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**INTELLECTUAL
PROPERTY INDIA**

भौगोलिक उपदर्शन पंजीकृति,
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GOVERNMENT OF INDIA
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OFFICIAL NOTICES

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

1. As per the requirement of Rule 41(1) it is informed that the issue of Journal 49 of the Geographical Indications Journal dated 30th November 2012 / Agrahayana 09, Saka 1934 has been made available to the public from 30th November 2012.

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

Advertised under Rule 41(1) of Geographical Indications of Goods (Registration & Protection) Rules, 2002 in the Geographical Indications Journal 49 dated 30th November 2012

G.I. APPLICATION NUMBER – 236

Application Date: 01-04-2011

Application is made by **Kalatmak Hastshilp Self Help Group Foundation**, 6, Hamid Road, City Station, Lucknow, Uttar Pradesh, India for Registration in Part-A of the Register of **LUCKNOW ZARDOZI** under Application No: 236 in respect of Textile Embroidery falling in Class - 26 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** : **Kalatmak Hastshilp Self Help Group Foundation**
- B) **Address** : Kalatmak Hastshilp Self Help Group Foundation,
6, Hamid Road, City Station, Lucknow, Uttar
Pradesh, India
- C) **Type of Goods** : **Class – 26** – Textile Embroidery
- D) **Specification** :

Design and Motifs: Forms on Fabric:

Historical perspective had undoubtedly established that zardozi craft was patronized by the Muslim emperors from the sultanate period onwards. During the course of historical vicissitudes and broader cultural assimilation, other religions, viz. Hindu and Jain also influenced its design expanse. The craft therefore reflected the tastes and preferences, fashions and requirements of the elite pockets of various religious sects. Since the design examples were based on the tropical taste of the groups of patrons, there were variations in forms and styles.

An attempt has been made in this section to trace the designs executed on various forms in this craft style from the sultanate period onwards. Functional usage of a particular artifact, the vision vocabulary of the designer and the user also led to important contributions in the development of the artistic designs in zardozi craft. The objects replenished with the zardozi work have been categorized in three groups:

- I) Furnishing items and accessories;
- II) Costumes and related accessories, and
- III) Miscellaneous artifacts.

Each group of forms has been discussed in chronological sequence pointing the changes in the designs and styles. There are two broad techniques of zardozi work. These are Karchobi kamdani of these Karchobi style, said to have been developed under the

Portuguese influence, was suitable for furnishing artifacts and accessories. The broad categories of these items included tent hangings, kanats, covers, spreads, trappings, umbrellas, parasols, etc. The fabric was generally velvet or heavy satin with lining support underneath. The kamdani technique was on the other hand more opulently practiced on finer fabrics such as muslin, silk, etc., which were more suitable for costumes and related accessories such as caps, shoes, belts, purses, fans, jewellery, etc. The division of techniques was not clear-cut and quite often one technique could flow into the other. Apart from these several decorative items different religious manifestations also had zardozi work.

Furnishing items and accessories:

During the sultanate period, the enclosures or tents were called seracheh. These were made with separate pieces of fabric, suitably embroidered with gold. Sivan is the pandal proportionate to the court furnishings. The famous traveller Ibn batuta has full of such accounts. The Zardozi crafts decorates plethora of products like tent hangings, kanats, covers, spreads, trappings umbrellas, parasols, etc. It forms an important part of the furnishing itineraries. The cultural scene which was oriented to the floor required a variety of carpets, pillows of assorted types and sizes as home furnishings and court furnishings. The large bolsters generally known as masnads were used for back support. The beautiful wall-hangings constitute a typical courtly mughal form of style decorating the walls and other part of the court.

Hangings and Kanats:

Calio museum and Victoria and Albert Museum, London has in their collections a number of tent-covers or hangings having been decorated with Zardozi craft. An interesting hanging illustrates a group of human figures in a garden scenario. A noble woman is shown holding a branch of the tree. A lady musician playing on veena near her with another lady accompanying her on tanpura. Two other lady attendants are shown standing on sides. The noble woman by her features and costume appears to be a Mughal lady. She is followed by a female attendant holding a tray. A variety of Indian birds are chirping on the tree. Two bucks with their young ones are seen in the foreground. Everybody is enchanted by the musical notes, which is clearly depicted by the postures of gazelles and deer in the scenery. The conventional flowering tree is covered by a semi-circular arch. The outer border is filled with continuous floral stems interspersed with birds. Thematically this embroidered panel is more in the fashion of a miniature painting. The figures are embroidered with silk thread in satin stitch. A two-dimensional effect has been given to the human figures, as is usually found in miniature paintings. But in rendering the stags, the vision and execution of the rotundity is presented in almost a sculpturesque manner.

A Kanat from Calio Museum also depicts the magnomopous of the craft on red velvet again rendering a vertical design shows star patterns enriched in medallions. Two roaring lions are seen holding hoisted flag each with the front paws above a lotus motif encircled in a pan-shaped device. This composite design is the insignia of the princely court to which the kanat belongs.

Carpets and Covers:

The next groups of furnishings discussed are the carpets or floor spreads, ceiling covers, bed covers, etc. All these items have more emphasis on spread-out patterns. The span of designs varies from all over spread to concentration in centre and four corners. Carpet was more or less a generic name for a variety of floor spreads. In the mughal court each covering had a distinctive term based on its individual usage or function. These are (a) Zaminposh, the cover for the floor; takhtposh, the cover for the takht or raised rectangular, square or circular wooden platform with supporting legs; (b) palangposh, the bed spread; dastarkhan, the spread used for dining purposes; (c) janamaz, the prayer mat; (d) khanposh, the cover for food trays; (e) saazposh, the spread for the musical instruments and so on.

The design orientation in each variety was specifically related to its usage. Janamaz, the prayer mat, would depict a mehrab, an arch with pillars signifying the mosque or a rectangular niche in a wall with the tree of life. Inscriptions from the Koran were often embroidered. The central area in all coverings was deliberately left plain to suit the purpose of sitting while offering prayers. Where as, dastarkhan would again be devoid of any embroidery in the areas meant for sitting and keeping food. Similarly saazpost often in the form of the particular instrument had embroidery only along the borders. The zaminposh which is used for general or occasional purpose of sitting would have embroidery restricted to the borders.

Covers like the takhtposh and khanposh, however, infrequently used the entire surface of the fabric for decoration. Patterns with gold and silver composed the motif defining and giving the textured surface a uniform tone. Such covers gave the embroiderer ample opportunity to demonstrate his skills. Such Orientation of the spread of design in accordance with its usage is typical of Zardozi artefacts.

Other furnishing accessories include various types of cushion covers, pillow covers (takiya cover) of different sizes and shapes. During the examination of the actual specimens, it was uniformly observed that the kalabatoon wire was instead of pure metallic wire for embroidering the bolster covers. The soft and supple kalabatoon wire was not injurious to the body on touch. The pillows were in all sizes and shapes, square, semi-circular, circular. The designs on the covers of these supports matched the design of the floor spread.

India has a long tradition of offering presentations to the nobilities. The presentation or exchange of items was done in the thal which was normally circular in shape. The goods were arranged in containers or otherwise in thal and were covered with a fabric cover. Zardozi embroidery were extensively used on these covers. Generally the ends of these covers had gold or silver-braided tassels. Tray covers or thal post was eloquently adapted by the Britishers in their day-to-day utilitarian items. It is customary for the royal entourage to have a large number of accessories known as insignias. Flags, qur, alam, parasols, Umbrellas, trappings are included in these items.

Parasol:

The umbrellas and parasols (aftabgir), which formed essential part of the noble regalia, right from the sultanate period, were also profusely embroidered in metal; unlike the trappings, these were often studded with precious and semi-precious stones. Although such parasols might have formed an important part of noble processions, they have not been well preserved. The main reason perhaps being the possible looting of the precious stones used in the embroidery.

The earliest references to parasols are again found in 'rehla of batuta', where he has described sixteen elephant seats reserved for the use of the sultan, having over each of them a silk parasol. The elephant in front of the sultan were adorned, the standards and sixteen parasols being attached to them. The latter were hoisted, some of these were embroidered with gold and some bejeweled. One of the parasols was raised over the sultan's head. We find a brief account of parasols which were also termed as chatas in ain-i-akbari where a number of jewels were affixed to adorn a chatar.

Budgets, Banners, Uniforms, etc:

The articles falling under this category mainly refer to decorations, presentations and identifications related to social and religious institutions. The items embroidered generally have well-defined designs which may be affixed on any dress, material or may be carried independently. Their history goes back to as early as the sultanate period. Ibn batuta mentions, "The conferred on him a silk robe embroidered with gold called surat-i-sher, i.e. The image of a lion which it bears on its front and back." Batuta has also mentioned another robe which he has classified as mahairibi robe. Mahairibi is derived from the Persian word mihrab meaning an arch. Thus the robe has on its front and backs the embroidered design of an arch. Batuta has also written about the standards made of silk embroidered with gold.

Costumes and related accessories:

The rich costume tradition of India has been exemplarily decorated with gold embroidery. A variety of unstitched lengths of fabrics worn in different ways were gorgeously worked with zardozi. The discussion in this section starts from the unstitched fabric used as costume or accessories like the belt, patka, kamarbanf, shawl, misir, dupatta, sari. The Varieties of unstitched lengths have different purposes. Sometimes used for covering the upper body like shawl or else as head veil (chunri, dupatta, scarf), a dress like a sari or just a belt used for tightening the costume. A variety of Floral motifs are done with silk, silver gilt wire, flat wire (badla) using simultaneously sequin and beetle wings.

Sari, one of the most important untailed dresses, has been replenished with metal embroidery for a long time. The pallus and border of the sari continue to be decorated with zari embroidery representing floral and creeper designs. Among the Parsi community it is customary to have velvet border embroidered with zardozi design stitched on the sari border. A fine tissue sari from victoria and Albert museum having embroidery with gold tinsel sitara and gold gizai wire. The design is floral depicting

karan ka phul motif. Red silk thread is used to embroider the centre of the phul which appears like vermilion mark on fair body.

In the women's costume, there was more emphasis on adorning the lower garments such as lahenga, sharaha, Ghaghara, garara. These garments provided vast span for the embroiderers to show their skills. The work profusely remained in the kamdani style. Ragini vinod shows the nayika wearing a lahenga probably with gold work. A sharara i.e. A lower garment with two legs but having a very broad circumference at the lower end; the waist end remaining generally near the waist size. The width in the lower part is achieved by adding tapering strips of cloth. Sometimes it requires about 9 to 12 meters of fabric to make a sharara. This is a popular Muslim dress and is worn even today by elite on auspicious occasions. A ladies juti has more delicate form of Lucknow Zardozi. Here the uparla has red and gold base, worked with semi-precious stones, beetle wings and sequins along with zari wire. The front part has floral creepers while burfi design, recurring geometrical forms in gold wire decorate the hind part. Costumes in theatre are popularly worked in zari wire. A king wearing a mukut made with cardboard, paper and silver wire. Pattu (neck-band), bazuband (arm-band), kada (bracelet) etc., which were embroidered, were also used in theatre and by the dancing girls.

Product Identification:

The Lucknow Zardozi has always catches the imagination of the people from time immemorial. Even if the product originated quite earlier; it is Moguls who gave the artistic work an important dimension by decorating their palacial monuments with Zardozi. With the change in time, the artisans also revitalized their imagination to cater the change in need of the consumers. Hence the Zardozi representing the modern era is different to the products used during princely state. Hence the product profile can be of two categories i.e Traditional Products and Modern Products.

E) Name of the Geographical Indication :

LUCKNOW ZARDOZI



F) Description of Goods :

A range of embroidery products are produced by the artisans of this production centre. The products are cane scabbards for swords and daggers, canopies, coats, caps, ghagras, covers for boxes, combs and mirrors, umbrellas, fans, shoes, bags, belt, saddle cloths, seat covers, carpets, bolsters, etc. and a variety of other objects. The artisans are also performing embroidery on saris, suits, dupatta, and lahenga, Jackets, shirts, long skirts, and longer scarves, etc.

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

The Lucknow Zardozi is mainly produced in the Lucknow district of Uttar Pradesh. The product is also produced in the adjoining district of Hardoi, Barabanki, Unnao, Sitapur, Khiri Lakhimpur, Sultanpur.

The Zardozi production centre is situated in both urban and rural areas in & around Lucknow. The other places which are more or less associated with the Zardozi activities are: Kashmiri Mohalla, Choupattia, Tambaku Mandi, Bibiganj, Wazirbagh, Ambarganj, Yasinganj, Thakurganj, Musahebganj, Muftiganj, Hussainabad, Khadra, Dargah, Kazmain, Niwazganj, Baba Hazarabagh, Gullu Ka Takia, Kakori, Malihabad, Nigohan, Mal, Bakshi ka Talab, Rahimabad, Itaunga etc. Barabanki (Haidergarh), Hardoi (Sandila), Unnao (Mohan), Sitapur (Sidhuli, Biswan, Misriksh, Laherpur etc.), Sultanpur (Musafirkhana), Kanpur, Khiri Lakhimpur (Lakhimpur urban etc.).

H) Proof of Origin (Historical records) :

Ibn Batuta goes on to say: In the year 743 H (1342 A.D.) the king of China sent to the Sultan of India at Delhi a present containing, among other things, five garments studded with jewels and five gold embroidered quivers (tarakis muzarkasa). These beautiful exquisite zari works were found not only on the dresses and draperies, but Batuta has left a picturesque description about the majestic pavilion, with five parasols, where Sultan Kaiqubad celebrated Nauroz festival. During the festival time, the white parasol was embedded with gold; the curtains were made of velvet and silk and these were of different colours. The most popular colours were violet, purple and blue. These were all decorated with embroideries in gold. According to the description, the king used to wear a long coat and belt interwoven with high workmanship of gold. It seems that when the Sultans after the initial invasions settled down in Delhi, they adapted this embroidery from the Tartar and Khotan. Thus by the time Muhammad Tughlak ascended the throne, zardozi became the dress of the court and courtly nobles.

The next literary source which is of immense importance in regard to this craft is the Futuhat-i-Firozshahi, the autobiography of Firozshah Tughlak, where for the first time the word zardozi appeared. This gives an elaborate description of the dresses of the Sultans which were made with this form of embroidery. There is thus no doubt that the turning period of zardozi craft may be observed during the time of Firozshah Tughlak, who in his official capacity imposed restrictions and curtailed the production of the craft. This left a deep impact on the gold embroidery craft in general.

During the 16th century, the zardozi craft seems to have reached a flourishing stage in Vijayanagar under the Hindu rule of Krishnadev Rai (1509-1530). Robert Sewell mentions the visit of a Portuguese traveler named Christana de Figueiredo to the court of Krishnadev Rai, where he found the king wearing expensive dresses made with gold and jewels.

The king was clothed in certain white clothes embroidered with many roses in gold and to each Portuguese he gave such embroidered cloth designed with many pretty figures as

taken of friendship and love. This account is important, as it throws an interesting light on the design of the gold embroidery work, which was in practice in Vijayanagar during the 16th century. This seems to have been also a popular commodity of export craftwork in Europe. The influence of gold embroidery in the Vijayanagar empire continued during the time of Achyuta Rai (1530-1542). Fernao Nunex, another Portuguese traveler, mentions that kind Achyuta Rai's clothes were all made of precious silk stuff worked with gold.

The above two narrations indicate very clearly that gold embroidery was very much a part of the court culture in the Deccan during the 16th century and the Portuguese naturally became attracted to this prestigious craft. It was probably at this stage that the Portuguese influence started making an impression on the craft.

A new revival is noticed in this craft during the Mughal period. The court costumes of the Mughal emperors were all made in zardozi work. Consequently, there grew up important centres of this craft, as the centre of court karkhana shifted with the change in capital by different Mughal emperors. Akbar's court was at Agra, which was shifted to Delhi by Shahjahan, the epi-centres of the Mughal culture. But court-run workshops were organized in several other places to cater to the requirement of the court, small or big. The craftsmen grew in number and came over to these places from all parts of the country. But their centre of attraction was the Mughal court where they could take advantage of the court-run workshops and could sell their objects at high prices. In a separate section we have dealt with in detail how these karkhanas provided economic stability to the artisans by offering theoretical and practical knowledge to the craftpersons on the one hand, and negotiating market facilities on the other. The Mughal paintings from the time of Akbar provided an illuminating picture of zardozi work prevalent during this time. Not only were they royalty and nobility represented richly attired in gold and jewels; the horses, camels, the elephants are all depicted with richly embroidered saddles. Thus while appearing in public a king not only tied pearl-strings around his neck but used to wear dresses like achkan embroidered with pearls. Such gold embroidered pieces became popular with the Mughal kings as gift items as well. The gifting of such items to the non-Muslim nobles, rulers, etc. extended this craft to the non-Muslim courts, particularly in Rajasthan and Gujarat, where the opulent traditions already existed. Slowly the Hindu elite also started using gold embroidered dresses as a form of aristocracy in contemporary India.

The Ain-i-Akbari gives a rich account of zardozi work in various items, particularly the shawls. The text elaborately speaks about the production of the embroideries under the karkhana system. It further refers to people generally wearing tussar shawls without altering its natural colour. His majesty had them dyed. The emperor paid much attention to craftsmanship and the genuineness of the materials. In the process the pure gold and silver was used. All embedded textured fabrics used to give the finished product a subtle aura.

Besides garments, the Mughals adopted this craft in various other items. One of the most important objects which seem to have been decorated with zardozi work was the tent materials. In describing the camp furnishing of the tents Abul Fazl commented about

various types of tent structures viz. chubin, rawati, do-ashiyana manzil, zarhindo, ajaibi, mandal shamiyana, all having inner linings of velvet brocade. It is to be noted that he did not specifically mention gold embroidery, but he referred to zardozi tent in some places in connection with the servants. It is thus clear that the temporary structures for the emperors also had works in gold embroidery on the inner side. Looking at the rich assemblage of zardozi material, and on the basis of the information giving Akbar's patronage, there is no doubt that the zardozi craft reached its highest peak during this time.

The zardozi embroidery which was firmly established by then in the large production system, continued to maintain its excellence during the regime of Jahangir. His memoir *Tuzuk-i-Jahangiri* mentions at several places such expensive, gorgeous robes of honour. At one place he mentions, "on Tuesday, the 17 zi-gada, he (Shahjahan, his son) was free to go, I presented him with a special gold embroidered robe of honour. Describing the Nauroz festival, Jahangir has mentioned a tent erected at divan-i-am having canopies of the richest and most finely embroidered velvet, silk and cloth of gold. These were inlaid with pearls, jewels and diamonds.

The glory of zardozi as a craft in Mughal period was noticed by Tavernier in his *Indian Travels*. He says that "The great Mughal has seven thrones; some set all over with diamonds, others with rubies, emeralds and pearls. But the longest throne is erected in the hall of first court of palace. The underpart of the canopy is embedded with pearls entirely, fringe of pearls round the edge, upon the top of the canopy which is made like an arch with four panes, stands a peacock with its tail spread consisting entirely of sapphires and other precious coloured stones. At the distance of 4 feet upon each side of throne are placed two umbrellas, the handles of which are about 5 feet high covered with the diamonds, the umbrellas themselves, being of crimson velvet, embroidered and fringed with pearls. This is the famous throne which Timur began and Shahjahan finished and is really reported to have costed a hundred and sixty millions and five hundred thousand and time of our money.

The author of the *Khulasat-ul-tawarikh* while giving an account of craft and industries of different provinces writes, "Agra was famous for its gold and silver embroidery on turbans and Gujarat for stuffs of gold embroidered velvet.

Shahjahan's period may be called the golden period in regard to sophistication of this craft. With the shifting of his political seat from Agra to Delhi, the court-based karkhanas spread up in and around Delhi; the karkhanas then worked in full swing, and the craftsmen got patronage from all sections of rich people. As the seat of Mughal rule was shifted to Delhi, a large number of craftsmen moved to Delhi from Agra as well as other parts of the country.

But the period of Aurangzeb shows a turning point in zardozi work. Due to incessant warfare, royal resources became scarce. Besides, Aurangzeb was in favour of austere living. The court no longer patronized this art and as a result many craftsmen left the Mughal metropolis and took shelter around provincial courts. Many craftsmen were then

recruited by the Rajput rajas, who by this time had not only become conversant with Mughal luxuries, but in their respective ways had become quite powerful independently. Quite naturally they wished to emulate Mughal sophistication in their own courts. In the south, at Srirangapatam and Hyderabad the zardozi craft got a fresh swing under Tipu Sultan's and the Nizam's rule respectively. The comparative study of the items manufactured in these places reveals that zardozi craft of these places was influenced by the contemporary Mughal tradition. In spite of the overwhelming influence of the Mughal style, the period saw the emergence of several regional centres with their distinctive quality. The craftsmen who dispersed to the provincial courts, got a new boost by the introduction of riyasati karkhanas which replaced the earlier court karkhanas. The system of karkhanas which was introduced during the Mughal period was a vital economic system and after a lapse of time this became rejuvenated in the provincial courts under the riyasati karkhana system. The zardozi craftsmen working at Delhi and Agra at this stage shifted to the provincial centres. Thus, while the tradition karkahana system was losing its roots in Delhi, it was gaining in strength in the provincial area.

The popularity of zardozi craft in Europe in the 16th century gave a boost to the craft, when the East India Company set its foot on the Indian soil. Also this opened channels for marketing of the zardozi craft in later periods. Having survived the vicissitudes of time and fortune, Delhi in the latter half of the 19th century came to acquire again a new look under the British rule. The new political power provided a fresh impetus for the revival of the city culture. On January 1, 1877, Delhi celebrated the great occasion of the assumption of the title Kaisar-i-Hind or Empress of India by Queen Victoria. The activities were arranged in grand Mughal fashion. Durbar was once again organized, first by Lord Lytton and then 26 years later on January 1, 1903 by the Viceroy Lord Curzon to coincide with the proclamation ceremony of Edward VII as the King Emperor. This durbar was planned on the model of the King Durbar of 1877 but it was on a vastly larger and more gorgeous scale. Lord Curzon took great pains to plan the whole show himself. During this time, the special durbar issue, India Durbar, London reported of this unique situation. The main streets of Shahjahanabad again witnessed an imposing spectacle of splendid processions in the finest tradition of Mughal rule. The third durbar was held on 13th December, 1911 in the presence of Emperor George V, who on that occasion announced the transfer of the capital of India from Calcutta to Delhi. This was borne out by the tremendous increase in the population of Delhi, Ghurye observes, "Delhi's great growth began after it became capital of the country registering an increase of population of 30.7% in 1921."

The district Gazetteer of the Lucknow district has visualized the Lucknow Zardozi.

D) Method of Production :

Raw Material used: A part from this salma, kora, dabka, chikna, gijai, zik, chalak, tikora, kangri, champo, kinari, khichcha are some of the other varieties of gold decorations used to accompany zari, especially in zardozi embroidery. The physical properties of these varieties lay specific roles for each type of wire to be used in a particular manner or sequence, to highlight a part of the design.

First of all the design is traced on paper by a pencil and small holes are punched on it at close intervals. The pin pricked design on the paper is placed on the piece to be embroidered and smeared with zinc solution passes through the holes making the impression on the cloth. The other powders used for tracing of designs are khadiya, neel (indigo), gum depending on the colour of the cloth to be embroidered. When the tracing is worn out after prolonged use, the copies are made by repunching, the tracing on two or three papers for reuse. Traditionally during the Mughal period, nakkash, the professional artists, used to draw the design in the court karkhana where several crafts were carried on simultaneously. However, during the field-work, it was observed that these days zardozi draw their drawings themselves. These drawings are called khakhas generally drawn by good artists among zardozi, who provide the copies to their fellowmen. Normally the khakhas are stored for about 30 to 40 years. In commercial karkhanas, the karkhanedars keep a control on the designs.

Next process involves laying of different varieties and shapes of metallic wire and other materials like glass, beads, etc. This is done by passing the needle which is threaded from underneath the fabric to the surface and then from surface to below. The needle thus moves upward from the wrong side. The zari wires cut into small pieces are laid so closely that they appear to be continuous thread even to a trained eye. However, the tilla is not cut in small pieces. It is instead wrapped around a fatila which is moved from one side to the other with the motion of needle.

A distinction of technique exists in the ari work, where instead of small pieces of pure metallic wire only kalabattu is used. Unlike the needle the ari is held in hand and passed beneath from the right side of the fabric. The gilded wire or tilla is wrapped on fatila and a portion is pulled above by keeping it in the notch of the ari.

It was asserted by zardozi during the course of interviews that ari work on karchob is comparatively a later assimilation in zardozi work and is derived from the mochi bharat of Gujarat where a similar needle is used for embroidering leather shoes with cotton thread. This technique is preponderantly employed for embroidering leather shoes in Punjab, Rajasthan also. On the fabric, however, these days it is a trend to employ zardozi and ari technique in close togetherness. Since ari work is faster, it is assimilated with zardozi stitches. It may be mentioned in this connection that ansari zardozi are very particular about not practicing ari technique. Many among them were found saying that bhooke mar jayenge par ari nahim uthayenge (we may die of hunger but shall not work with needle). That is why, perhaps, tilla is also stitched with the needle in domestic karkhanas. The hath ari work was abundantly done on woollen items in the provincial courts of Punjab, Kashmir and Patiala.

Zardozi work also however has two distinct categories known as Karchobi and kamdani. The embroidery done on velvet or heavy satin generally for tent coverages, furnishings, etc. traditionally with badla was called Karchobi. It is said to have become popular during the late Mughal period, when the Muslims came in contact with Portuguese. Presently, the shashe of the Pope in Catholic church are worked in this technique. Kamdani

generally refers to the work done on muslin, silk and other fabrics. The work here is done with great deal of minute skill in delicate rhythm. This technique remained more popular on the dresses, coverlets, caps and many miscellaneous items.

An important technique, which requires to be discussed, is couching. As the name implies it is the technique employed to give the embossed effect at the desired portions. Normally such effect is obtained by two processes. In the first process a cotton fabric is tied on karchob and the outline of the design is traced on its surface. Pieces of cardboard or bukram are then pasted on the portions where raised effect is desired. Next the fabric on which the work is to be done is stitched on the karchob and embroidered. The technique also known as vasli kam was more popular on furnishing materials, trappings, etc. Presently it is practiced on badges, insignias, etc. In the second procedure of couching, the fabric which is to be embroidered is directly stretched on karchob and the area desired to be couched is filled with thick cotton yarn stitches. Sometimes a piece of foam is put underneath. Once the desired embossed effect is obtained, the area is covered with zari wire. This technique is practiced on covers, costumes, etc.

Minakari is another important process where the varieties of silk threads along with zari wire are used for embellishment. This technique lends enamel like view to embroidery, hence the name minakari.

It is interesting to note that despite many changes in designs, form, etc., the tools and technology of the craft have remained more or less unchanged. There is thus continuity in the process, tools and equipment since the inception of the craft during Mughal period.

The process of zardozi revolves around five basic designs which have larger variation. These basic designs are jali (geometric design) (Line-drawings 56-70), bharat (filler design) (Line-drawings 71-76), patti (leaf), phul (flower), pankhi (bird), janwar (animal).

Jali work is also known as tanke bandi ka kam because here the stitches are counted without a preconceived draft. Few of the jali designs are: chandi ki jali, chakle wali jali, suiyo wali jali. Bharat designs as the name indicates fill the portions by embroidery. These have mainly the geometrical patterns which are placed in the gaps in a continuous rhythm.

Popular bharat designs are: chunti ki bharat, tanke bandi ka kam, do suiyo ki bharat, khardar bharat. Other designs like patti, phul, pankhi and janwar have a wider range. Important are gende ka phul (kidney-shaped flower), ekkhar, ded khar, teen khar (refer to the respective edges generally of leaves), angur (grape), etc. (line-drawings 1-55).

Zardozi as a technique is understood to be a distinctive style of stitching as it differs from other traditions of embroidery like kantha, kasuti, phulkari, etc. where the movement of the threaded needle is guided by a variety of stitches. In other embroideries silk, cotton or woolen threads are used, which are pliable enough to move freely. However, in zardozi, the thread only acts as a binding medium, whereas the body of the design is completed by laying varieties of metallic threads in several shapes and forms along with beads, stones,

beetle wings, etc. The whole process is more indicative of appliqué rather than embroidery. Thus it may be called metal appliqué. This is further corroborated by the fact that zardozi always get payments for amount of wire stitched on the cloth by weight. They never use the word kadai, the hindi word for embroidery, instead refer to it as salme sitar eke kam ka takna which means laying of the salma, sitara on the body of the fabric.

Design And Motifs: Forms On Fabric

Design – the vast multiplicity of expression beyond being a mere decorative assemblage has the magical potencies of exploration. It absorbs the entire gamut of social surroundings. Historical perspective in the preceding chapter has undoubtedly established that zardozi craft was patronized by the Muslim emperors from the Sultanate period onwards. During the course of historical vicissitudes and broader cultural assimilation, other religions, viz. Hindu and Jain also influenced its design expanse. The craft therefore reflected the tastes and preferences, fashions and requirements of the elite pockets of various religious sects. Since the design examples were based on the typical taste of the groups of patrons, there were variations in forms and styles.

An attempt has been made in this section to trace the designs executed on various forms in this craft style from the Sultanate period onwards. Functional usage of a particular artifact, the vision vocabulary of the designer and the user also led to important contributions in the development of the artistic designs in zardozi craft. The objects replenished with zardozi work have been categorized in three groups.

K) Uniqueness:

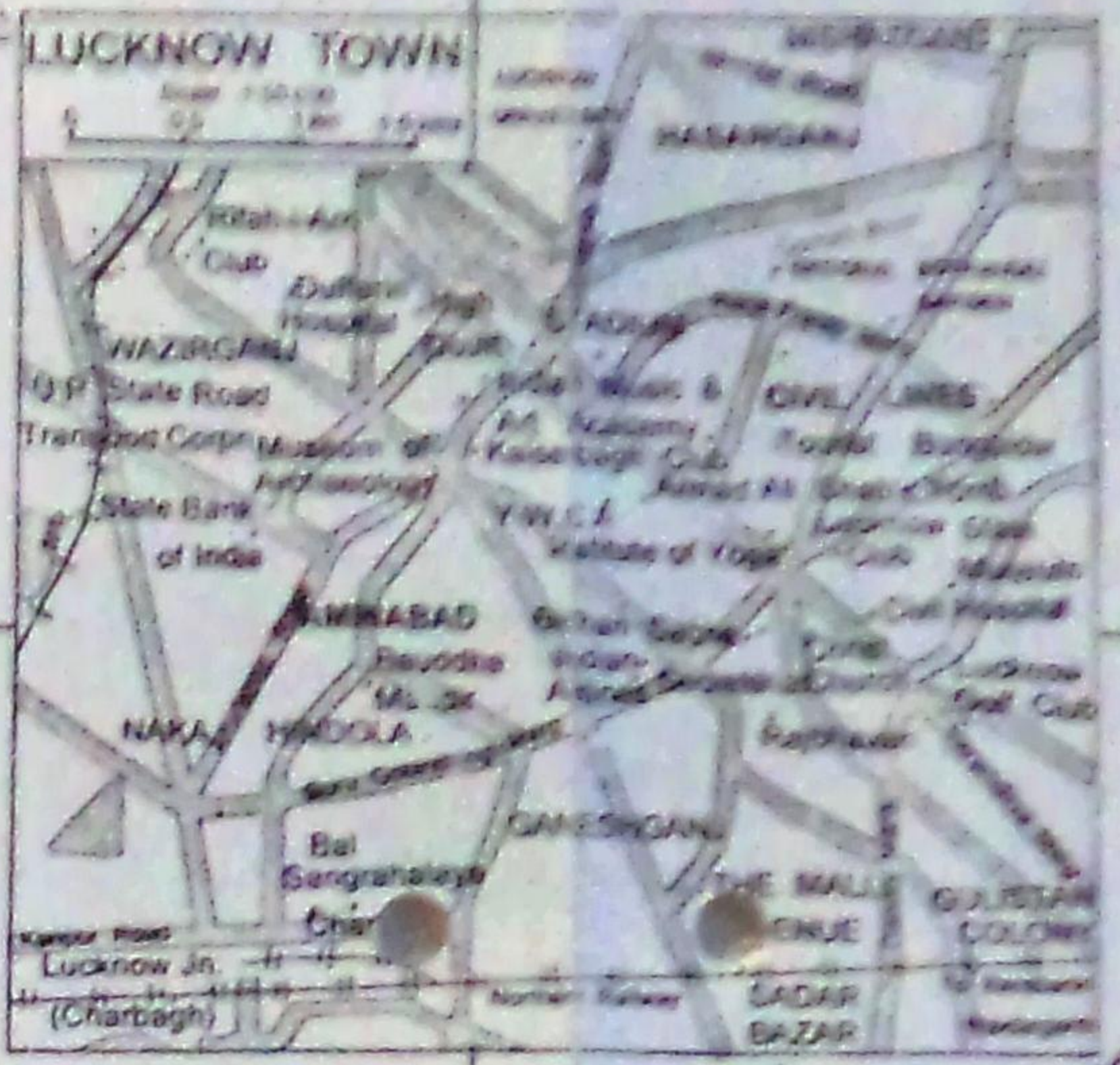
1. For use in zardozi work, however, the wire is much thicker and the spirals much stiffer. It can be used with close spirals or stretched to make shallower indentations according to the requirement of the design. The flat wire is twisted at different points to make different variety. A very pretty effect is achieved by using coloured threads for fillings of flowers and leaves while outlining them with gold and silver thread. The effect is that of enameling from which the work derives its name mina.
2. Small spangles called sitara (star) are used for the centre of flowers. Piles together they can make up a whole design. Their name is derived from their capacity for reflecting light and they create the play of light and shade that mirrors or pieces of mica do in other embroideries. Tiny bowls (katoris), with a perforation through the centre are also used like sitaras.
3. The work is done by laying the gold threads over a foundation padding of cotton threads. The work is, of necessity, formal in design. Geometric, floral and animal patterns were great favorites and could appear companionably together on the same piece.
4. The pieces so produced are obviously heavy being weighed down by the combined weight of the base fabric, the metal wire used for embroidery and the padding. The work was suited for heavy items such as saddle cloths, umbrellas, canopies, seat covers, carpets, bolsters, etc.

5. There is no foundation padding for the embroidery, the gilt wire or spangles being stitched directly to the fabric or the wire itself used as embroidery thread making tiny dots, flowers or stars to cover light silk, cotton or chiffon.
6. The design is made on paper, the edges being perforated by small pins or needles to form a stencil. White or coloured chalk is put on a cloth dauber which is lightly rubbed over the perforations transferring the design to the material. White chalk is used for a coloured background and vice versa.
7. For use in zardozi work, however, the wire is much thicker and the spirals much stiffer. It can be used with close spirals or stretched to make shallower indentations according to the requirement of the design.
8. Borders of various kinds are made as edging for sarees, dupattas, etc. or as an adjunct to other embroidery. The katao-ki-bel being meant as edging for sarees is 9 yards long. Made of stiff canvas the whole surface of the design is covered with wire and spangles –plain gold, silver or coloured or a combination of all three.
9. It is not merely a needlecraft but a vestige of an opulent bygone era. An embroidered extravaganza in gold and silver threads, on velvet and silk, evoking the nostalgia of an exotic past – of nawabs and nobility, court life and courtesans. Not surprisingly even today every zardozi (zardozi artisan) proudly claims to be the practitioner of shahi kam.
10. It is interesting to note that despite many changes in designs, form, etc., the tools and technology of the craft have remained more or less unchanged. There is thus continuity in the process, tools and equipment since the inception of the craft during Mughal period.
11. Zardozi as a technique is understood to be a distinctive style of stitching as it differs from other traditions of embroidery like kantha, kasuti, phulkari, etc. where the movement of the threaded needle is guided by a variety of stitches. In other embroideries silk, cotton or woolen threads are used, which are pliable enough to move freely. However, in zardozi, the thread only acts as a binding medium, whereas the body of the design is completed by laying varieties of metallic threads in several shapes and forms along with beads, stones, beetle wings, etc.

L) Inspection Body:

The inspection body consisting of the following members has been constituted.

1. Director, Department of Handlooms & Textiles, Government of Uttar Pradesh.
2. Joint Export Commissioner, Export Promotion Bureau, Govt. of U.P. Lucknow
3. Director (Market Research), Textile Committee Govt. of India.
4. Two Master Artisans.
5. The Kalatmak Hastshilp SHG Foundation, Lucknow.



Sources: National Atlas and Thematic Mapping Organisation; Geological Survey of India; Survey of India; IRS data; Remote Sensing Application Centre, Lucknow; Office of the District Collector, Lucknow; Department of Tourism, Uttar Pradesh; Office of the Chief Development Officer, Lucknow; Census of India, 1991; Central and State Government Offices in Uttar Pradesh; Office of the Divisional Officer, Lucknow; Other publications and field survey.

Advertised under Rule 41(1) of Geographical Indications of Goods (Registration & Protection) Rules, 2002 in the Geographical Indications Journal 49 dated 30th November 2012

G.I. APPLICATION NUMBER – 237

Application Date: 29-04-2011

Application is made by (1) Banaras Bunkar Samiti Sharma Katra, Rangoli Garden Chouraha, Near Rangoli Garden Restaurant Sarnath Varanasi – 221 007, Uttar Pradesh; India (2) Human Welfare Association, S. 15/116, 2-AC, Mawaiya, Sarnath, Varanasi – 221007, Uttar Pradesh, India; (3) Joint Director Industries (Eastern Zone) Lahartara Office of GMIDIC Varanasi, Uttar Pradesh, India; (4) Uttar Pradesh Handloom Fabrics Mktg. Co-op Federation Ltd. Jaiswal, Katra pili kothi, Varanasi, Uttar Pradesh, India; (5) Eastern U.P. Exporters Association, B-2, Guru Kripa Colony, Nadesar, Varanasi – 221 002, Uttar Pradesh, India; (6) Banarasi Vastra Udyog Sangh, C.K.23/22, Rani Kunwa, Chowk, Varanasi, Uttar Pradesh, India (7) Director of Handlooms & Textiles U.P Rathyatra, Varanasi, Uttar Pradesh, India; (8) Banaras Hath Kargha Vikas Samiti Ltd, Regd. Off 1/88 Golaghat, Ramnagar, Varanasi, Uttar Pradesh, India; (9) Adarsh Silk Bunkar Sahkari Samiti Ltd, Sahitya Hata, Ramnagar, Varanasi, Uttar Pradesh, India for Registration in Part-A of the Register of **BANARAS BROCADES AND SAREES (LOGO)** under Application No 237 in respect of Silk Brocades like Amru Brocades etc. falling under Class 23; Textiles Good not classified elsewhere i.e Bed and Table covers, etc. falling under Class 24; Silk Saree, Dress Material, like Silk Jamdhani, Jangla Sarees, Jamawar Tanchoi Sarees, Tissue Saree, Cut Work Saree, Butidar Sarees, etc. falling under Class 25; Silk Embroidery Sarees, etc. falling under Class 26; is hereby advertised as accepted under sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

A) Name of the applicant

1. Banaras Bunkar Samiti
2. Human Welfare Association
3. Joint Director Industries (Eastern Zone)
4. Uttar Pradesh Handloom Fabrics Mktg. Co.op Federation ltd.
5. Eastern U.P Exporters Association,
6. Banarasi Vastra Udyog Sangh,
7. Director of Handlooms & Textiles U.P
8. Banaras Hath kargha vikas samiti Ltd
9. Adarsh Silk Bunkar Sahkari Samiti Ltd

B) Address

1. Banaras Bunkar Samiti
Sharma Katra, Rangoli Garden Chouraha,
Near Rangoli Garden Restaurant Sarnath
Varanasi – 221 007, UP
2. Human Welfare Association
S-15/ 116, 2 AC, Mawaiya, Sarnath,
Varanasi – 221 007, UP
3. Joint. Director Industries (Eastern Zone)
Lahartara Office of GMIDIC, Varanasi, U.P.

4. Uttar Pradesh Handloom Fabrics Mktg. Co. op Federation ltd. Jaiswal, Katra pili kothi, Varanasi.
5. Eastern U.P Exporters Association, B-2, Guru Kripa Colony, Nadesar, Varanasi – 221 002.
6. Banarasi Vastra Udyog Sangh, C.K.23/22, Rani Kunwa, Chowk, Varanasi – 221 001.
7. Director of Handlooms & Textiles U.P Rathyatra, Varanasi.
8. Banaras Hath kargha Vikas Samiti, Regd.off 1/88 gola ghat, Ram Nagar, Varanasi – 221 008.
9. Adarsh Silk Bunkar Sahkari Samiti Ltd, Sahkari Samiti Ltd, Sahitya Hata, Ramnagar, Varanasi.

C) Type of goods:

Class-23 - Silk Brocades like Amru Brocades etc.
Class-24 - Textiles Good not classified elsewhere i.e Bed and Table covers, etc.

Class-25 - Silk Saree, Dress Material, like Silk Jamdhani, Jangla Sarees, Jamawar Tanchoi Sarees, Tissue Saree, Cut Work Saree, Butidar Sarees, etc.

Class-26: Silk Embroidery Sarees, etc.

D) Specification :

Product Name	Banarasi Sarees
Length	Ranges between 5.14 metres to 6.10 metres viz 5.17m, 5.20m, 5.23m, 5.30m, 5.31m, 5.82m, 5.86m, 6.04 m, 6.10m
Width	Ranges between 1.11metres to 1.17 metres viz 1.12m, 1.14m, 1.16 metres, 1.17m, 1.15m
Ends per cm.	Ranges between 30 to 112 as per the denier of the silk yarn.
Picks per cm.	Ranges between 30 to 40 as per the denier of the yarn.
Count: Warp	Ranges between 2/15.4, 2/17.5 den (for different coloured threads)
Weft	2/17.4, 2/22.0 den (for different colours) 6.3 ^s (gold thread), 13.1 ^s (silver thread)
Ground Weave	5 end warp satin
Ground	The face and back are white in a satin weave
Product Name	Banarasi Jangla Saree
Length X Width	5.14 metres X 1.16 metres
Ends per cm.	112
Picks per cm.	35.8 (silk body and border) 31.7 (silk pallav)

	35.0 (extra-silver and gold threads – body and border) 31.0 (extra silver and gold threads – pallav) 34.4 5 strands each – silk extra
Count: Warp Weft	2/15.4, 2/17.5 den (for different coloured threads) 2/17.4, 2/22.0 den (for different colours) 6.3 ^s (gold thread), 13.1 ^s (silver thread)
Ground Weave	5 end warp satin
Ground	The face and back are white in a satin weave
Border	The border is 11.7 cms. wide including a selvedge of 0.7 cm. It consists of a central panel of 5 cms. flanked by stripes of a plain line, parallelogram blocks, one line, a decorative panel, one line, parallelogram blocks and two lines in order, on either side, on a mauve ground. There is an extra stripe of a leaf and dot pattern, projecting towards the body. The central panel has a pair of leaves and a flower repeating, the spaces in between being filled in with floral buties. One of the leaves and the inner petals of the flower are in extra-weft silver jari worked by the kardhwan technique and the rest in extra-weft gold jari woven by the fekwa technique. The extra weft weaves are twill, satin and floats.
Body	The pattern has similar motifs of pairs of leaves and a flower as in the border, but larger in size, repeating all over the white satin ground in a jangla pattern. One of the leaves and the inner petals of the flower are in extra weft silver jari and the rest in extra weft gold jari woven in the kardhwan technique.
Pallav	The cross border 10.2 cms. wide is in the same pattern as the border, except for the extra stripe of leaf and dot on a mauve satin ground. It is then followed by a mauve satin portion, 19 cms. wide, with gold jari lines, 0.5 cm. apart for 14 cms. alternately in a sequence of two and one.
Product Name	Banarasi Jamwar tanchoi
Length X Width	5.20 metres X 1.17 metres
Ends per cm.	103.8 (silk)
Picks per cm.	36.1 (silk body and border) 31.1 (silk pallav)
Count: Warp Weft	2/21.9 den 2/31.4 den 2/13.1 den
Ground Weave	5 end warp satin, extra weft also binds the ground.
Ground	The face is white in a satin weave. The The back is pink in weft satin.
Border	The border is 6.5 cms. wide including a selvedge of 0.5 cm. The border consists of a 3.7 cms. wide decorative central panel, flanked by two narrow stripes. An extra stripe of leaves and dots is placed at the inner edge. The central panel is in light green and pink, while the narrow stripes as well as the extra stripe are in light green.
Body	It consists of an all over design with floral sprays and pairs of small

	decorative kalghas, all in light green and pink. The pairs of kalghas are weft wise placed in two rows, in alternate order, while the floral sprays fill in the spaces between the kalghas.
Pallav	The cross border is of a similar pattern to that of the border, but slightly narrower, that is 5 cms. wide, the decorative stripes projecting outwards, followed by a white satin ground, 18 cms, in width.
Product Name	Banarasi Butidar Saree
Length X Width	5.31 metres X 1.12 metres
Ends per cm.	47.4 (silk-body and pallav) 51.7 (silk – border)
Picks per cm.	31.4 (silk – body and pallav) 27.6 (silk – pallav) 31.0 double (gold thread – extra – body & border) 31.0 (silk-different coloured threads – extra – body and border) 27.7 double (gold thread –extra-pallav) 27.3 (silk – different coloured threads – extra – pallav)
Count: Warp Weft	2/21.7 den 2/21.0 den 2/50.8, 2/42.9 den extra 17.2 ^s gold thread
Ground Weave	Plain
Ground	The ground is deep mauve in a plain weave.
Border	The border is 11.2 cms. wide including a selvedge 0.8 cm. Wide. It has a central panel 3.3 cms. wide flanked by a line, a stripe of arrows 0.3 cms. wide, a line, a stripe 1.3 cms. wide, a line, a stripe of arrows and a line, in sequence, on either side. Besides, there are two extra lines at the outer edge and an extra stripe on the inner edge. The central panel and the stripe have decorative flower-and-leaf motifs in blue with a pink outline on gold jari twill and pointed twill grounds respectively. The arrows are in the sequence of pink, gold jari and greenish blue colour. The lines are in gold jari. The extra stripe has floral motifs in gold jari with a pink dot at the centre of each, on the chocolate ground.
Body	Small buties flower-and-leaf motifs of two different sizes, are spread all over the ground in a plain order. The larger buties are in jari gold with alternately pink and blue mina spots, at the centre. The smaller buties are entirely in gold jari.
<i>Pallav</i>	The pallav is 65.5 cms. wide including the plain portion. It consists of a wide central panel of kalghas in blue on a gold jari twill ground 22.8 cms. wide flanked by two cross-borders of pattern similar to that of the border on either stripe, except that the extra stripe is only at the inner edge of the pallav. The patterned portion is followed by a plain portion 15.5 cms. wide having gold jari lines.
Product Name	Banarasi Satin Buti Saree
Width	1.12 metres Length: 5.17 metres

Ends per cm.	110
Picks per cm.	30.5 (ground-silk) 30.5 (ground-gold thread) 40.8 (border and pallav) 30.2 (extra-silver thread)
Count: Warp Weft	35.0 den (ground) 38.3 den (ground weft) 21.4 ^s (gold thread) 44.7 den (pallav-ground) 9.8 ^s (extra silver)
Ground Weave	5 end warp satin
Ground	The face is white in a satin weave.
Border	The border is 8 cms. wide including a selvedge of 1 cm. Consists of two stripes on either side of a decorative jari panel of 3 cms. in width. Each stripe consists of gold jari diamonds with red dots (0.9 cms.) flanked by two narrow stripes of gold jari-painted twill. The centre panel has kalghas in gold jari and red, and marigold motifs in white jari and red encircled by small floral motifs and a decorative silver jari figure. The marigold motif and the decorative silver jari figure alternate.
Body	The body has an all over pattern of a decorative pendant motif within an oblong figure pointed at both ends, which is again laid inside a flowing diamond pattern made up of small decorative motifs of a mango and a flower. The pendant motif is in silver jari and red outline, in gold jari and red outline. The ground is white in a satin weave.
Product Name	Banarasi Tanchoi Saree
Width:	1.17 metres Length: 5.20 metres
Ends per cm.	103.8 (silk)
Picks per cm.	36.1 (silk body and border) 31.1 (silk pallav)
Count: Warp Weft	2/21.9 den 2/31.4 den 2/13.1 den
Ground Weave	5 end warp satin, extra weft also binds the ground.
Ground	The face is white in a satin weave. The The back is pink in weft satin.
Border	The border is 6.5 cms. wide including a selvedge of 0.5 cm. The border consists of a 3.7 cms. wide decorative central panel, flanked by two narrow stripes. An extra stripe of leaves and dots is placed at the inner edge. The central panel is in light green and pink, while the narrow stripes as well as the extra stripe are in light green.
Body	It consists of an all over design with floral sprays and pairs of small decorative kalghas, all in light green and pink. The pairs of kalghas are weft wise placed in two rows, in alternate order, while the floral

	sprays fill in the spaces between the kalghas.
Pallav	The cross border is of a similar pattern to that of the border, but slightly narrower, that is 5 cms. wide, the decorative stripes projecting outwards, followed by a white satin ground, 18 cms, in width.
Product	Banarasi Minadar saree
Width:	1.16 metres Length: 5.30 metres
Ends per cm.	47.1 (silk, body and pallav) 50.2 (silk, border)
Picks per cm.	32.4 (silk-body and border) 31.8 double (gold thread - extra) 33.1 double (cotton-extra)
Count: Warp Weft	2/20.2 den 2/22.4 den 22.7 ^s (gold thread) 22.7 ^s , 76.5 ^s (cotton threads in different colours)
Ground Weave	Plain-mina weft threads are cut. (Katrawan technique)
Ground	The ground is pinkish mauve in a plain weave.
Border	The border is 11 cms. wide including a 0.8 cm. wide selvedge. It consists of a central panel flanked by one line, dots, two lines, parallelogram blocks and a line in order, on either side, on a mauve ground. The central panel has repeating decorative large circular motifs in gold jari and mina work, the spaces in between being filled in with decorative motifs of leaves and flowers in gold jari. The mina work is in orange and turquoise blue colour.
Body	It is an all over design in which large, decorative, circular motifs are laid in rows, the interspaces being filled in with small, decorative motifs of leaves and flowers. The large decorative circular motif is of 9.5 cm. Diameter. The inner area of 6.3 cms. diam. Is decorated with mina work in small floral motifs in turquoise-blue and orange with a central floral motif in jari. This inner area is circumscribed by three circles one of gold jari (0.4 cm. Wide), one of gold jari and mina floral design (0.5 cm. Wide) and one of gold jari (0.4 cm. Wide). The motifs of leaves and flowers in the interspaces are in gold jari and mina work in orange and turquoise blue. The gold jari weave is in extra weft which is also woven plain with ground warp.
Pallav	It is a simple pallav, 20 cms. wide, having gold jari lines, 0.5 cm. apart for 15 cms.
Product	Banarasi Kimkhab dress material
Width:	0.92 metres Length: 6.00 metres
Ends per cm.	91 (silk)
Picks per cm.	37.3 double (silk) 37.3 gold (extra)
Count: Warp Weft	2/15.8 den 2/25 den 29 ^s (gold thread)

Ground Weave	8 end warp satin, extra threads also weave with the ground. It is a fine kimkhab dress material, with a black satin ground. Kalgha motifs in different sizes and shapes and small decorative motifs worked in gold jari and mina work in red and turquoise-blue, fill almost the entire fabric, with a black ground showing up for contrast in the interspaces. The design is in extra weft in small floats of jari and mina, which also weaves with the ground black warp threads in a satin order.
Product	Banarasi Tanchoi saree
Width	1.16 metres Length: 5.9 metres
Ends per cm.	107.4 (silk – body and pallav) 102.8 (silk – border)
Picks per cm.	26.8 (silk – body and border) 29.6 (silk – pallav)
Count: Warp Weft	2/17.8 den 2/15.5, 2/12.3, 2/17.7 den – different coloured threads – extra threads weave also with the ground
Ground Weave	5 end warp satin
Ground	The face is blue in a satin weave
Border	The border is 11 cms. Wide including a selvedge of 0.9 cm. It consists of a central panel, 4 cms. Wide, flanked by one fine line, a line of rectangular spots, one fine line, a stripe, 1.5 cms. Wide, one fine and line rectangular spots in order, on either side. There is an extra decorative stripe 1.5 cms. Wide at the inner edge. The central panel as well as the stripes on either side have decorative flowers, leaves and buds motifs. The flowers are pink with blue dots, yellow star-shaped centres and yellow outlines while the leaves and buds are in green with a yellow outline. In between two repeats of such motifs in the central panel are two parrots sitting on a small flower symmetrically opposite each other. The parrots are in green and pink with a yellow outline and the small flower is pink with a yellow outline. The rectangular spots are in pink and yellow alternately. The fine lines are in yellow. The extra stripe is with buds and leaves in pink and green with a yellow outline. The ground is blue.
Body	It has sprays with pink flowers, green leaves and two parrots opposite each other, are laid in half-drop, plain order weft-way on a blue satin ground. The colours of the flowers, leaves and parrots are the same as in the border.
Pallav	It has a cross border 10.00 cms. Wide of the same pattern as the border, followed by a plain blue satin portion 16.5 cms. Wide.
Product	Banarasi Organza saree
Width	1.15 metres Length: 6.1 metres
Ends per cm.	48 (silk)
Picks per cm.	26 (rayon-body, border and plain pallav) 32.8 (rayon-figured pallav) 27.3 double (silk extra body and border)

	32.8 double (gold thread extra pallav)
Count: Warp Weft	22.8 den 2/33.5 den – rayon 12.9 ^s gold thread 2/19.6, 2/14.8 den extra
Ground Weave	Plain
Ground	The ground is green in a plain weave
Border	The border is 8.5 cm. Wide including a 0.5 cm. Wide selvedge. It consists of a central panel of flowers and leaves 2.5 cms. wide, flanked on either side, by a line, rectangular dots, a stripe of geometrical motifs, 0.9 cm. Wide, a line, rectangular dots and a line. There is an extra stripe of leaf and dot at the inner edge and a thick line and two small lines at the outer edge. The extra border is in gold jari. Jari weaving is in separate shuttles. There is a full border on one side, while on the other side there is a plain green border of 241 cms. length and the remainder in gold jari, the plain portion being the portion tied around the waist.
Body	It has an arda (diagonal) pattern in two stripes all over the body. One is a creeper, with flowers and leaves in the light green, with a light blue outline on a bluish green ground and the other comprises two lines of small buties, having four petals at right angles in light blue, with light green outline on a green ground.
Pallav	It has a cross border 10.5 cms. wide in the same pattern as in the border, except that the extra stripe of leaf and dot is on either side, followed by a plain green portion, 14 cms. wide with repeats of double gold lines, two closely placed lines and one line alternately 0.5 cm. apart. All work is in gold jari. At the other end of the fabric also there is a plain portion, 10 cms. wide with gold lines as in the pallav.
Product	Banarasi Kimkhab (gulab ful) dress material
Width	0.74 metres Length: 5.40 metres
Ends per cm.	87.4 (silk)
Picks per cm.	21.7, 3 strands each (gold thread) 21.8 (silk different coloured threads – extra)
Count: Warp Weft	2/20.9 den 20.4 ^s (gold thread) 153.6, 219.6, 279.7, 185.8 den – different coloured threads –extra.
Ground Weave	5 end warp satin.
Ground	The face is in gold colour in a twill weave.

The design consists of creeper motifs with leaves and flowers placed warp-way, parallel to each other on a gold jari twill ground. The creeper is in a dark green colour. Leaves are large and small in different shapes and colours. The large leaves are red, while the small leaves are dark green. Flowers and buds are in different shapes and colours. The flowers are decorative and are in a three-colour scheme namely (1) Petals in orange, red and dark green with gold-jari centre, (2) petals in maroon, red and dark green with gold-jari centre and (3) petals in pink, red and dark

green with gold – jari centre. The buds are (1) in dark green and red and (2) red, dark green and gold-jari. The flowers, buds and leaves are so arranged that those of the same colour are in the same row. The weave is in fekwa technique. Coloured and jari wefts are interwoven, interweave with the ground where necessary and float at the back in other places.

Product	Banarasi Kimkhab running material
Width	0.68 metres Length: 6.9 metres
Ends per cm.	62.3 (silk)
Picks per cm.	16.1 (rayon) 16.2, 3 standards each (gold thread – extra)
Count: Warp Weft	2/279.7 den (silk) 354.3, 3 den (rayon) 14.5 ^s (gold thread-extra)
Ground Weave	Weft faced 1 up 4 down twill.

It is a medium kimkhab running material. It is a weft-faced fabric with a yellow ground warp. The design consists of an all-over pattern in deep blue and light blue flmae-like motifs in Tibetan style on a gold background. The deep blue and light blue wefts form the motifs on the face where required, as well as weave with the ground warp threads at the back. The gold ground is made with extra weft gold threads, weaving with ground warp threads on the face and floating at the back, where blue weft threads form the face. The cloth is woven in a 1 up 4 down weft-faced twill.

E) Name of the Geographical Indication :

BANARAS BROCADES AND SAREES (LOGO)



F) Description of Goods :

Banaras is one of the rich weaving craft centres of India, famous for Brocade Saris and dress material. One unique and intricate silk brocades and sarees of Banaras has made it world famous. Among the different varieties of sarees produced in the centres, some exclusive varieties of the sarees are Jangla, Tanchoi, Vaskat, Cutwork, Tissue and Butidar which are made of silk warp and silk weft, on plain/satin ground base, brocaded with extra weft patterns in different layouts introducing Buties, Bells, Creepers, Buttas in ground, border and anchal for getting glamorous appearance. With the change in time and consumer preference, the weavers of the cluster are also undertaking changes in the design and pattern of the product along with product diversification. In order to

cater to the need of the overseas and domestic buyers, the weavers of the cluster are also producing home furnishing, silk dhotis, stole, scarf, muffler, mats, dress material, wall hanging, made ups like curtain, cushion cover, table cover, napkins, runners, etc. some of the items produced in the Banaras are presented below:

Brocades:

The city of Varanasi of Uttar Pradesh is famous for its unique silk brocades and sarees. Brocades refer to those textiles where in, patterns are created in weaving by transfixing or thrusting the pattern thread between the warp. Normally in weaving, the weft thread passes over and under the warp thread regularly. But when brocade designs in gold, silver, silk or cotton threads are to be woven, special threads are transfixed in between skipping the passage of the regular weft over a certain number of warp threads (depending upon the pattern) and by regularizing the skipping by means of pre-arranged heddles for each type of patterning. There may be several sets of heddles so arranged that on different occasions, they raise and depress irregular number of threads in turn, as required by the exigencies of the pattern.

Traditionally, the weaving was done with naksha draw looms; now jacquard equipment is used. Before proceeding with weaving, the design is drawn out on paper by a special category of crafts persons called naqshaband. This design is then woven on a small wooden frame.

Though the zari figured silks of Banaras are called brocades, 'technically, they can be classified as both brocades (fabrics with discontinuous supplementary weft patterning) and lampas, figured silks (figured silks with at least two warps and/or two wefts), supplementary thread designs including dense border patterns, are almost always woven as discontinuous supplementary weft with the highly decorated end-piece usually ending abruptly in a piece of unembellished cloth (15 to 50 cm.)

Variations in the Brocades:

Traditional Banaras brocades can be broadly classified as (a) Zari Brocades (b) Amru Brocades and (c) Abrawans

(a) **Zari Brocades:** In which the patterning is in zari or gold/silver thread.

The kimkhab is heavy gilt brocade, in which more zari work than underlying silk visible. The zari comprises more than 50 percent of the surface. Often used as yardage in the eighteenth and nineteenth centuries, these are popular wedding saris nowadays. The bafta/pot-than/baft-hana is lighter in gilt brocades than the kimkhab, and more of the underlying silk is visible. The zari comprises less than 50 percent of the surface.

(b) **Amru Brocades:** In these brocades, the supplementary weft patterning is in silk and not in zari. Traditional Amru brocade is the tanchoi. The tanchoi 'is a densely patterned, heavy fabric with no floats on the reverse – the "unused" threads are woven into the "foundation" at the back. Traditionally, the face of the fabric has a satin weave ground (warp threads) with small patterns made by the weft threads repeated over the entire surface". It is believed that in the last half of the nineteenth century, three Parsi brothers by the name of Chhoi learnt the technique of weaving these brocades in China and introduced it in Surat (Gujarat in western India). A descendant of the brothers continued to make tanchois in Bombay till the 1950s but was forced out of business by

the less expensive versions of the Varanasi weavers. [tan = three; tan chhoi = three chhois].

(c) **Abrawans:** Muslin Silk/Organza Base: In the third variety, the ground material is a transparent muslin silk or organza, with a zari and/or silk thread patterning. So this can be a zari brocade or an amru. The amount of zari visible can also vary, and can cover more or less than 50 percent of the base material.

(i) A sub-category is the 'cut-work brocade' in which the 'transparent silk fabric has supplementary-weft patterning woven in heavier, thicker fibres than the ground. Each motif is not separately woven in by hand as a discontinuous weft; instead the threads extend the entire width of the fabric, leaving floats at the back that are cut away by hand after weaving'.

(ii) Another sub-category is the tarbana (woven water) in which the weft threads of the ground are zari, not silk, thus creating a metallic sheen. Several other weights and shades of supplementary-weft zari are used to create the patterning, creating an extremely rich textile.

(iii) Some of the very exquisite weaves are accomplished with only gold threads, and without using silk. Designs are created with gold embellishments on a silver background. Such a style of using gold and silver threads together is locally called ganga-jamuna (after the two most sacred rivers in India, the Ganga and the Yamuna).

Silk Sarees:

Banaras weavers are also equally famous for the intricate and delicate sarees. The Saree segment typically consists of two sub-segments.

- Satin-based work (largely Karnataka yarn)
- Organza type work (largely Chinese yarn)

The former is concentrated in North Varanasi, Badi Bazar, Alaypura, Pilikothi. The later is visible in South Varanasi e.g. Madanpura. Most of the output (90%) gets sold at Banaras.

Some of the most famous sarees of the Banaras are (a) Banaras Silk Jamdanis, (b) Banaras Jangla Saree, (c) Banaras Jamwar Tanchoi Saree, (d) Banaras Tissue Saree, (e) Banaras Cutwork Saree, and (f) Banaras Butidaar Saree.

(a) Banaras Silk Jamdani:

The silk Jamdani, a technical variety of brocade or the figured muslin, traditionally woven in Banaras may be considered to be one of the finest products to come out of the Banarasi loom. Here silk fabric is brocaded with cotton and rarely with zari threads. Jamdani is woven by transfixing the pattern thread between a varying numbers of warp threads in proportion to the size of the design then throwing the shuttle to pass the regular weft. By repeating this process, where in the size and placing of the cut-thread is in accordance with the character of the pattern, the Jamdani weaver produces a range of intricate designs.

Some of the traditional motifs of Jamdani include Chameli (Jasmine), Panna hazar (Thousand emeralds), Genda buti (Marigold flower), Pan buti (Leaf form), tircha (diagonally striped) etc. The most attractive design feature of the Jamdani sari is Konia or a corner-motif having a floral mango buta.

(b) Banaras Jangla Saree

Brocade weavers of Banaras have often endeavored to add a sense of gaiety and festivity by brocading patterns in colourful silk threads amidst the usual gold and silver motifs; of the brocade convention. The saree is an example in which munga motifs have been laid. Jangla wildly scrolling and spreading vegetation motif is among the eldest in Banaras brocades. This old rose sari is embellished with beautifully contrasted gold creepers and silver flowers of the Jangla motif. The borders have brocaded running creepers in munga silk and gold and silver zari threads. The end panel is a combination of motifs of the borders and condensed Jangla of the field. Muga silk brocading enhances the beauty of the sari while reducing the cost. All over Jal Jangla design to get the stylish work of the sarees and also used meena work for the decoration of the fabrics. The exclusive design saree is time-consuming skilled work.

(c) Banaras Jamwar tanchoi Saree

Using a technique similar to that of brocade, weavers of Banaras weave sarees using colourful extra weft silk yarn for patterning. This variety is known as Tanchoi. This maroon coloured saree on satin weave is brocaded with elaborate motifs from the jamawar shawl tradition from Kashmir, the characteristic feature of which was paisley motif, often elaborated into a maze, which would look kaleidoscopic in character. The field has a densely spread minute diaper of jamawar style paisley. The end panel has large motifs of multiple paisley forms one growing out of the other. The border as well as the cross-borders of the end panel, has miniature paisley creepers.

(d) Banaras Tissue Saree:

The tissue sarees of Varanasi is unbelievably delicate, combining the use of gold and silver metallic threads. The renowned zari brocade weavers of Banaras have evolved a technique of weaving tissue material, which looked like golden cloth. By running zari in weft a combination of zari and silk in extra-weft (pattern thread) and silk in warp, the weave of this saree has densely patterned with golden lotuses floating in a glimmering pond. The drops of water are created by cutwork technique. The borders and the end panel have a diaper of diamond patterns enclosed by a border of running paisley motifs.

(e) Banaras Cutwork Saree:

This type of saree is prepared by cut work technique on plain ground texture after removing the floated thread which are not woven (design) during the weaving process which provide good transparent look.

Cutwork is the cheaper version of the Jamdani variety. In cutwork the pattern is made to run from selvedge to selvedge letting it hang loosely between two motifs and the extra thread is then cut manually, giving the effect of jamdani.

(f) Banaras Butidar Saree:

The most striking feature of this dark blue silken saree is that it is brocaded with pattern threads of gold, silver and silk. Due to darker shade of gold and lighter shade of silver this variety of patterning in brocade is conventionally known as Ganga-Jamuna, indicating the confluence of these two river whose waters are believed to be dark and

light respectively. The end panel has a row of arches, in each of which a bouquet of flowers is placed. A slightly smaller and variegated bouquet is diapered all over the field.

The butidar saree is a rich kind of the Banaras Saree in high traditional pattern motif of the design locally popularized such as Angoor Bail, Gojar bail, Luttar Bail, Khulta Bail, Baluchar Bail, Mehrab Bail, Doller Butti, Ashraffi butti, latiffa butti, resham butti, jhummar bhutti, jhari butta, kalma butti, patti butti, lichhi butti, latiffa butta, kairy kalangathakka anchal, mehrab anchal with the use of real gold and silver zari and katan silk in the weft.

Diversified Products:

With the change in the Consumer Preferences for diversified products like dress materials, furnishings and household utility goods, the weavers are now producing new products like stole, scarf, mat, dress materials, furnishing materials, wall hangings, made-ups like, cushion covers, table covers, napkins, runners etc.

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

Initially the product is produced in the Varanasi district of Uttar Pradesh. The Banaras city is considered as the origin point and the most important production centre of silk Brocades and Sarees. However, with the increase in demand of the products, the weavers from neighbouring states are now producing these products. At present, the weavers of Varanasi, Azamgarh, Mirzapur, Sant Ravi Nagar and Chandauli districts are producing Banaras Silk Sarees and Brocades. The geographical location of the production area on the basis of longitude and latitude is given as follow.

Varanasi is situated 83.0° E longitude and 25.20° N latitude,

Azamgarh is situated 26. 0° N latitude and 83.10°E longitude,

Mirzapur is situated 25.15° N latitude and 82.58°E longitude,

Sant Ravidas Nagar is situated 25.12° N latitude and 82.42°E longitude

Chandauli is situated 26. 0° N latitude and 83.16°E longitude.

The brocade weaving of the Banaras is cluster based and scattered all over the Banaras district and some adjacent districts. The Banaras city is the main center of weaving. The maximum weavers of the product belong to the city only. Yet the other production centers of the districts cannot be over looked so far as the production and the employment is concerned. The main centers of the brocade weavings are at Varanasi, Azamgarh, Mirzapur, Bhadohi (Sant Ravidas Nagar), Chandoli, Chunar and Chakia.

Among all, Varanasi city is the most important centre of brocade weaving and more than 80 percent weavers belong to the Varanasi city and its adjacent area only. Out of the different Mohallas (areas) of the Varanasi, Madanpura and Ahaipur are two most important areas of the brocade weaving. It is believed that the brocade weaving in the city initially started in these two areas and subsequently adopted by the other families.

A legend how Madanpura area came to fame as the origin point of Banaras brocade said that seven muslim families fled from central Asia of the western Iranian plateau and settled at Madanpura. They are later called Sat Gharav. They may have belonged to a group of Kazzaz weavers, who had migrated from west Asian weaving centres and were employed in the royal weaving workshops of the Sultanate King. It is believed that the weavers belonging to the seven families brought with a special silk weaving technique for Kazazi and nassaji fabrics from Khajistan in the western plateau of Iran. Similarly, some legendary texts also prove the importance Alaipura in the Brocade weaving world.

However so far the weaving pattern of traditional weaving areas is concerned, Madanpura weavers were known for their fine and delicate traditional work on *Kimkhab*, Alaipura weavers were renowned for experimenting with the new technique and designs; and implementing innovations which became necessary as they had to compete with the well settled traditional weavers of Madanpura, who already excelled in their craft. The other areas like Badi Bazar, Nati Imli, Lathapura, Philkhann, Chittanpura, Ram Nagar, Lohta, Chiragaon, Baburi, Baragam, Ashapur are equally famous.

H) Proof of Origin (Historical Records) :

The weaving of silk Sarees and Brocades in Banaras goes back to Vedic period. It was believed that the Hiranya (a mythological character in Bhagavad-Gita) cloth has been usually interpreted as the earliest equivalent for the present zari work of Banaras called Khim-Khwab. Even the Jataka Tales (Dharma Granth of Buddhism) has mentioned that Banaras was a cotton growing region and famous for producing thread of fine and soft texture. The city was equally reputed for its silk and wool products during the past. It is believed that the patterns scarved in relic on the Saranath stupha were transferred from the textile designs of the Gupta period. It appears that these bold geometrical patterns have the saree and brocades with birds and animals in the designs first come into existence by the weavers of the Banaras. A number of such motifs appearing in the Dhamek Stoop at Saranath (Banaras) pre propose the transfer of textile designs stone or a copy of such textiles, which is called **Devadushyas** and has a link with the textile designs of Banaras. The most important proof of the Banaras Saree and Brocades can be found in the district Gazetteers of the United Provinces of Agra and Oudh in the Volume XXVI in 1922 and Uttar Pradesh, District Gazetteer published in 1965. The gazetteers have elaborated described the production of saree and brocades at Banaras.

The Banaras weaving industry reached its zenith during late mughal period Emperor Akbar introduced the Persian motifs with the help of the Persian master Called ghias nakshaband during that period. The brocade weaving industry went under a drastic change.

European visitors in early 17th century confirm Banaras, Jaipur as textile production centers mainly of cotton turban gride etc. as well as as hindu woven cloths. Abul Fazl also mentions that Banaras, Mau and Jalalabad (near Jaunpur) were important centres of

textiles'. According to Shahjahan Nama among presents sent to Persian Emperor Shah Safi textiles of Banaras were also included. European travels Tavernier and Manucci testify Banaras as silk cloth of gold and silver. According to Manucci Banaras Textiles were also exported to many parts of the world. It seems that by middle of 17th century Banaras became a centre of kimkhab and traditional cotton weaving slowly tapered down. Macci who visited Banaras in the 2nd half of 17th century also talks about Banaras textile and its export to Europe. By 19th century Banaras kimkhabs gained popularity even in the royal to shakhanas of Rajasthan. Valentia in early 19th century praised textiles of Banaras according to him these showed close patterns and were expensive. He confirms export of Banaras Kimkhab to Europe. The textile industry was thriving in Banaras and become the main source of the prosperity of the town. Mrs. Colin Mackauzia who visited Banaras in 1817 also talks about heavy kimkhabs of Banaras. Fanny Parks who visited Banaras in 1844 mentions about the textile mart with silk and very elegant gold and silver embroideries. According to her Banarasi issue with gold and silver work was popularly worn by the muslim woven of the royal house of Awadh. In 19th century the collector of Banaras Mr.Reane Writes about fairly large number of muslim weavers in kimkhab craft. Banaras Gazetteer also talks about weavers in Banaras and neighbouring villages. Yusuc Ali in late 19th century has documented vivid description of the textile industry of Banaras and other centres. Though the number of muslim weavers was more in number but hindu weavers were also engaged in this craft.

I) Method of Production :

The weavers of the Banaras generally use old pit loom for weaving sarees, brocades and other products. The weavers generally use wooden loom of its own pattern having elaborate and crowded arrangements of cotton stings from top to bottom. In the absence of the rapid motion exactness in working and uniform punctuality in the sequence of the different operations, the weavers concentrate on simple human figures patiently and quietly sitting at it and swiftly passing or retorting the shuttle through the layers of the warps and then immediately purfling along the weft with gold thread or dyed silk by tucking its tubeless through the warp. It is the common view of weaving process of the most famous brocades of the world but within it lies the mystery of an intricate and elaborated process of weaving from selection and preparation of the yarn to the reproduction of the rich designs.

The production process starts with the selection of the silk yarn, which is of various qualities and imported from various production centres within the country and outside. Generally, the popular destinations of raw materials are Karnataka, Mandla, and Kashmir. Once the raw material is procured and then the weaver's carryout the activities like twisting, bleaching & dyeing followed by making up warp and weft. Another important part of the Banaras brocade making is the making of Naksha or design. The making of naksha is unique of its own. In the process, the designers first work out how the designs of the fabrics, the destined to be reproduced on a paper. This work is called Likhai. The naksha band draws up designs to order or invent new ones with the specification of his client. Once the naksha is prepared, it is punched on cardboards in the required sequence by a group of professionals called technicians. This cards linked in

a chain as per the pre-determined designs and used in a jacquard machine in order to provide the exact sequence of the different colours of the thread. The jacquard machines have rectangular blocks on which the chains of punch cards run. These cards have different patterns of holes. When the block is struck against a set of needles, it pushes the requisite hooks backwards. Thus, the threads in the hooks whose needle are not pressed by the cylinder due to the hole in the punch card come forward to be a part of the weft and the rest remain as they are, allowing for the complicated designs on the fabric.

The following important steps are generally followed for the weaving a Banaras saree/brocades, which takes minimum 6 days depending upon the designs.

Procurement of Raw materials

Selection and acquisition of the selected raw materials and to make it fit for use are the most important first step. The process starts with the selection of the silk yarn, which is of various qualities and imported from various production centers.

Now a days, the popular destinations of the raw material are Karnataka, Mandla in West Bengal, China, Kashmir and Japanese Silk. Raw silk is specially treated for brocades and the process requires considerable patience and labour. The cost of the raw material varies depending upon the source. The cost of Karnataka yarn is highest at Rs.1500/- per kg and Chinese yarn is Rs.1200/- per kg. Similarly, the cost of zari varies from Rs.400/- per kg to Rs.10,000/- per kg. In case of real zari, the cost of Rs.18,000/- and in case of imitation and plastic, the cost varies from Rs.600/- to Rs.700/- per kg to Rs.400/- per kg. The detail is given in Table 1.

Table 1
Raw Material Price: Broad Indicators (2006)

Chinese Yarn	Rs. 1200/kg
Karnataka Yarn	Rs. 1500/kg
Art silk (for mina)	Rs. 250/kg
De-gumming of Yarn	2.5% loss
Twisting Cost	Rs. 200/kg
Zari	
Real	Rs. 10,000/kg
Powder	Rs. 1800/kg
Imitation	Rs. 600 to 700/kg
Plastic	Rs. 400/kg

Twisting of the silk yarn (some cases)

Some times the silk yarns are twisted on itself without undergoing the further process. It is called singles. When two or more than two yarns are twisted in an opposite direction, it is called thrown singles. The process of twisting silk yarn at this stage is called silk throwing. In Banaras, special artisans called “Bataia” undertake the work. The two principal kinds of compound threads used in the silk manufacture are trams and organzine.

Preparatory activities

The hanks of the threads as bought from the markets require reeling and checking of its uniformity in thickness and roundness for further operation. It is first mounted on a pareta, which is a large and simple cylindrical framework of the bamboo and then transferred to the reeling machine, which is a charkha similar to the common spinning wheel. The process requires greater experience and judgment and quick eyes in the reeler.

(i) **Natawa:** The thread from the reel is transferred to the natawa, which is a bamboo frame with a central axis. The natawa frame presents a series of four or eight planes enclosing a nearly cylindrical space (besides not being round, it is slightly narrow in the middle than at the upper and lower ends), round which the thread is wound. In this way the whole thread takes the shape of a hank or skein, which is then transferred to an instrument called pareta. If the thread is required to be doubled, the thread from two paretas is taken together and laid on to a third pareta.

(ii) **Pareta:** It consists of a central bar, made of slender bamboo, which forms the axis. Round its upper end is a framework of bamboo sticks, supported by spokes which sloping upwards, assemble together and form a cone. The cone rotates which the rotation of the axis. The whole thing appears as a long-handle and distended ladies' umbrella. The spokes, towards the cone are detachable.

After the hank has been slipped on the cone, the longer end of the axle is vertically attached in a socket of lump of clay on the ground to allow a free motion to it when the pareta rotates on account of impetus imparted by unwinding of the thread. This axis is not fixed upright but at a slight angle to the perpendicular.

(iii) **Khali:** This also is cylindrical framework of bamboos but of a different pattern. Round its central axis at short intervals are tied two or three cross-sticks. The ends of these carry four or six vertical axis. These rods form the framework on which the thread is wound or from which it is unwound. This instrument is useful for intermediate steps between two processes such as twisting silk threads while it is transferred from the reel of the charkha on to a khali or retransferring from khali to the pareta.

(iv) **Tagh:** The silk in its passage from the pareta to the charkha only given a slight twist. Further twist is applied to warp threads by means of an apparatus Tagh. The threads taken out after reeling are wound round a khali from which they are again unwound and each attached to a ring, which is connected with a rod. This rod is about 3 ft. from the ground. When each ring has been threaded in this manner, the threads are extended to a distance of about 40 yards. At short intervals from the first rod are 4-5 similar rods, which carry the same number of rings as the first through which again the thread is passed. The loose ends of the threads are allowed to hang down from the last rod of the series to about a foot from the ground. These ends are weighted with a small stick about six inches and carrying a clay dummy about 2 tolas (23.5 gms) in weight.

(v) **Warp Thread:** They are twisted before being transferred from pareta to the spindle of the charkha so arranged that on its way to the spindle the thread receives a

sufficient amount of twist. Particles of other material adhering to the thread are also knocked off at this stage. The wheel of the charkha is usually of the same shape as the ordinary Indian spinning wheel. The hanks and skeins are known by different names. The hanks are generally large, weighting about a one-eight seer (117 gms) but the skeins are smaller and weigh about tolas (23.5 gms)

(vi) Chemical Treatments, Bleaching and Dyeing: The yarn after being duly processed in respect of throwing, coupling, twisting or the like undergoes further treatment. The silk-thread in its native state has a gum like substance (sericin) of a yellowish colour in its composition. This substance has to be removed from bringing sheen and softness to the yarn as also to enable penetration of the colouring matter or the dye in the yarn in the process of its dyeing. Therefore, this gum-like material (sericin) is removed by boiling the silk in soap-water of certain strength and for certain duration. This process requires considerable experience and great care: otherwise the delicate fibres would be badly damaged and weakened. Formerly, a solution of Saiji (Carbonate of Soda) or Aritha (soap-nut) was employed and required some two to three hours of the boiling and continuous rubbing of the yarn between the palms of the hands. When the yarn becomes soft and bright, it is steeped and washed two or three times in tepid water. This operation is called nikhar or kharna (bleaching and degumming). Formerly, in Banaras there was a special class of bleachers called Lahera. Their process was cumbersome and slow. They also did the dyeing. But now the weavers themselves usually do the necessary bleaching and degumming according to their particular requirement and soap-chip or other products of similar action are employed for the purpose. The threads known as chinia, pat and katan are always bleached. If pure white thread for using undyed is desired the silk is further subjected to the action of fumes of sulphur.

If the thread is intended to be dyed, it is done after this degumming and bleaching process as otherwise the colouring matter will not penetrate the fibres of the thread and the colour from the fabric will always come off by moisture. The warp for saris is usually taken of 5-6 sari-lengths and each sari-length is dyed in a different colour for the sake of variety. After dyeing in accordance with the direction prescribed by the manufacturers' laboratory, the hanks or skeins of the silk thread are put to dry by hanging them up on a horizontal bar. Then a stick is passed through it and twisted by a workman to wring out the moisture and enable the skeins to dry and be ready for use in the short time.

(vii) Making the Warp: The warp or taana machine is used for this process. It is used to prepare the warp by rolling the threads on a wooden log in a particular sequence of colors depending on the design. This machine consists of two parts: one is a hollow octagonal wooden frame on which the threads are wrapped before being wound around the warp roll; and the other is a big wooden vertical frame on which the rolls of threads of different colors are put from where they can be attached to the octagonal frame. This is a hand-driven machine and it provides the basic requirement for the loom, the warp roll. Normally, threads of three or four colours are used for preparing the taana or warp, depending on the design desired.

(viii) Kalabattun: The next essential material in order of importance is the kalabattun, the gold or silver thread. The kalabattun is still manufactured in Banaras, it is also imported in a large quantity from other manufacturing centers in India. Cheaper stuff, usually semblance of brocades are also manufactured by employing pale-yellow silk threads for Kalabattun for the contentment of the common people, and such work is mainly done in the suburbs of Banaras.

(ix) Naksha or the Design: the designer first works out the design of a fabric, destined to be reproduced, on paper. This work is called likhai. The nakshaband draws up designs to order, or invents new ones to the specification of his client according to his own ingenuity. This nakshaband himself is well acquainted with all the technicalities and manipulations of weaving and rendering of a given design or pattern into a woven fabric. He has to foresee his artistic and technical aspects of reproduction and their affect, and to prescribe proper method and direction for it. This he does by means of cotton threads in the form of graph-work.

Weaving activity

This is the most important and complicated part of the whole process. The design is plotted on graph paper by plotters according to the dimensions desired. The plotted nakshas are taken to a technician who punches them on cardboards in the required sequence. These cards, linked in a chain as per the design, are then used by the jacquard machine to provide the exact sequence of the different colours of the threads that are required for the design. The jacquard machine (which runs by a weaver moving a pedal) has a rectangular block on which the chain of punch cards run. These cards have different patterns of holes. When the block is struck against a set of needles, it pushes the requisite hooks backwards. The needles where the card is punched remain unaffected, while the other needles are pressed and the hooks associated are withdrawn, leaving the threads in the background. Thus, the threads in the hooks whose needle are not pressed by the cylinder due to the hole in the punch card come forward to be a part of the weft and the rest remain as they are, allowing for the complicated designs on the fabric.

In Banaras the weavers of expensive silk fabrics and brocades are called “karigar” (artist). A Banaras weaving-shed which contains a loom for weaving an expensive kimkhab is known as a karkhana. This is generally a small chamber and usually not well lighted.

The process of weaving simple silk fabrics and the tools employed therein are not generally very different from the process and tools employed in weaving other fabrics but the Banaras kimkhab and other gold-and-silver-thread fabrics, with a heavy body of silk, are woven with an indigenous device, quite special to Banaras.

In every loom the warp-threads are not stretched to their full length at once. This length depends upon the accommodation available in the room as also on the fact that the peg at the farthest end, called agela, and the bhanjni, to which the warp-threads are stretched, should not be too far from the tur at the weaver’s end. The weaver himself sits on the ground, with his feet in a hollow dug underneath the loom, which is in a level with the

ground. Generally the bhanjni should be at a distance of 2½ to 3 yards, and the agela at a distance of 4 to 4½ yards from the position of the weaver. The portion of the warp-threads that does not come between the bhanjni and the tur is gathered together and tied up to a string hanging from the roof. They are connected with a rope, which, after being wound round bhanjni is carried backwards to the weaver through a pulley and fixed to a peg within his easy reach.

The tur is capable of being turned in a groove at each end. The fabric, as it is woven, is wound round this tur by simply turning it round and round and simultaneously loosening the rope so that the farther end of the warp approaches nearer and nearer to the weaver as the work proceeds, taking the place of the woven fabric. The tur contains holes in different directions through which sprags are let in to fix the beam and keep it in position while the weaver goes on weaving. Between the warp beam and the cloth beam are a set of senthas which keep the croissage of the warp threads intact. Nearer to the weaver is a set of baisars. Each baisar is merely an upright rectangular frame with threads running up and down parallel to each other. In each, there is an upper and a lower sticks of the frame. In the simplest looms there are two baisars. Every alternate warp thread is passed through the middle hole formed by the intertwining of a given set of upper and lower loops in one baisar, so that where there are two baisars the number of loops would be exactly half the number of threads in the warp. With more baisars the arrangement is complicated as it is with the object of raising sometimes one set of threads and sometimes another and these are not alternate ones.

There are so many articles hanging from the ceiling over the loom that a glance at their framework is necessary. The weaver sits facing the length of the loom. Along the length of both sides of the ceiling, that is, to his right and to his left as well, are fixed two strong bamboos, which are called lapas ke bans. Across them are a series of cross bamboos from which hang the various articles over the loom. These comprise: (i) hatha, (ii) paghia, (iii) gathwa or collective baisars, and (iv) gulla, all of which are hung from a complicated system of bamboos and levers.

The component bamboos of the complicated system are collectively called gull eke bans, and their planes cross each other at all angles. To hang all the abisars independently would not be possible without practicably impossible for textile purposes. They are, therefore, joined every two to a single pole by means of vertical ropes producing eight poles in all. These eight poles in their turn are united in pairs at an upper stage, reducing their number to four. These again unite in the third stage into two, which at the fourth stage become one. This one pole or bamboo is termed the nachna (dangler), while all the minor bamboos at the different stages, growing more numerous as they decent towards the loom, are called nachni (dallier). The name nachni (la petite danseuse) is in playful allusion to the swinging or dancing motion exhibited by these poles when the loom is in full operation. There is also a leverage apparatus of bamboos known by another series of names. The reason for having the planes of these nachnis at different angles is now obvious. If it were not so, the parts of this complicated system would clash against each other and break the harmony of this crude but well-devised machinery.

The baisars collectively are called gathwa. They work with the treadles, which are in the hollow beneath. The weaver with his feet moves the treadles (paosar) by means of footboards and paonris. He alternately raises one of these and depresses the other by a motion of the foot. As the baisars, the treadles and the threads of warp are all synchronized with each alternate motion of the foot, a different set of warp threads is raised and depressed. Thus, a “shed” is formed through which the shuttle is smartly passed from side to side with the hand by the weaver.

In a simple fabric the crossing of the network of warp and weft threads is simple. The weft thread passes alternately under one warp thread and over another while on its return it traverses the former and undergoes the latter. But if a pattern has to be produced, the arrangement is not quite so simple. It may happen that the weft thread at a particular place has to be passed over two warp-threads at once, then under four warp threads at once and so on for a short space, or again there may be an ordinary weft-thread for the groundwork of the fabrics and a different coloured woof for the pattern, or again there may be the usual ground weft thread, a coloured silk thread for picking out little points on the pattern and gold and silver threads, at the same time, as woof for the kalabattun work. In such cases the arrangement for weaving is more complicated. There may be several sets of heddles so arranged that instead of all the alternate threads, on different occasions they raise and depress irregular number of threads in each turn as required by the exigencies of the pattern. To provide for this number of frames, called pagia are used.

The model of the design or naksha is usually hung up over the pagia, vertically at a short distance from the principal weaver, for, in a complex fabric there may be two or more weavers simultaneously working together. The ends of the cotton threads of the model are left hanging over and joined to the warp-threads. Over the model are strings that connect it with the ceiling in such a way that ordinarily this model hangs fairly easy between the ceiling and the loom. Over the loom, and part where the design is worked is placed a plank right across the stretch of the loom as an over bridge across the warps. On this plank is a boy, seated or standing and holding a forked instrument called the mandha. In order to produce the pattern on the fabric he picks up with it the help of the model. Sometimes he has to keep this number of threads raised for a few minutes together in order to allow the weaver to work up the minutiae of the pattern in gold or silver threads with the hand. For this purpose he inserts the pointed leg of an L-shaped instrument called the sua which hangs from the ceiling, into the web so as to keep the particular warp threads raised as long as is necessary. All this elaborate arrangement for the production of the pattern is known as pagia.

Much of the complication has since been eliminated by the incorporation of the jacquard to the looms. Still the hereditary arrangement of unknown antiquity persists almost in its original form.

The shuttle, nar or dharki, is made of buffalo-horn with a smooth glazed surface, enabling it to slide rapidly. During the operation, the weft is pulled out of the pirn or bobbin (the nari) inside and thus unwound and ejected through a small hole in a corner of the shuttle. This is the weft thread. As the weft thread passes from side to side, now over one set of

warp threads and under another and then under the first and over the other set, the network so formed produces the fabric. By means of a hatha or kanghi (a comb like instrument, the reed) the weaver beats the weft threads close to the fabrics as it proceeds, and from time to time tucks the woven fabric over the tur by turning it.

Three more implements used in connection with the warp, as arranged on the loom, require mention. One is the kunch or kuncha, which is a simple but substantial brush with a knob at the top for a handle. This is occasionally applied to the warp threads to clean and smooth them when stretched for preliminary process or for weaving at loom. Another is the abgir, a broom like instrument with which water is sprinkled now and then on the warp to maintain its elasticity, otherwise the thread would dry and break. The third is a pair of panikh. It is nothing more than two slender, flexible (spiny) bamboo sticks with iron-needle ends, and usually a few inches longer than the width of the fabric to admit contraction and relaxation to a given width. In the immediate vicinity of the weaver a pair of panikhs is stuck into the warp across the fabric from selvedge to selvedge, parallel to the weft, to keep the warp threads well spread in position all along the width of the fabric.

The series of silk thread stretched out for the warp are called collectively a pai. Ordinarily there is only one series of the stretched silk threads, that is, only one pai which forms the ground or zamin of the fabric, but in making patterns a second series of threads is stretched parallel to and below the first series. Thus, there become two pais. The threads composing the second pai are stretched, extended or contracted by the same kind of apparatus as for the first pai. There are then two bhanjai and two agela but with the difference that the cord connecting the bhanjni of this second pai is not taken and tied to a peg near the position of the weaver, to be loosened or tightened as he likes. Instead it is passed over a pulley, set up sufficiently high somewhere between the agela and the weaver's position, and worked by means of a heavy pendulum (langar) of sufficient weight.

(i) **Patterns: How Produced**

It is by means of an increase in the number of baisar and pai that different flowers or varieties of patterns are made. The pais have to be increased only in complicated cases; otherwise an increase in the number of baisar generally serves the purpose. The number of pais or layers of warps also regulate the thickness of the fabrics.

(ii) **Tana-Bana or Weft of Kalabattun**

The kalabattun (gold and silver threads) intended to be used for the weft is not put into an ordinary shuttle or horn. If it were so treated the thin sheathing of the precious metal round the silk thread would come off in the process of unwinding from the bobbin and passing through the shuttle-hole. Therefore, a simple little stick of bamboo with conical ends and well polished is used for the purpose. It is called a kandhi. It is made of a very superior quality of bamboo imported from Bengal. The karigar has a number of such kandhis at his disposal as he may require several of them at a time in a complicated pattern.

(iii) **Completion and Finishing of the Fabric:** The weaving thus continues and the fabric is patiently and carefully completed. If the entire length of the warp is consumed and more pieces of the same pattern are not required, the entire arrangement of the pagia, baisar and others, along with the remaining tail ends of the warp (usually with reproduction of a small portion of the design also as specimen for future reference and guidance) is taken out. But if the same pattern has to be repeated, enough length of more warp threads are connected, one to each thread in a special manner and the work continued. If any obsolete pattern is required again and its arrangement made anew, the new warp-threads are joined on to the old and the old implements are simply slid back, with which, with the detachable implements put on and adjusted, provide again the old pattern.

The completion of the fabric is called reja pujna.

(iv) **Than or Reja**

The woven fabric (than or reja), when taken off the loom is called a kora than, the pure fabric. After completion, the fabric is carefully pressed and folded for delivery. Formerly, special workers called kundigar did the pressing and finishing. They washed the fabric in a specially prepared bath, then dried it, pressed, glazed and folded for delivery. But now the pressing is done by the machine-rollers and otherwise. The fabric, before undergoing this process, is treated with the sizing material. After mounting the fabric on the rollers of the machinery, the sizing solution is gently sprayed over it and the manipulation started. This finishing process is called polishing.

Usually, the local shopkeepers do not store polished fabrics. It is done free of charge only after the fabric being finally approved or booked by the customer. The price includes the finishing charge also, and the delivery could be made within a couple of days. But there being no such facility with the outstation dealers they have to keep the fabrics ready polished and finished.

J) Uniqueness:

The Banaras Brocades and sarees which is known all over the world for gold patterns, known as Kimkwab which has been interpreted to mean no less than a dream generally carried patterns of Jhal, A Trellies enclosed stylized buta (traditional circular rounded designs) and other patterns. It is important to mention here that the patterns are hand woven on the fabrics. The butis are made by use of needles. Number of needles used depends on the number of butis and its size.

Kimkhabs are heavy fabrics of several layers of warp threads with an elaborate all over pattern of extra weft, which may be of silk, gold and/or silver threads, or their combinations. There may be three to seven layers of warp threads (tipara – three layers, champara – four layers etc. to satpara – seven layers). The width of the fabrics is about 75 cms. (30 inches) and they are woven generally in 3.60 metre (4 yds.) lengths. When the figure work is in silver threads with a background of gold threads it is called tashi kimkhab. A satin weave is very often used, resulting in a smooth ground for the fabric. The heavy fabric appears to be in layers, as the warp ends are crammed, drawing three,

four and up to seven ends per dent for tipara, chaupara up to satpara kimkhabs respectively.

Very heavy kimkhab fabrics are used for hangings, upholstery etc. Medium and comparatively light ones are used for wearing apparel.

Fabrics similar in texture to kimkhabs, with as many as five layers, but normally without any gold or silver threads, are called amrus. These are cheaper. Sometimes gold thread patterns are added on a special order. However, some amrus have cotton warp and special quality cotton weft for figures almost like himru of the Deccan.

Pot-thans or baftas are lighter in texture than kimkhabs but closely woven in silk, and all or certain portions of the pattern are in gold or silver threads. These fabrics are mostly used for garments and saris. Very often a satin ground weave is used particularly for garment fabrics.

Abrawans are silk gauzes or muslins with certain portions designed in gold or silver thread. The name denotes flowing water and the fabric is sometimes called pot.

1. The basic characteristics of the Banaras silk saree and brocades distinguish it from other contemporary products and make it unique. This are:

- ✚ Heavy gold work.
- ✚ Compact weaving.
- ✚ Figures have small details.
- ✚ Metallic visual effect.
- ✚ Pallavs – a wide middle portion with decorative motifs all over, with one cross border on the top and another at the bottom.
- ✚ Border, usually with a decorative jhalar (inside edge).
- ✚ Old Madanpura weaving (Madanpura is part of Banaras) has a delicate texture. Chatai (mat), khajuria (date leaf) weaving in the border, pallav and body and a kairee (kalgha) condia (a kalgha pallav placed in each corner of the rectangular layout of the pallav) are common.
- ✚ Old Alaipura (Alaipura is a part of Banaras) weaving has a heavy texture, large designs, more karhwan and mina work. Small conias are sometimes used in the pallav. Kimkhabs especially for Nepal and Tibetan markets are woven.

2. The principle of naksha used in the process of weaving is unique of its time. The naksha arrangement in jacquard machine by the weavers of Banaras seems to be different from others. The naksha is essentially an arrangement by which each work thread of a unit or design is controlled independently and can be selected as such for lifting on any weak as necessary.

3. Use of Kandhis

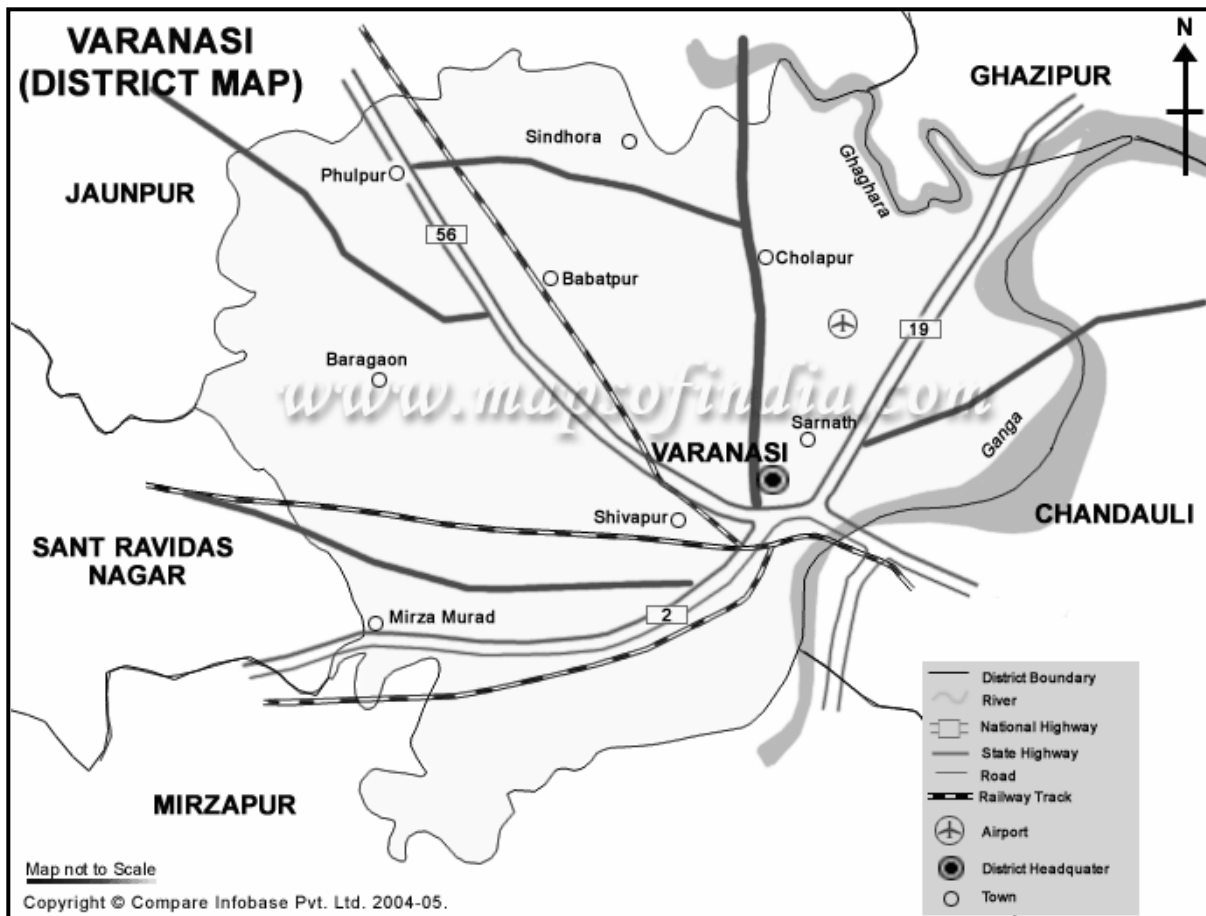
4. Use of extra warps and wefts

5. Use of specific motifs

6. Making of ALFI: The process of weaving ALFI by the Banaras Weavers is also unique. It is a kind of patterned zari brocade used as dress material particularly for long coat, sherwani. The fabrics are quite expensive and used on special occasions like ceremonial outfits. In the production process the gold or silver zari butis are outlined with single or double coloured thread and the pattern, which is called meenakari (enamelling). In Alfi, only the outline pattern is made with coloured silk, the inner work is always either in silver or gold thread. The weavers of Varanasi only produce the double colour combinations of these products.

K) Inspection Body:

- (1) The Department of Handlooms, Government of Uttar Pradesh
- (2) Development Commissioner (Handlooms), Government of India having office at Banaras involved in quality control of Banaras Sarees and Brocades.
- (3) The Weavers Service Centre, Government of India, Banaras is also providing technical and design related services to the weavers
- (4) Besides the master weavers of the product have their own method of quality control. During the process of production the master weavers used to inspect the different predetermined parameters and quality before permitting the production the final/finishing product. However, providing the specification of the quality inspection of the master weavers is difficult as it varies from one master weaver to other.
- (5) At present, the Textiles Committee, a statutory body under the Ministry of Textiles, Government of India, which is for quality inspection and testing of textiles and clothing products is also actively participating in educating the weavers and other stakeholders about the quality control and its importance, marketing strategies, brand building of the product, and other development activities to the weavers of the product.

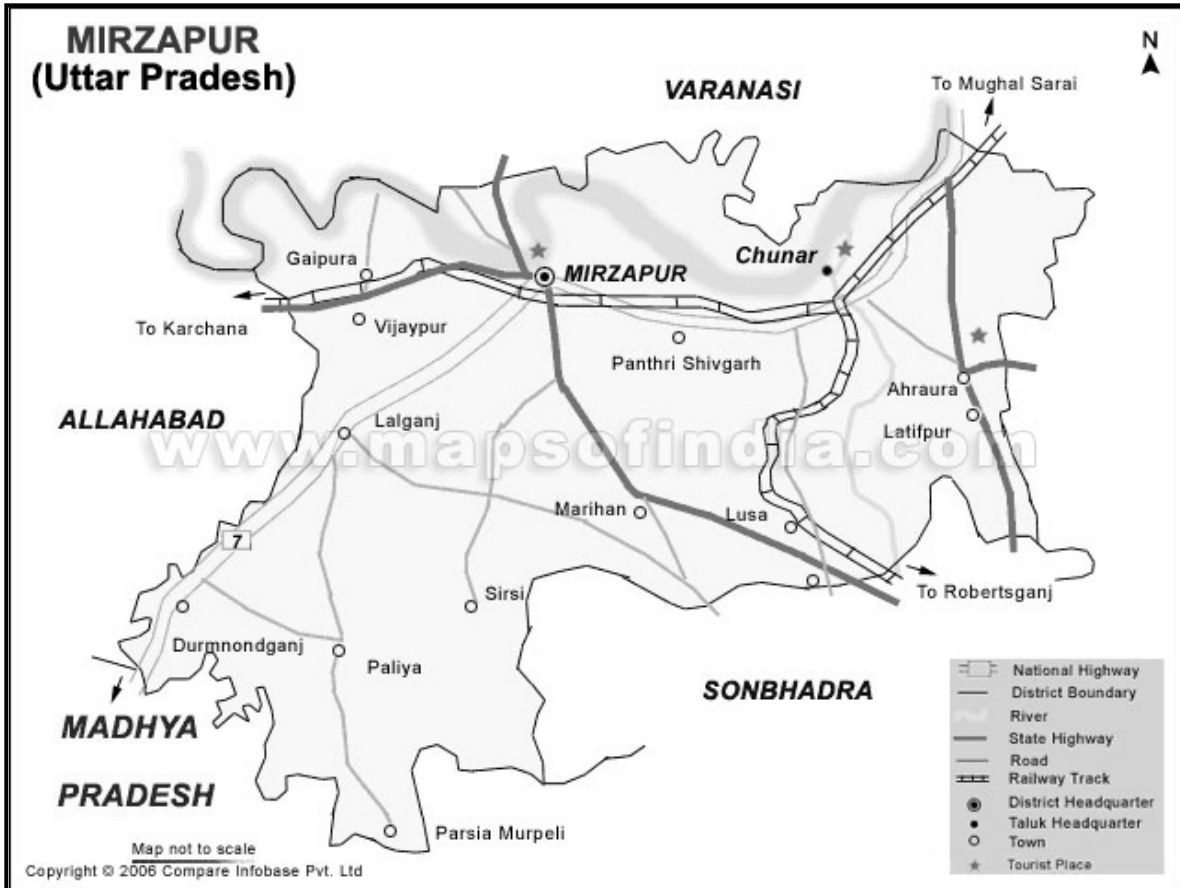


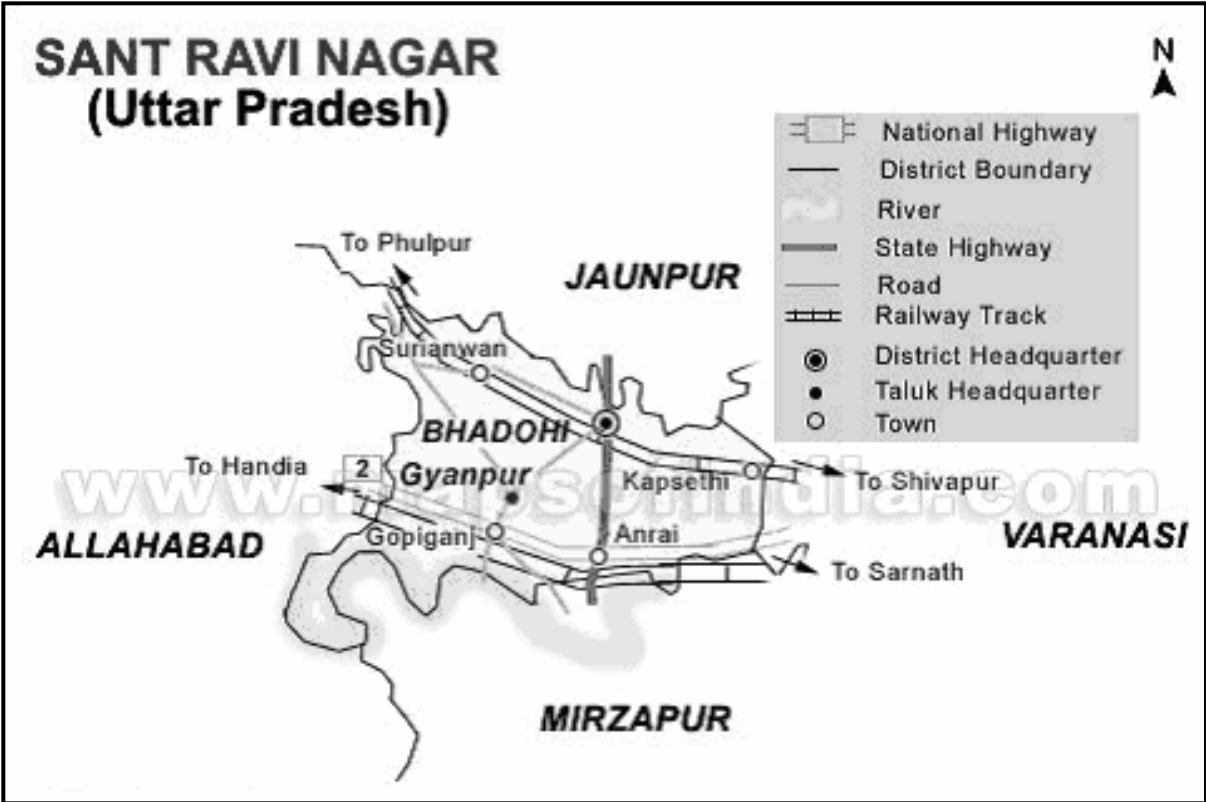
AZAMGARH (Uttar Pradesh)

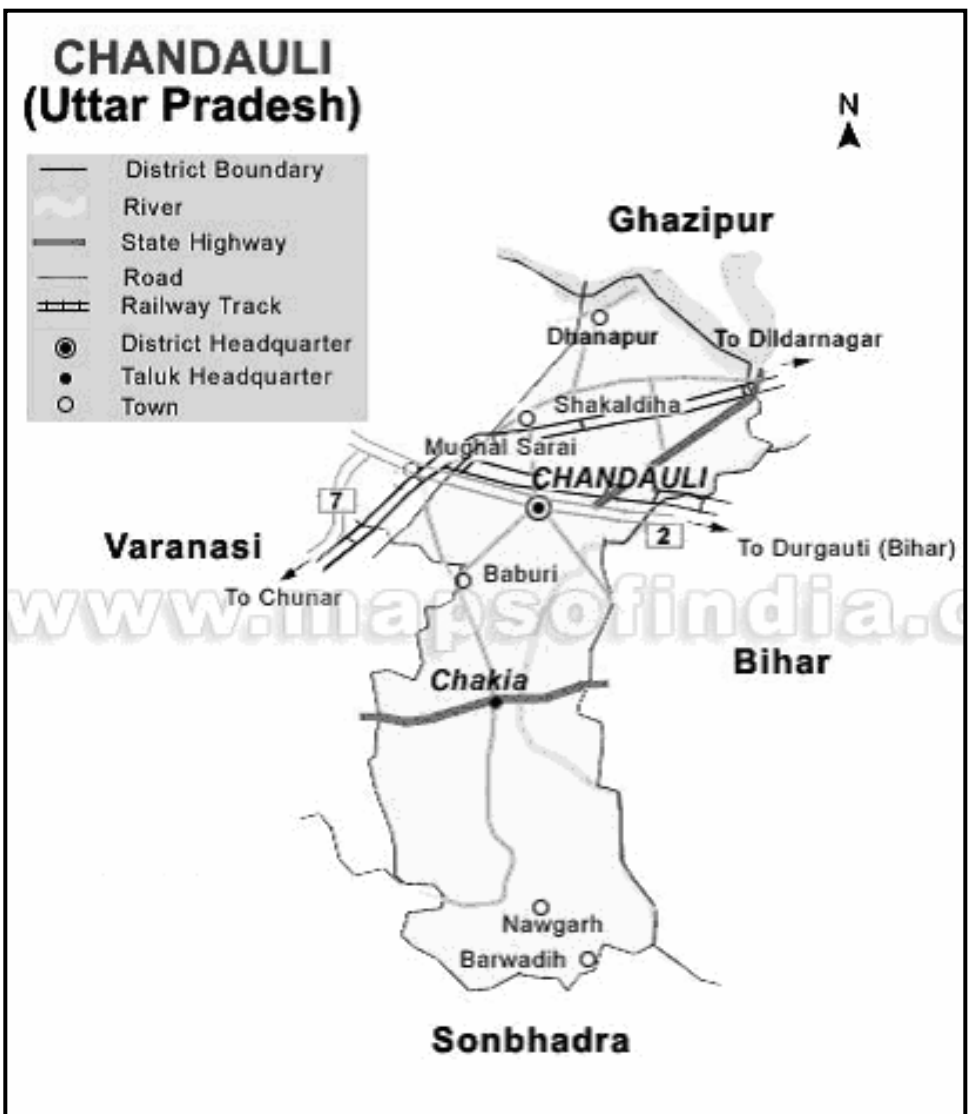


- District Boundary
- River
- State Highway
- Road
- Railway Track
- District Headquarter
- Taluk Headquarter
- Town

Map not to scale
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**G.I. Authorised User Application No.-265 in respect of Kullu Shawl
Registered GI Application No.-19**

Application is made by, **Shri. Tek Singh, Proprietor of M/s Dev Bhumi Shawl Industries**, House No. 110, ward No. 9, P.O Dhalpur, Tehsil and District Kullu, Himachal Pradesh – 175101, India dated August 29, 2011 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Kullu Shawl** under Application No-19 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.

- (A) **Applicant** : **Shri. Tek Singh**
- (B) **Address** : **Shri. Tek Singh,
Proprietor of M/s Dev Bhumi Shawl Industries,
House No. 110, ward No. 9, P.O Dhalpur, Tehsil
and District Kullu, Himachal Pradesh – 175101,
India.**
- (C) **Date of Authorised
User Application** : August 29, 2011
- (D) **Registered Geographical
Indication** : **Kullu Shawl**
- (E) **Registered Proprietor** : H.P. Patent Information Centre
- (F) **Address** : H.P. Patent Information Centre, State Council for
Science, Technology & Environment, B-34, SDA
Complex, Kasumti, Shimla – 171009.
- (G) **Class** : 24
- (H) **Goods** : **Class 24 -Textiles and Textiles Goods**

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**G.I. Authorised User Application No.-267 in respect of Kullu Shawl
Registered GI Application No.-19**

Application is made by, **Shri. Diwan Chand, Proprietor of M/s Chandrawati shawls Industry**, Village: Chowki Dobi, Post Office: Puid, Tehsil & District: Kullu, Himachal Pradesh – 175101, India dated August 29, 2011 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Kullu Shawl** under Application No-19 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.

- (A) **Applicant** : **Shri. Diwan Chand**
- (B) **Address** : **Shri. Diwan Chand,
Proprietor of M/s Chandrawati shawls Industry,
Village: Chowki Dobi, Post Office: Puid, Tehsil &
District: Kullu, Himachal Pradesh – 175101, India.**
- (C) **Date of Authorised
User Application** : August 29, 2011
- (D) **Registered Geographical
Indication** : **Kullu Shawl**
- (E) **Registered Proprietor** : H.P. Patent Information Centre
- (F) **Address** : H.P. Patent Information Centre, State Council for
Science, Technology & Environment, B-34, SDA
Complex, Kasumti, Shimla – 171009.
- (G) **Class** : 24
- (H) **Goods** : **Class 24 -Textiles and Textiles Goods**

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**G.I. Authorised User Application No.-273 in respect of Kullu Shawl
Registered GI Application No.-19**

Application is made by, **Shri. Paljor Bodh, Proprietor of M/s Both Shawls Weavers**, Opposite P.W.D. Workshop, Post Office: Shamsi, Tehsil & District: Kullu, Himachal Pradesh – 175101, India dated August 29, 2011 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Kullu Shawl** under Application No-19 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.

- (A) **Applicant** : **Shri. Paljor Bodh**
- (B) **Address** : **Shri. Paljor Bodh,
Proprietor of M/s Both Shawls Weavers,
Opposite P.W.D. Workshop, Post Office: Shamsi,
Tehsil & District: Kullu, Himachal Pradesh –
175101, India**
- (C) **Date of Authorised
User Application** : August 29, 2011
- (D) **Registered Geographical
Indication** : **Kullu Shawl**
- (E) **Registered Proprietor** : H.P. Patent Information Centre
- (F) **Address** : H.P. Patent Information Centre, State Council for
Science, Technology & Environment, B-34, SDA
Complex, Kasumti, Shimla – 171009.
- (G) **Class** : 24
- (H) **Goods** : **Class 24 -Textiles and Textiles Goods**

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**G.I. Authorised User Application No.-274 in respect of Kullu Shawl
Registered GI Application No.-19**

Application is made by, **The Him Shakti Handloom & Handicraft Co-operative Society Ltd**, Balabehar Factory-Cum-Shop room Mohal, District: Kullu Himachal Pradesh – 175126, India dated August 29, 2011 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Kullu Shawl** under Application No-19 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.

- (A) **Applicant** : **The Him Shakti Handloom & Handicraft Co-operative Society Ltd**
- (B) **Address** : **The Him Shakti Handloom & Handicraft Co-operative Society Ltd**, Balabehar Factory-Cum-Shop room Mohal, District: Kullu Himachal Pradesh – 175126, India
- (C) **Date of Authorised User Application** : August 29, 2011
- (D) **Registered Geographical Indication** : **Kullu Shawl**
- (E) **Registered Proprietor** : H.P. Patent Information Centre
- (F) **Address** : H.P. Patent Information Centre, State Council for Science, Technology & Environment, B-34, SDA Complex, Kasumti, Shimla – 171009.
- (G) **Class** : 24
- (H) **Goods** : **Class 24** -Textiles and Textiles Goods

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**G.I. Authorised User Application No.-275 in respect of Kullu Shawl
Registered GI Application No.-19**

Application is made by, **The H.P State Handloom & Handicrafts Development Co-operative Federation**, NH Bhunter, Tehsil & District: Kullu, Himachal Pradesh, India dated August 29, 2011 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Kullu Shawl** under Application No-19 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.

- (A) **Applicant** : **The H.P State Handloom & Handicrafts Development Co-operative Federation**
- (B) **Address** : **The H.P State Handloom & Handicrafts Development Co-operative Federation,**
NH – 21, Bhunter, Tehsil & District: Kullu,
Himachal Pradesh, India
- (C) **Date of Authorised User Application** : August 29, 2011
- (D) **Registered Geographical Indication** : **Kullu Shawl**
- (E) **Registered Proprietor** : H.P. Patent Information Centre
- (F) **Address** : H.P. Patent Information Centre, State Council for
Science, Technology & Environment, B-34, SDA
Complex, Kasumti, Shimla – 171009.
- (G) **Class** : 24
- (H) **Goods** : **Class 24 -Textiles and Textiles Goods**

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**G.I. Authorised User Application No.-278 in respect of Kullu Shawl
Registered GI Application No.-19**

Application is made by, **The Luxmi Handloom & Handicraft Weavers Co- operative Society Ltd**, Village & Post Office: Bhunter, Tehsil & District: Kullu, Himachal Pradesh, India dated August 29, 2011 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Kullu Shawl** under Application No-19 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.

- (A) **Applicant** : **The Luxmi Handloom & Handicraft Weavers Co- operative Society Ltd**
- (B) **Address** : **The Luxmi Handloom & Handicraft Weavers Co- operative Society Ltd**, Village & Post Office: Bhunter, Tehsil & District: Kullu, Himachal Pradesh, India
- (C) **Date of Authorised User Application** : August 29, 2011
- (D) **Registered Geographical Indication** : **Kullu Shawl**
- (E) **Registered Proprietor** : H.P. Patent Information Centre
- (F) **Address** : H.P. Patent Information Centre, State Council for Science, Technology & Environment, B-34, SDA Complex, Kasumti, Shimla – 171009
- (G) **Class** : 24
- (H) **Goods** : **Class 24** -Textiles and Textiles Goods

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**G.I. Authorised User Application No.-285 in respect of Kullu Shawl
Registered GI Application No.-19**

Application is made by, **The Patlikuhal Women Handicraft Handloom Production Cum Sale Weavers Co- operative Industrial Society Ltd**, Village & Post Office: Patlikuhal, Tehsil: Manali, District: Kullu, Himachal Pradesh, India dated August 29, 2011 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Kullu Shawl** under Application No-19 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.

- (A) **Applicant** : **The Patlikuhal Women Handicraft Handloom Production Cum Sale Weavers Co- operative Industrial Society Ltd**
- (B) **Address** : **The Patlikuhal Women Handicraft Handloom Production Cum Sale Weavers Co- operative Industrial Society Ltd**, Village & Post Office: Patlikuhal, Tehsil: Manali, District: Kullu, Himachal Pradesh, India
- (C) **Date of Authorised User Application** : August 29, 2011
- (D) **Registered Geographical Indication** : **Kullu Shawl**
- (E) **Registered Proprietor** : H.P. Patent Information Centre
- (F) **Address** : H.P. Patent Information Centre, State Council for Science, Technology & Environment, B-34, SDA Complex, Kasumti, Shimla – 171009
- (G) **Class** : 24
- (H) **Goods** : **Class 24 -Textiles and Textiles Goods**

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Advertised under Rule 41(1) of Geographical Indications of Goods (Registration & Protection) Rules, 2002 in the Geographical Indications Journal 49 dated 30th November 2012

**G.I. Authorised User Application No.-291 in respect of Kullu Shawl
Registered GI Application No.-19**

Application is made by, **The Manu Weavers HL/HC PCS Co- operative Industrial Welfare Society Ltd**, Village & Post Office: Manali, Tehsil: Manali, District: Kullu, Himachal Pradesh, India dated August 29, 2011 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Kullu Shawl** under Application No-19 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.

- (A) **Applicant** : **The Manu Weavers HL/HC PCS Co- operative Industrial Welfare Society Ltd**
- (B) **Address** : **The Manu Weavers HL/HC PCS Co- operative Industrial Welfare Society Ltd**, Village & Post Office: Manali, Tehsil: Manali, District: Kullu, Himachal Pradesh, India
- (C) **Date of Authorised User Application** : August 29, 2011
- (D) **Registered Geographical Indication** : **Kullu Shawl**
- (E) **Registered Proprietor** : H.P. Patent Information Centre
- (F) **Address** : H.P. Patent Information Centre, State Council for Science, Technology & Environment, B-34, SDA Complex, Kasumti, Shimla – 171009
- (G) **Class** : 24
- (H) **Goods** : **Class 24** -Textiles and Textiles Goods

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Advertised under Rule 41(1) of Geographical Indications of Goods (Registration & Protection) Rules, 2002 in the Geographical Indications Journal 49 dated 30th November 2012

**G.I. Authorised User Application No.-294 in respect of Kullu Shawl
Registered GI Application No.-19**

Application is made by, **M/s The Dhara Wool Workers Sales Co- operative Society Ltd**, Village: Dhara, Post Office: Fozal, Tehsil & District: Kullu, Himachal Pradesh, India dated August 29, 2011 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Kullu Shawl** under Application No-19 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.

- (A) **Applicant** : **M/s The Dhara Wool Workers Sales Co- operative Society Ltd**
- (B) **Address** : **The Dhara Wool Workers Sales Co- operative Society Ltd**, Village: Dhara, Post Office: Fozal, Tehsil & District: Kullu, Himachal Pradesh, India
- (C) **Date of Authorised User Application** : August 29, 2011
- (D) **Registered Geographical Indication** : **Kullu Shawl**
- (E) **Registered Proprietor** : H.P. Patent Information Centre
- (F) **Address** : H.P. Patent Information Centre, State Council for Science, Technology & Environment, B-34, SDA Complex, Kasumti, Shimla – 171009
- (G) **Class** : 24
- (H) **Goods** : **Class 24 -Textiles and Textiles Goods**

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Advertised under Rule 41(1) of Geographical Indications of Goods (Registration & Protection) Rules, 2002 in the Geographical Indications Journal 49 dated 30th November 2012

**G.I. Authorised User Application No.-296 in respect of Kullu Shawl
Registered GI Application No.-19**

Application is made by, **The New Himachal Co- operative Society Bunkar**, Village: Chhoyal, Post Office: Khokhan, Tehsil & District: Kullu, Himachal Pradesh, India dated August 29, 2011 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Kullu Shawl** under Application No-19 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.

- (A) **Applicant** : **The New Himachal Co- operative Society Bunkar**
- (B) **Address** : **The New Himachal Co- operative Society Bunkar,**
Village: Chhoyal, Post Office: Khokhan, Tehsil &
District: Kullu, Himachal Pradesh, India
- (C) **Date of Authorised
User Application** : August 29, 2011
- (D) **Registered Geographical
Indication** : **Kullu Shawl**
- (E) **Registered Proprietor** : H.P. Patent Information Centre
- (F) **Address** : H.P. Patent Information Centre, State Council for
Science, Technology & Environment, B-34, SDA
Complex, Kasumti, Shimla – 171009
- (G) **Class** : 24
- (H) **Goods** : **Class 24 -Textiles and Textiles Goods**

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**G.I. Authorised User Application No.-298 in respect of Kullu Shawl
Registered GI Application No.-19**

Application is made by, **The Shallang Women Weavers HL/HC Co- operative Society**, Village: Bashing, Post Office: Babeli, Tehsil & District: Kullu, Himachal Pradesh, India dated August 29, 2011 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Kullu Shawl** under Application No-19 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.

- (A) **Applicant** : **The Shallang Women Weavers HL/HC Co-operative Society**
- (B) **Address** : **The Shallang Women Weavers HL/HC Co-operative Society**, Village: Bashing, Post Office: Babeli, Tehsil & District: Kullu, Himachal Pradesh, India
- (C) **Date of Authorised User Application** : August 29, 2011
- (D) **Registered Geographical Indication** : **Kullu Shawl**
- (E) **Registered Proprietor** : H.P. Patent Information Centre
- (F) **Address** : H.P. Patent Information Centre, State Council for Science, Technology & Environment, B-34, SDA Complex, Kasumti, Shimla – 171009
- (G) **Class** : 24
- (H) **Goods** : **Class 24 -Textiles and Textiles Goods**

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**G.I. Authorised User Application No.-300 in respect of Kullu Shawl
Registered GI Application No.-19**

Application is made by, **The Giridhar Handloom and Handicraft Co- operative Industrial Society Ltd**, Bhutti, Village & Post Office: Bharai, Tehsil & District: Kullu, Himachal Pradesh - 175101, India dated August 29, 2011 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Kullu Shawl** under Application No-19 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.

- (A) **Applicant** : **The Giridhar Handloom and Handicraft Co-operative Industrial Society Ltd**
- (B) **Address** : **The Giridhar Handloom and Handicraft Co-operative Industrial Society Ltd**, Bhutti, Village & Post Office: Bharai, Tehsil & District: Kullu, Himachal Pradesh – 175101, India
- (C) **Date of Authorised User Application** : August 29, 2011
- (D) **Registered Geographical Indication** : **Kullu Shawl**
- (E) **Registered Proprietor** : H.P. Patent Information Centre
- (F) **Address** : H.P. Patent Information Centre, State Council for Science, Technology & Environment, B-34, SDA Complex, Kasumti, Shimla – 171009
- (G) **Class** : 24
- (H) **Goods** : **Class 24** -Textiles and Textiles Goods

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**G.I. Authorised User Application No.-309 in respect of Kullu Shawl
Registered GI Application No.-19**

Application is made by, **Shri. Rajeev Kumar Proprietor of The Raj Handloom Shawls Industry**, Village: Pirdi, Post Office: Mohal, Tehsil & District: Kullu, Himachal Pradesh - 175126, India dated November 08, 2011 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Kullu Shawl** under Application No-19 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.

- (A) **Applicant** : **Shri. Rajeev Kumar**
- (B) **Address** : **Shri. Rajeev Kumar
Proprietor of The Raj Handloom Shawls
Industry, Village: Pirdi, Post Office: Mohal, Tehsil
& District: Kullu, Himachal Pradesh - 175126,
India**
- (C) **Date of Authorised
User Application** : November 08, 2011
- (D) **Registered Geographical
Indication** : **Kullu Shawl**
- (E) **Registered Proprietor** : H.P. Patent Information Centre
- (F) **Address** : H.P. Patent Information Centre, State Council for
Science, Technology & Environment, B-34, SDA
Complex, Kasumti, Shimla – 171009
- (G) **Class** : 24
- (H) **Goods** : **Class 24 -Textiles and Textiles Goods**

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Advertised under Rule 41(1) of Geographical Indications of Goods (Registration & Protection) Rules, 2002 in the Geographical Indications Journal 49 dated 30th November 2012

**G.I. Authorised User Application No.-310 in respect of Kullu Shawl
Registered GI Application No.-19**

Application is made by, **The Royal Harijan Weavers Welfare Handloom & Handicraft Production-cum-Sale Industrial Society Ltd**, Village: Parganu, Post Office: Bhunter, Tehsil & District: Kullu, Himachal Pradesh - 175125, India dated November 08, 2011 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Kullu Shawl** under Application No-19 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.

- (A) **Applicant** : **The Royal Harijan Weavers Welfare Handloom & Handicraft Production-cum-Sale Industrial Society Ltd**
- (B) **Address** : **The Royal Harijan Weavers Welfare Handloom & Handicraft Production-cum-Sale Industrial Society Ltd**, Village: Parganu, Post Office: Bhunter, Tehsil & District: Kullu, Himachal Pradesh - 175125, India
- (C) **Date of Authorised User Application** : November 08, 2011
- (D) **Registered Geographical Indication** : **Kullu Shawl**
- (E) **Registered Proprietor** : H.P. Patent Information Centre
- (F) **Address** : H.P. Patent Information Centre, State Council for Science, Technology & Environment, B-34, SDA Complex, Kasumti, Shimla – 171009
- (G) **Class** : 24
- (H) **Goods** : **Class 24 -Textiles and Textiles Goods**

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**G.I. Authorised User Application No.-311 in respect of Kullu Shawl
Registered GI Application No.-19**

Application is made by, **The Bhagwati Handloom Weavers HL/HC PCS Co-operative Society Ltd**, Bhutti Colony Shamshi, Parla Bhunter and Sainj District: Kullu, Himachal Pradesh - 175134, India dated November 08, 2011 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Kullu Shawl** under Application No-19 in respect of Textile and Textile Goods falling in Class 24 is hereby advertised as accepted under subsection (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- (A) **Applicant** : **The Bhagwati Handloom Weavers HL/HC PCS Co-operative Society Ltd**
- (B) **Address** : **The Bhagwati Handloom Weavers HL/HC PCS Co-operative Society Ltd**, Bhutti Colony Shamshi, Parla Bhunter and Sainj District: Kullu, Himachal Pradesh - 175134, India
- (C) **Date of Authorised User Application** : November 08, 2011
- (D) **Registered Geographical Indication** : **Kullu Shawl**
- (E) **Registered Proprietor** : H.P. Patent Information Centre
- (F) **Address** : H.P. Patent Information Centre, State Council for Science, Technology & Environment, B-34, SDA Complex, Kasumti, Shimla – 171009
- (G) **Class** : 24
- (H) **Goods** : **Class 24** -Textiles and Textiles Goods

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**G.I. Authorised User Application No.-314 in respect of Kullu Shawl
Registered GI Application No.-19**

Application is made by, **Shri. Sita Ram Negi the Proprietor of M/s Kinnauri Shawls**, Shop No. 22, 27 NAC Market, Manali, District: Kullu, Himachal Pradesh, India dated November 08, 2011 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Kullu Shawl** under Application No-19 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.

- (A) **Applicant** : **Shri. Sita Ram Negi**
- (B) **Address** : **Shri. Sita Ram Negi
Proprietor of M/s Kinnauri Shawls**, Shop No. 22,
27 NAC Market, Manali, District: Kullu, Himachal
Pradesh, India
- (C) **Date of Authorised
User Application** : November 08, 2011
- (D) **Registered Geographical
Indication** : **Kullu Shawl**
- (E) **Registered Proprietor** : H.P. Patent Information Centre
- (F) **Address** : H.P. Patent Information Centre, State Council for
Science, Technology & Environment, B-34, SDA
Complex, Kasumti, Shimla – 171009
- (G) **Class** : 24
- (H) **Goods** : **Class 24 -Textiles and Textiles Goods**

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**G.I. Authorised User Application No.-315 in respect of Kullu Shawl
Registered GI Application No.-19**

Application is made by, **Shri. Murat Ram the Proprietor of M/s Panchali Handloom Industry**, Village: Karown, Post Office: Bhutti, Tehsil & District: Kullu, Himachal Pradesh, India dated November 08, 2011 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Kullu Shawl** under Application No-19 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.

- (A) **Applicant** : **Shri. Murat Ram**
- (B) **Address** : **Shri. Murat Ram
Proprietor of M/s Panchali Handloom Industry,
Village: Karown, Post Office: Bhutti, Tehsil &
District: Kullu, Himachal Pradesh, India**
- (C) **Date of Authorised
User Application** : November 08, 2011
- (D) **Registered Geographical
Indication** : **Kullu Shawl**
- (E) **Registered Proprietor** : H.P. Patent Information Centre
- (F) **Address** : H.P. Patent Information Centre, State Council for
Science, Technology & Environment, B-34, SDA
Complex, Kasumti, Shimla – 171009
- (G) **Class** : 24
- (H) **Goods** : **Class 24 -Textiles and Textiles Goods**

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**G.I. Authorised User Application No.-320 in respect of Kullu Shawl
Registered GI Application No.-19**

Application is made by, **The Chitra Handloom Co-operative Society**, Village: Badah, Post Office: Mohal, Tehsil & District: Kullu, Himachal Pradesh, India dated November 28, 2011 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Kullu Shawl** under Application No-19 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.

- (A) **Applicant** : **The Chitra Handloom Co-operative Society**
- (B) **Address** : **The Chitra Handloom Co-operative Society,**
Village: Badah, Post Office: Mohal, Tehsil &
District: Kullu, Himachal Pradesh, India
- (C) **Date of Authorised
User Application** : November 28, 2011
- (D) **Registered Geographical
Indication** : **Kullu Shawl**
- (E) **Registered Proprietor** : H.P. Patent Information Centre
- (F) **Address** : H.P. Patent Information Centre, State Council for
Science, Technology & Environment, B-34, SDA
Complex, Kasumti, Shimla – 171009
- (G) **Class** : 24
- (H) **Goods** : **Class 24 -Textiles and Textiles Goods**

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**G.I. Authorised User Application No.-322 in respect of Kullu Shawl
Registered GI Application No.-19**

Application is made by, **The Raina Handloom & Handicraft Weavers Co-operative Society Industrial Ltd**, Village & Post Office: Puide, Tehsil & District: Kullu, Himachal Pradesh - 175101, India dated November 28, 2011 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Kullu Shawl** under Application No-19 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.

- (A) **Applicant** : **The Raina Handloom & Handicraft Weavers Co-operative Society Industrial Ltd**
- (B) **Address** : **The Raina Handloom & Handicraft Weavers Co-operative Society Industrial Ltd**, Village & Post Office: Puide, Tehsil & District: Kullu, Himachal Pradesh - 175101, India
- (C) **Date of Authorised User Application** : November 28, 2011
- (D) **Registered Geographical Indication** : **Kullu Shawl**
- (E) **Registered Proprietor** : H.P. Patent Information Centre
- (F) **Address** : H.P. Patent Information Centre, State Council for Science, Technology & Environment, B-34, SDA Complex, Kasumti, Shimla – 171009
- (G) **Class** : 24
- (H) **Goods** : **Class 24** -Textiles and Textiles Goods

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Advertised under Rule 41(1) of Geographical Indications of Goods (Registration & Protection) Rules, 2002 in the Geographical Indications Journal 49 dated 30th November 2012

**G.I. Authorised User Application No.-325 in respect of Kullu Shawl
Registered GI Application No.-19**

Application is made by, **The Great Hadimba S.C Weavers Handloom & Handicraft Production-cum-Sale Co-operative Industrial Society Ltd**, Village & Post Office: Old Manali, Tehsil: Manali, District: Kullu, Himachal Pradesh - 175101, India dated November 28, 2011 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Kullu Shawl** under Application No-19 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.

- (A) **Applicant** : **The Great Hadimba S.C Weavers Handloom & Handicraft Production-cum-Sale Co-operative Industrial Society Ltd**
- (B) **Address** : **The Great Hadimba S.C Weavers Handloom & Handicraft Production-cum-Sale Co-operative Industrial Society Ltd**, Village & Post Office: Old Manali, Tehsil: Manali, District: Kullu, Himachal Pradesh - 175101, India
- (C) **Date of Authorised User Application** : November 28, 2011
- (D) **Registered Geographical Indication** : **Kullu Shawl**
- (E) **Registered Proprietor** : H.P. Patent Information Centre
- (F) **Address** : H.P. Patent Information Centre, State Council for Science, Technology & Environment, B-34, SDA Complex, Kasumti, Shimla – 171009
- (G) **Class** : 24
- (H) **Goods** : **Class 24** -Textiles and Textiles Goods

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Advertised under Rule 41(1) of Geographical Indications of Goods (Registration & Protection) Rules, 2002 in the Geographical Indications Journal 49 dated 30th November 2012

**G.I. Authorised User Application No.-326 in respect of Kullu Shawl
Registered GI Application No.-19**

Application is made by, **The Him Parvat Handloom & Handicraft and Weavers Welfare Co-operative Industrial Society Ltd**, Village: Suma, Post Office: Dughilag, Tehsil & District: Kullu, Himachal Pradesh, India dated November 28, 2011 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Kullu Shawl** under Application No-19 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.

- (A) **Applicant** : **The Him Parvat Handloom & Handicraft and Weavers Welfare Co-operative Industrial Society Ltd**
- (B) **Address** : **The Him Parvat Handloom & Handicraft and Weavers Welfare Co-operative Industrial Society Ltd**, Village: Suma, Post Office: Dughilag, Tehsil & District: Kullu, Himachal Pradesh, India
- (C) **Date of Authorised User Application** : November 28, 2011
- (D) **Registered Geographical Indication** : **Kullu Shawl**
- (E) **Registered Proprietor** : H.P. Patent Information Centre
- (F) **Address** : H.P. Patent Information Centre, State Council for Science, Technology & Environment, B-34, SDA Complex, Kasumti, Shimla – 171009
- (G) **Class** : 24
- (H) **Goods** : **Class 24 -Textiles and Textiles Goods**

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**G.I. Authorised User Application No.-339 in respect of Kullu Shawl
Registered GI Application No.-19**

Application is made by, **M/s. Dev Bhumi Handloom & Handicraft Co-operative Industrial Society Ltd**, Bharai, District: Kullu, Himachal Pradesh, India dated November 28, 2011 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Kullu Shawl** under Application No-19 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.

- (A) **Applicant** : **M/s. Dev Bhumi Handloom & Handicraft Co-operative Industrial Society Ltd**
- (B) **Address** : **M/s. Dev Bhumi Handloom & Handicraft Co-operative Industrial Society Ltd, Bharai, District: Kullu, Himachal Pradesh, India**
- (C) **Date of Authorised User Application** : November 28, 2011
- (D) **Registered Geographical Indication** : **Kullu Shawl**
- (E) **Registered Proprietor** : H.P. Patent Information Centre
- (F) **Address** : H.P. Patent Information Centre, State Council for Science, Technology & Environment, B-34, SDA Complex, Kasumti, Shimla – 171009
- (G) **Class** : 24
- (H) **Goods** : **Class 24 -Textiles and Textiles Goods**

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**G.I. Authorised User Application No.-343 in respect of Kullu Shawl
Registered GI Application No.-19**

Application is made by, **The Akhara Bazar Handloom & Handicraft Weavers Welfare Co-operative Industrial Society Ltd**, Akhara Bazar, Tehsil & District: Kullu, Himachal Pradesh - 175101, India dated November 28, 2011 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Kullu Shawl** under Application No-19 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.

- (A) **Applicant** : **The Akhara Bazar Handloom & Handicraft Weavers Welfare Co-operative Industrial Society Ltd**
- (B) **Address** : **The Akhara Bazar Handloom & Handicraft Weavers Welfare Co-operative Industrial Society Ltd**, Akhara Bazar, Tehsil & District: Kullu, Himachal Pradesh - 175101, India
- (C) **Date of Authorised User Application** : November 28, 2011
- (D) **Registered Geographical Indication** : **Kullu Shawl**
- (E) **Registered Proprietor** : H.P. Patent Information Centre
- (F) **Address** : H.P. Patent Information Centre, State Council for Science, Technology & Environment, B-34, SDA Complex, Kasumti, Shimla – 171009
- (G) **Class** : 24
- (H) **Goods** : **Class 24** -Textiles and Textiles Goods

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**G.I. Authorised User Application No.-344 in respect of Kullu Shawl
Registered GI Application No.-19**

Application is made by, **M/s. Jamlu Handloom & Handicraft Co-operative Industrial Society Ltd**, Village & Post Office: Bari, Tehsil & District: Kullu, Himachal Pradesh - 175101, India dated November 28, 2011 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Kullu Shawl** under Application No-19 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.

- (A) **Applicant** : **M/s. Jamlu Handloom & Handicraft Co-operative Industrial Society Ltd**
- (B) **Address** : **M/s. Jamlu Handloom & Handicraft Co-operative Industrial Society Ltd**, Village & Post Office: Bari, Tehsil & District: Kullu, Himachal Pradesh - 175101, India
- (C) **Date of Authorised User Application** : November 28, 2011
- (D) **Registered Geographical Indication** : **Kullu Shawl**
- (E) **Registered Proprietor** : H.P. Patent Information Centre
- (F) **Address** : H.P. Patent Information Centre, State Council for Science, Technology & Environment, B-34, SDA Complex, Kasumti, Shimla – 171009
- (G) **Class** : 24
- (H) **Goods** : **Class 24 -Textiles and Textiles Goods**

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**G.I. Authorised User Application No.-345 in respect of Kullu Shawl
Registered GI Application No.-19**

Application is made by, **Shri. Sagar Singh, Proprietor of M/s. Sunil Shawl Industry**, Village & Post Office: Jia, Tehsil & District: Kullu, Himachal Pradesh - 175125, India dated November 28, 2011 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Kullu Shawl** under Application No-19 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.

- (A) **Applicant** : **Shri. Sagar Singh**
- (B) **Address** : **Shri. Sagar Singh**
Proprietor of M/s. Sunil Shawl Industry,
Village & Post Office: Jia, Tehsil & District: Kullu,
Himachal Pradesh - 175125, India
- (C) **Date of Authorised
User Application** : November 28, 2011
- (D) **Registered Geographical
Indication** : **Kullu Shawl**
- (E) **Registered Proprietor** : H.P. Patent Information Centre
- (F) **Address** : H.P. Patent Information Centre, State Council for
Science, Technology & Environment, B-34, SDA
Complex, Kasumti, Shimla – 171009
- (G) **Class** : 24
- (H) **Goods** : **Class 24** -Textiles and Textiles Goods

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Advertised under Rule 41(1) of Geographical Indications of Goods (Registration & Protection) Rules, 2002 in the Geographical Indications Journal 49 dated 30th November 2012

**G.I. Authorised User Application No.-352 in respect of Kullu Shawl
Registered GI Application No.-19**

Application is made by, **The Koshla Handloom & Handicraft Shawl Weavers PCS Co-operative Industrial Society Ltd**, Village: Koshla, Post Office: Bashishat, Tehsil: Manali, District: Kullu, Himachal Pradesh - 175103, India dated November 28, 2011 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Kullu Shawl** under Application No-19 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.

- (A) **Applicant** : **The Koshla Handloom & Handicraft Shawl Weavers PCS Co-operative Industrial Society Ltd**
- (B) **Address** : **The Koshla Handloom & Handicraft Shawl Weavers PCS Co-operative Industrial Society Ltd**, Village: Koshla, Post Office: Bashishat, Tehsil: Manali, District: Kullu, Himachal Pradesh - 175103, India
- (C) **Date of Authorised User Application** : November 28, 2011
- (D) **Registered Geographical Indication** : **Kullu Shawl**
- (E) **Registered Proprietor** : H.P. Patent Information Centre
- (F) **Address** : H.P. Patent Information Centre, State Council for Science, Technology & Environment, B-34, SDA Complex, Kasumti, Shimla – 171009
- (G) **Class** : 24
- (H) **Goods** : **Class 24 -Textiles and Textiles Goods**

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**G.I. Authorised User Application No.-353 in respect of Kullu Shawl
Registered GI Application No.-19**

Application is made by, **Shri. Pritam Singh Proprietor of M/s. Pritam Shawl Industry**, Village: Chanjar, Post Office: Puid, Tehsil & District: Kullu, Himachal Pradesh - 175101, India dated November 28, 2011 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Kullu Shawl** under Application No-19 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.

- (A) **Applicant** : **Shri. Pritam Singh Proprietor of M/s. Pritam Shawl Industry**
- (B) **Address** : **Shri. Pritam Singh Proprietor of M/s. Pritam Shawl Industry**, Village: Chanjar, Post Office: Puid, Tehsil & District: Kullu, Himachal Pradesh - 175101, India
- (C) **Date of Authorised User Application** : November 28, 2011
- (D) **Registered Geographical Indication** : **Kullu Shawl**
- (E) **Registered Proprietor** : H.P. Patent Information Centre
- (F) **Address** : H.P. Patent Information Centre, State Council for Science, Technology & Environment, B-34, SDA Complex, Kasumti, Shimla – 171009
- (G) **Class** : 24
- (H) **Goods** : **Class 24** -Textiles and Textiles Goods

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Advertised under Rule 41(1) of Geographical Indications of Goods (Registration & Protection) Rules, 2002 in the Geographical Indications Journal 49 dated 30th November 2012

**G.I. Authorised User Application No.-356 in respect of Kullu Shawl
Registered GI Application No.-19**

Application is made by, **The Himachal Handloom & Handicraft Tourism Dev. Industrial Co-operative Society Ltd**, Doghri II, Post Office: Doghri I, Tehsil & District: Kullu, Himachal Pradesh - 175102, India dated November 28, 2011 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Kullu Shawl** under Application No-19 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.

- (A) **Applicant** : **The Himachal Handloom & Handicraft Tourism Dev. Industrial Co-operative Society Ltd**
- (B) **Address** : **The Himachal Handloom & Handicraft Tourism Dev. Industrial Co-operative Society Ltd**, Doghri II, Post Office: Doghri I, Tehsil & District: Kullu, Himachal Pradesh - 175102, India
- (C) **Date of Authorised User Application** : November 28, 2011
- (D) **Registered Geographical Indication** : **Kullu Shawl**
- (E) **Registered Proprietor** : H.P. Patent Information Centre
- (F) **Address** : H.P. Patent Information Centre, State Council for Science, Technology & Environment, B-34, SDA Complex, Kasumti, Shimla – 171009
- (G) **Class** : 24
- (H) **Goods** : **Class 24** -Textiles and Textiles Goods

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**G.I. Authorised User Application No.-372 in respect of Kullu Shawl
Registered GI Application No.-19**

Application is made by, **Shri. Vishwa Nath Proprietor of M/s Aklish Kullu Shawl**, Village: Suma, Post Office: Dughilag, District: Kullu, Himachal Pradesh - 175102, India dated April 04, 2012 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Kullu Shawl** under Application No-19 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.

- (A) **Applicant** : **Shri. Vishwa Nath**
- (B) **Address** : **Shri. Vishwa Nath
Proprietor of M/s Aklish Kullu Shawl,
Village: Suma, Post Office: Dughilag, District:
Kullu, Himachal Pradesh - 175102, India**
- (C) **Date of Authorised
User Application** : April 04, 2012
- (D) **Registered Geographical
Indication** : **Kullu Shawl**
- (E) **Registered Proprietor** : H.P. Patent Information Centre
- (F) **Address** : H.P. Patent Information Centre, State Council for
Science, Technology & Environment, B-34, SDA
Complex, Kasumti, Shimla – 171009
- (G) **Class** : 24
- (H) **Goods** : **Class 24 -Textiles and Textiles Goods**

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**G.I. Authorised User Application No.-382 in respect of Kullu Shawl
Registered GI Application No.-19**

Application is made by, **The Banjar Handloom & Handicraft Co-operative Industrial Society Ltd**, Village & Post Office: Banjar, District: Kullu, Himachal Pradesh - 175123, India dated April 04, 2012 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Kullu Shawl** under Application No-19 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.

- (A) **Applicant** : **The Banjar Handloom & Handicraft Co-operative Industrial Society Ltd**
- (B) **Address** : **The Banjar Handloom & Handicraft Co-operative Industrial Society Ltd**, Village & Post Office: Banjar, District: Kullu, Himachal Pradesh - 175123, India
- (C) **Date of Authorised User Application** : April 04, 2012
- (D) **Registered Geographical Indication** : **Kullu Shawl**
- (E) **Registered Proprietor** : H.P. Patent Information Centre
- (F) **Address** : H.P. Patent Information Centre, State Council for Science, Technology & Environment, B-34, SDA Complex, Kasumti, Shimla – 171009
- (G) **Class** : 24
- (H) **Goods** : **Class 24** -Textiles and Textiles Goods

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**G.I. Authorised User Application No.-401 in respect of Kullu Shawl
Registered GI Application No.-19**

Application is made by, **The Jagriti Women H/L & H/C Weavers Co-operative Industrial Society Pvt. Ltd**, Devshala, Post Office: Haripur, Tehsil & District: Kullu, Himachal Pradesh, India dated August 27, 2012 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Kullu Shawl** under Application No-19 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.

- (A) **Applicant** : **The Jagriti Women H/L & H/C Weavers Co-operative Industrial Society Pvt. Ltd.**
- (B) **Address** : **The Jagriti Women H/L & H/C Weavers Co-operative Industrial Society Pvt. Ltd**, Devshala, Post Office: Haripur, Tehsil & District: Kullu, Himachal Pradesh, India
- (C) **Date of Authorised User Application** : August 27, 2012
- (D) **Registered Geographical Indication** : **Kullu Shawl**
- (E) **Registered Proprietor** : H.P. Patent Information Centre
- (F) **Address** : H.P. Patent Information Centre, State Council for Science, Technology & Environment, B-34, SDA Complex, Kasumti, Shimla – 171009
- (G) **Class** : 24
- (H) **Goods** : **Class 24** -Textiles and Textiles Goods

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Advertised under Rule 41(1) of Geographical Indications of Goods (Registration & Protection) Rules, 2002 in the Geographical Indications Journal 49 dated 30th November 2012

**G.I. Authorised User Application No.-405 in respect of Surat Jari Craft
Registered GI Application No.-171**

Application is made by, **M/s. S. Kantilal Jariwala & Co.**, 7/2718, Bordi Sheri, Sayedpura, Surat – 395 003, India dated September 07, 2012 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Surat Jari Craft** under Application No-171 in respect of Yarns and Threads for Textile use falling in Class 23 is hereby advertised as accepted under sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- (A) **Applicant** : **M/s. S. Kantilal Jariwala & Co.**
- (B) **Address** : **M/s. S. Kantilal Jariwala & Co.**, 7/2718, Bordi Sheri, Sayedpura, Surat – 395 003, India
- (C) **Date of Authorised User Application** : September 07, 2012
- (D) **Registered Geographical Indication** : **Surat Jari Craft**
- (E) **Registered Proprietor** : The Surat Jari Manufacturer's Association
- (F) **Address** : The Surat Jari Manufacturer's Association, Safe Deposit Chambers, Chautapool, Surat – 395 003,
- (G) **Class** : 23
- (H) **Goods** : **Class 23** - Yarns and Threads for Textile use

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Advertised under Rule 41(1) of Geographical Indications of Goods (Registration & Protection) Rules, 2002 in the Geographical Indications Journal 49 dated 30th November 2012

**G.I. Authorised User Application No.-423 in respect of Surat Jari Craft
Registered GI Application No.-171**

Application is made by, **Shri, Champakkal G. Jariwala**, 9/733, Gandhrak Street, Wadifalia, Surat – 395003, India dated October 11, 2012 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Surat Jari Craft** under Application No-171 in respect of Yarns and Threads for Textile use falling in Class 23 is hereby advertised as accepted under sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- (A) **Applicant** : **Shri. Champakkal G. Jariwala**
- (B) **Address** : **Shri. Champakkal G. Jariwala, 9/733, Gandhrak Falia, Wadifalia, Surat – 395003, India**
- (C) **Date of Authorised User Application** : **October 11, 2012**
- (D) **Registered Geographical Indication** : **Surat Jari Craft**
- (E) **Registered Proprietor** : **The Surat Jari Manufacturer’s Association**
- (F) **Address** : **The Surat Jari Manufacturer’s Association, Safe Deposit Chambers, Chautapool, Surat – 395 003,**
- (G) **Class** : **23**
- (H) **Goods** : **Class 23 - Yarns and Threads for Textile use**

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Advertised under Rule 41(1) of Geographical Indications of Goods (Registration & Protection) Rules, 2002 in the Geographical Indications Journal 49 dated 30th November 2012

**G.I. Authorised User Application No.-424 in respect of Surat Jari Craft
Registered GI Application No.-171**

Application is made by, **M/s. Nimesh Jari Industry**, 8/2275-A, Parsiwad, Gopipura, Surat - 395 001, India dated October 11, 2012 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Surat Jari Craft** under Application No-171 in respect of Yarns and Threads for Textile use falling in Class 23 is hereby advertised as accepted under sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- (A) **Applicant** : **M/s. Nimesh Jari Industry**
- (B) **Address** : **M/s. Nimesh Jari Industry, 8/2275-A, Parsiwad, Gopipura, Surat - 395 001, India**
- (C) **Date of Authorised User Application** : **October 11, 2012**
- (D) **Registered Geographical Indication** : **Surat Jari Craft**
- (E) **Registered Proprietor** : **The Surat Jari Manufacturer's Association**
- (F) **Address** : **The Surat Jari Manufacturer's Association, Safe Deposit Chambers, Chautapool, Surat – 395 003,**
- (G) **Class** : **23**
- (H) **Goods** : **Class 23 - Yarns and Threads for Textile use**

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Advertised under Rule 41(1) of Geographical Indications of Goods (Registration & Protection) Rules, 2002 in the Geographical Indications Journal 49 dated 30th November 2012

**G.I. Authorised User Application No.-425 in respect of Surat Jari Craft
Registered GI Application No.-171**

Application is made by, **Shri. Deepak Ratilal Jariwala**, 8/55, Gopipura, Sanghdiyawad, Surat - 395 001, India dated October 11, 2012 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Surat Jari Craft** under Application No-171 in respect of Yarns and Threads for Textile use falling in Class 23 is hereby advertised as accepted under sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- (A) **Applicant** : **Shri. Deepak Ratilal Jariwala**
- (B) **Address** : **Shri. Deepak Ratilal Jariwala**, 8/55, Gopipura, Sanghdiyawad, Surat - 395 001, India
- (C) **Date of Authorised User Application** : October 11, 2012
- (D) **Registered Geographical Indication** : **Surat Jari Craft**
- (E) **Registered Proprietor** : The Surat Jari Manufacturer's Association
- (F) **Address** : The Surat Jari Manufacturer's Association, Safe Deposit Chambers, Chautapool, Surat – 395 003,
- (G) **Class** : 23
- (H) **Goods** : **Class 23** - Yarns and Threads for Textile use

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Advertised under Rule 41(1) of Geographical Indications of Goods (Registration & Protection) Rules, 2002 in the Geographical Indications Journal 49 dated 30th November 2012

**G.I. Authorised User Application No.-426 in respect of Surat Jari Craft
Registered GI Application No.-171**

Application is made by, **Shri. Rakesh Ratilal Jariwala**, 8B/2364, Gopipura, Moti Chipwad, Surat - 395 001, India dated October 11, 2012 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Surat Jari Craft** under Application No-171 in respect of Yarns and Threads for Textile use falling in Class 23 is hereby advertised as accepted under sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- (A) **Applicant** : **Shri. Rakesh Ratilal Jariwala**
- (B) **Address** : **Shri. Rakesh Ratilal Jariwala**, 8B/2364,
Gopipura, Moti Chipwad, Surat - 395 001, India
- (C) **Date of Authorised
User Application** : October 11, 2012
- (D) **Registered Geographical
Indication** : **Surat Jari Craft**
- (E) **Registered Proprietor** : The Surat Jari Manufacturer's Association
- (F) **Address** : The Surat Jari Manufacturer's Association, Safe
Deposit Chambers, Chautapool, Surat – 395 003,
- (G) **Class** : 23
- (H) **Goods** : **Class 23** - Yarns and Threads for Textile use

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Advertised under Rule 41(1) of Geographical Indications of Goods (Registration & Protection) Rules, 2002 in the Geographical Indications Journal 49 dated 30th November 2012

**G.I. Authorised User Application No.-427 in respect of Surat Jari Craft
Registered GI Application No.-171**

Application is made by, **M/s. Minaxi Jari Traders**, 8/2264, Gopipura, Sanghadiyawad, Surat - 395 001, India dated October 11, 2012 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Surat Jari Craft** under Application No-171 in respect of Yarns and Threads for Textile use falling in Class 23 is hereby advertised as accepted under sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- (A) **Applicant** : **M/s. Minaxi Jari Traders**
- (B) **Address** : **M/s. Minaxi Jari Traders, 8/2264, Gopipura, Sanghadiyawad, Surat - 395 001, India**
- (C) **Date of Authorised User Application** : **October 11, 2012**
- (D) **Registered Geographical Indication** : **Surat Jari Craft**
- (E) **Registered Proprietor** : **The Surat Jari Manufacturer's Association**
- (F) **Address** : **The Surat Jari Manufacturer's Association, Safe Deposit Chambers, Chautapool, Surat – 395 003,**
- (G) **Class** : **23**
- (H) **Goods** : **Class 23 - Yarns and Threads for Textile use**

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Advertised under Rule 41(1) of Geographical Indications of Goods (Registration & Protection) Rules, 2002 in the Geographical Indications Journal 49 dated 30th November 2012

**G.I. Authorised User Application No.-428 in respect of Surat Jari Craft
Registered GI Application No.-171**

Application is made by, **M/s. Jayantilal and Company**, 8/2102, 2103, "Kalpvruх", Nani Chhipwad, Gopipura, Surat - 395 003, India dated October 11, 2012 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Surat Jari Craft** under Application No-171 in respect of Yarns and Threads for Textile use falling in Class 23 is hereby advertised as accepted under sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- (A) **Applicant** : **M/s. Jayantilal and Company**
- (B) **Address** : **M/s. Jayantilal and Company**, 8/2102, 2103,
"Kalpvruх", Nani Chhipwad, Gopipura,
Surat - 395 003, India
- (C) **Date of Authorised
User Application** : October 11, 2012
- (D) **Registered Geographical
Indication** : **Surat Jari Craft**
- (E) **Registered Proprietor** : The Surat Jari Manufacturer's Association
- (F) **Address** : The Surat Jari Manufacturer's Association, Safe
Deposit Chambers, Chautapool, Surat – 395 003,
- (G) **Class** : 23
- (H) **Goods** : **Class 23** - Yarns and Threads for Textile use

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Advertised under Rule 41(1) of Geographical Indications of Goods (Registration & Protection) Rules, 2002 in the Geographical Indications Journal 49 dated 30th November 2012

**G.I. Authorised User Application No.-429 in respect of Surat Jari Craft
Registered GI Application No.-171**

Application is made by, **M/s. Mahendrakumar & Co.**, 9/160/A, Khandwala Street, Wadifalia, Surat – 395001, India dated October 11, 2012 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Surat Jari Craft** under Application No-171 in respect of Yarns and Threads for Textile use falling in Class 23 is hereby advertised as accepted under sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- (A) **Applicant** : **M/s. Mahendrakumar & Co.**,
- (B) **Address** : **M/s. Mahendrakumar & Co.**, 9/160/A,
Khandwala Street, Wadifalia, Surat – 395001, India
- (C) **Date of Authorised
User Application** : October 11, 2012
- (D) **Registered Geographical
Indication** : **Surat Jari Craft**
- (E) **Registered Proprietor** : The Surat Jari Manufacturer's Association
- (F) **Address** : The Surat Jari Manufacturer's Association, Safe
Deposit Chambers, Chautapool, Surat – 395 003,
- (G) **Class** : 23
- (H) **Goods** : **Class 23** - Yarns and Threads for Textile use

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**G.I. Authorised User Application No.-430 in respect of Surat Jari Craft
Registered GI Application No.-171**

Application is made by, **M/s. Sri Laxmi Jari Traders**, 3/757 Mani Vaid's Khancha, Bhatni Pith, Navapura, Surat - 395003, India dated October 11, 2012 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Surat Jari Craft** under Application No-171 in respect of Yarns and Threads for Textile use falling in Class 23 is hereby advertised as accepted under sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- (A) **Applicant** : **M/s. Sri Laxmi Jari Traders**
- (B) **Address** : **M/s. Sri Laxmi Jari Traders**, 3/757 Mani Vaid's Khancha, Bhatni Pith, Navapura, Surat - 395003, India
- (C) **Date of Authorised User Application** : October 11, 2012
- (D) **Registered Geographical Indication** : **Surat Jari Craft**
- (E) **Registered Proprietor** : The Surat Jari Manufacturer's Association
- (F) **Address** : The Surat Jari Manufacturer's Association, Safe Deposit Chambers, Chautapool, Surat – 395 003,
- (G) **Class** : 23
- (H) **Goods** : **Class 23 - Yarns and Threads for Textile use**

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**G.I. Authorised User Application No.-431 in respect of Surat Jari Craft
Registered GI Application No.-171**

Application is made by, **M/s. Kamakshi Jari Trading Co.,** 3/757 Mani Vaid's Khancha, Bhatni Pith, Navapura, Surat – 395 003, India dated October 11, 2012 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Surat Jari Craft** under Application No-171 in respect of Yarns and Threads for Textile use falling in Class 23 is hereby advertised as accepted under sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- (A) **Applicant** : **M/s. Kamakshi Jari Trading Co.,**
- (B) **Address** : **M/s. Kamakshi Jari Trading Co.,** 3/757 Mani Vaid's Khancha, Bhatni Pith, Navapura, Surat – 395003, India
- (C) **Date of Authorised User Application** : October 11, 2012
- (D) **Registered Geographical Indication** : **Surat Jari Craft**
- (E) **Registered Proprietor** : The Surat Jari Manufacturer's Association
- (F) **Address** : The Surat Jari Manufacturer's Association, Safe Deposit Chambers, Chautapool, Surat – 395 003,
- (G) **Class** : 23
- (H) **Goods** : **Class 23 - Yarns and Threads for Textile use**

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**G.I. Authorised User Application No.-432 in respect of Surat Jari Craft
Registered GI Application No.-171**

Application is made by, **M/s. Hiralal Sons Jariwala**, 3/757 Mani Vaid's Khancha, Bhatni Pith, Navapura, Surat – 395 003, India dated October 11, 2012 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Surat Jari Craft** under Application No-171 in respect of Yarns and Threads for Textile use falling in Class 23 is hereby advertised as accepted under sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- (A) **Applicant** : **M/s. Hiralal Sons Jariwala**
- (B) **Address** : **M/s. Hiralal Sons Jariwala**, 3/757 Mani Vaid's Khancha, Bhatni Pith, Navapura, Surat – 395 003, India
- (C) **Date of Authorised User Application** : October 11, 2012
- (D) **Registered Geographical Indication** : **Surat Jari Craft**
- (E) **Registered Proprietor** : The Surat Jari Manufacturer's Association
- (F) **Address** : The Surat Jari Manufacturer's Association, Safe Deposit Chambers, Chautapool, Surat – 395 003,
- (G) **Class** : 23
- (H) **Goods** : **Class 23 - Yarns and Threads for Textile use**

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**G.I. Authorised User Application No.-433 in respect of Surat Jari Craft
Registered GI Application No.-171**

Application is made by, **Dhananjay Ishverlal Jariwala**, 9/418, Wadifalia, Store Street, Surat – 395 003, India dated October 29, 2012 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Surat Jari Craft** under Application No-171 in respect of Yarns and Threads for Textile use falling in Class 23 is hereby advertised as accepted under subsection (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- (A) **Applicant** : **Dhananjay Ishverlal Jariwala**
- (B) **Address** : **Dhananjay Ishverlal Jariwala**, 9/418, Wadifalia, Store Street, Surat – 395 003, India
- (C) **Date of Authorised User Application** : October 29, 2012
- (D) **Registered Geographical Indication** : **Surat Jari Craft**
- (E) **Registered Proprietor** : The Surat Jari Manufacturer's Association
- (F) **Address** : The Surat Jari Manufacturer's Association, Safe Deposit Chambers, Chautapool, Surat – 395 003,
- (G) **Class** : 23
- (H) **Goods** : **Class 23** - Yarns and Threads for Textile use

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**G.I. Authorised User Application No.-434 in respect of Surat Jari Craft
Registered GI Application No.-171**

Application is made by, **M/s. Usha Industry**, 2/1935, Kailash Nagar, Near: Madhur Milan Vadi, Sagrampura, Surat – 395 002, India dated October 30, 2012 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Surat Jari Craft** under Application No-171 in respect of Yarns and Threads for Textile use falling in Class 23 is hereby advertised as accepted under sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- (A) **Applicant** : **M/s. Usha Industry**
- (B) **Address** : **M/s. Usha Industry**, 2/1935, Kailash Nagar, Near: Madhur Milan Vadi, Sagrampura, Surat – 395 002, India
- (C) **Date of Authorised User Application** : October 30, 2012
- (D) **Registered Geographical Indication** : **Surat Jari Craft**
- (E) **Registered Proprietor** : The Surat Jari Manufacturer's Association
- (F) **Address** : The Surat Jari Manufacturer's Association, Safe Deposit Chambers, Chautapool, Surat – 395 003,
- (G) **Class** : 23
- (H) **Goods** : **Class 23 - Yarns and Threads for Textile use**

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**G.I. Authorised User Application No.-435 in respect of Surat Jari Craft
Registered GI Application No.-171**

Application is made by, **M/s. M.D. Industry**, 9/154, Khandwala Street, Wadifalia, Surat – 395 003, India dated October 30, 2012 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Surat Jari Craft** under Application No-171 in respect of Yarns and Threads for Textile use falling in Class 23 is hereby advertised as accepted under sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- (A) **Applicant** : **M/s. M.D. Industry**
- (B) **Address** : **M/s. M.D. Industry**, 9/154, Khandwala Street, Wadifalia, Surat – 395 003, India
- (C) **Date of Authorised User Application** : October 30, 2012
- (D) **Registered Geographical Indication** : **Surat Jari Craft**
- (E) **Registered Proprietor** : The Surat Jari Manufacturer's Association
- (F) **Address** : The Surat Jari Manufacturer's Association, Safe Deposit Chambers, Chautapool, Surat – 395 003,
- (G) **Class** : 23
- (H) **Goods** : **Class 23** - Yarns and Threads for Textile use

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**G.I. Authorised User Application No.-436 in respect of Surat Jari Craft
Registered GI Application No.-171**

Application is made by, **M/s. Parvati Enterprise**, 9/404, Store Street, Wadifalia, Surat – 395 003, India dated October 30, 2012 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Surat Jari Craft** under Application No-171 in respect of Yarns and Threads for Textile use falling in Class 23 is hereby advertised as accepted under sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- (A) **Applicant** : **M/s. Parvati Enterprise**
- (B) **Address** : **M/s. Parvati Enterprise**, 9/404, Store Street, Wadifalia, Surat – 395 003, India
- (C) **Date of Authorised User Application** : October 30, 2012
- (D) **Registered Geographical Indication** : **Surat Jari Craft**
- (E) **Registered Proprietor** : The Surat Jari Manufacturer's Association
- (F) **Address** : The Surat Jari Manufacturer's Association, Safe Deposit Chambers, Chautapool, Surat – 395 003,
- (G) **Class** : 23
- (H) **Goods** : **Class 23** - Yarns and Threads for Textile use

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**G.I. Authorised User Application No.-495 in respect of Surat Jari Craft
Registered GI Application No.-171**

Application is made by, **Vijay Arvindlal Jariwala**, 9/512-DEV-ASHISH, Kotsafil Main Road, Surat – 395 003, India dated November 12, 2012 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Surat Jari Craft** under Application No-171 in respect of Yarns and Threads for Textile use falling in Class 23 is hereby advertised as accepted under sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- (A) **Applicant** : **Vijay Arvindlal Jariwala**
- (B) **Address** : **Vijay Arvindlal Jariwala, 9/512-DEV-ASHISH, Kotsafil Main Road, Surat – 395 003, India**
- (C) **Date of Authorised User Application** : November 12, 2012
- (D) **Registered Geographical Indication** : **Surat Jari Craft**
- (E) **Registered Proprietor** : The Surat Jari Manufacturer's Association
- (F) **Address** : The Surat Jari Manufacturer's Association, Safe Deposit Chambers, Chautapool, Surat – 395 003,
- (G) **Class** : 23
- (H) **Goods** : **Class 23 - Yarns and Threads for Textile use**

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Advertised under Rule 41(1) of Geographical Indications of Goods (Registration & Protection) Rules, 2002 in the Geographical Indications Journal 49 dated 30th November 2012

**G.I. Authorised User Application No.-496 in respect of Surat Jari Craft
Registered GI Application No.-171**

Application is made by, **M/s. Sudha Industry**, 2/1935, Kailash Nagar, Nr. Madhur Milan Wadi, Sagrampura, Surat – 395 002, India dated November 12, 2012 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Surat Jari Craft** under Application No-171 in respect of Yarns and Threads for Textile use falling in Class 23 is hereby advertised as accepted under sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- (A) **Applicant** : **M/s. Sudha Industry**
- (B) **Address** : **M/s. Sudha Industry**, 2/1935, Kailash Nagar,
Nr. Madhur Milan Wadi, Sagrampura,
Surat – 395 002, India
- (C) **Date of Authorised
User Application** : November 12, 2012
- (D) **Registered Geographical
Indication** : **Surat Jari Craft**
- (E) **Registered Proprietor** : The Surat Jari Manufacturer's Association
- (F) **Address** : The Surat Jari Manufacturer's Association, Safe
Deposit Chambers, Chautapool, Surat – 395 003,
- (G) **Class** : 23
- (H) **Goods** : **Class 23 - Yarns and Threads for Textile use**

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**G.I. Authorised User Application No.-497 in respect of Surat Jari Craft
Registered GI Application No.-171**

Application is made by, **M/s. Siddhi Vinayak Traders**, 4/3816, Kharadi Sheri, Opposite: Yarn Market, Zampa Bazar, Surat – 395 003, India dated November 12, 2012 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Surat Jari Craft** under Application No-171 in respect of Yarns and Threads for Textile use falling in Class 23 is hereby advertised as accepted under sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- (A) **Applicant** : **M/s. Siddhi Vinayak Traders**
- (B) **Address** : **M/s. Siddhi Vinayak Traders**, 4/3816, Kharadi Sheri, Opposite: Yarn Market, Zampa Bazar, Surat – 395 003, India
- (C) **Date of Authorised User Application** : November 12, 2012
- (D) **Registered Geographical Indication** : **Surat Jari Craft**
- (E) **Registered Proprietor** : The Surat Jari Manufacturer's Association
- (F) **Address** : The Surat Jari Manufacturer's Association, Safe Deposit Chambers, Chautapool, Surat – 395 003,
- (G) **Class** : 23
- (H) **Goods** : **Class 23 - Yarns and Threads for Textile use**

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**G.I. Authorised User Application No.-498 in respect of Surat Jari Craft
Registered GI Application No.-171**

Application is made by, **Ritesh Arvindlal Jariwala**, 9/512-DEV-ASHISH, Kotsafil Main Road, Surat – 395 003, India dated November 12, 2012 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Surat Jari Craft** under Application No-171 in respect of Yarns and Threads for Textile use falling in Class 23 is hereby advertised as accepted under sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- (A) **Applicant** : **Ritesh Arvindlal Jariwala**
- (B) **Address** : **Ritesh Arvindlal Jariwala, 9/512-DEV-ASHISH, Kotsafil Main Road, Surat – 395 003, India**
- (C) **Date of Authorised User Application** : November 12, 2012
- (D) **Registered Geographical Indication** : **Surat Jari Craft**
- (E) **Registered Proprietor** : The Surat Jari Manufacturer's Association
- (F) **Address** : The Surat Jari Manufacturer's Association, Safe Deposit Chambers, Chautapool, Surat – 395 003,
- (G) **Class** : 23
- (H) **Goods** : **Class 23 - Yarns and Threads for Textile use**

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**G.I. Authorised User Application No.-499 in respect of Surat Jari Craft
Registered GI Application No.-171**

Application is made by, **M/s. Hasmukhlal & Bros.**, 5/838, Mahidharpura, Ghiya Sheri, Surat – 395 003, India dated November 12, 2012 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Surat Jari Craft** under Application No-171 in respect of Yarns and Threads for Textile use falling in Class 23 is hereby advertised as accepted under sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- (A) **Applicant** : **M/s. Hasmukhlal & Bros.**
- (B) **Address** : **M/s. Hasmukhlal & Bros.**, 5/838, Mahidharpura, Ghiya Sheri, Surat – 395 003, India
- (C) **Date of Authorised User Application** : November 12, 2012
- (D) **Registered Geographical Indication** : **Surat Jari Craft**
- (E) **Registered Proprietor** : The Surat Jari Manufacturer's Association
- (F) **Address** : The Surat Jari Manufacturer's Association, Safe Deposit Chambers, Chautapool, Surat – 395 003,
- (G) **Class** : 23
- (H) **Goods** : **Class 23 - Yarns and Threads for Textile use**

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**G.I. Authorised User Application No.-500 in respect of Surat Jari Craft
Registered GI Application No.-171**

Application is made by, **M/s. Ojas Jari Industry**, 4/1108, Begampura, Tulsi Falia, Near Moti Cinema, Surat – 395 003, India dated November 12, 2012 for Registration in Part-B for Authorised User in respect of Registered Geographical Indication **Surat Jari Craft** under Application No-171 in respect of Yarns and Threads for Textile use falling in Class 23 is hereby advertised as accepted under sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- (A) **Applicant** : **M/s. Ojas Jari Industry**
- (B) **Address** : **M/s. Ojas Jari Industry**, 4/1108, Begampura, Tulsi Falia, Near Moti Cinema, Surat – 395 003, India
- (C) **Date of Authorised User Application** : November 12, 2012
- (D) **Registered Geographical Indication** : **Surat Jari Craft**
- (E) **Registered Proprietor** : The Surat Jari Manufacturer's Association
- (F) **Address** : The Surat Jari Manufacturer's Association, Safe Deposit Chambers, Chautapool, Surat – 395 003,
- (G) **Class** : 23
- (H) **Goods** : **Class 23 - Yarns and Threads for Textile use**

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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:

