भारत सरकार
Government of India

भौगोलिक उपदर्शन पत्रिका
GEOGRAPHICAL INDICATIONS JOURNAL

Geographical Indications Registry,
Guna Complex, Annexe 1, First Floor,
443, Anna Salai, Teynampet,
CHENNAI - 600 018.
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 No. 3 of the Geographical Indications Journal dated 1st November, 2004/Kartika 16, Saka 1926 has been made available to the public from 22nd November 2004, which date is hereby certified by the Registrar of Geographical Indications.

2. As per the requirement of Rule 41(1), it is informed that the Issue No. 4 of the Geographical Indications Journal dated 1st January, 2005/Pausa 11, Saka 1926 has been made available to the public from 10th February 2005, which date is hereby certified by the Registrar of Geographical Indications.

Issue of Registration Certificate:

(i) It is hereby certified that entry has been made in Part A of the Register of Geographical Indications that Tea Board, 14, B.T.M. Sarani (Brabourne Road), P.O. Box No. 2172, Kolkata - 700 001, India represented by K & S Partners, 84-C, C-6 Lane (Off Central Avenue), Sainik Farm, New Delhi - 110 062 is the registered proprietor for DARJEELING (WORD) for the goods Tea falling in Class 30 under GI Application No. 1 as of date 27th October 2003.

(ii) It is hereby certified that entry has been made in Part A of the Register of Geographical Indications that Tea Board, 14, B.T.M. Sarani (Brabourne Road), P.O. Box No. 2172, Kolkata - 700 001, India represented by K & S Partners, 84-C, C-6 Lane (Off Central Avenue), Sainik Farm, New Delhi - 110 062 is the registered proprietor for DARJEELING (LOGO) for the goods Tea falling in Class 30 under GI Application No. 2 as of date 27th October 2003.

(iii) It is hereby certified that entry has been made in Part A or the Register of Geographical Indications that (a) Pochampally Handloom Weavers' Co-operative Society Ltd., an autonomous society registered under the Societies Act, 1860 (b) Pochampally Handloom Tie & Dye Sarees Manufacturers' Association, an association established under the Law, Post & Mandal Pochampally, District Nalgonda-508 284. Andhra Pradesh, India represented by Anand and Anand (Adv.), B-41, Nizamuddin East, New Delhi - 110 013 is the registered proprietor for POCHAMPALLY IKAT for the goods Textile and Textile Goods, Clothing including Sarees and Rumal, Carpet, Rugs and Mats falling in Class 24, 25 & 27 respectively under GI Application No. 4 as of date 15th December 2003.

(iv) It is hereby certified that entry has been made in Part A of the Register of Geographical Indications that Chanderi Development Foundation, Old Telephone Exchange Building, Rajghat Road, Chanderi, Madhya Pradesh, India represented by V.K. Jain, Advocate, Paul Jain & Company, Advocates & Consultants, 14, Arjun Nagar, Safdar Jung Enclave, New Delhi - 110 029 is the registered proprietor for CHANDERI SAREE for the goods Sarees falling in Class 24 under GI Application No. 7 as of date 2nd April 2004.
**Corrigenda:**

The name of the Applicant and Address of the GI Application No. 3, Aranmula Metal Mirror published in the Geographical Indications Journal No. 3 dated 1st November, 2004 corrected to be read as Viswabrahmana Aranmula Kannadi Nirman Society, Viswabrahmana Building, S. Fort, Aranmula, Kerala.

### GI Application Details:

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Notification S.O. 1051(E) dated 15-9-2003—In exercise of the powers conferred by Sub-section (2) of Section 1 of Geographical Indications of Goods (Registration and Protection) Act, 1999 (48 of 1999), the Central Government hereby appoints 15th day of September, 2003 as the date on which all the provisions of the said Act shall come into force. [Issued by Ministry of Commerce and Industry, Department of Industrial Policy and Promotion, F.No. 9/2/2003—IRS]."

All applications, notices, statements or other documents or any fees required by the Act or the Rules will be received only at the office of Geographical Indications Registry, Chennai.

FEES:

Fees may be paid in cash or sent by money order addressed to the Registrar of Geographical Indications, Bank Drafts or Cheque, made payable to Registrar and shall be drawn on a Scheduled Bank at Chennai.

REQUEST FOR SEARCH:

An application for search shall be made on the Form GI-5(F) under Rule 22(1) on payment of Rs. 500/- to ascertain whether any geographical indication is on record which resembles a trade mark or geographical indication of which two representations shall accompany the form. The Registrar shall cause a search to be made and inform the applicant of the result of such search.

OPPOSITION:

Notice is hereby given that any person who has ground of opposition to the registration of any of the geographical indication advertised herein, within three months from the date of the Journal being made available to the public (which date shall be certified by the Registrar), may lodge a Notice of Opposition on Form GI-2(A) in the office of the Geographical Indications Registry accompanied by the prescribed fee of Rs. 1000/-.

The period for lodging Notice of Opposition may be extended for a period not exceeding one month in the aggregate from the date when such Journal was made available to the public, by way of application on GI-2(C) accompanied by the prescribed fee of Rs.300/-.
PUBLIC NOTICE

It is brought to the notice of all concerned that a priced publication of Geographical Indications Journal is available. It would be a bi-monthly publication. The cost of each Journal is Rs. 150/- (Rupees One hundred and fifty only). The cost of the Annual Subscription is Rs. 900/- (Rupees Nine 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, 443, Guna Complex, Annexé 1, 1st Floor, Anna Salai, Teynampet, Chennai – 600 018 on all working days.

For any further information in this regard please contact:—

The Assistant Registrar of Geographical Indications,
Geographical Indications Registry,
443, Guna Complex,
Annexe 1, 1st Floor,
Anna Salai,
Teynampet,
Chennai – 600 018.
Tel. : 24314293, 24314295
Fax : 24314297
E-mail : girindia@vsnl.net.

(Sd.)

(S. CHANDRASEKARAN)
Registrar of Geographical Indications
G.I.-APPLICATION NUMBER - 10

Application is made by The Orissa State Handloom Weavers Co-op. Society Ltd., (BOYANIKA), for the registration in Part A of the register of Kotpadi Handloom Fabric under Application No. 10 in respect of Textile and Textile Goods falling in Class 24 is hereby advertised as accepted under sub-section (1) of section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

APPLICANT : The Orissa State Handloom Weavers Co-op.
            Society Ltd., (BOYANIKA)

ADDRESS : Pandit Jawaharlal Nehru Marg,
           Bhubaneswar - 751 001, Orissa.

GEOGRAPHICAL INDICATION : KOTPAD HANDLOOM FABRIC

CLASS : 24

GOODS : Textile and Textile Goods

(B) ADDRESS: Pandit Jawaharlal Nehru Marg, Bhubaneswar – 751 001, Orissa.

(C) LIST OF ASSOCIATION OF PERSONS / PRODUCERS / ORGANIZATION / AUTHORITY: To be provided on request.

(D) TYPE OF GOODS: Textile and Textile Goods falling in Class 24

(E) SPECIFICATION: Kotpad Handloom is a Vegetable Dyed Fabric woven by the Tribal weavers of Kotpad Cotton Sarees with solid border and Pata anchal, Scolrif on Cotton Silk, Dupatta with typical Butties/Motives, Handloom Stoles and Dress Materials all are dyed with vegetable dyes are manufactured here. The natural dye is manufactured out of the Aul Tree grown in this area.

(F) NAME OF THE GEOGRAPHICAL INDICATION (AND PARTICULARS)

Vegetable dyed fabrics of Kotpad Cluster of Koraput District in southern Orissa situated about 70 km away from district Headquarters Koraput has a significant taste in use and attract consumers abroad. Kotpad is a small tribal handloom cluster situated at 18.48° North (latitude) and 82.42° East (longitude) in the state of Orissa.

(G) DESCRIPTION OF THE GOODS

Kotpad Handloom Fabric is a product of an age old tradition of Tribal of Kotpad in Orissa. This Fabrics are produced by the use of Aul Dyed Cotton Yarn. The dye used for this is a Vegetable one. It is prepared out of natural resources which is non-toxic and hence non-harmful to the skin. Even though it is only a limited colour range, it is eco-friendly and shades developed are very suiting and pleasant. The dye used for the Kotpad Handloom Fabric is prepared out of the bark of Aul tree in powder form which is abundantly available in the locality. The enchanting colour shades of Kotpad Handloom Fabric is Maroon and Black. The Fabric developed are very tedious and time consuming process reflecting the rich cultural heritage of the tribals of Orissa, the motifs used on the Fabric that is Crab, Fish, Conch, Boat, Axes, Fan, Bow, Temple which reflect the cross cultural linkage of the area. This motifs are developed by the extra wefts. The magnify solid border effect of the Fabric is brought up on which pig by pig insertion of thread by use of multi shuttle by interlocking method.

(H) GEOGRAPHICAL AREA OF PRODUCTION AND MAP AS SHOWN IN THE PAGE NO. 6

(I) PROOF OF ORIGIN

With an aim to organize these tribal weavers and to keep alive this exclusive variety of product, a Weavers’ Co-op. Society was registered under Orissa Co-operative Act during the year 1956. Prior to this, this fabric was also in production since centuries back which was used as Bridal Fabric of the tribals of the location as ascertained from the oldest people of the area, who are still in profession hereditarily.
METHOD OF PRODUCTION

The very method of production of such variety has its own significance and uniqueness, which is probably not found in any part of the country. The details of uniqueness of the fabric are:

1. Use of root bark of the older Aul trees as a raw material of the dyes.
2. Collection of such bark by the tribal during a specific time during a year just after rainy season and before the start of the winter and stored in gunny bags for the use throughout the year.
3. This bark is dried and made into powder. But this powder has no direct affinity towards the yarn for the purpose of dyeing.
4. To create the affinity of the yarn towards this and dye, the yarn has to go through some unique pre-dyeing processes like treatment with castor oil, cow-dung and alkaline water as stated below:
   a. Mostly coarser variety of Grey Cotton yarn in small quantity (maximum up to 0.5 Kg) is thoroughly soaked in water and squeezed to make it dry.
   b. This yarn is then spreaded on a reed mat or wooden plank of convenient size.
   c. About 5 lts. of rice water and 0.5 l.t. of castor oil is taken in a mud pot. This mixture smeared in the yarn by hand uniformly and evenly, rubbed with palm and kneaded with the feet, usually by tribal women. This operation takes about 30 minutes and then spread over.
   d. A thick paste is prepared with fresh cow-dung with little water and slowly smeared on the oiled yarn. About 2-3 Kg. of cow-dung is required for well coating of 500 gms. of yarn.
   e. The cow-dung coated yarn is then placed under the sun till the yarn is completely dried.
   f. An alkaline solution is prepared by using “Ash” from any burnt wood or from burnt gingili stalks in a mud pot of 25 l.t. capacity. Water is added and well stirred and allowed to settle.
   g. The clear upper alkaline solution is drained off and then heated before use, but not boiled. This alkaline solution is taken by hand, sprinkled on the cow-dung treated yarn till it is completely wet. Then this yarn is kneaded by hand/foot for about 15 minutes and again spread out for dry in bright sun light. This process is repeated 3 to 4 times a day and continued for 8 days. About 25-30 treatments are given in all.
   h. Then the yarn is thoroughly washed in clean water and dried. The yarn looks yellowish-brown and becomes ready for dyeing process with a high affinity for Aul dyes.
Dyeing Process

1. For dyeing of 500 gms. of yarn, about 1600 gms. of Aul powder is required.

2. A mud pot of 20 lit. capacity is used as dyeing bath, in which boiling water is poured until it is half full. About 2/3 of the required Aul powder is added to this pot which forms a good suspension.

3. Yellowish-brown treated yarn is immersed in this pot until thoroughly wetted.

4. This yarn is taken out and sprayed on a wooden plank and remaining 1/3 Aul powder is sprinkled on this yarn and well kneaded for 10-15 minutes.

5. This yarn with powder is then put back in the mud pot with all suspension and kept out in the sun for one day taking care that water in the pot is just enough to fully cover the yarn.

6. In the next morning it is boiled in the pot and then yarn is turned with wooden stick until the water is almost dried up. Care is to be taken that the yarn is still moist so that no charring takes place.

7. The yarn is then taken out, dipped in water, squeezed and put in the sun to dry.

8. This treatment gives a light reddish shade to cotton yarn.

9. The process of pre-treatment and dyeing is repeated again and again to give a richer and dipper shade.

10. The yarn is thoroughly washed in clean flow water and dried, after which it is ready for weaving.

11. In order to get bluish red colour, Ferrous Sulphate is added to the dye bath.

12. The entire pre-treatment and dyeing work is done by tribal women called Mirgana Caste.

13. Fine yarn are not used by the weavers as it loses its strength due to vigorous pre-treatment process. Usually coarser yarn of 10s, 14s, 20s, 40s, 2/40s, 2/60s, 2/80s, 2/100s and 2/120s cotton is used for Aul Dyeing.

Weaving

1. Before yarn goes to loom, it undergoes some pre-loom operations like winding, street warping with shorter length of 5-10 mt. warp, looming and then subjected to weaving on a Pit loom which is most primitive in this modern age.

2. Mostly 3 throw shuttles are used to develop a solid border temple design locally called “Phoda Kumbha”.

3. Extra weft yarn wound on “Neri” is used to develop typical tribal motifs like fish, conch, crab, butterfly, pigeon, duck, snake, Axe, pot, boat, hand fan, oar, temple etc. which is their Triumph.

4. The above motifs are developed manually without the help of extra attachment like dobby/Jacquard/Jalla.

5. Width of the fabric varies from “18” to “48” depending on end use. Product range covers stoles, sarce, running “Than”, dress materials, made ups etc. on cotton and some mixed with Ghicha (locally spun tassar).
(K) UNIQUENESS

The availability of Aul trees in the locality, collection method of Aul bark, peculiar and typical method of pre-treatment and dyeing of yarn, use of three shuttles in weaving stage, use of earthen pot, tribal motifs and designs, high involvement of manual labour and time have made this "Product" singularly "Unique" in the country, which is dignified with "5 Ts" i.e. T stands for Tree (Aul tree), T for Traditional method of dyeing, T for Triumph (motif), T for Tedious work and T for time consuming. Unevenness and natural feeling i.e. something special which cannot be produced by machines adds more to its uniqueness. So this very strongly deserves protection under G.I. of Goods Act 99.

(L) INSPECTION BODY

1. Boyanika has already posted one experienced Technical Officer at Kotpad for ensuring the quality of the product and for their marketing.

2. An export project is under implementation at Kotpad cluster for which one Textile Designer of national repute has already been appointed for up-gradation of the skill for more qualitative fabrics and home utility items for value addition of the products of the tribal weavers of the area.

3. Above and all, the technical field officers of the local, zonal Asst. Director of Textiles Office of the Directorate of Textiles, Govt. of Orissa have been vested with the responsibility for all-round development of the products, inspection thereof along with the socio economic development of the tribal weavers.

4. Weavers Service Centre, Bhubaneswar and Textile Committee have also been involved for guidance and all-round development of the product.

5. Boyanika has taken the responsibility of the entire marketing of the products so as to provide a sound financial footing to the weavers for continuance of the trade and tradition.
G.I.-APPLICATION NUMBER - 15
G.I.-APPLICATION NUMBER - 15

Application is made by Department of Handlooms and Textiles (Government of Tamilnadu), for the registration in Part A of the register of Kancheepuram Silk under Application No. 15 in respect of Textile and Textile Goods falling in Class 24 & 25 is hereby advertised as accepted under sub-section (1) of section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

APPLICANT : Department of Handlooms and Textiles (Government of Tamilnadu), Chennai
Represented by Shri P. Sanjai Gandhi, Advocate
29, Pillaiyar Koil Street,
Triplicane, Chennai – 600 005

ADDRESS : Department of Handlooms and Textiles (Government of Tamilnadu), Chennai, Kuralagam
IInd Floor, Chennai – 600 018

GEOGRAPHICAL INDICATION : KANCHEEPURAM SILKS

CLASS : 24 & 25

GOODS : Class 24 — Textile and Textile Goods
Class 25 — Clothing including Sarees & Rumal
I. (A) NAME OF THE APPLICANT : Department of Handlooms and Textiles
(Government of Tamilnadu)

(B) ADDRESS : Department of Handlooms and Textiles
(Government of Tamilnadu)
Kuralagam, 11th Floor,
Chennai – 600 018

(C) LIST OF ASSOCIATION OF PERSONS/ PRODUCERS/ORGANIZATION/AUTHORITY : To be provided on request.

(D) TYPE OF GOODS : Class 24: Textile and Textile Goods
Class 25: Clothing including Sarees & Rumal

(F) SPECIFICATION : A typical Kancheepuram Silk Saree is known for its
distinguished characteristics of heavy weight, bright
colours and solid zari borders with “Pallu” with
unquestionable durability.

(i) Heavy Weight
Kancheepuram Silk Sarees used two kinds of warp viz., (a) Jariwarp of 4 ply with 4200 threads of
18 yards with the twist per inch and (b) Jadupuri Warp of 2 ply with 4200 threads of 19½ yards with
18 twist per inch generally, 2 ply is used for the border either, which is unique.

(ii) Zari
Zari is the golden lace inter woven with silk thread to enhance the beauty of Kancheepuram
Silk Saree.

(F) NAME OF THE GEOGRAPHICAL INDICATION (AND PARTICULARS)
GEOGRAPHICAL INDICATION OF KANCHIPURAM (“THE SILK CITY”)

Towards the south-west of Chennai City at a distance of 70 kms lies the town of Kanchipuram which
was known to the British as “Conjeevaram”. The popularity of this town was based on the temples and
still more famous for the output of silk fabrics.

The acquisition of Kanchipuram is regarded as the 1st important territorial possession in South India
for the East India Co. The conferment was ratified by the Emperor Shâ Alam in 1763.

The Craftsmanship and silk producing tradition were continued by all the rulers of Kanchipuram
right from 3rd Century B.C. with Asoka the great Mauriyar King, the great Satarahams (230 BC to 2C AD).
Thereafter also, this tradition was practiced vigorously.
GEOGRAPHICAL LOCATION OF THE PRESENT KANCHIPURAM CITY

Area : 11.6 sq.kms.
Population : 1,69,813
Altitude : Sea level
Climate : Summer: Max. 36.6°C Min. 21.1°C
           Winter : Max. 28.7°C Min. 19.8°C
Rainfall : 87 cms (35") Average
Season : Throughout the year
Season : Tropical
Languages spoken : Tamil, Telugu and English

(G) DESCRIPTION OF THE GOODS

Kancheepuram Sarees is well known for its interwoven lace (zari) work which is made of silver wire, red silk, silver thread and gold. The chief attraction of silk fabric being its luster and the raw silk being in colour the water used for degumming and dying of raw silk ought to have certain properties in order to impact luster to silk. The water used at Kancheepuram possesses this unique quality of impacting luster to raw silk and this may be one of the reasons for the silk weaving industry which has taken firm root in Kancheepuram.

(H) GEOGRAPHICAL AREA OF PRODUCTION AND MAP AS SHOWN IN THE PAGE NO. 12

(I) PROOF OF ORIGIN [HISTORICAL RECORDS]

According to the famous epic poem, Silappadhikaram which was probably written in 2nd century A.D. speaks of weavers who wove excellent fabrics out of Cotton, Silk and Wool. In an authoritative comment on this poem, written by Sri Venkatassami Nattar in 1937 it has been stated that the weavers mentioned in Silappadhikaram were really Pattu Saliyars who wove “excellent fabrics out of silk & cotton”. When the maritime city of Kaveripoopattinam was submerged by the sea, it is quite probable that some of the Saliyars migrated to places like Kancheepuram for safety.

This explanation is based on the facts that out of 6500 looms owned by different communities in Kancheepuram, the Saliyars own 1620 looms. Some of the original Pattu Saliyars of Kaveripoopattinam which was submerged in the 2nd century A.D. might have introduced silk weaving in Kancheepuram. As Kancheepuram was the capital of many regimes like Pallavas and Cholas, it is likely these weavers took to silk weaving to cater to the needs of the members of the royal family.

In the visions of the Historians, the glorious past is remembered when Kancheepuram was the capital city of the Pallava Kings. Actually it was a part of the Thondaimandalam. The Chola king Karikal will own the credit of introducing amenities and benefits of civilization to Thondaimandalam. Kancheepuram’s throne was occupied by Pallavas from 200 A.D. to the end of 9th century. Later the Cholas held sway till about the end of 13th Century AD. Then they under the control of the Vijayanagar Rulers. After that, Kancheepuram became the domain of the Mughals who placed it under the immediate control of the Nawabs of Arcot. Mohammed Ali Wallajah, then Nawab of Arcot, the Decan Subedar of the Mughal Govt., conferred this area, then comprising about 16 parganas on the British East India Co. in 1760 as the reward for their services rendered to him and to his father.
(J) METHOD OF PRODUCTION

The Chief equipment used in this industry are of 2 types.
1. Throw Shuttle Looms
2. Fly Shuttle Looms

In Kancheepuram, Cotton Cloths are woven by the fly shuttle looms. The texture of the cotton fabrics is loose. Artisans accustomed to weave loose textured fabric need no requisite skill.

While the bulk of silk fabrics are woven on throw shuttle looms. The texture in silk fabrics is tight and close as that of Lungies. This type of texture needs a special requisite skill and needs patience to produce fabrics of high picks on throw shuttle looms.

Techniques of Production: Equipment and Tools

As mentioned above, 2 types of equipments are broadly used—Fly Shuttle Looms and Throw Shuttle Looms. But Fly Shuttle Looms are normally engaged in weaving plain blouses and shirt pieces i.e., devoid of any design.

Only throw shuttle looms are engaged in weaving silk sarees.

The parts that are involved in creating the magnificent designs of Kanchipuram silk sarees are:
1. The Slay
2. Treadles
3. Reed
4. Healds
5. Warp beams
6. Cloth beam
7. Shuttle with pin
8. Lease Rods.

The Alignment of the Parts: Structure of the Loom

The Reed through which the warp passes is fixed to the slay. It is manually operated by hand. The treadles are attached to the healds and in conjunction with the lease rods provide the necessary shedding for the shuttle to pass through in the process of weaving. The shuttle contains the pin on which the weft yarn is wound. The warp beam is primarily designed to provide the necessary tension while weaving and the cloth beam is used to reel the cloth woven. The shuttle travels to and fro and is thrown by hand from one end to the other. The warp-wise threads are called ‘ends’ while the weftwise threads are known as ‘picks’. The reeds used by weavers at Kanchipuram are manufactured out of bamboo sticks or stalks of chilam.

The other material tools used for weaving are:
2. Vertical Charka with Pin
3. Twisting Machine commonly known as Dola.

Raw Material

Raw material used in the manufacturing process depends upon the kind of saree produced. One kind of saree is woven out of pure silk without gold lace and the other kind is heavier and most lustrous called tissue sarees.

Gold Lace & Gold thread unit is a ‘Marc’ weighing 245 gms containing eight skeins, the length of which is 2200 to 2400 yards. For weft the weavers use lace wound on Bobbins. One Marc contains 4 bobbins. Flattened silver wire is called round filature reeled raw silk conceal the silk’s thread. This silver thread is coated with gold to produce lace used in the production of silk sarees.

The total constituents of the lace:

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<th>Weight</th>
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<td>Silk</td>
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</tr>
<tr>
<td>Gold</td>
<td>2.45 gms</td>
</tr>
</tbody>
</table>

Total: 245.00 gms (100%)
Manufacturing Process

1. Twisting

The following 3 preparatory processes are common to both JARI or Warp and the SAPPURI or Weft. Firstly, the Kora is attached to the country stand or TAPPAL KAYAL from which it is wound on to the PARIVATTAM. Secondly, the Kora wound on the Parivattam is now transferred to PIRNS with the aid of the vertical Charka. The rotary movement of the Charka winds the kora on the pirns. The next process consists in twisting the yarn into skeins. 32 pirns are attached simultaneously to the twisting machine or the DOLA and the yarn on 32 pirns is twisted by this machine into 16 skeins. In this process of twisting, 2 strands of Kora or raw silk are twisted into a single filament. In the case of Sappuri or weft yarn, the twisted kora which is in the form of skeins is removed from the Dola and dyed before weaving. In the case of Jari or warp yarn, the two twisted filaments from the dola are again wound on to the Parivattam. Thus four twisted kora filaments form a single filament of warp yarn. The Parivattam containing the kora yarn is taken to the warping machine and warps of 18 yards are prepared.

2. Degumming

Each warp or weft yarn to be dyed weighs one pound. This weight is known as "THADA1". Three Thadas are immersed in a copper vessel containing cold water for three to five minutes. They are then squeezed and inserted into two bamboo rods of size 3’ x 1¼”. In the meantime, about 4 gallons of water are raised to boiling point in a copper pot of diameter 2’ and height 1¼”. One bar of USHA SOAP weighing about 600 grams is dissolved in the boiling water. This soap is made locally with lime and caustic soda, coconut oil and resin. The Thadas are immersed in this bath and constantly turned at intervals of 2 to 3 minutes. While so turning the Thadas, care is taken to ensure that the do not come into contact with the sides of the vessel unless there is water. After 15 minutes, it is found that the silk has a wavy appearance which indicates that the process of degumming is complete. The yarn is then squeezed and rinsed thrice in three separate vessels, each vessel containing four to five gallons of water.

3. Dyeing

Two Thadas (2 lbs) are tied at a time. Coloured powder as per requirements is dissolved in two gallons of water. The quantity of powder depends upon the type of colour required and the exact nuances of shade and effect needed. The Thadas are immersed in this bath and frequently turned for 3 to 5 minutes. They are then removed and squeezed. The coloured water left in the vessel is then poured out into a copper pot containing three gallons of water. The pot is placed on the hearth and the temperature raised to boiling point. As soon as the colour bath begins to boil, two Thadas are once again immersed into this bath with the aid of bamboo rods and turned over once in two or three minutes. After 15 minutes, the dyeing process is completed. The Thadas are removed, squeezed and rinsed thrice in cold water. Each Thada so dyed is treated with the juice of lime fruit to improve its luster and to remove the dirt which is at times retained in spite of the washing in cold water. The juice of 5 lemon fruits is squeezed into a mud or copper pot containing two gallons of water. This water is then filtered and poured into another vessel and the dyed warp or weft yarn is immersed in this solution for 3 to 5 minutes and subjected to frequent turning. Apart from removing the dirt and improving luster, this imparts softness to the raw silk. If lemons are not available, acetic acid is used, half an ounce of acetic acid being sufficient for 1 lb. of yarn. During the season i.e., January to March, when lime fruits are available in plenty, weavers find it more economical to use lime juice than acetic acid. The yarn is then removed from the bath, squeezed out and dried in the shade.
4. Colours Limited To This Process

Two lbs of raw silk are degummed and dyed at a time. The yarn is immersed in a cold bath containing coloured water as explained earlier. After having turned it three or four times, it is taken out of the bath, squeezed and inserted into 2 bamboo rods. The pot in which there is a remnant of coloured water is then placed on the hearth, 5 gallons of water is poured into it and the temperature gradually raised. Usna soap weighing 400 to 500 grams is added to the solution. As soon as the temperature reaches 140°F, the raw silk which is held on the bamboo rods is immersed in this bath, turned three or four times, taken out and squeezed. When the water reaches boiling point, the yarn is once again immersed and turned once in 2 or 3 minutes. This immersion is of 15 minutes duration by which time the process of degumming and dyeing is completed. The yarn now has a wavy appearance. It is then treated with acetic acid or lemon juice as already indicated. This process is limited only to the following colours:

1. Brown  
2. Nelson Blue  
3. Grey  
4. M.S. Blue  
5. Manure  
6. Chilli Red  
7. Olive  
8. Raw Coffee seed colour  
9. Magenta  

For all dyes produced by the firms of "GEIGY" and "ICI" which are direct colours, this process is applicable.

Degumming is to be done prior to dyeing for the following colours:

1. ICI Procion colour  
2. Green  
3. Black  
4. Kangambaram  
5. Orange  
6. Araku  
7. Rathi Blue  
8. Ramer Green  
9. Anandas  
10. Violet

The quantity of powder-dye used depends on the quantity of yarn to be dyed. For dark shades, the percentage is higher while for light shades, the percentage is proportionately lower. A few dark and light shades with the percentages are given below:

Dark Shades
- M.S. blue - 4% of weight of yarn
- Green - 4% of weight of yarn
- Chilli Red - 4% of weight of yarn
- Black - 7.5% of weight of yarn
- Araku - 5% of weight of yarn

Light Shades
- December - 0.5%
- Geva colour - 1.5%
- Nelson Blue - 2.5%

The figures are approximate. The quantity of powder used varies according to the depth of shade required, the maximum for darker shades being 5% except for black in which case it is 10%. The firms supplying colours are the Imperial Chemical Industries, CIBA and GEIGY. Tinopal, a bleaching agent, manufactured by GEIGY is used only when white sarees are to be produced. For 2 lbs. of raw silk, 6 grams of Tinopal are added with Usna soap while degumming. After degumming, the yarn is squeezed and rinsed in cold water. This is again immersed in a bath containing 12 grams Tinopal dissolved in 4 to 5 gallons of water.
5. **Dressing**

The weaver who receives the coloured warps and dyed sappuri proceeds as follows:

The warp is given a dressing by stretching it out in the open. For this purpose, stout bamboo rods are taken, fixed cross-wise and firmly secured by a rope passing over a trestle to a peg or pole firmly fixed to the ground. The warp is then stretched over these bamboo loops at each end. Dust and dirt are removed from the threads and broken ends are carefully mended. Afterwards the warp is removed by a person as follows:

He stands at one end and removing this end rolls the warp round his two arms so that it forms a loop until he reaches two thirds of the way. Afterwards, he removes the looped warp and proceeds to twist the yarn into a hank till he reaches the other end.

6. **Sizing**

Sizing is done before sun-rise to ensure that the ends do not stick to one another. Firstly, 3/4 Madras Measure of boiled rice is taken and rice kanji or rice gruel is prepared by boiling this rice with water. This is allowed to remain for 2 days, taken out, filtered and diluted in a pot containing about 1½ gallons of water. One-fourth of ounce of coconut oil is added to this solution. The warp is then dropped into this solution and turned constantly for 5 minutes to enable every portion of the warp to get a uniform “Sizing”. The warp is then taken out of the vessel, squeezed and stretched once again as in the case of “Dressing” so that it may dry in the sun, within an hour, the warp is dried. The “Sized” warp is then rolled as before and brought to the loom.

7. **Piecing**

The reeds in the loom are made out of stalks of cholaam and are manufactured by the Muslim families in Kanchipuram. There are 2 sizes of reeds, one 50" width for saris and all the other 36" to 42" width for skirt pieces. The healds which consist of two bamboo rods at the top and two at the bottom are prepared by the Sathanies. The dimensions of these are similar to the reeds. The next parts are the “Punies” or shedding rods placed at a distance of 6" from the healds. Certain portions of the old yarn of the saree already woven on the loom remains behind after the saree has been cut out and during this stage each yarn of thread of the newly prepared warp is attached to the corresponding threads of the previous saree. The Punies or shedding rods assist in separating the individual threads of the old warp before it is joined to the new warp. This is a delicate and slow process and requires great skill and patience on the part of the weaver. This process takes anything between 8 to 12 hours depending on the individual ability of the weaver. If there is no member in the weaver’s family to do this operation, he has to incur an expenditure of Rs.1.75 as wages to complete the work.

8. **Aluppiduthal**

The new warp which has been joined to the remnants of the old warp is again stretched in the streets for the next process known in local patois as Aluppiduthal, i.e., to ensure that all ends are even and are not tangled. Broken ends, if any, are also mended. It is at this stage that the weaver pushes forward the healds and the reed to as to bring the ends of the new warp within the reed and healds. Two persons stand on either side of the warp and by operating the healds weave 12 picks with white cotton thread by manipulating the throw shuttle from end to end of the new warp so that the reed may not slip out of the warp. At the end of this operation, the warp is once again rolled and brought to the loom where the reed is fixed to the sley of the loom. This operation takes about two hours. The preparations are now complete and the actual weaving operation commences.
9. Fixing the warp to the Loom

The yarn is divided on the loom into 18 segments. One end of it is fixed to the cloth beam (PADAMARAM) and the other end to the warp beam (OODUKATTAI). The distance between the cloth beam and the warp beam is 12 ft. For a normal 6 yards saree, the warp has to be stretched to this distance in order to weave 3 yards of the saree. After weaving this length the warp has to be stretched once again to make a 6 yards saree. If the distance is less than 12 ft, the weaver cannot weave three yards without stretching it again. Hence he may have to stretch it more than once, a process which is likely to be rather cumbersome. The length of the stretched warp should be such as to ensure tension while weaving and should be adequate enough for the free operation of the slay.

10. Joining of Lace

The designs are prepared by artisans named Jengu or Adai made of bed-room lamp wicks and twine. Apart from the nine expert designers, there are several other designers also in Kanchipuram who prepare saree border designs on graph sheets and transfer the designs to the harness known as Adai. The weaver takes these design Adais to the loom in his house, gives the necessary cord connections while the gold threads on either side of the warp are drawn through the eyes of the design healds. The joining of lace or gold thread is a difficult process and is done as follows:

The healds through which the lace has to be passed are known to the weaver as PETTUVIZHUDU or Design Healds which consist of pear drop pieces of cotton threads, multi color glass beads in the middle and threaded through long iron needles known as lingoes. At first, some old silk threads are passed through the glass bead in the design healds. Now lace which has been prepared from the warping machine is connected to these old silk threads in order to avoid contact of fingers with the lace. The lace is stretched on the outer sides of the warp beam to the same length and is fixed to one end or both sides of the warp beam depending on whether the saree has a one-side or a double side border. The old silk threads which have been joined to the lace (gold thread) have to be passed through the healds. The hole or gap in the design healds are related to the corresponding hole or gap in the healds. After passing through the healds, 2 pieces of silk thread which are attached to the gold thread are joined to two pieces of the silk thread which have already been passed through the reeds. Now to pass the threads with the attached gold lace through the reeds, a cotton string is tied to the segments on top of the silk yarn. The cotton string lies between the joined pieces of lace and silk. Afterwards, the shuttle is inserted between the attached pieces of gold lace and silk yarn and the threads are pushed forward through the dents in the reed. Then the old silk threads to which the gold threads are attached are firmly fixed to the cloth beam. After this is done, the lace which has been tied to one end of the warp beam is detached and fixed to the separate rod known as the "PATTU OODU KATTAI" or Lace Beam. This beam lies below the warp beam. A thick rope is attached to this lace beam and this is taken up over the loom, runs lengthwise to the loom and is brought down where weights are attached to it. This not only holds the lace in the correct position but also provides the necessary tension while weaving.

11. Preparation of Adai

To prepare the Design Adai or Jengu, an outline saree border design is first drawn to scale on drawing paper and this is then traced on a sheet of graph paper. The necessary weaves are given to the designer and inked-in squares are marked by him on the gridded paper for the portions where figures come in. Now the design is ready for the harness or Adai preparation, a country style jacquard attachment whereby the various designs and patterns on the sarees are achieved. Suppose the design has 50 Ends (warp yarns) and 40 picks (weft yarns), then 60 green twine strings are fixed on to a rectangular wooden frame. The design is read towards the weft way and as many green threads as there are blank spaces in the first line in the design starts with 2 blank squares, one black, 4 blanks, 8 black squares, 2 blank and so on. Then the first two strings are taken up, the third string left out, the 4th, 5th, 6th and 7th taken up, 8th to 15th left out. 16th and 17th taken up and so on. The collected strings are preserved in this order by attaching them to a bamboo stick through which a reel thread is passed; now a smooth plank of wood 9" x 4" and 1/2" thick is placed over the green threads, loops are made over this plank and the first and last ends of the reel thread are joined by means of a knot. The plank of wood is then removed and a tabular band is connected to the tops of the loop. This completes one pick (weft yarn). In the same way, the harness for other picks is also prepared. Next the harness frame is reversed and all loops made with the green thread are collected and joined to a mounting cord 2/4 yards in length. Then the loops of the next green cord are collected and another mounting cord is attached to it. After connecting all the mounting cords, 60 in number, all the green strings are pulled out of the loops and the harness is taken to be attached to the loom. The lower portion of the mounting cords are connected to the design healds with the glass beads in the middle and the iron needle known as Lingoes at the bottom of the healds. The gold threads are now passed through the glass beads and through the reed and the loom is ready for weaving.
Weaving

The right end cord of the Jungu is pulled down and fixed to a nail 6\degree below its original position. The weaver presses down the right treadle of the loom to obtain the necessary shedding of the warp, throws the shuttle from the right hand side to the left and the pick is beaten. The right treadle is released and the left treadle pressed down to once again obtain the shedding and the weaver now throws the shuttle from the left to the right. Two picks are thus woven for one Jungu cord. The Jungu cord fixed to the nail is now released and the next cord is pulled down and attached to the nail. The shuttle is pushed from right to left and again in the reverse direction, the treadles being operated. In this way, all the cords are utilized to complete the design. Every time a new cord is pulled down and fixed to the nail, the weaver presses the right treadle and throws the shuttle from right to left.

In Kancheepuram sarees, Zari is used in the body, border and Pallu portion. The contents of Zari used by the Silk Weavers’ Cooperative Societies are: Gold (0.59%), Silver (57%), Silk (24%) and Copper (18.41%).

Weaving of a Double Border Saree

Most of the Kanchipuram sarees have contrast borders and borders on both sides ranging from 2\degree to 8\degree on each side. For this type of weaving, three shuttles are used. The weaver works the left side border and a boy weaves the right side with separate shuttles. This operation utilizing three shuttles covers 5\degree yards in a 6 yards saree and the MUNDHI or PALLU, the wide border at the end of the saree, is produced conforming to the colour of the border. For this, another warp having the colour of the border is arranged over the existing warp and threads are drawn through the healds and the reed so that one thread of the old warp and one of this new warp are contained in each gap of the heald and four ends pass through each dent of the reed. The warp above is firmly held and woven closely for about 1\degree to 1\frac{1}{4}\degree. After cutting the warp ends the cloth is woven up to a length of 4\degree to 6\degree. The threads of the earlier warp are cut out and the threads of the new warp retained and woven up to a length of \frac{1}{2} foot to complete the saree. This forms the "PETNI".

(K) UNIQUENESS

The Astonishing Qualities

Petni

This name is given to the process of joining the Mundhi of a different colour to the body of the saree in such a manner that the two pieces blend together in harmony of colour and to the naked eye does not betray that they are different pieces of cloth. The width of the Mundhi is 18\degree to 22\degree in a 6 yards saree and 27\degree to 32\degree in a 9 yards saree. After weaving 5\frac{1}{4} yards or 8\frac{1}{2} yards depending on the length of the saree, another warp with threads of the colour of the border is arranged over the existing warp and the threads are drawn through the healds and reed in the manner described above. To hold the new warp tightly 60 ends of the warp are tied together to a rope which is fastened to an iron rod held in position by two vertical bamboo rods tied with two ropes. The weaver then weaves over a length of one inch and the body warp or the old warp is cut out with a knife. The ends so cut out are pushed up by a brush to enable the weaver to remove all traces of the old ends. A length of 4\degree to 6\degree is then woven and the ends of the two warps are again neatly trimmed so that the body of the saree and the Mundhi appear to blend together as one piece. Extra wages are paid for this operation. This is the glory of the Kanchipuram saree unlike any other saree produced in the South.
**Self Mundhi**

Generally, these sarees have the same side border design worked across Mundhi. To weave this type of saree, a separate harness called SELF ADAI is prepared and the green cords are retained in the frame called the SELF LADDER. Here, there are no mounting cords and the tubular cords are connected to the harness. This frame is fixed at a distance of 3 feet from the weaver. The body design has 60 ends and 40 picks while cross border of the same design gets a quarter turn i.e., 90°. The design now has 40 ends and 60 picks, and so in the SELF ADAI there are 40 green strings and 60 design knots. The harness frame or Self Ladder is held over the loom at the back of the healds along with the SELF ADAI. Half healds are tied for every three ends of the body threads. The heald which forms part and parcel of the reed consists of two loops which gives the necessary shedding for the shuttle to pass through. But in the weaving of SELF MUNDHI and BODY PUTTAS another type of heald is used which consists of only one loop. It is made of twine. This loop is divided into two portions by a knot. Green cords are passed through the upper portion while the corresponding warp ends relating to the body putta or Self Mundhi are passed through the lower portion. These half healds are distributed in a straight order over the 40 green strings. The weaver employs usually two assistants at the back of the loom to operate the Self Adai while the weaver himself works the border designs. Usually, the weaver along with his wife takes the assistance of a boy or some other person. The two assistants at the back pull one harness knot and a few green threads go down according to the design. They pass two planks of wood known as the RAKKAPPALAGAI, the width of which is 4", between the green threads one on each side. As the half healds are connected to the green cords, those green threads that are above the planks of wood lift the body warp threads. The weaver now passes another plank of 6". He then presses the treadle and inserts one pick or weft thread of silk and for the next, a gold lace pick, he removes his feet from the treadle, brings the plank of wood in the warp threads near the healds so that the warp in front of the reed opens according to the design, and into this opening he inserts the gold lace. He then takes the plank again away from the healds and works a silk pick along with border. The plank of wood is once again brought near the heald to insert the gold thread. Now the weaver inserts a silk pick. At this stage, the boy assistant pulls away the plank of wood or Self Palagai from the warp threads and from the green cords in the frame, he pulls the second knot of the Self Adai and lifts the green thread by means of RAKKAPPALAGAI. The weaver then passes the Self Palagai through the warp threads to get the necessary shedding through which the 3rd and 4th gold thread picks are thrown. When all the knots in the Self Adai are used up, the weaver may, at his discretion, repeat the process for special lace work effects in the Mundhi.

**Putta**

In a like manner, the dotted extra weft designs are worked in the Mundhi and in the body of the cloth with a special Butta or Putta Adai. These Butta Adais are prepared in the same way as the Self Adai and the harness building frame is arranged above the loom as for the self Adai designs. Once again, half healds are prepared over the warp threads. Wherever required, two threads are taken from the first half heald, the 3rd and 4th from the second half heald. 5th thread left out for binding the extra weft and once again the second two are taken and one thread missed. The boy assistant at the back of the weaver works Adai knots as in the case of the Self Mundhi Saree. The weaver now works the Butta. He sometimes works with 4 to 5 shuttles for each butta if the design calls for different colours.
Another major raw material that enhances the beauty of Kancheepuram Silk Sarees is Gold Lace popularly known as Zari. Surat in Gujarat State is famous for Zari production, which meets major demand of the country’s weaving community. Apart from this, Tamilnadu Zari Ltd., a State owned unit functioning at Orirukkai Kancheepuram is also meeting the demand of Zari.

Designs

The silk sarees of Kanchipuram are justly famed for their technical excellence and the novelty of their design. Even though the traditional methods of weaving are adopted by the weavers, they have tried to keep pace with the changes in preferences and tastes. It is precisely because of this far-sighted policy that the silk sarees of Kanchipuram have a steady demand and are able to cater to all varieties of tastes, young and old, rich and middle class. To help the weavers keep abreast of changes in consumers’ preferences the All India Handloom Board has opened a Weavers’ Service Centre at Kanchipuram to cater to the specialized needs of the silk handloom industry. The weaving section of this centre has evolved a number of designs, novel and traditional, and are regularly distributing them to the local producers of silk fabrics. The designs are supplied free of cost to the co-operatives.

The width of the solid borders of the saree varies from 4" to 12". In order to keep down the cost of production, weavers manufacture sarees with borders on only one side interlaced with delicate designs. The most popular designs or “Pates” as they are commonly known are “BRICK”, “leaf”, “mango”, “naya patta”, “sovereign”, birds such as Swan, Peacock, etc. The colour of the saree must be pleasing to the eye and plays an important part in evoking consumer demand. The most popular colours are black, blue, green and mustard. Of late, the colour which is displacing others in general popularity is known as “GEVA COLOU”, a pastel shade. The following are some of the popular designs worked into the body of the sarees:

1. “THANDAVALAM” or parallel lines where the stripes run along the length of the sarees.
2. “KOTTADI” or “CHECK PATTERN” with squares or rectangles of varying dimensions where the stripes run both lengthwise and breadthwise.
3. “PUTTAS” in which the figures and flowers are independently worked into the saree and not joined to the pattern found on the saree. These “Puttas” are worked either with gold lace or silk yarn. If gold lace is used, the saree becomes proportionately more costly. Puttas are also worked on the “Mundhi” and on the borders.
4. “TISSUE SAREES”: The entire wet is woven with lace. This saree is normally used for marriages.

(L) INSPECTION BODY

The State Government of Tamilnadu is involved in quality control of Kancheepuram Silk and Products. The Department of Handloom and Textiles has installed a machine in order to distinguish the original Kancheepuram from duplicate one, at Tamilnadu Zari Ltd., No.144, Gandhi Road, Kancheepuram and a Certificate of quality of the saree is issued against a nominal fee of Rs.50/- per saree after checking the quality of the product under non-destructive method.

(M) OTHER

(i) World over recognition. Demand for Kancheepuram Sarees are from:


(ii) Durability and Unique quality of water has special qualities imparting luster to raw silk:

Applications are made by All India Agarbathi Manufacturers' Association, for the registration in Part A of the register of Mysore Agarbathi under Application Nos. 13 (Mysore Agarbathi (WORD)) and 18 (Mysore Agarbathi (LOGO)) in respect of Agarbathi/Oudabathi falling in Class 3 merged together to form a single application as detailed in G.I. Application No. 18 vide Registrar's order which was duly accepted by the applicant is hereby advertised as accepted under sub-section (1) of section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

APPLICANT : All India Agarbathi Manufacturers' Association

ADDRESS : FKCCI Building, Kempegowda Road, Bangalore – 560 009

GEOGRAPHICAL INDICATION : 

CLASS : 3

GOODS : Agarbathi/Oodabathi
I. (A) NAME OF THE APPLICANT : All India Agarbathi Manufacturers’ Association

(B) ADDRESS : FKCCI Building, Kempgowda Road,
Bangalore – 560 009

(C) LIST OF ASSOCIATION OF PERSONS/ PRODUCERS/ORGANIZATION/AUTHORITY : To be provided on request.

(D) TYPE OF GOODS : Agarbathi/Oodabathi also known as Incense Sticks/ Joss Sticks falling in Class 3.

(E) SPECIFICATION : A product which spreads fragrance when lighted through the medium of smoke, known popularly as agarbathi/oobabathi within the country and as Incense or Joss Sticks in other countries. Burning of incense is a centuries old tradition in the religious custom of all communities in Asian countries like India, China, Japan and others. Long ago incense was made mainly from aromatic resins of plant origin and fragrant wood dust from sandalwood, agarwood etc. Scholars agree that the earliest use of perfumes and fragrance especially incense was with the belief, that smoke of sweet smelling gums and spices, ascending upwards would delight Gods. The mental disposition (religious fervour) is to a great extent due to the inhalation of the volatilized terebinthinate constituents of incense which produce an obscure yet perceptibly stimulating effect and religiously devotional emotions.

(F) NAME OF THE GEOGRAPHICAL INDICATION (AND PARTICULARS)

Agarbathi, popularly known as Mysore Agarbathi originated in the State of Karnataka, successor to the erstwhile State of Mysore.

Mattipal is known as Halmadi in Kannada. Mattipal or Halmadi is sourced from the tree Ailanthus malabarica which originally was found only in Karnataka, the successor state to the erstwhile princely State of Mysore.

Further the bamboo available in Shimoga, Karnataka possesses certain unique characteristics, which make it suitable for agarbathi.

The earlier princely State of Mysore ceased to exist on the birth of Karnataka State on 1st November 1973. The most well known rulers of Mysore was Tippu Sultan, called affectionately Tiger of Mysore, son of Hyder Ali Srirangapatana was the capital of his kingdom. The Wodeyar family ruled the state, until the state acceded to the Indian Union.

Some of the other important dynasties which ruled over old Mysore kingdom were the Gangas, the Cholas, the Hoysalas. The Vijayanagara Empires which filled the vacuum created by the fall of the Hoysala dynasty will be remembered for Krishnadevaraya (1509-29) considered to be one of the most enlightened Kings.
(G) DESCRIPTION OF THE GOODS

Oodabathi / Agarbathi is a product which diffuses fragrance, when lighted and which has been in continuous usage over centuries, mainly used in places of religious worship as well as at the residence. It emitted fragrance since it was fashioned with aromatic leaves, roots, flowers, aromatic oils etc. which gave out fragrance when lit. The use of incense, sandalwood, musk, saffron and camphor have existed from Vedic times. The use of incense sticks has become more popular during Maurya, Gupta and Mughal periods.

(H) GEOGRAPHICAL AREA OF PRODUCTION AND MAP AS SHOWN IN THE PAGE NO. 7

(I) PROOF OF ORIGIN [HISTORICAL RECORDS]

Agarbathi / Oodabathi also known as Joss stick / Incense stick which commonly refer to as agarbathi as an item initially fashioned / manufactured by using aromatic material found in nature and when burnt, spreads its fragrance, through the medium of smoke. In course of time, persons / families engaged in fashioning this product, experimented in improving the fragrance and creating new fragrance by a process of combining different aromatic substances. Ultimately they individually arrived at, what to them was the best combination or blend of such substances. Each was a stand alone product, unique. The uniqueness of agarbathi is that the perfume which emanates before burning and after burning, need not be the same or similar. The heat generated when agarbathi is burnt, transforms the aroma ingredients and bolsters or alters it to assume its own characteristics.

The art of agarbathi making originated in the river “Cauvery Delta” during Maratha rule. Gradually some of the producer families migrated to places around Bangalore and Mysore where it flourished and developed. At present more than 70 percent of agarbathi is produced in Karnataka.

Agarbathi / Oodabathi finds a place in all mantras chanted during poojas. For examples – Doopam Samarpayami / Susangam Samarpayami. Some of the popular mantras giving the composition of the material used to produce and waft fragrance is enclosed. Agarbathi is an extension of Dhoopa which is normally in the form of small billets/sticks.

It may be noted that, Dhoop and that too of the wet variety – called Gila Dhoop, is usually used in north India, especially in states like Punjab, Haryana. Agarbathi is used more in the South, in Madhya Bharath, East, North East and the Western parts of the country.

We may also mention here that in halaya kannada (old Kannada) Agarbathi meant a product which had sambrani as an integral part. Oodabathi meant that it was a product which gave continuous smoke.

The manufacture of agarbathi as an industry was started approximately in 1885 at Mysore. T.L. Upadyaya of Thrithahalli taluk of Shimoga district and Attar Khasim Saheb of Thanjavur were the founders of this industry. At Wembley Exhibition, London, they won a certificate of merit. The Mysore Government’s distribution of agarbathis as mementos in foreign countries during 1930’s acted like a catalyst. The agarbathis were bought from the local reputed agarbathi manufacturers like M.R. Jettappa, Janab Mohammed Yosooif, etc. These were liked by distinguished foreigners and demand was thus indirectly created. In 1940’s some pioneers started exporting agarbathis to Sri Lanka. As the demand for agarbathis increased in Ceylon the Government of Ceylon took interest in the manufacture of agarbathis. They invited Janab Attar Mohammed Peer of Mysore in 1962 to guide the development of agarbathi industry there.
(J) METHOD OF PRODUCTION

Raw materials used to manufacture this product consists of—herbs, flower petals, roots, barks, natural essential oils, resins, charcoal and the like, made into a paste and rolled onto a bamboo stick and then dried in the sun.

However, certain type of bhhis were manufactured as wet bhhis. They burnt slowly. Dasanga was and even today is in powder form. This powder when sprinkled over fire, emits fragrance. Doopa were smaller sticks, which did not have bamboo at its core. The raw materials used to fashion agarbathi, dhooopa and dasanga are same. Traditionally, they were rolled by hand.

The following are the list of Raw Materials used in fashioning Agarbathi :-

**J. ROOTS**

<table>
<thead>
<tr>
<th>Generic Name</th>
<th>Botanical Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Jatamansi</td>
<td>(Nardus Root, Nardostachys Jatamansi)</td>
</tr>
<tr>
<td>2. Puskermaool</td>
<td>(Inula racemosa)</td>
</tr>
<tr>
<td>3. Kashmir Bhootakeshi</td>
<td>(elacodentrum glauccen)</td>
</tr>
<tr>
<td>4. Sugandhabala</td>
<td>(Selinun Vaginatum, Seseli Sibircum)</td>
</tr>
<tr>
<td>5. Lantmanche</td>
<td>(Valerian root) (Valeriana Jatamansi)</td>
</tr>
<tr>
<td>6. Nagarnutha</td>
<td>(Vetiver) Vetiveria Zizantioides)</td>
</tr>
<tr>
<td>7. Kuth</td>
<td>(Cyperus scariosus)</td>
</tr>
<tr>
<td>8. Athimadhura</td>
<td>(Kuth Root) (Saussurca Lappa)</td>
</tr>
<tr>
<td>9. Kasturi Arishana</td>
<td>(Mitla Lakadi) (Glycyrrhiza glabra)</td>
</tr>
<tr>
<td></td>
<td>(Amba Haldi) (Mango ginger)</td>
</tr>
<tr>
<td></td>
<td>(Curcuma aromatia)</td>
</tr>
<tr>
<td>10. Madivala</td>
<td>(Cyperus pertenuis)</td>
</tr>
<tr>
<td>11. Konnari gedde</td>
<td>(Nannari) (Hemidesmus indicus)</td>
</tr>
<tr>
<td>12. Kasturi gedde</td>
<td>(Dunrasme) (panki-jad)</td>
</tr>
<tr>
<td>13. Sogadeberu</td>
<td></td>
</tr>
<tr>
<td>14. Sanna rasme/doddarasme</td>
<td></td>
</tr>
</tbody>
</table>

**II. WOODS**

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Agar</td>
<td>(Krishna agar, Aloe wood, Oodh, Eagle wood, Aquilaria agallocha)</td>
</tr>
<tr>
<td>2. Devdari</td>
<td>(Cedar wood, Citrus Lionii)</td>
</tr>
<tr>
<td>3. White Chips Powder,</td>
<td>(Irythroxylum monogynum)</td>
</tr>
<tr>
<td>Spent Wood Powder &amp;</td>
<td></td>
</tr>
<tr>
<td>Balloon Dust – Bye products</td>
<td></td>
</tr>
<tr>
<td>Of Sandal Wood</td>
<td>(Santalum album)</td>
</tr>
<tr>
<td>4. Varan</td>
<td>(Ghooka laksi, Puneri katta)</td>
</tr>
<tr>
<td>5. Agilu</td>
<td>(Dysoxylum binectariferum)</td>
</tr>
</tbody>
</table>
### III. BARKS

<table>
<thead>
<tr>
<th>Generic Name</th>
<th>Botanical Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Dalchinni</td>
<td>(Chinnamon bark, Cinnamomum zeylanicum)</td>
</tr>
<tr>
<td>2. Myda lakdi</td>
<td>(Litsea glutinosa, White gigit)</td>
</tr>
<tr>
<td>3. Gulmavu</td>
<td>(Red gigit, Cinnamomum mers, persea Macarantha)</td>
</tr>
<tr>
<td>4. Kotichandu</td>
<td></td>
</tr>
<tr>
<td>5. Kinari patte</td>
<td>(White bark)</td>
</tr>
</tbody>
</table>

### IV. LEAVES

<table>
<thead>
<tr>
<th></th>
<th>Botanical Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Tulasi</td>
<td>(Holy basil, Ocimum sanctum)</td>
</tr>
<tr>
<td>2. Lavang</td>
<td>(Clove, Eugenia Caryophyllata)</td>
</tr>
<tr>
<td>3. Dalchhini</td>
<td>(Cinnamon, Cinnamomum zeylanicum)</td>
</tr>
<tr>
<td>4. Pacche Soppu</td>
<td>(Patchouli, pogostemon heyneanus, pogostemon cublin)</td>
</tr>
<tr>
<td>5. Japatre</td>
<td>(Jouuthri) (Myristica fragrans)</td>
</tr>
<tr>
<td>6. Davana</td>
<td>(Artemisia Pallens)</td>
</tr>
<tr>
<td>7. Tales pathre</td>
<td>(Yew, Taxus baccata)</td>
</tr>
<tr>
<td>8. Maruga</td>
<td>(Sweet marjoran, Majoarana Hortenis)</td>
</tr>
</tbody>
</table>

### V. BUDS AND FLOWERS

<table>
<thead>
<tr>
<th></th>
<th>Botanical Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Gulaioi</td>
<td>(Rose damascena, Rusabourboniana)</td>
</tr>
<tr>
<td>2. Balmenasu</td>
<td>(Cubels or Tailed pepper, Shared Cheeni) (piper crebaba)</td>
</tr>
<tr>
<td>3. Lavanga</td>
<td>(Clove, Eugenia caryophyllata)</td>
</tr>
<tr>
<td>4. Nagb Kesari</td>
<td>(Mesuaferrea, Kabachimi) (Cubeba officinalis)</td>
</tr>
<tr>
<td>5. Kallu Huva</td>
<td>(Lichen, pattarka phool, permelia abessincia, permelia tinctorum)</td>
</tr>
<tr>
<td>6. Sampige</td>
<td>(Champak, michelia champaca, Champagalli)</td>
</tr>
<tr>
<td>7. Kesari</td>
<td>(Saffron, Crocus stivus)</td>
</tr>
<tr>
<td>8. Ananus flower</td>
<td></td>
</tr>
</tbody>
</table>

### VI. FRUITS AND NUTS

<table>
<thead>
<tr>
<th></th>
<th>Botanical Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Sempu</td>
<td>(Aniseed, Pimpinella anisum)</td>
</tr>
<tr>
<td>2. Kapur Kachari</td>
<td>(Hedychim spicatum)</td>
</tr>
<tr>
<td>3. Kachura</td>
<td>(Zeedesty, Curcuma Zedoaria)</td>
</tr>
<tr>
<td>4. Musk dana seeds</td>
<td>(Musk mallow, Abelmanchus moschatus)</td>
</tr>
<tr>
<td>5. Bavanchi</td>
<td>(Purple fleabane, Psoralena Corylifolia)</td>
</tr>
<tr>
<td>6. Huber</td>
<td>(Juniper berries, Juniperus Communis)</td>
</tr>
<tr>
<td>7. Yalakki</td>
<td>(Cardamom, Elattia cardamomum)</td>
</tr>
<tr>
<td>8. Jakai</td>
<td>(Nutmug, Jeythaf)</td>
</tr>
<tr>
<td>9. Japatre</td>
<td>(Nutmug) and (10) Goula</td>
</tr>
</tbody>
</table>
### VII. RESINS

<table>
<thead>
<tr>
<th>Generic Name</th>
<th>Botanical Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rala</td>
<td>Gum of the Saltree Shorea robusta</td>
</tr>
<tr>
<td>Rumi Mastaki</td>
<td>Mastic Nasitice, Pistacia lentiscus</td>
</tr>
<tr>
<td>Hasi Aragu</td>
<td>Lac, Lacifer (Schlechiera Oleosa)</td>
</tr>
<tr>
<td>Sambrani</td>
<td>Styraz Benzoin</td>
</tr>
<tr>
<td>Guggula</td>
<td>Bdelium, Bdelion, Commiphora mukul</td>
</tr>
<tr>
<td>Halumaddi</td>
<td>Alianthus malabarica</td>
</tr>
<tr>
<td>Shilaras</td>
<td>Liquid storax, Liquid amber orientails, Altingia excisa (Liquidambar orientails)</td>
</tr>
<tr>
<td>Goudh Kundroo</td>
<td>Olibanum, Boswellia serrata</td>
</tr>
<tr>
<td>Jalari Dhoopa</td>
<td>Shorea toxburghi</td>
</tr>
<tr>
<td>Bill Djoopa</td>
<td>(Gum Arabic and Acaasia) Acacia Senegal</td>
</tr>
<tr>
<td>Goudu</td>
<td>Sambvani (Styrax Benzoin)</td>
</tr>
<tr>
<td>Parangi</td>
<td></td>
</tr>
<tr>
<td>Turpentine from</td>
<td>Pistaia terebinthus</td>
</tr>
</tbody>
</table>

### VIII. NATURAL OILS

<table>
<thead>
<tr>
<th>Item</th>
<th>Botanical Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sandal Oil and Khus Oil</td>
<td>Santalum album &amp; Veliveria Zizanioides</td>
</tr>
<tr>
<td>Flower Oils</td>
<td>(Now called Attars)</td>
</tr>
<tr>
<td>Rose</td>
<td>Rosa damascene</td>
</tr>
<tr>
<td>Jasmine</td>
<td>Chameli (Jasminum grandiflorum)</td>
</tr>
<tr>
<td>Kewda</td>
<td>Pandanus Odoratissium</td>
</tr>
<tr>
<td>Khus</td>
<td>Vetiver (Vetiveria Zizanioides)</td>
</tr>
</tbody>
</table>

### IX. MISCELLANEOUS ITEMS

<table>
<thead>
<tr>
<th>Item</th>
<th>Botanical Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Honey</td>
<td>Jaggery</td>
</tr>
<tr>
<td>Jonibella</td>
<td>Rosa damascene &amp; Pandanus Odoratissiums</td>
</tr>
<tr>
<td>Rose and Kewda Water</td>
<td>(Santalum album &amp; Lawsonia alba)</td>
</tr>
<tr>
<td>Attar residues and</td>
<td></td>
</tr>
<tr>
<td>Other residues e.g. Sandal &amp; Hina</td>
<td>(Paccha Karpura)</td>
</tr>
<tr>
<td>Bummeol and Bamboo</td>
<td>(Camphor Officianarum)</td>
</tr>
</tbody>
</table>

(K) UNIQUENESS
Agarbathi which originated from Karnataka was unique since the new materials used in its manufacture was originally found in this state only. For example, while sandalwood grows in many parts of India and various other countries, the sandalwood species Santalum album grew naturally in this state only. Alliaceous Malabaricum which yields Halmadi also known as maitispal, originated in this state. In the slokas these two ingredients find mention as constitues of Dasanga, Dhoopa and Agarbathi. The presence of these ingredients as well as others, conferred uniqueness.

(L) INSPECTION BODY
The AIAMA in collaboration with the Karnataka State Government has established an R&D Centre – FME R&D Centre, 18/3, Sampangi Marvannagar, Bangalore – 560 027, which will act as an Inspection Body to regulate quality testing and other related activities.

(M) OTHERS
The All India Agarbathi Manufacturers’ Association's estimated turnover is Rs. 7000 crores.
साधारण सूचना

GENERAL INFORMATION
What is a Geographical Indication?
- It is an indication or appellation of origin.
- 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, Bikaner Bhuja, 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, organisation 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 Indication 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 Indication as registered proprietor for the Geographical Indication applied for.

Who is an authorised 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 authorized users can initiate infringement actions.
* The authorized users can exercise the exclusive right to use the Geographical Indication.

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

How long is the registration of Geographical Indication valid? Can it be renewed?
The registration of a Geographical Indication is for a period of ten years.
Yes, renewal is possible for further periods of 10 years each.
If a registered geographical indication is not renewed, it is liable to be removed from the register.

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

Who can initiate an infringement action?
The registered proprietor or authorized users of a registered Geographical Indication can initiate an infringement action.

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

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

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

In December 1999, Parliament passed the Geographical Indications of Goods (Registration and Protection) Act, 1999. This Act seeks to provide for the registration and protection of Geographical Indications relating to goods in India.

The 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.