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OFFICIAL NOTICES

Sub: Notice is given under Rule 41(1) of Geographical Indications of Goods (Registration & Protection) Rules, 2002.

1. As per the requirement of Rule 41(1) it is informed that the issue of Journal 40 of the Geographical Indications Journal dated 3rd May 2011 / Vaisakha 13, Saka 1933 has been made available to the public from 3rd May 2011.

New G.I Application Details

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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 - 174

Application is made by **Kutch Weavers' Association**, At Post: Bhujodi, Taluka. Bhuj, District: Kutch 370 105, Gujarat, India, for Registration in Part-A of the Register of **Kachchh Shawls** under Application No: 174 in respect of Textile and Textile goods not included in other classes falling in Class - 24 is hereby advertised as accepted under Sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- A) **Name of the Applicant** : **Kutch Weavers' Association**
- B) **Address** : Kutch Weavers' Association,
At Post: Bhujodi, Taluka. Bhuj,
District: Kutch 370 105, Gujarat,
India.
- C) **Type of Goods** : **Class– 24** – Textile and Textile
goods not included in other classes.
- D) **Specification** :

❖ **Kachchh Shawls:**

- **Form** : Single piece
- **Fiber Used** : Either of Wool, Cotton, Acrylic, Silk or Blends
- **Width Range** : 34 Inches to 50 Inches
- **Length Range:** 84 Inches to 100 Inches
- **Weight Range:** 200 gms to 600 gms

❖ **Versions of Kachchh Shawls**

Embroidered Shawl

- **Form** : Single piece
- **Fibre Used** : Either of Wool, Cotton, Acrylic, Silk or blends and Rayon or Cotton as embroidery threads
- **Width Range** : 34 Inches to 50 Inches
- **Length Range:** 84 Inches to 100 Inches
- **Weight Range:** 200 gms to 600 gms

Tie Dyed Shawl

- **Form** : Single Piece
- **Fibre Used** : Either of Wool and Cotton
- **Width Range** : 34 Inches to 50 Inches
- **Length Range:** 84 Inches to 100 Inches
- **Weight Range:** 300 gms to 600 gms

❖ **Stole (Size version of Shawl)**

- **Form** : Single piece
- **Fibre Used** : Either of Wool, Cotton, Acrylic, Silk or blends
- **Width Range** : 12 Inches to 24 Inches
- **Length Range** : 70 Inches to 84 Inches
- **Weight Range** : 20 gms to 200 gms

E) Name of the Geographical Indication (and particulars) :

KACHCHH SHAWLS



F) Description of Goods :

Shawl: Kutch is known for its colourful shawls, woven with motifs which have been passed down through generations of artisan communities. They were originally made from local desi wools and were traditionally worn as veils. The shawl featured here incorporates the traditional motifs inspired from Deshi Dhabda (The woolen blanket). Artisans continue to design and produce shawls for the local market as their shawls are widely worn throughout Kutch in the winter months. The 1980s introduced a variety of yarns including cottons, wools, and acrylics to the craft.

Types of shawls: The shawls made in acrylic wool are dyed in chemical dyes and hence have one solid bright colour throughout without any Tie Dye (Bandhani). The cheapest ones are the ones which have artificial zari borders with a little able work done on them.

The merino shawls are woven and then dyed along with Tie Dye (Bandhani) patterns and in two or more colours. They also have Abla work, the amount of which depends on the design.

A section of the acrylic shawls and merino shawls are in solid colours and have various types of embroideries as the only surface embellishments.

Stole – A size version of Shawl:

This stole is the small size version of Shawl. The Stole is result of artistic collaboration facilitated by KHAMIR. A Dutch designer worked with local artisans to incorporate traditional motifs into new product designs. This stole is hand woven on a pit loom using imported Marino Wool. It is 18 inches wide.

G) Geographical Area of Production and Map as shown in page no. 19:

Kutch district lies in the extreme west of India between 78° 89' to 71° 45' East longitudes to 22° 44' to 24° 41' North latitude. It is bounded on the south by the Gulf of Kachchh and on the west by the Arabian Sea in the North East and South East by the districts of Banaskantha and Mehsana.

H) Proof of Origin (Historical records) :

Kachchh district is a part of Gujarat state and constituted a part of the Sindh province with Pakistan before the partition in 1947. Even in past times it was a link between the Indian mainland and the North-West Frontier territories that lead to Afghanistan and Central Asia. As a result many ethnic communities who passed through it settled in this province. Often these communities were fleeing persecutors and battle situations. Kachchh, therefore has a large concentration of diverse communities, each with distinct identities and cultural styles.

Kachchh has towards its Northwest, the Great Rann or the Salt Desert which is a unique formation caused by the erstwhile delta of the Saraswati river that flowed in this region. The clay deposits left by the rivers and the inward following rain waters are rich in soil nutrients that support nutritious grasses for cattle. The land is sandy and clay-based in the north while the southern regions have a few sources of ground water. Historically the land has seen repeated droughts and calamities like earthquakes and cyclones. Traditional occupations comprised rain fed and irrigated agriculture, animal husbandry (due to the fertile grasses grown as a result of its mixed soil components) and aesthetically worked utility products in the form of textiles, architecture, furniture and daily utilities like footwear, earthenware, black smithy, silver smithy, etc

The weavers of Kachchh claim a 500 year old history in the region and are originally from Rajasthan. There are popularly 2 stories of their migration. One story goes that when a girl of a very rich Rabari family was given in marriage and came to Kachchh, a weaver was included as part of her dowry so that he could weave the clothes that she would need. This family of weavers gradually grew into a larger community and spread in different settlements of Kachchh.

As per second story - Shri Ramdev Peer came to Narayan Sarovar in Kachchh on a pilgrimage from Rajasthan. At the time some followers who were goldsmiths of Faradi in Mandvi built a temple for him and requested him to bring his kin from Marwar in Rajasthan for the upkeep of the temple. That was the beginning of the settlement of the Meghwal community of weavers from Marwar. This Harijan community was of four subcastes - Maheshwari, Marwada, Gurjara and Chaaran. Of these the Maheshwari and Marwara subcastes practiced weaving and leather work.

Thus the Meghwal community from Rajasthan migrated to Kachchh, bringing with them the art of handloom weaving. Traditionally, weavers used hand spun yarn provided by Rabaris, a nomadic community of sheep and goat herders. Among the Meghwals, the Marwadhas developed a style of weaving, which provided the Kachchh community with blankets, cloth and traditional dress fabrics. This weaving became known for its incorporation of distinctive traditional motifs and colours in medium to heavy weight textiles. There are currently 1200 weavers who work in 210 villages in Kachchh; 800-900 practice the craft full time. Approximately 2,400 women are engaged in preparatory and finishing processes.

The art of weaving shawls woven with motifs have been passed down through generations of artisan communities. They were originally made from local *desi* wools and were traditionally worn as veils. Artisans continue to design and produce shawls for the local market as their shawls are widely worn throughout Kachchh in the winter months and are recognized today as Kachchhi shawls for their intricate woven patterns, tight weaving and embellishments with tie-dye and embroidery.

Over the years, the weavers spread out in large clusters and smaller pockets through out Kachchh.

The specific distinctness of the Kachchh weaving style developed as a result of the communities who had evolved a unique symbiotic relationship with each other. The Rabaris were cattle herders, while the Ahirs were farming communities, while the Vankars (the Marwadas) were landless but skilled in weaving and leather work, the work traditionally ascribed to the communities on the lowest rung of the caste order. The Rabaris gave the sheared fleece of their sheep to the Vankars (or weavers) who wove it into cloth. The Ahirs provided the indigenous variety of cotton grown in their fields. The Vankars began making cloth for head gear like turbans, shoulder cloths that soon became identity markers for each of the communities that used them. Due to the harsh extreme climatic conditions of Kachchh, they developed another product that was also used by the communities. This was the dhabda or blanket.

Local wool and cotton therefore became the main raw materials used by the weavers. These were both thick yarns as the fleece of the Kachchh sheep is of a shorter micron length as is the staple length of the cotton grown in Kachchh. This is related to the low rainfall of this region. The looms used by the weavers were four pedal looms with hand shuttles. The widths of the fabrics they made ranged from 22-24". Fabrics made from these widths were used as turbans and shoulder cloths. Fabrics were also developed as skirt and veil fabrics for the women members.

These were further decorated by dyeing and tie-dyeing the fabrics which was done by the Khatri/Muslim community and further embellished with embroidery by the women.

The fabrics developed with distinct identities and weaving styles to denote the community of the wearer. To date 5-6 styles have been recorded. Usually these were cloths of 22-24" width with lengths of 96-250". They had borders on the selvedge ends and larger borders at the 2 ends. One of the border styles was a technique that completely hid the warp ends and brought the weft to the foreground making it a thick, close weave. Other cloths had motifs like the popti & dhulki in the borders with the lat or thick accent lines running across. The usage was multifunctional always. Carried on the shoulder or worn on the head, these were used as protection, covers and as handy fabrics.

As mentioned earlier, they developed into status symbols and aesthetic statements. These cloths were mostly made from cotton. Some were a mix of cotton and wool.

The blanket or dhabda became a more universal statement. Made from the local wool, its weaving was unique. It used 2 weft threads and created this by looping two different yarn threads at the borders. This created a thickness to the blanket and the tight weaving that resulted ensured the dhabda's usage in multiple ways. It was taken to the fields by farmers who used it to protect themselves against rain or cover themselves at night. It also doubled up as a rug to squat on during the day. The shepherds used it in a similar fashion. It was always carried on the shoulder. It thus became both, a style and identity statement and an utility product for protection against the cold.

Over time, the dhabda developed new design vocabularies and color combinations as crafts are a living tradition. The dhabda reflects this in the arrangement of the designs on its two borders. These are left to the imagination of the weaver who works with certain motif techniques and formations. He arranges and develops multiple motifs from the basic ones. This is particularly the case with the 'satkhani' as explained in the next section. Through the blanket weaving and the weaving of the shoulder cloths and veils, the Kachchh weavers developed the skills to make and develop highly evolved motifs from the thick counts that they worked with. They also developed a high skill with the extra weft technique which lifts the warp threads by hand and creates motifs much like a tapestry. This is a unique skill that came into being due the factors of thick counts, climatic necessities and the interdependence of communities living in a harsh terrain that used each other's strengths to make objects of human beauty and utility.

The interdependence of the communities declined as India modernized and new products and services became available. In the absence of a strong local market, the weavers turned outwards and sought new markets through urban customers. They began experimenting with new raw material like fine wool counts and acrylic yarns and began making shawls for the urban market as utility and gift products. Stoles/scarves were a natural extension. They took care to maintain the 'Kachchh' look which remained a combination of creatively developed fine woven motifs in extra weft and supplementary weft arrangements, embroidery accents and in some of the shawls retained the old relationship between the dyers and weavers by using the tie-dye technique as a value addition with embroidery.

Today, Kachchh shawls are famous, the origin of the weaving was from the Dhabda or what the Kachchhis call the Hiragiriya, which is a typical design style of the dhabda. These motifs and techniques along with the ones used in the traditional shoulder cloths and female veil cloths evolved into the modern day shawls and stoles that are a major tourist buy in Kachchh today. The dhabda is made in cotton and acrylic too now in addition to wool and is bought by tourists as a rug, decorative wall hanging or as a sofa or bedcovering. In these products, the history of fine weaving with coarser counts, the free development of motifs and placements, the use of tight weaving and the combination of embellishment with tie-dyeing and embroidery can be perceived distinctly and as a statement of its geographical, environmental, economic and social evolution from the past to the current period.

I) **Method of Production :**

❖ **Raw material.**

Raw wool from white sheep was handspun and wound onto bobbins which were used to weave the warp and weft portions. Black wool was obtained from black sheep, which are found in limited numbers, thereby restricting the use of black to form the border designs. Natural dyes are used in 5 shades- Black, red, Green, indigo and natural.

Maroon, pink, blue, green, yellow, black, are what they call kachchhi colors and are used in a traditional Dhabda.

On a trip to Pragati maidan in 1976, a person from the village noticed that some shawls were made from acrylic that involves less labor, cheaper in cost and had many colors to choose from. Thus, acrylic yarn was introduced in Kachchh in the year 1980-81 and was widely used.

1. **Deciding the product, warping process, length etc.**

The sheep wool shearing is done usually after the rains. They shear the wool twice during the summer. The shorn wool goes to Barmer and gets spun there and at times they get ready-made spun wool from there. The wool is then made in to a warp taking it around warping page, which are fixed on to a wooden frame, which is placed vertically while making a warp.

The yarn is wound around a wooden frame by getting looped around wooden pegs at a length of 55-60m. Out of these 20-25 shawls are woven. This warp is then stretched out and is coated with starch. The warp is supported by JAAL on an empty stretch of land between the houses. The warping process is generally carried out by women.

Leases are inserted alternatively so that the yarns don't get entangled. The leases are either wooden or metal. The wooden leases are branches from nearby trees, which are broken when still green, and are burnt for durability, smoothness and hardness.

The wool is wet and is then stretched and each strand is doubled to save time when warping. After the starch is applied, they comb the warp with a *kolari*. While drying, they separate the warp also by hand. When dried they remove the lease rods, and taking thread, they tie the warp lengthwise so it is easier to roll.

The shafts are made in the beginning, when the first warp is made, the threads of the shafts which are nylon cords, are tied around the threads of the warp manually. That is how the shafts are created. It is time consuming as the warp comprises of more than a thousand threads.

When the warping is done, around 1 foot is left so that new warp can be joined. *Rakh* or Ash is put on fingers so that when rolling the yarns together, it is done easily. The process is called *Shantni*. Then the warp is ready for weaving.

- The warp is wound onto a *kana* (wooden lease rod) and is kept till the warp is over so that it can be joined.
- The reed is 25 inches wide after putting the *Panakh*, to stretch the warp, around 2 inches is lost due to shrinkage. The *Panakh* is made of the *kana*; it becomes smooth due to the presence of flour during warping. Warping is done after every 8 to 10 days. The selvedge is double the number of threads.

2. Sizing

The sizing process takes longer for the desi wool warp than the other merino or acrylic warp. Being very weak, the wool is sized for three days in continuation.

The first day, it is sized with plain water and dried.

Second day it is sized with MAIDA (refined flour) starch and dried.

The third day, it is sized with the VIRAT starch and then dried.

Starching is usually done with a Maida-water solution. Desi wool is starched with a mix of wheat flour and wild onions. The wild onion treatment makes the wool stronger and acts as a deterrent to insects giving the product a longer life.

VIRAT is a bulb like onion, white in colour which grows in the nearby mountains during monsoons. The weavers go and collect it, dry it and store it in gunny sacks for the whole year. They boil it, mash it and dip the wool in it, using it as starch when the warp is prepared. *Virat* is bitter and hence it keeps the wool safe from being eaten by insects.

3. Weaving- Description of technique.

A large wooden frame *thambla*, fixed onto the ground forms the basic structures of the loom. Onto this frame is fixed the *Pankha*, the beater and a *Velen*, *Lakh* turned wooden cylinder to which, with the help of two cords on either sides, the lengths of which are adjustable, the shafts are attached.

The *Pankha* or bearer consists of two strips of wood, in the inner longitudinal grooves of which the *phani* or reed is set, which is made of the outermost layer of a bamboo. The number of dents formed between each bamboo stick corresponds to the number of threads in the warp. Two wooden sticks as high as the reed is placed between the two strips of wood that forms better.

The *Raach* consist of nylon healds suspended between two aluminum shaft stick. Two of these shafts are joined together to form a harness. The *Gendba* are one-side open wooden box structures on the either side of the beater, which receive and throw the fly shuttle from one side to other. There are extra shafts used apart from the four usual shafts for extensive designs which are called *Taaki*.

The straps holding the treadles are tied to the lower sticks of the shafts with the help of a long string. Under the large frame constituting the basic structure of the loom is a pit, which accommodates the treadles.

The fabric after being woven a considerable length is wound on another square piece of wood across the pit which is called *tor*.

The weaver sits behind on a narrow and shallow depression behind the *tor*. The weaver can advance the warp and roll up the finished cloth by loosening the rope that was fastened to cloth by loosening the rope that was fastened to a stake behind him. The shawls in Kachchh are woven in plain weave with extra weft ornamentation. It has one ground pick and one extra weft pick for the motif or the borders. The loom used is a throw shuttle or a fly shuttle pit loom. Nowadays, they use even the frame looms. The number of Shafts used is usually four.

Drafting: The purpose of this process is to keep the warp threads parallel to one another and to divide them into sheds while weaving is done. The drafting is done once when the new warp is woven. The later shawls just add on to the exiting ends of the last warp if the same colour and configuration are required.

Denting: This is a process of drawing warp ends through the dents of a reed. The denting is done 2 ends per dent where ends from 1st and 3rd shaft and 4th shaft are dented together.

Lifting order of the shafts: Plain: 1-3/2-4
Extra weft- 1-2/3-4
Pedal order: Plain: 1-2/3-4
Extra weft- 1-3/2-4

The art of weaving is governed by three primary motions: the shedding motion, the picking motion and the beating motion.

The Shedding motion consists in depressing the treadle by one foot, which result in making an opening in the warp threads. The opening or the tunnels is known as a shed.

Shedding for extra weft is done at time by lifting up *chad* stick, which picks up threads in a fashion so as to create a pattern after being woven.

Picking motion, the insertion of weft through the shed is called picking. It consists of propelling the shuttle by tugging at the rope connected to the shuttle picker. This results in a push to the shuttle in the shuttle box and let it run across the opening on the other side.

During extra weft insertion, the picking is done by hand, at times a lot of hand work is done because the entire body of the shawl may be ornamented with patterns.

The beating motion consists of carrying forward of the last inserted pick of weft to cloth already woven. The beating up the weft thread happens by drawing the *sley* forward.

The picking and beating operations are fixed independent of the type of fabric produced, but the shedding motion is variable and can be described as the heart of weaving as it is here that the nature of the interlacing, or the weave is decided.

4. Dominant Motifs in Kachchh Weaving

All the motifs in the woven products of Kachchh have no religious connotations. They have been derived from nature. However, the *Chaumukh* has a religious connotation as it represents a *Mandala* for worship.

J) Uniqueness :

Kutch shawl is woven with intricate motifs and is differentiated from other types of types of shawls due to the following:

1. Unique intricate motifs and designs have a cultural significance and are peculiar to Kutch.
2. The technique of weaving of motifs by lifting the warp with fingers without dobby or jacquard.
3. The motifs are created by counting of threads without using dobby.
4. Kachchhi shawls are not usually plain but adorned/embellished with specially woven motifs and designs along with local embroidery techniques.
5. The Shawls made through a special weaving process in the one up and one down weaving process because of which only the motifs are created compare to other shawls usually woven in twill pattern.
6. Usage of “Atth tako” technique (with four peddles in loom) to create motifs, make dots and triangles in woven designs.
7. Combining weaving with other crafts for unique value addition:
 - a) The tie-dye shawls are unique in nature as the woven shawls are tied with tiny dots and resist dyed and this process is repeated as many times as the design and colour pattern in a given shawl
 - b) The embroidered shawls with various designs and colour embellished with Ahir, Mutwa and Rabari embroidery are unique in design and aesthetics.

1. Designs

The Kachchh blanket is called *Hiraghiryu* , the main feature is the kungri which gets determined by the weaving order. *Satkhani*, *dhanda mutarna* (*vakiyo*), *Huddhi* , *Avra Savra dhungla* are unique motifs used in Kachchh.

The traditional Kachchh Dhabda (from which the modern day shawl is an evolution) is known as the *Hiraghiryu* and was woven in two parts due to the small size of the looms. It was then stitched together with a traditional hand stitch known as *khelavni*, as the width of the handlooms was only 24 inches. The weaver would have to weave once with the right side border and once with the left. The Kachchh dhabda is distinct from the ones made in Rajasthan and Sindh (although they share cultural history) in terms of the intricacies of the design motifs used. Motifs such as the *satkhani* are developed into more stylized forms of the basic *satkhani* (details are given below) and appear in a different formations. Even while the looms remain simple 4 pedal looms, the *athtaako* lifting order is a complex one developed in Kutch to create more detailing with design. *Athtaako* weaving in the *pacchedi* is very unique where the warp is hidden and the weft comes onto the foreground. The Kachchh dhabda is also distinct in look from other similar woven products from other parts of the country and details of its design order are given below. It has a significantly higher design

component compared to the others mentioned above. The *chaumukh* or the four-sided motif which is done by hand by lifting the warp threads is also a distinct feature of the Kachchh weaving style. While it is done in most weaving pockets, in Kachchh it is used intensively and in a more intricate manner. The shawl carries forward this design vocabulary and application of the weaving style into its current form of usage.

This is especially in evidence today when the weavers have started using finer yarns in wool, silk and cotton in the later evolved products like shawls and stoles.

The weaving style developed in the dhabda was used in various forms in the traditional shoulder cloths, veils and head gear fabrics in that period. In more modern times, since the last 40 years, the weavers evolved the styles and motifs of the dhabda into the modern day shawls and stoles that are popular. When making new designs, they keep an old piece of the dhabda before them for inspiration. The dhabda too exists more or less intact except for the yarns which change according to the market. While traditionally, dhabdas were made in local wool, today we can find them in cotton and acrylic as well.

Sachchi Kor: The Side Borders of the Dhabda seen in modern day shawls.

Sachchi Kor is a warp based design. It can only be done on the old hand shuttle loom, as the design requires the shuttle to be passed by hand. It can also be done on the looms that the weavers use today, but without using the shuttle box. The warp for the *sachchi kor* has many colors set in a particular order and number of threads. The weft of the *sachchi kor* is what makes it unique. The weaving is done with a looping method. The weft, apart from the design and motifs, is woven in black and white. The shuttle bobbin has the white yarn in it, which loops the black yarn in and pulls it to the required distance, and then the white yarn continues for the rest of the width. As a result of this technique, the weft yarn is doubled for each pedal action.

It is to be noted that these images are not in the right colors as they are a demonstration of the technique. The pointed temple like figure is called the *thambli* and the thick base of the *thambli* (in red) is called *sachchi*. The *sachchi* runs along the entire length of the border. While the *sachchi* is no longer practiced as a technique in the modern day shawls, the look and design vocabulary has been maintained and applied in the weaving format.

Sathkhani: The seven step design

Sathkhani is the seven step design that is one of the main elements of the Traditional Kutchi Dhabda and shawls & stoles. The *Sathkhani* is unique as there are many variations of the basic form that are placed in the same piece.

The Basic Sathkhani:

The lifting order is repeated along the width of the dhabda to create a continuous extra weft design. After every step, the shuttle is passed.

Pakhia Sathkhani:

The *Pakhia Sathkhani* is called so because the basic *sathkhani* is surrounded by two wings like elements. The lifting order is repeated along the width of the

Dhabda to create a continuous extra weft design. After every step, the shuttle is passed. Different variations are developed from the same technique of *sathkhani*. Elaboration of base motifs is uniqueness.

Chaumukh:

The *Chaumukh* is called so because it has four faces or sides to it. Traditionally the *chaumukh* was used the way shown in the graph, but now people add a basic *Sathkhani* in the center. *Chaumukh* is used more extensively in Kachchh than in other hand wovens. It has a religious connotation as described earlier.

This is an individual motif, and it is repeated in many different ways to create a pattern. That is why this is a discontinuous extra weft design.

Dholki:

The *Dholki* is called so because it looks like a little drum. This is an individual motif, and it is repeated in many different ways to create a pattern. That is why this is a discontinuous extra weft design.

Wankia:

The *Wankia* is called so because it looks like a crooked or zigzag line. The lifting order is repeated along the width of the dhabda to create a continuous extra weft design. After every step, the shuttle is passed.

2. Layouts of Shawls

For Male (48''x 90'') For Female (38''x 86'')

Shawls

Border Sizes differ from shawl to shawl. The sizes:

- 3 inches which is the basic and the minimum size a border could have
- 9 inches which is the normal size used
- 18 inches which is the maximum and is usually found in the male shawl

Stoles (Small size version of Shawl)

Usually there is a woven border. The stole woven in white and the weave is either white on white or has a different yarn used for the design. In the body, tie-dye and embroidery work is done. The stole is dyed in different colours and is treated like the shawl versions in smaller size as per client requirements.

3. Value additions in Shawls

Value additions were made to the woven shawls in the form of tie-dyed and hand embroidery. The woven shawls are tie-dyed or embroidered or both to create unique designs. Like the weaving, the value addition processes are also carried out by crafts men and women in the villages by hand. In the Kachchh district, it can be seen that the shawls woven in one village go for value addition to another village within the Kachchh district. Both tie-dye and embroidery, the value addition processes are in themselves embellishments and add decorative value to the basic shawl/stole. The weaving patterns are synchronized with the tie-dye and

the embroidery placements. The final product is sold by the weavers as a hand woven product.

Depending upon the required embroidery design the shawls are sent to different villages. For Example to, Muthwa- Kavda village, Ahir – Dhaneti, Ratnal, Chhupradi and Rabari - Bhujodi, Tunda Vandh, Nanebarat – Banni. The tie-dyeing is done mainly by Khattris is Ajrakpur, Dhamadka & Bhuj.

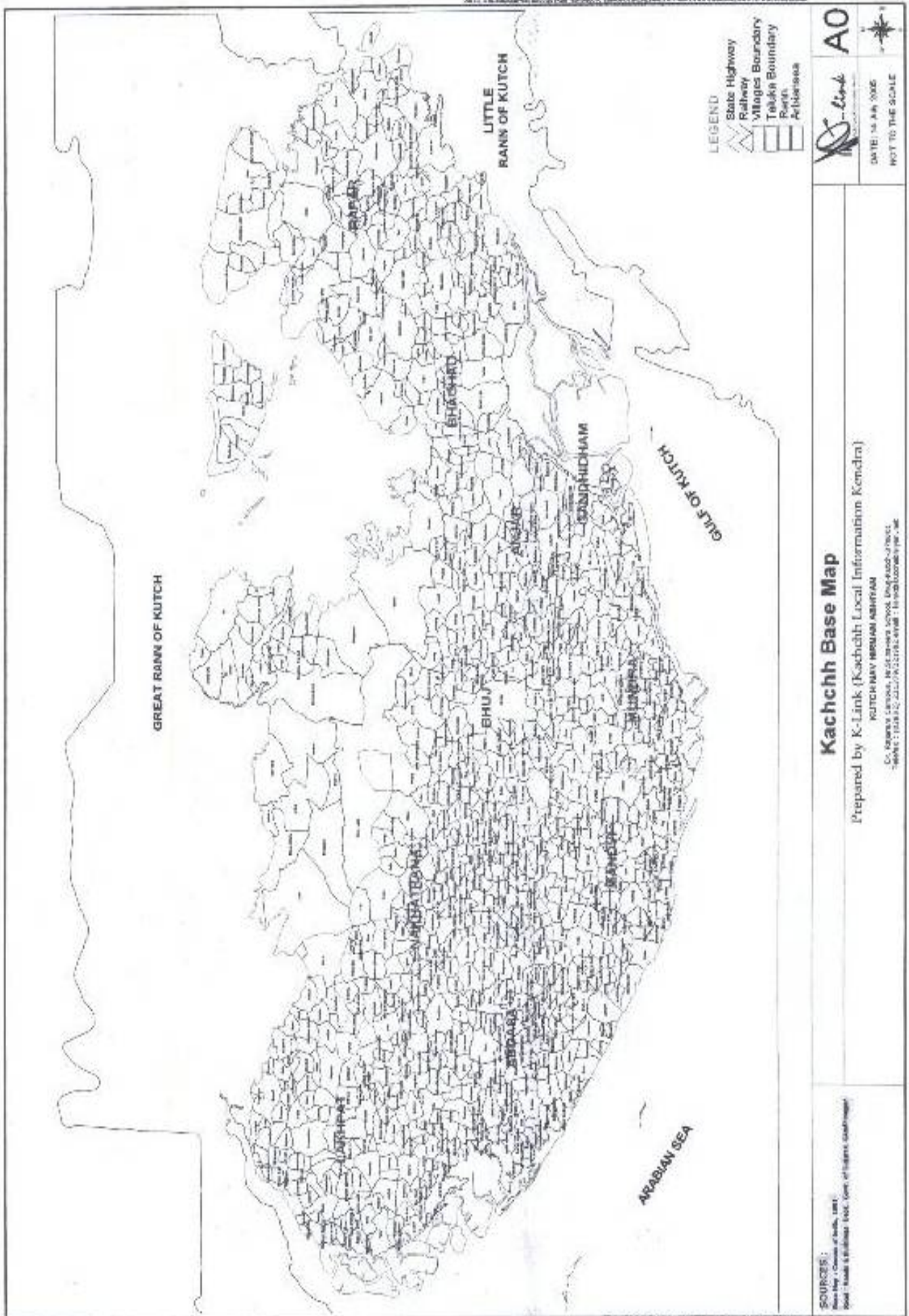
The weight of a normal sized dhabda is 2 Kg. The weight of a normal size shawl ranges from 400 -700 gms per piece depending on the amount of weaving motifs and embroidery done on it. Likewise the weight of stoles varies between 75-125gms per piece.

4. Finishing

The Kachchh Shawls' edges are finished by attaching colourful tassels to them. There are 2-3 styles of making the tassels of which the *bandh fumka* is more elaborate. They are then washed, cleaned and ironed to remove the starch, which was added earlier and is then stocked to be sold or sent to the client. The process of weaving and warping is shared both by men and women but finishing is done mostly by women. The women, apart from her household chores, wind the yarn into bobbins and help with the starching. When the warp is ready for weaving, the men take over. The old warp is joined to the new, which eliminates time in setting up the whole warp.

K) Inspection Body :

Inspection structure will be established comprising the Master Artisans, Experts from the Handloom Sector, Designers, Members of Government and Non-Government Organizations etc.



G.I. APPLICATION NUMBER - 199

Application is made by **Mattu Gulla Growers' Association**, Mattu Village and Post, Katapadi 574 105, Karnataka, India, Facilitated by Department of Horticulture, Government of Karnataka for Registration in Part-A of the Register of **Udupi Mattu Gulla Brinjal** under Application No: 199 in respect of Agricultural goods (Brinjal) falling in Class - 31 is hereby advertised as accepted under Sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- A) **Name of the Applicant** : Mattu Gulla Growers' Association
facilitated by Department of Horticulture,
Government of Karnataka
- B) **Address** : Mattu Gulla Growers' Association
Mattu Village and Post, Katapadi
574 105, Karnataka, India
- C) **Type of Goods** : **Class- 31** – Agricultural goods
(Brinjal)
- D) **Specification** :

“**Udupi ‘Mattu Gulla Brinjal’**” are large ovoid in shape, green in color with light green / white stripes, round in shape with slightly pentamerous at base and a unique characteristic of small spines on the stalk. Seeds are white, flat and many in number completely fill the locular cavity.

Udupi ‘Mattu Gulla’ Brinjal owes its name due to its cultivation mainly centered at ‘Mattu’ village and its surrounding areas. In Tulu (locally prevailing regional language) ‘Gulla’ means round.

- E) **Name of the Geographical Indication (and particulars)** :

UDUPI MATTU GULLA BRINJAL



- F) **Description of Goods** :

Plant: It is an herbaceous annual with erect and compact habit.

Leaves: Leaves are large slightly lobed, alternate, undersurface wooly pubescent, spines found on the midrib, stem and calyx.

Flowers: Large, violet in colour, solitary or in clusters of two or more in dichotomous cymes. Calyx lobes 5, united, persistent, light green, thick, spiny outside. Corolla lobes 5, united, campanulate, spreading, margins of the lobes incurved. Stamens 5, alternating with corolla, inserted at the throat of the corolla. Anthers cone shaped, free and with apical dehiscence. Ovary bicarpellary syncarpous, superior, loculae obliquely placed in relation to median with basal placenta.

Fruits: Large ovoid, green in colour with light green / white stripes.

Seeds: White, flat and many in number completely fill the locular cavity.

G) Geographical Area of Production and Map as shown in page no. 24 :

Udupi 'Mattu Gulla' Brinjal variety is particularly grown in 'Mattu' village, including villages like 'Kote', 'Innanje', 'Kaipunjalu' and 'Uliyprugoli'.

Geographical extent of Udupi 'Mattu Gulla' brinjal growing areas spread in Longitude of 74° 43' 00" – 74° 46' 00" and Latitude of 13° 13' 00"– 13° 15' 00". 'Mattu' village is located at an about 12 KM from Udupi town, which is a historical place of Lord Krishna. The growing belt just 250-300 meters away from western coast.

H) Proof of Origin (Historical records) :

The history of Udupi 'Mattu Gulla' Brinjal variety goes like this, the reformist Seer of Sode Mutt, Saint Vadiraja Swamiji was daily offering food to Lord Hayagreeva (Sri Lord Krishna in Horse's face). He used to close the door and a horse steps up on his shoulder to eat it. Vadiraja Swamiji used to return empty vessel always. This enraged other Brahmanas, and in turn they mixed poison, thinking that Vadiraja Swamiji has eaten it, as usual he offered food, the horse came and ate fully without leaving a trace. But to their surprise, other Brahmanas saw Udupi's Shri Krishna, Idol turning blue in colour. So other Brahmanas felt guilty and went to Vadiraja Swamiji for pardon. Vadiraja Swamiji with his divine powers gave some seeds of Brinjal to Mattu Brahmanas to sow it. The Brinjal grown there is bought and being offered to Krishna as Nayavedhya. Slowly the bluishness of the idol vanished. The plant and the fruits of "Mattu Gulla" is known for its antiseptic property. Since the seeds were given by holi seer, people considered the crop as sacred and dishes from that Brinjal variety are invariably used during festivals held every alternate year in the famous Udupi Sri Krishna Temple (the function is called Paryaya). This practice is evident even today.

I) Method of Production :

Land Preparation

A separate land is ploughed which is away from the main crop land and nursery bed will be prepared with 10 x 10 ft. with a height of 0.5 ft. FYM is mixed with soil and spread evenly over the nursery bed and in the month of August seeds are sown on that bed and watering is done twice a day.

Planting

After 25 days, seedlings from nursery bed will be transplanted to the field in rows with 2 ft distance between them. About 1.5 ft distance is maintained between plants in a row. About 250 g seeds required for sowing one acre of land and 3500 to 4000 plants will be planted in one acre of land.

Manures and Fertilizers

Organic fertilizers are used to grow the crop. Locally people used the fish manure and FYM as an organic supplement (mostly green manure leaves collected from the forest). Fish manure with a local fish variety 'Bhuthai' is of special importance and it is the traditional way of growing the crop. Earlier people used to collect the local fish variety from the sea and just buried in the land where plant is growing and allow it for a month. Fish degrades in the soil by the time of planting and it becomes good manure. That was the practice for cultivating this crop. Since the fish manure acts as anti-bacterial and to some extent anti-fungal agent and also helps directly in Nitrogen fixation (Analyzed at Bio-centre, Hulimavu).

Inter-cultivation

There is no practice of inter-cultivation and it is growing as single crop.

Irrigation method

Water will be flooded once in a week. Farmers will use water from well for flooding the crop.

Season, Stage of Maturity and harvest time

Planting will be done from September to October immediately after harvesting the paddy crop. Plant starts yielding at the end of December and continues up to June end. Plants will start yielding in 2 – 2.5 months from planting.

Harvesting and Yield

Approximately 1200 to 1500 Kg of fruit can be harvested in one Acre of land. To grow one Acre of Mattu Gulla crop needs rupees 25,000/- and it fetches an net revenue of about 50,000/-

Shelf life and pre and post harvest techniques

Organically grown Mattu Gulla has a shelf life of up to a month.

J) Uniqueness :***Agro-climatic conditions:***

Well drained silt –loam and clay loam soil with slightly acidic nature is good for growing Mattu Gulla and this particular soil is found in the region of Mattu village and surrounding region of Udupi District.

The skin of this variety is thin, and virtually gets dissolved on boiling. It is less astringent than other varieties; seeds are less in number and are not bitter. After cooking the fruit pieces retain their firmness, and also it is smooth without any fibrous material. It has a special flavor and is useful in traditional food preparation. If this variety is grown elsewhere it loses spines on the fruit stalk and calyx and also the taste and particular color.

Human Skill:

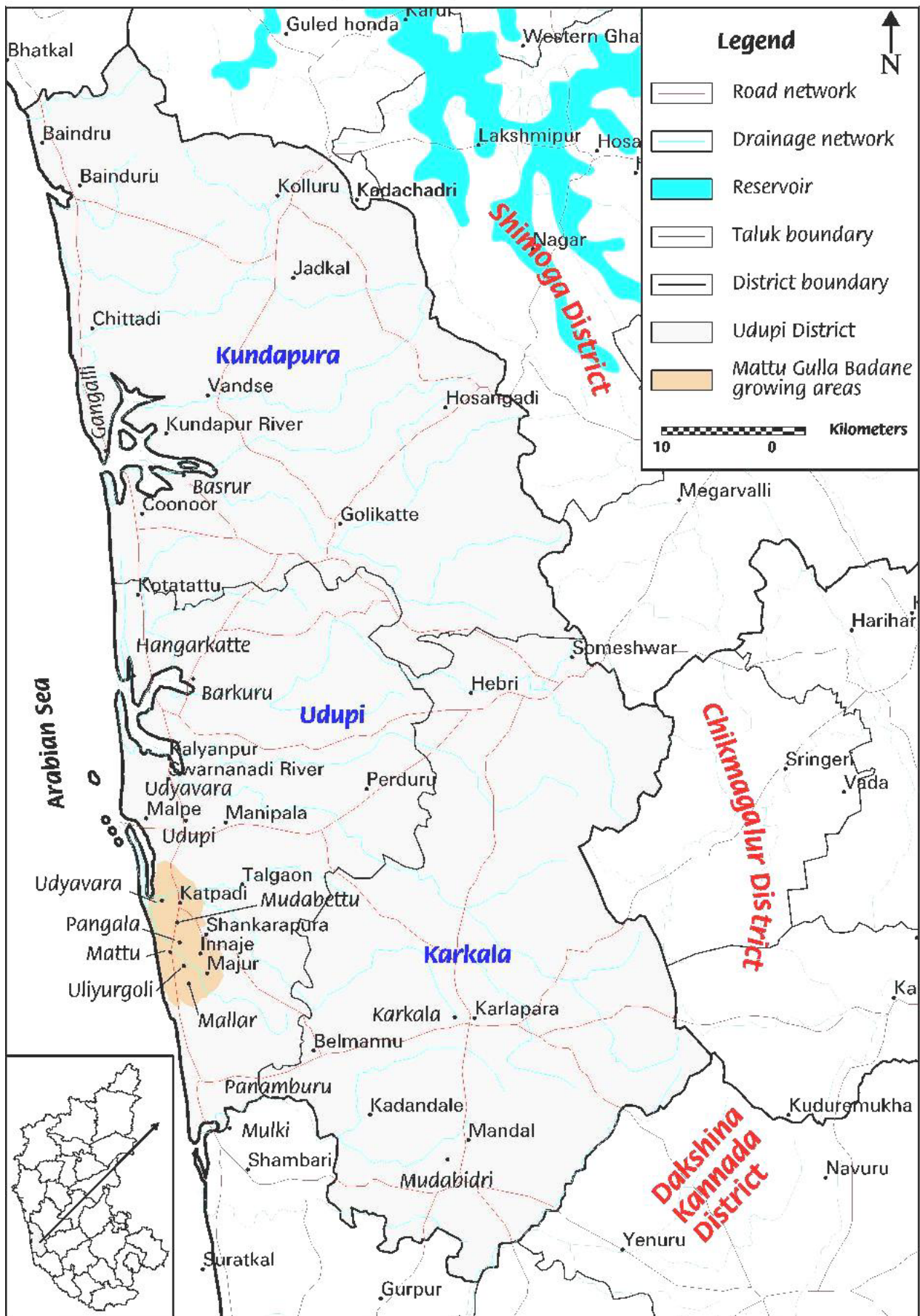
Land prepared with organic fertilizer with special reference to fish manure is the important to maintain the particular flavor. Local people in that area used a particular fish variety 'Bhuthai' for maturing the land.

K) Inspection Body :

The Inspection Body of "Udupi Mattu Gulla Brinjal" consists of the following:

1. Joint Director of Horticulture(Biotechnology), Hulimavu, Bangalore
2. District Officer of the District (Deputy Director of Horticulture, Udupi) where Udupi Mattu Gulla Brinjal is grown.
3. Block level Officer where Udupi Mattu Gulla Brinjal is grown.
4. Horticulturist of the Local Agricultural Research Station of the University of Agricultural Sciences.

Map showing Mattu Gulla Badane (Brinjal) growing areas in Udupi district, Karnataka



Source: Map published by Survey, Settlement and Land Records, K. R. Circle, Bangalore - 560 001, Dt. 20-03-2000

Deputy Director of Horticulture
Tissue Culture
H. I. N. V. U, Bangalore-76

General Information

What is a Geographical Indication?

- It is an indication,
- It is used to identify agricultural, natural, or manufactured goods originating in the said area,
- It originates from a definite territory in India,
- It should have a special quality or characteristics unique to the geographical indication.

Examples of possible Geographical Indications in India:

Some of the examples of Geographical Indications in India include Basmati Rice, Darjeeling Tea, Kancheepuram silk saree, Alphonso Mango, Nagpur Orange, Kolhapuri Chappal, Bikaneri Bhujia etc.

What are the benefits of registration of Geographical Indications?

- It confers legal protection to Geographical Indications in India,
- It prevents unauthorized use of a registered Geographical Indication by others.
- It boosts exports of Indian Geographical indications by providing legal Protection.
- It promotes economic Prosperity of Producers.
- It enables seeking legal protection in other WTO member countries.

Who can apply for the registration of a Geographical Indication?

Any association of persons, producers, organization or authority established by or under the law can apply.

The applicant must represent the interest of the producers.

The application should be in writing in the prescribed form.

The application should be addressed to the Registrar of Geographical Indications along with prescribed fee.

Who is the Registered Proprietor of a Geographical Indication?

Any association of persons, producers, organisation or authority established by or under the law can be a registered proprietor. Their name should be entered in the Register of Geographical Indications as registered proprietor for the Geographical Indication applied for.

Who is an authorized user?

A producer of goods can apply for registration as an authorized user, with respect to a registered Geographical Indication. He should apply in writing in the prescribed form along with prescribed fee.

Who is a producer in relation to a Geographical Indication?

A producer is a person dealing with three categories of goods

- Agricultural Goods including the production, processing, trading or dealing.
- Natural Goods including exploiting, trading or dealing.
- Handicrafts or industrial goods including making, manufacturing, trading or dealing.

Is registration of a Geographical Indication compulsory?

While registration of Geographical indication is not compulsory, it offers better legal protection for action for infringement.

What are the advantages of registering?

- Registration affords better legal protection to facilitate an action for infringement.
- The registered proprietor and authorized users can initiate infringement actions.

- The authorized users can exercise right to use the Geographical indication.

Who can use the registered Geographical Indication?

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

How long is the registration of Geographical Indication valid? Can it be renewed?

The registration of a Geographical Indication is for a period of ten years.

Yes, renewal is possible for further periods of 10 years each.

If a registered Geographical Indication is not renewed, it is liable to be removed from the register.

When a Registered Geographical Indication is said to be infringed?

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

Who can initiate an infringement action?

The registered proprietor or authorized users of a registered Geographical indication can initiate an infringement action.

Can a registered Geographical Indication be assigned, transmitted etc?

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

Can a registered Geographical Indication or authorized user be removed from the register?

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

How a Geographical Indication differs from a trade mark?

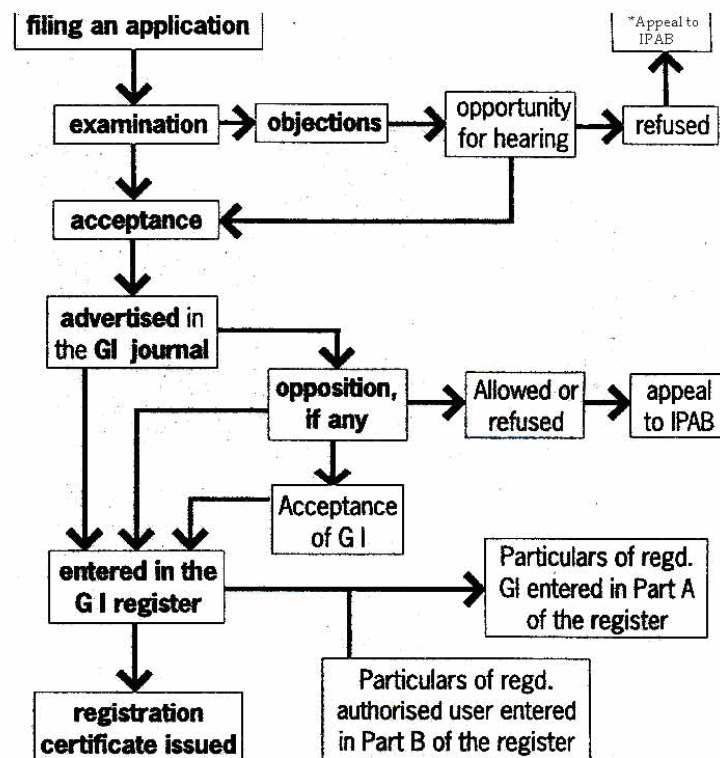
A trade mark is a sign which is used in the course of trade and it distinguishes goods or services of one enterprise from those of other enterprises. Whereas a Geographical Indication is used to identify goods having special Characteristics originating from a definite geographical territory.

THE REGISTRATION PROCESS

In December 1999, Parliament passed the Geographical Indications of Goods (Registration and Protection) Act 1999. This Act seeks to provide for the registration and protection of Geographical Indications relating to goods in India. This Act is administered by the Controller General of Patents, Designs and Trade Marks, who is the Registrar of Geographical Indications. The Geographical Indications Registry is located at Chennai.

The Registrar of Geographical Indication is divided into two parts. Part 'A' consists of particulars relating to registered Geographical indications and Part 'B' consists of particulars of the registered authorized users.

The registration process is similar to both for registration of geographical indication and an authorized user which is illustrated below:



NOTICE

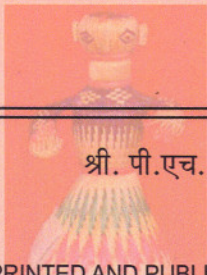
Applicants for registration of Geographical Indication and their agents are particularly requested to quote in their replies full and complete Reference Letter No. and date, application number and the class to which it relates and send to the Geographical Indications Registry, Chennai. This would facilitate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