhyogik Utpadak Sahakari Sanstha Maryadit;

(6) Poonam Paithani Hastakala Winker Oudhyogik Sahakari Sanstha Maryadit;

(7) Asavali Mahila Hatmag Winkar Sahakari Sanstha Maryadit;

(8) Godavari Paithan Taluka Handloom Weavers Co-operative Society Limited;

(9) Pratisthan Paithani Weavers Association.
Address : (1) Maharashtra State Handlooms Corporation, 1, Indrayani Handloom, Aurangpura, Near Samana Office, Aurangabad- 431001, Maharashtra, India;

(2) Maharashtra Small Scale Industries Development Corporation Limited, (MSSIDC), Krupanidhi, 9, Walchand Hirachand Marg, Ballard Estate, Mumbai-400 001, Maharashtra, India;

(3) Shri Rajasva Bahu-Uddeshiya Sanstha, Yeola.2846, Madhali Galli, At & PO: Yeola, District: Nashik, Maharashtra, India;

(4) Oudhyogik Sahakari Mandal Limited, At & PO: Yeola, District: Nashik, Maharashtra, India;

(5) Bhagwan Birsa Winkar Oudhyogik Utpadak Sahakari Sanstha Maryadit, At & PO: Yeola, District: Nashik, Maharashtra, India;

(6) Poonam Paithani Hastakala Winker Oudhyogik Sahakari Sanstha Maryadit, Paithan, District: Aurangabad – 431 107, Maharashtra, India;

(7) Asavali Mahila Hatmag Winkar Sahakari Sanstha Maryadit, Paithan, District: Aurangabad –431107, Maharashtra, India;

(8) Godavari Paithan Taluka Handloom Weavers Co-operative Society Limited, Paithan, District: Aurangabad – 431107, Maharashtra, India;

(9) Pratisthan Paithani Weavers Association, Paithan, District: Aurangabad – 431107, Maharashtra, India.

Geographical Indication : PAITHANI SAREES AND FABRICS

Class : 24 & 25

Goods : Class – 24 Textile and Textile Goods, not included in other Classes; bed and table covers;

Class – 25 Clothing
(A) **Name of the Applicant**  
: (1) Maharashtra State Handlooms Corporation;  
(2) Maharashtra Small Scale Industries Development Corporation Limited;  
(3) Shri Rajasva Bahu-Uddeshiya Sanstha  
(4) Oudhyogik Sahakari Mandal Limited,  
(5) Bhagwan Birsa Winkar Oudhyogik Utpadak Sahakari Sanstha Maryadit;  
(6) Poonam Paithani Hastakala Winker Oudhyogik Sahakari Sanstha Maryadit;  
(7) Asavali Mahila Hatmag Winker Sahakari Sanstha Maryadit;  
(8) Godavari Paithan Taluka Handloom Weavers Co-operative Society Limited;  
(9) Pratisthan Paithani Weavers Association.  

(B) **Address**  
: (1) Maharashtra State Handlooms Corporation, 1, Indrayani Handloom, Aurangpura, Near Samana Office, Aurangabad-431001, Maharashtra, India;  
(2) Maharashtra Small Scale Industries Development Corporation Limited, (MSSIDC), Krupanidhi, 9, Walchand Hirachand Marg, Ballard Estate, Mumbai-400 001, Maharashtra, India;  
(3) Shri Rajasva Bahu-Uddeshiya Sanstha,
(C) List of association of persons/Producers/organization/authority:

- To be provided on request

(D) Type of Goods:

- Class – 24 Textiles and textile goods, not included in other Classes; bed and table covers;

- Class – 25 Clothing
(E) Specification

A wide range of products are being churned out of the weaving hamlets in and around Paithan. They vary from Paithani saree, Paithani fabrics for salwar-kameezes, stoles, Dupatta. Bed sheet, pillow cover, Cushion cover, Door screen, wall hanging, Dress materials, Table cloth and handkerchief.

Product Profile & Specification

<table>
<thead>
<tr>
<th>Product</th>
<th>Body</th>
<th>Anchal</th>
<th>Border</th>
<th>Warp</th>
<th>Weft</th>
<th>Reed</th>
<th>Pick</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paithani Ekdhoti i.e. Throw shuttle</td>
<td>Throw shuttle weaving. Buta or star / koyari &amp; flowers warp &amp; weft are of Bangalore / Mulberry silk. Buta are of silk or zari yarn dyeing.</td>
<td>Cut shuttle weaving. Total manual working. Yarn dyeing. Pure silk for warp &amp; pure silk zari for weft.</td>
<td>Throw shuttle weaving. Yarn dyeing. Pure silk &amp; zari is used for warp &amp; only pure silk for weft. Dobby is used for design. Designs are of Narali, Pankha</td>
<td>2 ply 18-20 Danner Bangalore / mulberry silk yarn</td>
<td>2-3 ply 20-22, 24-26 Danner Bangalo re/mulberry silk</td>
<td>80, 92, 96 &amp; 120</td>
<td>56 to 60</td>
</tr>
<tr>
<td>Paithani Doti i.e. kadial</td>
<td>As above except cut shuttle weaving for only border &amp; body i.e. separate shuttles are used for body &amp; border</td>
<td>--do--</td>
<td>--do--</td>
<td>--do--</td>
<td>--do--</td>
<td>--do--</td>
<td>--do--</td>
</tr>
<tr>
<td>Paithani Brocade (known as per design) i.e. Peacock brocade, Tota-Maina Brocade etc.</td>
<td>As above except cut shuttle weaving</td>
<td>--do--</td>
<td>Material as above dobbly is not used for design. Designing is manually with cut shuttle weaving</td>
<td>--do--</td>
<td>--do--</td>
<td>80</td>
<td>60</td>
</tr>
<tr>
<td>Pitamber</td>
<td>Throw shuttle weaving</td>
<td>All features of Ekdhoti &amp; Pitamber are same only there is no Anchal in Pitamber.</td>
<td>--do--</td>
<td>--do--</td>
<td>--do--</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Diversified Products

<table>
<thead>
<tr>
<th>Particulars</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stoles, Bed sheet, Napkin, Table cloth, door screen, wall Hanging, Cushion cover, dress materials, Pillow cover, Handkerchief</td>
</tr>
<tr>
<td>2 ply 18-20 Danner yarn for warp. 20-22 or 24-26 Danner 2 or 3 ply for weft. Silk or cotton thread for warp &amp; weft. Yarn dyeing. Cut shuttle or throw shuttle weaving as per requirement/demand 60s, 32s, 26s, both cotton and M.C. cotton (tie and dye)</td>
</tr>
</tbody>
</table>
(F) **Name of Geographical Indication** :

**PAITHANI SAREES AND FABRICS**

(G) **Description of Goods** :

A range of products are being produced by the weavers of this weaving centre. The products are Paithani sarees, Stoles, Napkin, Bed sheet, Pillow cover, Cushion cover, Door screen, Wall hangings, Ladies Dress Material (LDM) and Table cloth etc., are manufactured which are unique in its own way.

Paithani sari is characterised by borders of an oblique square design and a pallu with a peacock design. The design framework is linear and exquisite, enamelled floral birds especially the peacock and parrot / maina forms are woven in gold on the "Pallav and Border". The back and face of the sari is very similar as it is woven in tapestry method. The jari used in the sari is on silk thread with twisted silver coated with gold. Sometimes cotton thread with twisted zari is used. In the Pallu of such saris, certain motifs are very commonly found. Some of them are ‘Asawali’, ‘Panja’ (a flower in a geometrical shape), ‘Muthada’ (a geometrical shape), and ‘Mor’ (peacock). Paithani saris are woven in a number of colors. The very delicate colors of the Paithani silk saris give it a unique touch these colors can be pure or be created using a blend of different colored yarns.

(H) **Geographical Area of Production and Map as shown in page nos. 63 & 64:**

The weavers of Paithani Sari & Fabrics are mainly in Paithan Taluka (Tahasil) of Aurangabad District and Yeola Taluka (Tahasil) of Nashik District of Maharashtra, India.

i) **Paithan:** Paithan formerly Pratishtana, is a city and a municipal council in Aurangabad district in the Indian state of Maharashtra. The city was the capital of the Satavaanas Empire of ancient India that ruled from 2nd century BC to 2nd century AD. Paithan is located 56 km south of Aurangabad, the district headquarter. Paithan is located between 19.48° N latitudes and 75.38° E longitudes.

ii) **Yeola:** Yeola, a town and a Taluka headquarters located about 85 Kms. to the east of Nashik in Niphad Sub-Division of Nashik District, Maharashtra. Yeola city is situated between 20°1’48"N latitudes and 74°28’48"E longitudes.

(I) **Proof Of Origin (Historical records) :**

It is only from the 6th Century BC, that we have more definite historical evidence about the crafts of Paithan.

Only with the coming of the SatavahanaS, however, does some kind of real recorded and detailed history of Paithan become possible. To know the tastes in fabrics of the Western people and to study them, Satavahana kings dispatched a number of ambassadors to western countries. Trade with Rome and Greece flourished. Pliny, Ptolemy and Periplus wrote of it with admiration giving a truly kaleidoscopic view of its state of abundance and prosperity. Paithan was truly on
the world map. Archaeological findings of recent times have corroborated the accounts of these writers of the West substantially and given us some further useful insights.

The art of Paithan is more than 2000 years old, developed in the then splendid city of Pratishthan ruled by the legendary Satavahana ruler Shalivahana now Paithan by the Goavari in Marathwada, some 50 km from Aurangabad. In the far past it had been an international trade centre for silk and zari. Paithan was the capital of the Satavahana dynasty (200 B.C.) and used to export cotton and silks to the great Roman Empire.

Contemporary Indian accounts of the Satavahana period do the same. Buddhist texts refer to it alternately as Prathistan, Patane, Potali Puyanapur. The Jains called it Pratisthanpura, Pattana, Jaya Jaitra Pattana and Patitthan. In the Brahmanical traditions, the Padma Purana, Kurma Purana, Linga Purana and more particularly the Brahma Purana, refer to it at length giving an exhaustive description of the craft of textile weaving and calling it the city Pratishthanpura.

As happens with many a city that grows in the rising period of civilisation or empire, Paithan soon become renowned for its art and architecture as well. Large numbers of academicians, traders and artisans flocked to Paithan, their presence in the city reflected in the number of inscriptions and copper plates found there.

Muslin was the speciality of Paithan. Apart from being dyed, it can also be embroidered. Because of its fine texture, the pleasing colour added to and it’s gold and silver embroidery, it was a product that involved great skill and aroused the admiration of the Western world. In the Satavahana Kingdom, cloth was distributed on ceremonial and auspicious occasions to Brahmins and Buddhist Monks. The Nashik inscriptions speak of such gifts and also of gifts to the king, to the priests, and to the other monks in other ceremonies.

The large number of rock-cut cave monasteries in the Western ghats which were gifts of tradesmen and of priests and nuns and acted as resting places on the traders’ travels, as also being the markets for their wares, have yielded ample proof of the prosperity of the Satavahana kingdom.

The Abhiras followed the Satavahana as Rulers of the region for a few decades. Then came the Vakatakas (230 AD to 550 AD). The Vakatakas continued the liberal patronage of the Satavahana to the traditional crafts of Paithan. For the Vakatakas, Paithan was the district headquarters. Copper plates of their rule show this and the city seems to have retained most of the basic industries already flourishing then, particularly textiles. In fact the variety of garments and apparel and design grew as the paintings of the world famous Ajanta caves seem to indicate.

A number of the rock-cut sculptures and the paintings of the Ajanta caves were made around the time of Vakataka rule. Depictions of coloured and embroidered garments in silk as well as cotton in the paintings of Ajanta and Ellora caves (cave no- 1, 2, 4) has confirmed the age old production of Paithani Saree & Fabrics.
To know the fashions in costumes during these centuries, we have to look at the Amarkosha works of Kalidasa and Bans. In Amarkosha, various technical terms of cloth manufacturing from the loom to the washing and finishing stages are given. The great poet Kalidasa talked of a vast variety of clothes, patterns and garments in his numerous plays. Being a court poet we get some idea of fashions in clothes current among the upper classes of society in his writings. We also get an idea of the garments then current, from the writings of Fa-hein, Yuanchawang and I-t’sing.

The Chalukyas of Badami were the next rulers of the region (630 AD to 700 AD). Phulakeshi – II King of the Chalukya kingdom defeated Harshavardhan of Uttarpatha. His love for Paithan and Paithani things are evident from both the accounts of Hiuen Tsang as well as from a painting depicting a court scene of Phulakeshi court. The Chalukya capital was in fact in the south and Paithan was their Northern headquarters. When Phulakeshi defeated Harsha, King Khushru of Persia sent ambassadors and gifts to congratulate him. Cave no.2 in Ajanta depicts the scene and the very opulence depicted in the paintings is evidence of the prosperity and busy trading activity of the region.

From 730 AD to 912 AD it was the Rashtrakutas who ruled the area around Paithan. They originated from that very region in fact and Elapura (modern Ellora) was, for them, an important city. It is in this period that Pratisthana (Paithan) acquired the status of a sacred city and important centre of worship and cultural activity as it had not quite to the same extent earlier. But the artisanship of Paithan was already famous and it is believed that the Rashtrakuta King Krishnaraja -I invited 500 artisans from Paithan to complete the carving out from a single rock the amazing Kailas temple of Ellora.

During the Yadava dynasty the population of Paithan now grew to its highest figure and this too caused rapid expansion of industry. Textiles naturally topped the list and Paithani silk now become the rage. Their deep blue colour and fine texture earned them the name Gangavarni or the “Having the colour of the River Ganga”.

By 1296 AD, Yadava rule had come to an end, Allaudin Khilji had now started plundering the south and he descended on Paithan as well, taking away thousands of silk garments and other valuable articles. Amir Khushru has given a graphic account of this invasion.

The muslin produced there was particularly renowned. Amir Khushru had written too about the richness of the textiles produced there. Mohammed Tughlaq liked the cloth so much that he ordered its production on a large scale. Weaving activity of the region naturally shot up and now a number of Muslim weavers settled there, establishing their own institutions.

With the arrival of Shivaji, the situation changed radically. After sacking Jalna in 1679 AD, Shivaji visited Paithan and issued a charter in the name of Purushottam Kawale, a renowned priest of Paithan. Kawale thus became the city’s royal priest, no doubt mainly because Shivaji recognised that Paithan was high in hierarchy of
holy places, a Mokshateertha in fact, and thus wanted rituals for his family performed by a priest from Paithan.

When the Peshwas took over the growing Maratha Empire, Bajirao’s son, Balaji married the daughter of Paithan’s well known moneylender Wakhore, in 1761 AD. He too visited Paithan during the campaign against the Nizam of Hyderabad. While he was presented with a number of gifts which included muslins, silk brocades and finished piece goods made of Kimkhab. He not only continued to patronize the craft, but impressed by these characteristic patterns of textiles he included the territory in his personal jahagir. Thereupon he appointed a special officer to look after the affairs of Paithan, which elevated the region to the rank of a province, known as Paithan – Sarkar and its care-taker Officer was called (Khajagiwale). The huge medieval mansion of Khajgiwale at Paithan is standing proof of this appointment.

His successors, Peshwa Madhavrao and Narayanrao too had close links with Paithan due to its religious importance. They all visited Paithan, but Madhavrao was particularly enamoured of the fabrics of the city. His letter shows this clearly. The Peshwa Daftar and other contemporary Maratha records are full of references to the Paithani, its golden brocade in particular and Paithani patterns like Rumal, Shela, Dupatta, Tivate, Batti, Dhoti, and Khana in general. As one goes through the Peshwa records, one gets a Kaleidoscopic view of textile activities at Paithan. Even a few selected letters from Peshwa Daftar give an idea of the fabulousness of the textile fabrics at Paithan, of how they were sought after and the varieties they included. In a letter, Malharrao Holkar acknowledges the receipt of some garments sent as a present by the Peshwa on the occasion of a wedding (7.1.1764). The garments included tivate, jafarkhani, shela, Paithani brocades, kimbkha, mehmudi and baldi chola – khanas i.e. blouse pieces. This letter indicates that Paithani brocades were popular even outside Maharashtra. Secondly, it shows that, besides the above brocades, large number of varieties in cottons and silks were manufactured on Paithani’s looms.

Our vision of Paithan further is enriched and the impression of its great textile activities strengthened by one more Peshwa letter (1st April 1765) issued by the Peshwa Madhavrao who asked Nana Phadnavis to send ten pairs of dhotis of silk and cotton of Paithan manufacture for his personal use as per the specifications sent along with it. This shows that Paithani dhotis of mixed variety were equally popular.

In yet another letter (4th December 1766) – the Peshwa asked Nana Phadnavis to send pairs of dhotis with gold and silver ‘Asavali’ designed thread work, Asavali brocades were the craze among women of those times. This influenced the men in turn and so they too desired to have the same embroidery work on the borders of dhotis and rumals.

In one letter (7th December 1766), the Peshwa Madhavrao ordered ten pieces of clothes of different varieties such as dupattas for the dress of his brother Narayanrao. In the desired specification, the Peshwa had suggested a fantastic and rather warm colour scheme. He wanted Asavali borders for these Dupattas; the colours suggested are scarlet, red, rose-pink, deep green and saffron.
The Maratha-Mandal included the Peshwa, the head of the council, Shinde, Holkar, Gaikwad, Pawar, Bhosale, Bundale, Naik, Patwardhan, etc. who had been given jagirs in the different parts of the country. In course of time, they too came to know of Paithan fabrics, and they carried the varieties of Paithani textiles to their regions.

During the 17th century, Aurangzeb patronized the weavers and the designs in this era came to be known as “Aurangzebi”.

After the death of Narayanrao Peshwa, Paithan was alternatively ruled by the Marathas and the Nizam. When the Nizam rule over, Aurangabad became the capital of the region and Paithan was relegated to the position of a Tehsil town. But even under the Nizam the royal patronage of Paithani manufacturing and other weaving activities continued.

The above literacy evidence can be further cross-checked by an inscription in the Sun Temple at Mandsaur in Madhya Pradesh mentions Paithani weavers, the Gupta coins, the sculptures from Mathura and from the Ajanta and Bagh paintings. The Mandsaur inscription mentions the migration of a weavers’ guild which had erected a beautiful Sun Temple at Mandsaur in Madhya Pradesh. Evidence is also available from Ajanta which is not far off from Paithan, the Supratishtha-Ahara of the Vakatakas, where we find some evidence of the nature of the regional culture of Paithan and its environs. In these Paithan figures prominently. Ajanta is a mine of information which provides us with the minute details of costumes then current. Among the paintings there are those of kings, queens, noblemen and chambermaids, soldiers and servants, monks and nuns in their varied apparel. It is more likely that the artisans designed the clothes on those days in Paithan, because it was the only metropolitan centre in the vicinity of Ajanta during that time. The garments consisted of dhotis, tunic’s long and short trousers, saris, shirts and scarves with stripes, ladders and chequered patterns.

It should clear from the large number of temples at Paithan that idol worship was the popular practice in the society of the time. The temples contained a number of deities clad in silk which was supposed to be the purer textile and thus proper for Gods rather than cottons. The garments, the idols wore were rich embroidered brocades. The priests too laid their claims on these silk brocades because they were believed to be the mediators between God and the Devotee. This gave a new boost to silk manufacturing at Paithan.

A number of references are at our disposal to confirm and verify the costumes worn during these centuries such as the works of Niryuktis, Bhashyas, Crnis Tikas, Brihat-Kalpasutra Bhashya of Jinadasa, the works of Hari-Bhadra-Suri, Rajashekhara, Abhidhan Chintamani, Leelavani of Ko-u-hala, Udaya Sundari of Sodddhal, Kathasaritsagara of Somadeva, Yashastilaka of Somadevasuri, Mansollasa etc. all of which provide us the details of contemporary fabrics. The Brihatakapla Sutra-Bhashya tells us of the various centres of cloth manufacturing, varieties of cloth materials, their prices and of various articles of costume wear, worn by both sexes. Mention of Paithan as a town of great consequence is also made by the same author. The authors of these works were eminent scholars;
hence their information is quite reliable. This information can be further corroborated by referring to the sculptures at Ellora, Aurangabad and other cave temples very close to Paithan. Now, it has been proved beyond doubt that the artisans from Paithan were specially invited to chisel out the temple of Kailas, that a massive dream hewn from a single rock. So the sculptures and paintings of these caves might be the reproduction of the models brought over from Paithan.

From the accounts of the Mahunubhavas, especially the Leelā-Charita, it is evident that Paithan was a city of great temples and of brisk trade.

Raghujibaba Patil, the founder of Yeola city, took along with him some families from among the expert weavers in the late 17th century from Paithan to Yeola. Besides paying them very handsome salaries, he provided them with all civic facilities. The weavers were sincere enough and devoted enough time and effort to their art and so were successful in making Yeola too a known name in textile markets.

(J) Method of Production:

Various steps involved and details of process of production are as given below:

**Raw materials:**

*Silk Yarn:* The Mulberry silk yarn is used for this product. It is purchased from Bangalore. This is of two types. More twisted and stiff silk is used for warp which is known as “Taana”. Taana is twisted in two ply and has a denier of 18-20 or 20-22. Less is twisted silk which having some softness is used for weft which is known as “Baana”. This is twisted in three ply and has a denier of 20-22 or 22-24. Both are being purchased directly by weavers or local traders from Bangalore. Both are sent in form of bundles which in local language are known as “Thoak” in local language. One thoak consists of 5 little kalis. On an average 800 to 1200 gram silk is used for sari depending upon its type.

*Zari:* Two types of Zari is used, one which is used as Warp and another type is used as Weft. Warp zari is a quoting on Silk or fiber thread and weft zari has quoting on Cotton. Zari is purchased directly by weavers of local traders from Surat in Gujarat state. Zari is also used in designing of Pallo and Border.

*Colours:* The modern chemical dyes [colours] are purchased from Mumbai by the dyers directly. There are 5 to 6 families which are engaged in dying units. In ancient day vegetable dyes were used. People are again trying for vegetable dyes. But acid dyes have more shining than vegetable dyes. These dyes are much famous today.

**Technique of Paithani Weaving:**

The art of fine weaving, the varied processes of bleaching and dyeing and the hand and loom embroideries were perfected by our people long years ago, though conditions of work were different and rather difficult. The crafts were mostly hereditary. The qualities required of a true artisan were apprenticeship, devotion to duty and co-operative efforts. The knowledge is imparted from father to son and the business too passed from father to son, and generally outside competition was eliminated by means of co-operative guilds.
The process of weaving may be divided into few separate but interdependent stages such as
(1) Sorting of silk,
(2) Degumming, bleaching, and dyeing,
(3) Winding of weft on cones and joining warp, and,
(4) Actual weaving and designing.

Sorting of silk:
Silk is generally purchased from Bangalore. For the purpose of weaving two types of silk is required the Warp [Taana] and Weft [Baana]. In local language warp is known as Taana and weft is known as Baana and the process of weaving is a combination of Taana and Baana. Warp [Taana] acts as foundation for further processes of weaving and designing.

On sorting of silk thread, Taana thread is given for winding. Winding is done on small instrument which in local language called as “Asaari” which is prepared from bamboo splits just like a conical reel. Now new machine is developed for winding of silk thread which is called as reeling machine. With the help of this machine silk winding is done on small cones. Then these reels/cones are used for warping of silk. Manually warping is done on a warping frame which is known as “Tansaal” in local language. This frame has 25 pegs having small cross sticks. The pegs are fixed one below another. This frame is of 8 feet length and 6 feet in height. Now this frame is generally used for making only warps for border. Now warp machine is used for this purpose. This machine comprises an octagonal metal cylindrical frame that revolves vertically on the machine axis and a metallic rack on which the thread rolls are kept. The threads from these rolls pass through hooks fixed on the rack on to a double metallic frame that moves up and down with the motion of the machine and are wound on the cylinder in a crisscross manner that facilitates the detection of breach in the thread/ If one exists anywhere this process starts from one end of the cylinder and goes on till the whole of the cylinder is covered with the thread. Using this machine the weaver converts the raw silk into single [known as “Ektari”] or double fold [known as “Dountari”] as per requirement. Once this process is over it is converted in bundles. Weft has no process. It is only sorted from warp thread. Now this silk thread of warp and weft is ready for bleaching and dyeing. Then it is sent to dyeing unit.

Degumming, Bleaching and Dyeing
Degumming: Degumming process which removes the silk gum is also called as Boiling of process and this is accomplished by the use of soap and soda. The quality of silk can be controlled by the amount of soap and soda ash. The degumming loss in this process is 20 to 25% Effectiveness of a degumming treatment can be assessed by the extent of removal of sericin. Since residual sericin on the material cannot be estimated by a direct method of analysis mostly the process of degumming is assessed in terms of weight loss by using the formula
\[ \frac{W_1 - W_2}{W_1} \times 100 \]
where as, \( W_1 \) is the weight of the fabric/yarn before degumming and \( W_2 \) is the weight of the fabric/yarn after degumming.
**Bleaching:** The silk being spun by silkworm contains natural colouring matter tinted with yellow, yellow green and brown pigments. During degumming the removal of sericin from the silk results in dull white to lightly tinted material. Since some of the sericin is closely held by fibroin. Complete elimination of the colour by degumming is not possible. Thus during bleaching these natural colouring matters are decolorized/removed to produce pure white material.

The bleaching silk is based on the use of either reducing agents or oxidizing agents. Hydrogen peroxide is the most preferred bleaching agent which is sold as 35% or 50% aqueous solutions. It is quite stable under acidic conditions. In this process the liberation of perhydroxyions (HO-2) acts as a true bleaching agent. Here the sodium silicate acts as a stabilizing agent and helps to maintain the speed of the process slow and steady. The hydrogen peroxide is used as an important bleaching agent for silk as the white colors generated lasts long and further it possesses a good stability and storage.

Efforts have been made to combine degumming and peroxide bleaching in a single stage so as to achieve the bleaching results, equivalent to or better than those obtained the two stage process. The parameters that influence the single stage process are peroxide concentration, temperature of the bath, stabilizer concentration, effect of dilution and degumming agents. The silk goods are immersed in the H2O2, soap, soda ash, sodium silicate bath at the 90-95 c for one hour and finally goods are washed and dried.

**Dyeing:** Bleached yarn is now ready for dyeing. Dyeing is complex process involving the proper selection of dyes from various groups and sub groups and a proper process of dyeing, so that the yarn and the fabric get the desired shade and necessary fastness to washing, light, perspiration, rubbing etc. silk has affinity for various classes of dyestuffs. The dyes recommended for dyeing silk include acid dyes, acid milling dyes, metal complex dyes, reactive dyes, direct dyes and basic dyes. Apart from the above motioned classes of dyes, natural dyes are also applied for silk In Paithani weaving acid dyes are mostly used. Sometimes natural dyes are also used. Acid dyes can be easily applied on silk. They are applied generally in the presence of an organic or inorganic acid and hence are called acid dyes. They produce wide range of brilliant shades. The fastness properties of individual dyes however vary depending on the chemical constitution of the dyes.

Acid dyes may be generally represented as R-SO 3 Na, when an acid dye is dissolved. These dye anions are exhausted on the silk in the presence of acid. The acid dyes are relatively easy to dissolve, but care is necessary to avoid the possibility of undissolved particles getting deposited on the goods. The requisite amount of dye id made into a smooth paste using cold water and sufficient amount of boiling water is added to dissolve it completely. It is advisable to strain the dye solution before adding it to the dye bath.

Though silk has an affinity for acid dyes, the dyed shade tend to be less than on wool. However, silk exerts its affinity for acid dyes at lower temperature and the dyeing is usually initiated at 40˚ C and the temperature allowed o rise to about 85˚ C. it is rarely necessary to exceed 85˚ C and boiling is to be avoided. Since boiling may affect the strength and luster of silk. Addition of oiled – off liquor or
glabour salt to the leveling agent. The dyeing is generally carried out in a dye bath containing dye solution, 2 – 4 % acetic acid and 10% glabour salt for a period of 45 to 60 mins. at 85° to 90°. Then the material is taken out and given cold wash. After cold wash silk is kept in shade for drying. After which it is ready for weaving.

❖ **Winding:**
After the dyeing process is completed, the yarn is normally received by the weavers in the form of bundles. Both in the case of warp and weft, Weft is freed and taken directly on warp beam. Its lese is freed. Lese of previous warp is also tightened with help of lese rods. Then new warp is joined to previous warp with gum. Weft of body, border, zari and selvage are all separate. Though they are separate they are joined in one stage and there is a combination of body, border, zari and selvage. Then warp of all these are spread through rest beam to cloth beam. Now warp is ready for weaving. Weft thread is winded on cones called “Asaari” with help of three wooden rods fixed in stones as shown in picture. Now in new era a machine is prepared for winded of weft. In this machine motor is used in place of wooden rods, stones and Asaari. See picture. And weft is winded on cones. Then this silk thread is again taken/ wined on bobbins with help of charka as shown in the picture pasted here. This work is generally done by ladies.

❖ **Weaving:**
**Loom:** The loom is simple and consists of a traditional wooden frame with some minor accessories such as cloth beam, slay, shuttle box, reed cap, reed rest beam, warping beam, lease rods, paddles. In some looms jacquard and dobby is used for the purpose of butta and border design. Cloth beam or in local language it is known as “Turai” enables the weavers when the work is in progress, the cloth is slowly rolled on this beam. The reed cap or “Hathya” is filed to slay which is used for beating. Comb is fitted in between slay and reed cap. Through this comb silk threads of warp are woken. In these days steel comb is generally used. Shuttle box are fitted to slay at both the sides for fly shuttle weaving. In case of cut shuttle or throw shuttle weaving these boxes are of no use. Zatka is tightened to slay for flying shuttle .With the help of rest beam warp is spread on loom. While warp is rolled on warp beam. Harness cords are used for warp threads for designing border and butta. Dobby is used in making border design of Ekdhoti Paithani sari. Tillies are used for designing pallo and for making buttas on body of the cloth. Punched cards are used for butta design while pegs are used in Ekdhoti and Three shuttle [Kadial] sari for weaving of border design.

Tradles are the footboards [paddles] by which the weaver raises or lowers the threads of the warp which is called as shade. The threads are usually numbered and are connected by cords with the upper portion of the needles. The needles are two frames ,hanging from the roof across the warp and composed in each case of two rods, one above and one below, connected by loops of threads. The needles guide the upper and lower threads of the warp. As the threads are moved, the needles move their respective warp threads, up and down, while between each movement shuttle goes across the warp. The crossbar is fixed to the ground on two pegs and used for raising the warp.
The warping beam is a wooden beam on which the warp is fastened. A stout card is fastened to the middle of this beam.

**There are two types of looms.**

1. **Pit Loom:** These are the ancestral type of loom. Since forefathers of the weavers these looms are used. This loom is installed on pit with wooden rods about 3 feet deep. The waver has to sit on wall of pit, with his legs inside. The looms are permanently installed in these pits and cannot be moved from their place. Weaving done on this loom is done in three types i.e. fly shuttle weaving, throw shuttle weaving and cut shuttle weaving. Weaver opinion is about the loom is good. They say that as these looms are installed in pit they have good foundation and sitting on wall is comfortable. Hence till now people are using these types of looms.

2. **Frame Looms:** These looms are the newer ones, with lightweight metal frames that constitute the main body of steel. They are introduced hardly seven to eight years ago. These looms have given superior performance, but still these looms are preferred by few weavers.

Besides the above arrangement of the loom the gold brocades (or Paithani’s), require three additional sets of needles. These different sets of needles are useful in four different ways, the first set controls the entire warp threads, and the second set controls the gold threads outside the borders and the last set controls the gold threads which form the design in the body of the structure. So from the decorative point of view the third set of needle is very important as it helps it to add the beauty in the fabric.

**Gold and Silver Threading:** A complicated and laborious process, it can be divided into the following broad-sub-stages; the preliminary stages are:

1. to prepare the bars of silver of required height,
2. To gild these bars by winding sheets of gold around them.

Then these bars are pressed round and slowly heated till the two metal bars adhere to each other. Then comes the main process as follows:

1. This bar is then drawn out through the holes of the steel plates made specially of pure steel. The steel plate has a number of holes of various diminishing diameters. With the help of a pair of stout pillars attached by a chain to a machine the gilded bar is drawn out through the holes of the steel plate. This process is repeated several times and care is taken that there should not be any scratches on the wire so drawn. The plate is known as Janterpatti. Generally 24 masas of gold is used with 50 tolas of silver for making gold threads in jari. Generally this work used to be done by gold smiths (i.e. Sonar) also called Patvekari. They were helped by the Lagadekari and the Chapades.
2. When the bar is reduced to the thickness of a needle, it is passed to the second set of workers known as Tanaiwale. The Tanaiwale by repeatedly winding the wire off one disc and on another, through tiny holes in piece of steel, drew the wire out even longer and thinner until it reduces the height of its tenacity. Locally these Tanaiwale are called Tanais.
(3) After this the wire with the thickness of a hair is passed on to the third unit of the Chapades who flatten it out by hammering it on a polished anvil. By the process the wire acquires a bright and crinkly appearance. Utmost care is taken against the rusting of the hammer and anvil which are always kept brightly polished.

(4) The flat wire is so delicate and light that it cannot stand any rough handling because its shape changes very easily. As such it is wound on silk thread so that it can be handled in weaving. For this reason it is handed over to the last unit of workers known as Jariwale. The Jariwales are expert in twisting both the threads (i.e. gold wire and silk) manually. Now the lace is completely ready for weaving.

The silk threads are finally set onto the loom. For weaving, one end of the warp is bound on main beam of the loom. The other end (in the form of a bundle) is taken under another horizontal beam parallel to the main beam and then across the overhead beam. Weights are hung on it on the other end of the beam to keep it tight, giving the warp a z- shape. There are upto 4000 strings in a single warp. The length of warp is 50 metres and the width of weft is 48 inches. As the warp proceeds, the bundle needs to be opened up. The movement of the string that controls the shuttle (in which the roll of weft thread is kept) takes the yarn of the weft across the threads of the warp. With the motion of the pedal, the heavy frame sets the yarn of the weft along the thread of the warp. The weaver uses the zari threads and other coloured threads across the warp depending on the desired design. The motion of the loom provides movement to the overhead jacquard-like punch card mechanism called dobbi and helps in designing of the border of the sari. The process of weaving is very difficult and tedious in case of saris that have more design work. Therefore, the resulting products are also proportionately expensive.

Finishing: (Folding and packing):
Once a sari is completed, it is taken off from the loom and sent for cutting. The normal length of such a sari is of 6 yards i.e. 18 feet and blouse is of 0.75 yards i.e. 27 inches. It is then folded properly and packed. No ironing or further printing is required. Once packed, they are ready to be sent to the traders.

Designing or Interlocking (Embroidery): The designs seem to have been drawn from the flora and fauna found around Paithan and also from the scenes depicted in Ajanta and other paintings. The scenes based on religions themes generally connected with worship of Krishna are also incorporated in fabric. Besides the motifs such as flowers, animals, birds and mythological figures are also incorporated in the body of the fabric. The ‘Patti’ (or leaf) motif was popular throughout the country. The Paithani weavers were most famous for their ‘Asavali’ motif.

The design helps to make the brocade really attractive. But, it is the most intricate and time consuming of jobs. It requires more skill and patience than all other aspects of the process. The specialty of the Paithani weavers lies in their extra-weft mechanism of embroidery, where separate bamboo spindles are used for each colour in the motif, without the use of any technical contrivance like the Nakash or a Talim to aid them in formulating the design they manage to arrange.
the warp threads according to the complex motif and with the help of extra weft formulate the same in the body.

For preparation of cloth warp threads are having movement of up and down so that shuttle passes through it this is called shade. There are three types of shade.
1. **Centre shade:** This type of shade is used in Paithani weaving. The weaving may of fly shuttle weaving or throw shuttle weaving the shuttle passes through this shade.
2. **Bottom shade:** This type of shade is used for Butta.
3. **Top shade:** This shade is not used in Paithani weaving it is used in mashroom weaving.

- **Paithani weaving is of three types:**
  1. **Fly shuttle weaving:** Fly shuttle weaving for one shuttle in local language it is known as “Ek-Dhoti”. In this weaving only one shuttle is used for weaving. Shuttle is flown from one shuttle box to other shuttle box through shade. In this process weaving of body and border is done with one shuttle.
  2. **Throw shuttle weaving:** Throw shuttle weaving for three shuttles in local language it is known as “Theen-Dhoti” Or “Kadial”. In this type one shuttle is used for body while 2 shuttles are used for border at both the sides. Shuttle boxes are not used as shuttle is not flown. In this process thread of border is interlocked with thread of body. That is known as “Kadi” i.e. chain hence it is called as “Kadial”.

In above both the types designing of border is done with the help of dobby. Design of border is Narali or Pakha which itself is called as Paithani border. Design of Butta is prepared with the help of jacquard and punch cards. This type of Paithani is a less prices and generally used. Actual weaving of sari is of 5 to 5.5 yards and Pallu is of 0.5 to 1 yards and a blouse piece of 0.75 yards. Weaving of Pallu in both the saris is done with interlocking threads. For designing of Pallu jacquard or any other machine is not used. It is totally manual working. Even shuttles are also not used for weaving. Small bobbins of cotton cloth are prepared which are called as “Tillies”. Silk thread of various colors required for design is winded on these Tillies. Design to be drawn is prepared on a paper. And according to that design weaving of Pallu is done. This is done by interlocking threads to each other by putting them through shade. The motifs are Lotus. Peacock, Asawali, Parinda, Hans, Pair of Parrot and as per choice of the customer designing of pallu is done. This is the unique feature of the Paithani.

3. **Cut shuttle weaving:** In this system no shuttle box is used. Dobby or jacquard is also not used. Weaving of border is done manually. Design of border is prepared just Pallo mentioned above. Pallo is also prepared as mentioned above. This is called as Paithani Brocade saris. They are known as per their design i.e. when there is a design of parrot then it is called Muniya brocade, peacock designed as Peacock [“Moar”] brocade and so on.

In the early eighteenth century the cost of Paithani’s, ranged between Rs.30 to Rs. 200. At present its cost is in the range of Rs. 3000 to Rs. 4 lacks as per the design.
Uniqueness:

The Paithani sari is known the world over for its uniqueness. The Paithani sari was traditionally a part of the trousseau of every Maharashtrian bride. This is a hand woven silk sari with a rich, ornamental Zari (gold thread) Pallav and border.

i) A special feature of Paithani is that it is woven without the assistance of a mechanical contrivance like a jacquard or Jala. Skilled weavers count the threads of the wrap for each part of the design and using tiny cloth Pirns or “Tillies” the weft is interlocked the silk or gold yarn on the weft with them. Even a 21/2-inch border might need 15 to 20 separate “Tillies” depending on the nature of the design.

ii) Also the speciality of the Paithani is its border and Pallav. And when the entire spread of the Pallav is to be covered, there could be over 400 Tillies arranged across the warp to be used in turn. The technique employed in all the above design is known as extra weft.

iii) One of the unique features of the Paithani saree is the design which is woven on its border. This design is woven exactly similar on the both sides (borders) of the Paithani saree. This is the distinguishing skill and artistic knowledge of the manufactures which aptly describes the uniqueness of the Paithani saree from other sarees.

Motifs:

Due to proximity to the Ajanta caves, the influence of the Buddhist paintings can be seen in the woven Paithani motifs. The traditional Paithani used to be a plain sari with a heavy zari border and ornamental Pallav. However, today Paithanis with motifs are in vogue: stars, circles, peacocks, flowers and paisleys. The Paithani borders and Pallavs are heavily adorned with these motifs and the sari is given the name after the design on it. Tota-maina (parrot), Bangdi-mor (peacock with round design), Asavali (flower and vine), Narli (coconut), are all descriptive of Paithanis. In the olden days, the zari used in making Paithani’s was drawn from pure gold. But today silver is substituted for gold thus making the Paithani’s more affordable to many people.

Butti: The speciality is that the design being woven is done without the assistance of a mechanical contrivance like the jacquard or jala on a frame loom. It uses multiple Buttis or "Tillis" (little designs) or spindles to weave in the design. The most commonly used motifs in the body of Paithani sari are:

- ‘Kamal’ (lotus flower),
- ‘Hans’ (swan),
- ‘Asharfi’ or paisa (coin),
- ‘Asawalli’ (flowering vine),
- ‘Bangadi mor’ (peacock in bangle),
- ‘Rui phool’ (cotton flower),
- Circles, stars and clusters of leaves.
- Tara (star),

- Mor (peacock),
- Popat (parrot),
- Kuyri (mango),
- Pankha (fan),
- Kalas pakli (petal),
- Kamal (lotus),
- Chandrakor (moon),
- Narli (coconut) and so on.

Many of these innovative motifs and designs are found on the border and pallav in different sizes and patterns.
**Pallu and Border:** In the days of Peshwas, the borders and the pallu were made of pure gold mixed with copper to give it strength. The proportion was 1 kg of gold to 1 tola of copper.

The combination was spun into a fine wire called the zari. In recent times, zari is made of silver, coated with gold plating. The borders are created with interlocked weft technique either with coloured silk or zari. In the border woven with a zari, ground coloured silk patterns are added as supplementary weft inlay against the zari usually in the form of flower or a creeping vine. Two types of border are:

- The Narali border and
- The Pankhi border

Even if a very good weaver has woven the main body, a master weaver is needed for the intricate inlay border paths. The borders and the pallu are woven in zari regardless of the colour of the sari.

Paithani sari is characterised by borders of an oblique square design and a pallu with a peacock design. The design framework is linear and exquisite, enamelled floral birds especially the peacock and parrot (munia) forms are woven in gold on the "Pallav and Border". **The back and face of the sari is very similar as it is woven in tapestry method.** The jari used in the sari is on silk thread with twisted silver coated with gold. Sometimes cotton thread with twisted zari is used. In the pallu of such saris, certain motifs are very commonly found. Some of them are ‘Asawali’, ‘Panja’ (a flower in a geometrical shape), ‘Muthada’ (a geometrical shape), and ‘mor’ (peacock).

**Colours:** Paithani saris are woven in a number of colors. The very delicate colors of the Paithani silk saris give it a unique touch; these colors can be pure or be created using a blend of different colored yarns. The colors that are typically used in these saris are:

- **Kaali chandrakala** (black),
- **Uddani** (lighter black),
- **Pophali** (yellow),
- **Neeligungi** (blue),
- **Pasila** (a combination of green, red and pink),
- **Pheroze** (a blend of green, white and red),
- **Samprus** (a mixture of green and red) and
- **Kusumbi** (a purple and red combination).

The very delicate colors of the Paithani silk saris give it a unique touch.

**Paithani Saree can be classified by three criteria: motifs, weaving, and colours.**

**Bangadi Mor** - the word *bangadi* means bangle and *mor* means peacock. So *bangadi mor* means a peacock in a bangle or in a bangle shape. The motif is woven onto the pallu, the design sometimes having a single dancing peacock. The saris using this motif are very expensive because of the design.

**Munia brocade** - The word *munia* means parrot. Parrots are woven on the pallu as well as in border. Parrots are always in leaf green colour. The parrots in silk are also called *tota-maina*.

**Lotus brocade** - lotus motifs are used in pallu and sometimes on the border. The lotus motif consists of 7-8 colours.
Classification by weaving:
Kadiyal border sari - the word kadiyal means interlocking. The warp and the weft of the border are of the same colour while the body has different colours for warp and weft.
Kad/Ekdhoti - a single shuttle is used for weaving of weft. The colour of the warp yarn is different from that of the weft yarn. It has a Narali border and simple Buttis like paisa, watana, etc. Kad is also a form of lungi and is used by male Maharashtrians.

Classification by colour:
Kalichandrakala – it is a pure black sari with red border.
Raghu - parrot green coloured sari.
Shirodak – it is a pure white sari.

Inspection Body:
(1) The Department of Powerloom, Handloom & Textiles, Government of Maharashtra,
(2) Development Commissioner (Handlooms), Government of India having office at Mumbai
(3) Maharashtra Handloom Development Corporation,
(4) Maharashtra State Small Scale Industrial Development Corporation (MSSIDC), Paithan are supporting the weavers in quality control of the products.
(5) Besides the master artisans of the product have their own method of quality control. During the process of production like dyeing, winding & warping, creation of motifs, weaving, etc., the master weavers use to inspect the different predetermined parameters and 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 other.
(6) At present, the Textiles Committee, a statutory body under the Ministry of Textiles, Government of India, which is known all over country for quality inspection and testing of different textiles and clothing products is also actively participating in educating the weavers and other stakeholders about the quality control and its importance, marketing strategies, brand building of the product, and other development activities relating to the stakeholders of Paithani Sarees & Fabrics.

Even the traders involved in the marketing of the unique product are also specifying 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 & final product before procurement. But in the present scenario, it has been decided that the Textiles Committee, Government of India, Mumbai having Head office at Mumbai along with the master weavers and Department of Powerloom, Handloom & Textiles, Government of Maharashtra will provide inspection mechanism for maintaining quality of the product in post-GI registration scenario.

Others:
The Paithani Sarees & Fabrics is socio-culturally associated with the people of Maharashtra due to its confluence with the culture of the people. The Paithani sari is traditionally a part of the trousseau of every Maharashtrian bride.
G.I.APPLICATION NUMBER - 154

Application is made by Shriram Fruit Processing Co-op Society Limited, Post: Bhilar, Taluk: Mahabaleshwar, District: Satara, Maharashtra, India for registration in Part - A of Mahabaleshwar Strawberry under Application No.154 in respect of Horticultural Product Strawberry (Fresh Fruits) falling in Class – 31, is hereby advertised accepted under sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

Applicant : Shriram Fruit Processing Co-op Society Limited

Address : Shriram Fruit Processing Co-op Society Limited
Post: Bhilar, Taluk: Mahabaleshwar, District: Satara, Maharashtra, India

Geographical Indication : MAHABALESHWAR STRAWBERRY

Class : 31

Goods : Class – 31 Horticultural Product: Strawberry (Fresh Fruits)
(A) Name of the Applicant : Shriram Fruit Processing Co-op Society Limited

(B) Address : Shriram Fruit Processing Co-op Society Limited Post: Bhilar, Taluk: Mahabaleshwar, District: Satara, Maharashtra, India

(C) List of association of persons/ Producers / organization/ authority : To be provided on request

(D) Type of Goods : Class – 31 Horticultural Product: Strawberry (Fresh Fruits)

(E) Specification :
- Strawberry is in red in color, it tastes sweet and sour.
- Strawberry is the only fruit which has seeds outside the fruit.
- It is a fruit with maximum number of seeds. The number of seeds in Mahabaleshwar strawberries is 200 which is the standard value and distinguishes it from others which have less than 150 seeds in them.
- Mahabaleshwar strawberry contains up to 80% water which makes it juicier than other strawberries which are fleshier.

(F) Name of Geographical Indication :

MAHABALESHWAR STRAWBERRY

(G) Description of Goods :

Strawberry is in red in color, it tastes sweet and sour. Strawberry is the only fruit which has seeds outside the fruit. It is a fruit with maximum number of seeds. The number of seeds in Mahabaleshwar strawberries is 200 which is the standard value and distinguishes it from others which have less than 150 seeds in them. Mahabaleshwar strawberry contains up to 80% water which makes it juicier than other strawberries which are fleshier. Standard Percentage of glucose in strawberry is 7%. In Mahabaleshwar strawberry it is up to 10% which makes it naturally sweeter than other strawberries. It contains 0.25-0.7 % of proteins, 8.5-9.2% of carbohydrate, and 0.1% fibre. It contains minimum % of fat calories, and maximum % of Vitamin C, fibre, potassium, and folic acid.

Varieties of Strawberry plants cultivated in Mahabaleshwar are Sweet Charlie, Camarosa, Selva, and winterdown, Festival, Chandler and K.P
(H) Geographical Area of Production and Map as shown in page no. 70:

The Geographical area of Mahabaleshwar Strawberry is cultivated, processed and made available mainly from Taluk: Mahabaleshwar, District: Satara, Maharashtra, India. Mahabaleshwar is the best hill station of Maharashtra. It is situated about 4500 ft. above sea level on the Sahyadri spurs. It was the erstwhile summer capital of Old Bombay Presidency.

<table>
<thead>
<tr>
<th>GI Area &amp; State</th>
<th>Latitude</th>
<th>Longitude</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mahabaleshwar, Maharashtra</td>
<td>17° 58° N</td>
<td>73° 43° E</td>
</tr>
</tbody>
</table>

(I) Proof Of Origin (Historical records):

The word strawberry might not be new to the people of Mahabaleshwar but a few decades before it was new to the people of other parts of India. In 1360 King Charles V of France introduced the wild variety of strawberry on an experimental basis in his garden. By 1386 he had 12000 saplings in his garden. Then attractive red fruit then was produced at various places around the world namely Virginia, Europe, California, Canada, and Chile. Strawberry cultivation in Mahabaleshwar goes back to the British era. Mahabaleshwar was the perfect summer getaway for the Bombay province during the British Raj when some British officers introduced Strawberry in 1920.

It was only in 1960, the Mahabaleshwar farmer received his first 100 saplings of the strawberry plant. One strawberry plant can propagate 20 more, so from the 1960's till 1992, strawberry was grown in Mahabaleshwar in about 130 acres of land with an output afforded only by the affluent. British officers encouraged farmers to cultivate it. But till 1977, farmers barely experimented with the idea of cultivation for eating purpose not for commercial purpose, after 1977 various economically important products as jams, jelly, sweet crush, pulp etc have been produced from the strawberry. Soon strawberry became an important cash crop.

Till 1977 just 20 to 25 farmers used to do cultivation of Mahabaleshwar strawberry. After 1980 strawberry was used for industrial purpose also, this started increase in production. After 1990 Maharashtra government gave a helping hand to farmers in production increase. Use of strawberry also took place in medicines, cosmetics, and ice-creams.

In 1992, came a strawberry revolution. A businessman brought the Chandler variety of the plant from California. This variety produced a much bigger and better tasting fruit.

In 1994, with cooperation of Maharashtra Government, the then Maharashtra Chief Minister Sharad Pawar ordered 25,000 saplings of the plant from California and strawberry farming started gaining ground -- from 600 acres then to 2,000 acres now in Mahabaleshwar alone.

Earlier Mumbai was the only place of supply of strawberries for the purpose of fresh fruit consumption. But now it is supplied to Bangalore, Chennai, Hubali, and in international market in France and Belgium.
Method of Production:

Procedure of Production:
- Plantation of strawberry starts from 10th Sep. to 15th Oct.
- Plant grows by October heat.
- Fruits start growing after 60 days of plantation.
- Fruits ripen in the month of May and June.
- The total cultivation cycle is of 8 months.
- Distance between two plants is 12 inches and between two rows is also 12 inches.
- Plants sown per acre are 22000-25000.

Methods of supplying water:
- Drip irrigation, Sprinkler irrigation.

Types of Strawberry:
- Varieties of Strawberry plants cultivated in Mahabaleshwar are Sweet Charlie, Camarosa, Selva, and winterdown, Festival, Chandler and K.P

Horticultural Practices:
- Mulch is a black polyethylene file of (50 micron).
- It is reused for further cultivations.
- Several kinds of mulches are used, but the commonest one is straw mulch.
- In cold climate the soil is covered with mulch in winter to protect the roots from cold injury.

Advantages of Mulch are as follows:
- The mulch keeps the fruits free soil.
- Reduces decay of fruits.
- Lowers soil temperature in hot weather.
- Protects flowers from frost in mild climates.
- Protects plants from freezing injury in cold climates.
- Conserves soil moisture.

Climate:
- Strawberry thrives best in temperate climate.
- It is a short day plant which requires exposure to about 10 days of less than 8 hours sunshine for initiation of flowering.
- In winter, the plants do not make any growth and remain dormant.
- In spring when the days become longer and the temperature rises, the plants resume growth and begin flowering.

Conducive environment:
- The red laterite soil is light and absorbs water easily. Hence, less supply of water is adequate for the plant.
- The red colour of Mahabaleshwar strawberries is maintained due to the exact amount of heat and sunlight available in Mahabaleshwar.
• Fresh water such as percolated water through bore wells is made available for Mahabaleshwar strawberries which keeps the strawberries fresh for longer time and disease-free.
• Central Government has certified Mahabaleshwar as an eco-sensitive zone which helps in rapid growth of strawberry plant.
• Farmers adhere to the Euro Gap Certification where pesticides are sprayed the least.

(K) Uniqueness:

• Red laterite soil in Mahabaleshwar is rich in Iron which increases the nutritional value of strawberries.
• Mahabaleshwar strawberry contains up to 80% water which makes it juicier than other strawberries which are flesher.
• The number of seeds in Mahabaleshwar strawberries is 200 which is the standard value and distinguishes it from others which have less than 150 seeds in them.
• Standard Percentage of glucose in strawberry is 7%. In Mahabaleshwar strawberry it is up to 10% which makes it naturally sweeter whereas, in other strawberries glucose is less than 7%.
• The red colour of Mahabaleshwar strawberries is maintained due to the exact amount of heat and sunlight available in Mahabaleshwar, whereas, the colour of other strawberries is reddish-brown due to inadequate heat and sunlight.
• Fresh water such as percolated water through bore wells is made available for Mahabaleshwar strawberries which keeps the strawberries fresh for longer time and disease-free.
• It contains 0.25-0.7% of proteins, 8.5-9.2% of carbohydrate, and 0.1% fiber.
• It contains minimum % of fat calories, and maximum % of Vitamin C, fiber, potassium, and folic acid.
• Diseases like heart pain and cancer can be prevented by regular consumption of strawberries.

(L) Inspection Body:

All India Grover’s Association, New Delhi. (Registration No: DR/GGN/111) and the Applicant are taking steps to set-up suitable and effective Inspection body.
The highlighted encircled portions of the map show the area of production of Mahabaleshwar Strawberry. The villages where it is produced are mentioned above.
G.I.APPLICAITON NUMBER - 193

Application is made by Haleem Makers Association, 20-4-140/128, Plot No. 129, Shalibanda, Hyderabad 500 002, Andhra Pradesh, India for registration in Part - A of Hyderabad Haleem under Application No.193 in respect of Food Stuffs (Meat and Meat Extracts) falling in Class – 29, is hereby advertised as accepted under sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

Applicant : Haleem Makers Association

Address : Haleem Makers Association, 20-4-140/128 Plot No. 129, Shalibanda, Hyderabad 500 002, Andhra Pradesh, India.

Geographical Indication : HYDERABAD HALEEM

Class : 29

Goods : Class – 29 Food Stuffs (Meat and Meat Extracts)
(A) Name of the Applicant: Haleem Makers Association

(B) Address: Haleem Makers Association
20-4-140/128, Plot No. 129, Shalibanda, Hyderabad 500 002, Andhra Pradesh, India.

(C) List of association of persons/Producers/organization/authority: To be provided on request

(D) Type of Goods: Class – 29 Food Stuffs (Meat and Meat Extracts)

(E) Specification:

‘Hyderabad Haleem’, is basically a meat product especially prepared during the holy Islamic month of Ramzan for consumption after the dawn to dusk fasting (‘Roza’). This high calorie stew is considered to be a perfect way to end the fast during the evenings when the fast culminates (known as ‘Iftar’). It has essential basic ingredients of Wheat, Ghee and Meat which are taken in equal proportions for making the dish. It has been the traditional way in Hyderabad (Deccan) in India to have the ‘Iftar’ with ‘Hyderabad Haleem’ as an essential part. Apart from the basic ingredients, various spices, nuts, and Basmati rice along with aromatic substances enhances the taste and aroma of ‘Hyderabad Haleem’. Along with the garnishing and boiling ghee added to it, ‘Hyderabad Haleem’ has a brownish, golden yellow colour.

(F) Name of the Geographical Indication:

HYDERABAD HALEEM

(G) Description of Goods:

Hyderabad Haleem is a meat based product with wheat and ghee as other main ingredients along with spices, slow cooked to obtain a pasty like end product. ‘Hyderabad Haleem’ has a brownish, golden yellow colour. It is especially prepared during the holy Islamic month of Ramzan for consumption after the dawn to dusk fasting (‘Roza’).

Proximate composition of Hyderabad Haleem:

<table>
<thead>
<tr>
<th>Nutrient</th>
<th>Average (%)</th>
<th>Range (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Protein</td>
<td>12.43</td>
<td>12.06 – 12.69</td>
</tr>
<tr>
<td>Fat</td>
<td>11.68</td>
<td>10.47 – 13.79</td>
</tr>
<tr>
<td>Moisture</td>
<td>67.52</td>
<td>66.5 – 70.4</td>
</tr>
<tr>
<td>Ash</td>
<td>2.02</td>
<td>1.87 – 2.16</td>
</tr>
<tr>
<td>Carbohydrate*</td>
<td>6.35</td>
<td></td>
</tr>
</tbody>
</table>

* By Subtraction method
(H) Geographical Area of Production and Map as shown in page no. 76:

The Geographical area of production of Hyderabad Haleem is Hyderabad, India.

<table>
<thead>
<tr>
<th>Geographical Area</th>
<th>Latitude</th>
<th>Longitude</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hyderabad, Andhra Pradesh</td>
<td>17° 0' N to 17° 30' N</td>
<td>78° 15' E to 78° 45' E</td>
</tr>
</tbody>
</table>

(I) Proof of Origin (Historical records):

The origin of Hyderabad Haleem can be traced to the days of the Asaf Jahi dynasty, which ruled the State of Hyderabad (Deccan) in India, from 1724 A.D to 1948 A.D. More particularly during the Holy month of Ramzan, which is the ninth month in the Islamic calendar, when the followers of Islam, i.e., Muslims observe fast during the entire day time beginning and end it in the evenings which is called ‘Iftar’ which is the meal consumed after the Evening prayer ‘Maghrib’. In Hyderabad (Deccan) region of India, it is part of the tradition to have the high calorie ‘Hyderabad Haleem’ which is believed to be a perfect way to break the fast with other food stuffs. Hyderabad Haleem is basically a Meat (mostly mutton) based stew with wheat flour and ghee as the main ingredient. Lentils, Ginger & garlic paste, turmeric and spices are added to it.

(J) Method of Production:

Haleem literally means ‘patience’ because it involves long hours of preparation. It is made of wheat, mutton, onions and ghee with sprinkling of spices. It is served with lemon and mint leaves with a gravy. ‘Hyderabad Haleem’ is slow cooked in a Bhatti. (Cauldron covered with mud and bricks).

❖ Basic Ingredients:

The three main ingredients for ‘Hyderabad Haleem’ are Gosht (Meat obtained from Sheep / goats (slaughtered by Halal method) Ghee (clarified Butter obtained from Buffalo milk) and Gehun (Wheat of Sharbati variety). These three essential ingredients are added in equal quantities. In local parlance ‘Teen Gaf Hamwazan’, which literally means equal measures of Gosht, Gehun and Ghee are to be used for preparation of Hyderabad Haleem.

❖ Other Ingredients:

Further, Spices, like Elaichi (Cardamom) Shajeera (Black Cummin), Hari mirch (Green chillies) Dhaniyaa (Coriander) Adrak (Ginger) Lahsun (Garlic) Dalchini (Cinnamon) Kabachini (All spice) Zeera (Cummin seeds) Kali mirch (Black pepper) Zafan (Saffron) Haldi (Turmeric) Dal (Lentils) Nuts like Badam (Almonds), Pista (Pistachio nuts), Milk (obtained from buffaloes) Gulab- Ki- Kali (Rose petals), Pyaz (Onions) are added to enhance the aroma and taste along with Basmati rice.

❖ Arrangement of heating and utensils used for the production:

The ‘Bhatti’ (furnace) for making Hyderabad Haleem is essentially made of an earthen work structure with usage of bricks. Since only firewood is used for heating the furnace, while making of Hyderabad Haleem, adequate care is taken to ensure enough quantities of firewood is available for the entire process. The
Copper vessels made for making Hyderabad Haleem are provided with a coating inside with ‘Khalai’ periodically during the period (Ramzan month) when Hyderabad Haleem is made.

Process of preparation of ‘Hyderabad Haleem’:
The total process for making of Hyderabad Haleem consumes about 12 hours. Gosht (Meat or mutton) essentially obtained from lambs/goats which are slaughtered by Halal method are procured from slaughter houses and abattoirs around Hyderabad (Deccan) city with bones (except leg bones) and the Gosht is cleaned. Prior to that the copper vessels are filled with pure drinking water in appropriate quantities and placed over the ‘Bhatti’. The ‘Bhatti’ is heated with firewood and care is taken that the heating is done in temperatures approximately at 80° C. Since the special taste of the dish of Hyderabad Haleem is attributed to its slow cooking (continued heating in lesser temperatures) adequate care is taken that the heating is not excess and temperatures never go beyond the specified limit which is perfected art by the traditional cooks over the decades. To the pure water, which gets heated, Dhaniyaa (Coriander Powder) Hari Mirch (Green chillies) Haldi Powder (Turmeric Powder) and Ginger Garlic Paste are added and to this mixture, the cleaned Gosht (Mutton) is added and heated for 5 hours. The mutton gets mixed with the ingredients and forms a homogenous mixture.

At this stage, the Wheat (Sharbati variety) which is soaked in clean water the previous night, is added to this boiling mixture of mutton. After allowing this to be heated under pressure, (by keeping the copper vessels in closed condition) and controlled temperature for an hour, Elaichi (Cardamom) Shajeera (Black Cummin) Dalchini (Cinnamon) Kababchini (All spice) Zeera (Cummin seeds) Kali Mirch (Black pepper) Zafran (Saffron) Badam (Almonds) Pista (Pistachio nuts) Gulab-ki-kali (Rose petals) Dal (Lentils) are added. Further, Buffalo milk, Pure Ghee and appropriate quantity of salt is added at this stage.

The above mixture is then mixed well with ‘Kabgirs’ (Metal stirrers). After mixing well, the copper vessels are closed with lid and the mixture is allowed to boil under controlled pressure and temperature. After sufficient heating is done, the firewood used for heating the Bhatti is removed and water is poured from downwards. Then, the open space in the Bhatti for inserting firewood is sealed. The mixture of Haleem is allowed as such in this condition under pressure for 5 hours, thus the total time consumed is 11 hours. Then, during the last hour (12th hour) the lid of the copper vessel is opened and using ‘Ghota’ (Wooden stirrer) the mixture of meat and wheat is mashed well so that all the ingredients including spices are mixed together. At this stage once again molten pure ghee is added to obtain ‘Hyderabad Haleem’.

Preparation of ‘Teera’ (Gravy):
Separately, a ‘Teera’ (Gravy) is prepared by adding chopped onions, red chilly powder, turmeric powder, coriander powder to boiling ghee and fried till the ingredients attain a brown colour.

Presentation of ‘Hyderabad Haleem’
The ‘Hyderabad Haleem’ which is produced in the Copper vessels over the Bhatti is poured in plates and over which the ‘Teera’ (Gravy) is added. To this fried
onions, mint leaves and cut lemon pieces are topped to get the final product of ‘Hyderabad Haleem’.

(K) **Uniqueness:**

The producers of ‘Hyderabad Haleem’ have been strictly and religiously following the traditional methods for making Hyderabad Haleem, without making any compromise with respect to production process and hence has resulted in ‘Hyderabad Haleem’ getting a unique place and identity among the consumers spread all over the globe. It must be noted that authentic ‘Hyderabad Haleem’ must be slow cooked with temperature never exceeding 80º C and only firewood is used for heating. (It has been found out that Tamarind logs are convenient and efficient for heating of the furnaces (Bhattis) over which the copper utensils used for making of ‘Hyderabad Haleem’). Authentic product of ‘Hyderabad Haleem’ cannot be achieved by using cooking gas etc. Also, gadgets like pressure cooker or similar equipments are seldom used for getting authentic ‘Hyderabad Haleem’.

(L) **Inspection Body:**

The Inspection body proposed for maintaining quality standards of ‘Hyderabad Haleem’ so as to keep the authenticity and genuineness intact would be as follows:

1. Two members from ‘Haleem maker’s Association’ Hyderabad;
2. Two members from ‘National Research Centre on Meat’, Chingicherla, Hyderabad (Grades of Scientist and above);
3. One member from Andhra Pradesh State Food Testing Laboratory.

(M) **Others:**

Hyderabad Haleem, a traditional meat product of Hyderabad is particularly prepared during the holy month of Ramzan. Though the product is mainly consumed in and around Hyderabad city, recently few commercial agencies are venturing to airlift their branded products in chilled condition to gulf countries.
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 or reputation based upon the climatic or production characteristics unique to the geographical location.

Examples of possible Geographical Indications in India:
Some of the examples of possible Geographical Indications in India include Basmati Rice, Darjeeling Tea, Kanchipuram 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 unauthorised 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 interests 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 a 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 authorised 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 a 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 authorised users can initiate infringement actions.
• The authorised users can exercise the exclusive right to use the Geographical Indication.

Who can use the registered Geographical Indication?
Only an authorised 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 Indications is not renewed, it is liable to be removed from the register.

When is a registered Geographical Indication said to be infringed?
• When unauthorised 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 authorised 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 authorised user dies, his right devolves on his successor in title.

Can a registered Geographical Indication or authorised 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 an authorised 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 good 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 Register 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 a geographical indication and an authorized user which is illustrated below:
NOTICE

Applicants for registration of Geographical Indication and their agents are particularly requested to quote in their replies full and complete Reference Letter No. and date, application number and the class to which it relates and send to the Geographical Indications Registry, Chennai. This would facilitate quick disposal of letters.

Shri. P.H. Kurian, IAS
Controller General of Patents, Designs & Trade Marks,
Registrar of Geographical Indications

Published by the Government of India,
Geographical Indications Registry, Chennai - 600 032.