

**THE GEOGRAPHICAL INDICATIONS GOODS
(REGISTRATION & PROTECTION) ACT, 1999**

**Application for Registration of a Geographical Indication in Part A
of the Register; Section 11 (1), Rule 23 (5)**

SANGANERI HAND BLOCK PRINTING

Application is hereby made for the registration in Part A of the register of the accompanying geographical indication furnishing the following particulars:

1. Name of the Applicant:

Calico Printers Co-operative Society Ltd. (CPCSL), It is registered under the Jaipur Cooperative Societies Act, 1943 as a non-profit organization. The address of the organization is as given below:

Address
Calico Printers Co-operative Society Ltd.
Main Road,
SANGANER, Pin Code 302029
District Jaipur, Rajasthan
Email: calico.sanganer@gmail.com

2. List of association of persons/producers/ organization/ authority:

Calico Printers Co-operative Society Ltd (CPCSL)

3. Type of Goods:

Mainly Bed Sheets or Bedspreads, Quilts, Sarees, Scarfs, Headgears (Safa), Shawls, Dress Material and Home Furnishings and Garments falling under **Class - 24 and Class - 25.**

4. Specifications:

- Base colour of Sanganeri Hand Block Printings is white.
- Sanganeri Hand Block Printed textile products have delicate floral motifs.
- Print design is equally vividly seen on the underside of the cloth.
- Printing on cloth is by stamping wooden hand blocks.
- Designs on the Textile necessarily are repetitive in nature.
- Sanganeri Hand Block Printed products normally has one or more colours. These may overlap or circumscribe by others.
- Motifs on Sanganeri Hand Block Prints can be of (a) Flowers, Leaves and Buds (b) Intertwisted tendrils (c) Figurative designs (d) Geometric designs.
- More than hundred Traditional Designs are used for production of Sanganeri Hand Block Printing. Some of these designs are at **Annexure 6**

5. Name of Geographical Indication (and particulars):

SANGANERI HAND BLOCK PRINTING

6 Description of the Goods:

Sanganeri Hand Block Printing Textiles are mostly on cotton cloths and sometimes on cotton x silk. A wide range of Made ups, Home furnishings and Garments are produced from Sanganeri Hand Block Printing Cloth. All Sanganeri Hand Block Printings so produced display an extensive variety of Butis and Butas where as dyeing shows a variety of natural colours. It has various traditional sheds of colours and designs created by the skilled Chhipas who only have the expertise of preparing colour mixture using desired ingredients in specific ratios. Colour preparation and printing is a highly skilled job. The creation of rich and wide range of print designs lies in stamping by Hand made wooden blocks. Turners locally known as Kharadiyes posses the skill of producing desired blocks using dried wood of plants like "shisham", "gurjan", "mango", "teak" and "ardu". Thus it is the skill of Chhipas and Kharadiyes that results in production of well known Sanganeri Hand Block Printing.

6.1 Sarees:

Sanganeri Hand Block Printing Sari is a variously dyed and printed cotton or silk or cotton x silk fabric. Special features of these sarees are:

- These are printed fully by hand blocks
- These have mainly red and black as two main colours with a multiple of shades -yellow, brown, indigo blue, green etc.
- These have Sombre colours and fine-lined designs. Designs usually represents a variety of flowers e.g. motifs based on Lotus, Iris, Rose, Poppy, Water Lily, Narcissus, Marigold, Sunflower, Chinese rose, Chrysanthemum, Champa etc.
- Saris have usually motifs consisting of flowers, buds and leaves composed in the form of a mango, betel leaf, dagger and Jhumka (earring)

6.2 Chintz:

Chintz (Chheent) is cotton, cotton x silk, silk Sanganeri Hand Block Printing cloth of various length and width used mainly for Skirts (Ghagharas), and other made-ups for men and women.

6.3 Suits and Dupattas:

Salwar Suits with Dupattas are predominantly women's wear printed cotton cloth variously coloured and sometimes value added by silver or gold work on sleeves and neck-line.

6.4 Home Furnishings:

Several Home Furnishing items are produced using Sanganeri Hand Block Printed cotton cloth. The print and colour mosaic varies to a large extent depending on their end use. Common Home Furnishing items are Bedspread, Pillow cover, Quilts,

Table Cover, Cushion Cover, Bolster Cover, Curtains, Table Mats, Napkins, Oven Gloves, Tea Cozy etc.

6.5 Headgears (Safa):

Headgear (Safa) is of white background, black outline and red under line variously printed. It is usually of length 8 mtrs and width 0.9 mtrs. and is printed on fine fabric called 'Mulmul'.

All Sanganeri Hand Block Printing Textiles will have print designs of buti/ buta/ jhar or a combination of any two or three

7. Geographical Area of Production and Map:

Geographical Area of Production of Sanganeri Hand Block Printing is Sanganeri town. It is 16 kilometers from Jaipur, the capital of Rajasthan. Sanganeri Town is the Headquarter of Sanganeri Tehsil, District-Jaipur, Rajasthan. Total population of Sanganeri Tehsil is 5,73,171 and its total area is 70,175 hectare as per census 2001. At present there are 315 printing units in Sanganeri and a very small number in nearby villages. The Geographical area of Sanganeri Hand Block Printing is mainly Sanganeri town and nearby villages as shown in geographical area map enclosed at **Annexure 3**. The present geographical expanse represents traditional as well as newly established production units and main marketing centre.

Location	Sanganeri town situated 16 km south of the Jaipur City on National Highway No. 12, Kota - Jaipur Road
District & State	Jaipur, Rajasthan,
Population (Sanganeri Tehsil)	5,73,171
Latitude	26° 49' 0" North
Longitude	75° 47' 0" East
Total Land	70,175 Hectare
Annual Rainfall	556 mm.
Temperature	The minimum and maximum temperature recorded in the district varies from 3 to 50 degrees Celsius.
Literates	3,47,231 (72.8 %)
Season	Four
Languages spoken	Hindi, English and Rajasthani (Jaipuri Language)
Communities Settled	Hindus & Muslims
Nearest Rly. Station	Sanganeri
Neighbouring Tehsils	Muhana, Vatika, and Goner

8. Proofs of origin (Historical records):

Sanganer, an early 16th century town near Jaipur, developed into a flourishing Textile Production Center and was at its peak in the 19th Century. Even today large numbers of Industrial units (Micro and Medium level) are producing Sanganeri Hand Block Printings for local as well as export market. The art of hand-block printing and design was developed to a high level of sophistication, and this small sixteenth-century village blossomed into one of India's busiest artisan centers as is evident from several specimens kept in National and Foreign Museums and/or description of this craft and skill given in several books and journals written by Indian and Foreign authors. Although the historical references are being appended at **Annexure 4.1 to 4.12** major findings inferred from these historical references are being reproduced for the purpose of a cohesive, clear and simplified overview.

Traces of History – Sanganer Hand Block Printing

8.1 Origin of Sanganer Town

“A town founded by a Kachhawaha prince Sangaji in the early 16th century, Sanganer developed into a printing centre in later centuries. Sir George Watt wrote in his monumental work *Indian Art at Delhi in 1902-03*: “The Sanganer town of Jaipur State must, however, be regarded as the very metropolis of the Calico-Printing Craft of India so far as art conceptions and technique are concerned. Besides, being a calico printing centre it was a prosperous town as the Jaipur State records (preserved in the Rajasthan State Archives, Bikaner) suggest. Sanganer was known for its bright and fast dyes. A collection of miscellaneous-sayings (dated *Vikram Sanwat. 1853 = A.D. 1796*), while mentioning characteristics of various objects and places refers to “Colours of Sanganer.”

When and how did this charming art of printing start? The East India Company records of the 16th and 17th centuries do not mention the name of Sanganer; nor have we come across anything dated prior to 1764 (Cat. no. 2080), so far our present knowledge goes. But *dastur-al-amal* reports of 1703 gives detailed description of taxes levied on the printed fabrics, so does the *rangkhana* records of 1727. Though in *rangkhana* papers the word रंगाई (dyeing) is used instead of छपाई (printing). At this point one should remember that at Jaipur रंगाई stands sometimes for printing also. For instance a leaf from *rangkhana* records (1727) reads, “महमूदी रंगावा ने दी बूटै पाम” gave mahmudi for dyeing motifs (to be printed) in fugitive colours.

Therefore, one can safely presume that by the beginning of the 18th century the town was known as a printing centre, otherwise its name would not have appeared in the records of *dastur-al-amal* and *rangkhana* (one of the thirty six *karkhanas* of the royal household). This department looked after the dyeing and printing of fabrics. Moreover, the above mentioned text- *Phulkar kata* or miscellaneous sayings- also tells us that Sanganer was known for its colours. This would indicate that *Chhippas* of this town were already famous in early decades of the 18th century. A dated example in the City Palace collection - a head-dress- also supports this saying. The head-dress, with date V.S. 1856 (A.D. 1799) in a square octroi seal, has a simple leaf pattern arranged closely on the ground along with a twig motif on the *pallava*. This is a highly finished work produced with fine blocks and sombre colours. It is

interesting to know that this leaf motif also appears on an eighteenth century pattern sheet in the same collection. (Dr. Ms. Chandramani Singh, *Textiles and Costumes from the Maharaja Sawai Man Singh II Museum*; Jaipur Printers; 1979, p. XXX and XXXIII at Annexure – 4.3 & 4.4)

8.2 How did printing develop in Sanganer?

As far as tradition goes, it is said that the great astronomer king-Sawai Jai Singh was responsible for giving impetus to the art of printing. Archival sources confirm the oral tradition that Sawai Jai Singh invited artists and craftsmen from different parts of the country to settle at Jaipur, among whom were *zari* workers from Surat and printers from Gujarat in general. Presumably he also brought some craftsmen from Malwa because the Sanganer cotton prints show an excellent combination of both of these traditions-the fineness of Malawa, particularly of Sironj, and the lyrical quality of design from Gujarat. This conjecture seems possible also as Malwa is to the southeast of Sanganer and Gujarat is to the south in geographical proximity. John Irwin does not go into details on the problems of migration but feels that, "Gujarat suffered badly during the wars of Aurazeb and later in the plundering raids of the Marathas. Many of the craftsmen migrated to seek more settled employment in Rajasthan and other parts of north-west India. (Dr. Ms. Chandramani Singh, *Textiles and Costumes from the Maharaja Sawai Man Singh II Museum*; Jaipur Printers; 1979, page no. XXX and XXXIII at Annexure – 4.3 & 4.4)

8.3 Another useful historical evidence about Sanganer Hand Block Printing is given by the famous Textile Designer Ritu Kumar in her Book titled *Costumes and Textiles of Royal India*: Some excerpts are produced here "In the, Sanganer just 10 miles south of Jaipur, the art of hand-block printing and design was developed to a high level of sophistication, and this small sixteenth-century village blossomed into one of India's busiest artisan centers. The block-makers were among the most innovative and creative of the royal craftsmen. They understood how to produce texture on cloth and how to enhance the richness of the base cotton fabric. The genius of their print designs lay in their understanding of patterning fabric surfaces and the use of space. The traditional Jaipur *buti*, usually a floral or animal motif, was carved on to a small square wooden block. The carved block was pressed on to a piece of padded fabric dipped into a vegetable dye and the motif was then printed on to the cloth at carefully measured intervals. The same process was repeated with different blocks and colours, resulting in beautiful geometric patterns of astonishing regularity" (page 134).

"The process of transferring the design on to cloth also requires skill. A piece of fabric is spread over a low bench which is covered with a thick pad made of several layers' of heavy cloth. The printer squats in front of this bench with the dye in a pan or earthenware vessel by his side. Inside this vessel is thick cloth pad saturated with dye. The block is pressed on to this pad and motif is then stamped on to the fabric. Different elements in the design require different colouring. For each colour impression the printer will have prepared a separate pan. A design may consist of 10 colours or more, some of which may overlap or be circumscribed by others. A high degree of skill is required both for the placement of the design and even application of pressure. Blocks are also used for applying mordants, wax or any other resist in the same way" (page 317).

“Sanganer, in Rajasthan, became an important block-printing centre in the eighteenth century. The main contributions of Sanganer Printers to the Indian printing industry were fast colours, and well-proportioned lyrical motifs designed for *dupattas*, *odhanis*, dress materials, soft furnishing, quilts and upholstery. These motifs had to suit the occasion, location and requirements of the patrons who commissioned the textiles”. (Ritu Kumar, **Costumes and Textiles of Royal India**; Christie’s Books Ltd; 1999, p. nos. 134 & 317 at Annexure-4.5).

8.4 “Jaipur prints are in a class by themselves. As a result of their having been directly under the patronage of the rulers who used them they attained a fines and sophistication of their own with stylized designs in delicate shades with a wider range, to cater to the select elite as distinct from the rough fabrics of big bold patterns and deep colours preferred by the common people. Sanganer, a village near Jaipur, became the prestigious work centre for such prints with very elaborate techniques. A special feature of these prints is the use of variety of designs in the same piece of cloth, but beautifully harmonized. Gold and silver effects are also introduced. In the older pieces one sees flower petals worked with gold or silver wires. The present process is after the basic colour printing has been done, the portions to be done in gold or silver are printed with an adhesive which is then allowed to dry while the leaf adheres to it. In the Jaipur Sanganer designs there is more of the flavour of the paintings of the earlier days, like stylized sunflowers, narcissuses, roses and other flowers with luxuriant foliage. The religious textiles consist of pieces in various sizes printed with the deity’s names: a special one used in Shiva worship has the tiny drum (Damru) and the trident forming the cross border and the dhatura flowers distributed in rows”. (Kamaladevi Chattopadhyay; **Handicrafts of India**; Indian Council for Cultural Relations in 1975; P. No.45 at Annexure – 4.6)

8.5 Gulab Kothari, presently the Chief Editor of Rajasthan Patrika has beautifully described Sanganeri Hand Block Printing and its origin in his book “Colourful Textiles of Rajasthan”. Relevant portion from the book as produced here testimonies the origins of colorful printing at Sanganer in 18th Century. “Ancient and medieval literary texts often mention colourful textile produced in this region but actual example prior to 17th Century are not available in Indian collection with one exception that is Calico Museum of Textiles, Ahmedabad; which has acquired to number of small fragments found at A1 Fostat (Egypt). In the beginning of the century French archeologists while excavating at A1 Fostar, old capital of Egypt, found dead bodies wrapped in coarse cotton fabric printed with bright colours. Motifs printed on these were exactly alike to the motifs painted on the costume in Jain miniature painting from Western India Rajasthan and Gujarat. Print with those motifs is being printed even today. This finding brought tremendous change in ideas and scholars started believing that India was producing colourful printed fabric in 14-15th C. Which was exported to European and African Countries? Old folk songs and popular proverbs often refer to Chhint – printed fabric of Pali and bright colours of Sanganer. A number of headgears, safas and pagaris and material printed in the 18th C. Sanganer are preserved in private and public collections”. (Gulab Kothari, **Colourful Textiles of Rajasthan**; Jaipur Printers Pvt. Ltd.; p. nos. 41-42 at Annexure 4.7)

- 8.6 "As far as the aesthetic imagination and technique is concerned the town of Sanganer in Jaipur may be considered the capital of the art of textile printing in India". This is true even today. Sanganer has earned a name not only in Rajasthan but in Europe, America and Japan also. Fabric printing is done by Hindu Chhipa families while most of the Muslim families make handmade paper. Fabric printing factories dominate the suburbs of Sanganer. The fabrics printed here are exported to several countries. The exports include various types of dress materials, readymade garments, bed sheets, pillow covers, curtain, cloth, dupattas, veils, sarees and quilts etc. The Chhipas adept in traditional art have kept alive the rich heritage of hand printing with the choice designs of various classes and communities. The rich gentry prefer dark yellow, green and pink colours and natural designs of wild flowers and leaves, creepers and plants and groves whereas the local people prefer red and black prints. (Kamlesh Mathur, *Crafts and Craftsmen*; Pointer Publisher, 2004, p. no. 59 at Annexure 4.8)
- 8.7 *The Imperial Gazetteer of India Vol. XXI Oxford 1908* "The dyeing and stamping of cotton cloths is carried on largely in several states, particularly at Sanganer in Jaipur. The chintzes are printed in colours by hand blocks, but the industry is decaying owing to machine competition." At Annexure 4.9
- 8.8 Sanganer was founded by Sangaji the son of Maharaj Prithviraj ji of Amber province Mr. Hanuman Sharma in his book जयपुर राज्य का इतिहास शब्द महिमा प्रकाशन 1996 page nos. 45 & 46 mentioned that Sanganer was founded by Sangaji the son of Maharaj Prithvirajji of Amber province .At Annexure 4.10
- 8.9 Popularity of Sanganeri Hand Block Printings have caught the interest of music composers. One of the love songs mentions Sanganeri Hand Block Printing as favorite item to be brought by the lover the fiancé.
1. सालू थे लाईजो सांगानेर रो म्हारा राज
चूडलो थे लाई जो हस्ति दांत को सालू रो कोर,
देराय जो रे तोरे आव जो।
 2. उमराव बना जी सालू थे लायी जो सांगानेर रो
- (डॉ. आशा भगत, राजस्थान, गुजरात एवं मध्यप्रदेश की छपाई कला का सर्वेक्षण रक्षा पब्लिकेशंस नई दिल्ली। पेज नं. 13-14) at Annexure 4.11
- This further confirms that Sanganer was a highly popular textile printing centre during 18th century
- 8.10 "The block printed cottons of Sanganer, near Jaipur has been renowned for their precious pattern and colouring for at least two hundred and fifty years" Handcrafted Indian Textiles, (Martand Singh, Rta Kapur Chisti & Rahul Jain, *Handcrafted Indian Textiles*; Luster Press Roli Books, 2000, p. no. 79 at Annexure 4.12

8.11 Sanganeri Printed costumes preserved and Displayed in M. S. Man Singh II Museum, Jaipur

The textile collection of Maharaja Shri Man Singh II Museum includes costumes of kings, queens, their employees and children in the royal household. It is a treasure house for the study of social and cultural life of 17-19th century northern India. The Museum has a comprehensive collection of dupattas, which are pieces of cotton material of different sizes, with printed borders and pallava. These were to put over the shoulders or sometimes to wrap round the upper part of the body of the priests. It was an important part of a Brahman's costume. Though people in the royal household never wore *dupattas*, the museum has a large collection of them which were received as gifts from the priests on different occasions such as festivals and birthdays. It was customary for a priest of a temple to present a dupatta and sweets (Prasad) to the Maharaja. Every year, hundreds of such *dupattas* were received, which form this collection. A number of them were printed at Sanganer and are still displayed in Museum. The year of production of these *Dupattas* is evident by the octroi stamp on these *dupattas*. Description of some of these *dupattas* is given below: -

- Dupatta, cotton, white, printed in red and black- सीताराम in red, narrow border in red and black, pallava has floral *butas* in red and black, octroi seal has date-V.S. 1963 (A.D. 1906) Sanganer
L. 292 X W. 170 cm.
- Dupatta, cotton, white, printed in red and black, ground-Nagri letters श्री हरीहर in black and floral stripes in two reds; border has narrow floral stripes; pallava-narrow border, stylized lotus flower *butas* an single flower *butas*, all printed in two reds.
First quarter of 19th century, Sanganer
L. 295 X W. 149 cm.
- Dupatta, cotton, white, printed in red and black, ground-benediction to shiva in Nagri letters: नमः शिवाय in black, stripes in red ; both sides have border with damaru and dhatura pattern printed in two reds; pallava-stripes consisting of dhatura, damaru, trident and belpatra ka jhar motif.
First quarter of 19th century, Sanganer
L. 243 X W. 111.5 cm.
- Dupatta, cotton, white, printed in red and black- floral stripes on ground, narrow border and pallava with *butas*. A faded square octroi seal reads "सवाई जैपुर संवत् 1910" Swai Jaipur samvat 1910 (A.D. 1853) Sanganer.
L. 257 X W. 144 cm.
Damaged.

Dupatta, cotton, white, printed in red and black; ground has black patterned stripes; border-*jhar buits* in red, peacock motif in black, creeper design. Description: - Cotton white printed in black leaf motif on ground pallava with lotus missing. Octroi seal: - Swai Jaipur Sanwat 1856 "Sanganer"

Thus it becomes quite clear that Textile industry existed and was in full swing at Sanganer from 18th century.

- 8.12 Rajasthan State Archives, Government of Rajasthan, Bikaner: Some leaves from *Rangkhana* Records A.D. 1729 as preserved shows year of manufacturing and stamping. These are at **Annexure 4.1 & 4.2**
- 8.13 Mr. Hanuman Sharma in his book जयपुर राज्य का इतिहास शब्द महिमा प्रकाशन 1996 page nos. 45 & 46 mentioned that Sanganer was founded by Sangaji the son of Maharaj Prithviraj ji of Amber province. At **Annexure 4.10**

Based on all the above citing of historical evidences, documents and general belief of Chhipas and other inhabitants of the area, the fact remains that Sanganeri Hand Block Printing was a traditional craft at Sanganer since as late as 18th century and the secured display of Sanganeri Hand Block Printed Textiles at Maharaja Sawai Man Singh II Museum, Jaipur and many other museums is a live testimony to this fact. Since 18th century, the production and marketing of Sanganeri Hand Block Printed cloth and made ups continues till today. At present there are three hundred and fifteen production units and more than twenty exporting units in Sanganer.

9. **Method of Production:**

Manufacture of Sanganeri Hand Block Print still continues to adopt traditional method for preparation of dye mixtures, pre and post treatment of the cloth for printing and finishing. Various steps involved and details of these are as given below & traditional process sheet is at **Annexure 5**.

9.1 **Production Steps:**

- **Scouring** (Pre processing of fabric before printing) locally called "Hari Sarana"
- **Tannin** or preparing fabric for printing locally called "Peela Karna" or Harda Rangai.
- **Printing** with mordant in salts locally called "Chapai".
- **Drying** of printed fabric or Ageing before dyeing the fabric in natural dye locally called "Sukhai".
- **Washing** or removal of excess mordant before dyeing locally called "Khulai".
- **Dyeing** or fixing of colours after washing locally called "Rangai".
- **Sun Bleaching** or locally called "Tapai" to get white background of the fabric. This is most typical part of production process of Sanganeri Hand Block Printing.
- **Resist Printing** or mud clay printing locally called "Dhabu Datai"
- **Dyeing with blue colour** locally called "Neel Rangai".
- **Dyeing with yellow dye** locally called "Haldi Naspal Putai".
- **Post mordant or fixing** of yellow dye locally called "Fitkari Rangai".
- **Final washing** locally called "Dhulai" to get rid of all the excess dye and resist paste.

9.2 Details on each step of production process are:

- **Scouring – locally called “*Hari Sarana*”**

The fabric that comes from mills or handloom sector contains natural and added impurities such as starch, oil and dust. To get good and even penetration of colours, the fabric is boiled with soap and de-sizing agents. Traditionally cow dung was used for scouring. Cow dung and water are mixed together and the cloth is then left dipped in that paste overnight. The process of washing is a long one, generally carried out by the ladies. The next day, the clothes are washed and spread on large open grounds. Before the clothes dry completely, more water is sprinkled on them and thus they are made wet again. This process of sprinkling water and drying is repeated 5–6 times a day. This procedure is carried out until the cloth becomes white and bright. Generally, this process requires 3 to 6 days. After this the cloth is washed with pure water. Since it is tedious and time consuming, soaps have replaced cow dung now a day.
- **Tannin – locally called ‘*Peela Karana*’ of ‘*Harda*’**

Washed fabric is treated with myrobalan (*harda*) which contains tannic acid. Tannic acid attracts the mordants, which are applied with hand wood – block. ‘*Harda*’ powder is mixed with water, and the cloth is submerged in it, squeezed and dried flat on the ground. Once the fabric is dried, it is folded and beaten with a wooden mallet to remove excess ‘*harda*’ powder and open up the fiber to accept the dye. This process is known as ‘*peela karna*’. The tannic acid of *myrobalam (harda)* forms black colour with ferrous (*syahae*) which is traditionally made by reaction of old rusted horse shoe nails with jiggery.
- **Printing (mordanting) – locally called ‘*chapai*’**

This is the process of transferring the design to the cloth and requires high level of skill. “A piece of fabric is spread over a low bench covered with a thick pad made of several layers of heavy cloth. The printer squats in front of this bench with the dye in a pan or earthenware vessel by his side. Inside this vessel is thick cloth pad saturated with dye. The block is pressed on to this pad and motif is then stamped on to the fabric. Different elements in the design require different colourings. For each colour impression the printer has to prepare a separate pan. The fabric is printed with two mordant–ferrous (‘*syahae*’) made out of rusted horse shoe nails, and aluminum sulphate (‘*beggar*’). Usually ferrous is printed with the outline block (‘*rekh*’). As it immediately shows a black impression, it is easy for another printer to place the filler block (‘*datta*’) with *beggar* some times the background block is applied before the outline block.
- **Ageing – locally called ‘*Sukhai*’**

The printed fabric is left for at least three-four days so that the print (mordant paste) penetrates into the fiber structure. Longer the ageing better is the result.
- **Washing – locally called ‘*Dhulai*’**

The printed fabric is washed in running water to remove excess mordants.

- **Dyeing (fixing of colour) locally called 'Ghan Rangai'**

Dyeing is a process in which the dye reacts with two mordants at two different locations on the same print giving two different shades of colours. Alizarin is used as the dye throughout Rajasthan. The colours obtained in conjunction with the two mordants are red (with alum) and black (with ferrous). Dyeing is carried out in large copper vessels ('*tambri*') which are heated by wood fire. Alizarin is filled in small cloth-bags ('*potali*') and dipped in the vessel. The quantity of alizarin dye is calculated by the experienced dyer. '*Dhawadi phool*', a local flower is boiled along with alizarin to avoid patches and staining. Once the dyed fabric is ready (usually it takes half a day), it is taken out of the copper vessel and left on the ground for drying.

- **Sun - bleaching - locally called 'Tapai'**

Alizarin often "over dyes" the sun printed area giving an off-white or yellow tinge all over the fabric which makes the print look dull. In order to make the ground look white, again the fabric is sun-bleached. In this process the fabric is laid flat on a river bed, A mild solution of cow dung and water is sprinkled over the fabric. This process is repeated again when the fabric is drying. The interaction of alkali (of cow dung) and thermal heat (sun ray) bleach the ground colour making it look white again.

- **Resist printing locally called 'Dhabu Datai'**

The special resist paste (clay-lime-gum-insect eaten wheat mixture) technique, a specialty of traditional printing of Rajasthan, is commonly known as '*dhabu*'. Dhabu acts as mechanical resist and prevents the penetration of dye during dyeing on areas covered with '*dhabu*'. This technique is used only for creating patterns with indigo blue. Since the resist paste '*dhabu*' is thick and sticky no sharp definitions are achieved. It is applied with wooden block on the fabric and saw dust is sprinkled over it. Saw dust has two major functions at this stage-first to absorb water from the Dhabu paste and give additional layers of resist. After printing, the fabric is left outside in the sun for drying before dipping in indigo tanks. The art of making '*dhabu*' paste is kept secret and every family has its own recipe to make the paste.

- **Indigo dyeing locally called 'Neel rangai'**

It is the most interesting process of coloring the fabric blue. Indigo dyeing is done throughout Rajasthan. The process to start a new indigo tank is tedious and complicated but once the vat is ready for use, it is kept 'alive' by constant addition of indigo lime and jaggery. An expert indigo dyer can tell the state of dye by the colour of the vat. He adds the exact quantity of every ingredient required, having learnt it by experience. There is no written recipe with the indigo dyer and every family has its own way of handling indigo. The printed cloth is folded neatly like saree pleats and lowered gently into the indigo tank. When the cloth is totally submerged in the tank, the dyer still holding it under the liquid dye, opens each pleat to allow the fabric to have the indigo dye evenly. Since indigo does not react in the presence of air, any air trapped in the folds or pleats will give "patchy" dyeing. An experienced dyer always unfold the pleats neatly and gently to avoid

cracking of 'Dhabu'. The fabric is then taken out of tank, gently squeezed and opened out to react with the atmospheric oxygen and turn the reduced indigo into oxidized indigo. Indigo has poor affinity to the fabric in the presence of water, so the first 'dip' gives a pale sky blue shade. In order to get darker indigo blue, the fabric is again dipped in the tank, pulled out and oxidized. This process is repeated till the desired dark shade is achieved. The fabric is finally dried flat on the ground. Care is taken that while dyeing or drying, 'dhabu' does not get broken or cracked. For turning the fabric green it is taken for further process of yellow dyeing but before this it is printed with dhabu to retain some blue areas.

- **Yellow dyeing – locally called 'Haldi naspal putai'**

The fabric is again printed with dhabu and taken out in an open area. Four persons hold it at each corner and fifth person dips a loose-woven woolen fabric which acts as a sponge in the dye extracted out of haldi (turmeric) and naspal (pomegranate rinds) and rubs it gently all over the cloth to be dyed. The application of the yellow dye is like mopping the floor but is done gently so that the 'dhabu' does not come off. The idea of using loose woven fabric in the process of dyeing is to retain enough dye while applying it. Once the fabric is dyed evenly, it is taken for post mordanting or fixing of yellow dye.

- **Post mordanting with alum – locally known as 'Fitkari Rangari'**

The dye extracted from turmeric and pomegranate peels is very fugitive and in order to make it fast, post mordanting is done with alum (fitkari). In this process the fabric is dipped in a big copper vessel filled with water and diluted alum. After leaving it for a few minutes (long period of time will cause the dhabu to come off) it is taken out, gently squeezed and dried flat on the ground. When it is completely dry it is folded and stored in dark places for at least 3 to 4 days so that the yellow dye sets in. Finally it is taken out for washing.

- **Washing locally called 'Dhulai'**

Washing of the fabric is done in order to take out resist paste and excess or unattached dye from the surface. In this process the fabric is left in big tanks for at least 3 to 4 hours till the resist paste becomes smooth. The fabric is then beaten over a flat stone slab to remove the resist paste and excess dye. The beating of the cloth is generally done where there is a flow of water.

- **Effluent Treatment:**

Small capacity Sanganeri Hand Block Printing Units generate 1-2 M³ of effluent per day. Medium and large scale units generate 20-100 M³ of per day. Effluent is primarily treated to remove suspended solids, acidity/alkalinity. Treated effluent is free from pollutants. The Calico Printers Co-operative Society Ltd., under the directives of Government of Rajasthan is setting up a Common Effluent Treatment Plant (C.E.T.P.) to treat effluent of all printing units to render it reusable and to comply standards set by Rajasthan State Pollution Control Board. C.E.T.P. will be set up on a collaborative mechanism in which contribution from Central Government, State Government and Association of Producers will be in the ratio of 40:30:30.

9.3 Materials:

9.3.1. **Fabric:** All possible Natural fabric (like cotton, silk, wool etc) and man made fibers like rayon, poly-cotton etc.

9.3.2. **Dyes:** Natural and/or Synthetic (Azofree) dyes are mostly used. Common names are: -

Name of Dyes	Source (Name of Plants)	Local Name
Flattening yellow	Butea monosperma (Lamk.) Taub	Dhak, Palas
Golden yellow	Carthamus Tinctorium L	Safflower
Yellow	Curcuma longa L	Haldi
Blue	Indigofera tinctoria L	Neel
Yellow	Morinda citrifolia L	All
Orange-brown	Nyctanthus arbortristis Linn.	Harsinghar
Red (Alizarine)	Oldenlandia umbellata Linn.	Indian Madar
Light yellow	Punica granatum L.	Naspal
Deep yellow	Terminalia chebula Rstz	Harad

Red colouring dye can be Indian Madar or Synthetic Alizarine.

Blue colouring dye can be prepared using Indigo Blue extracted from nil plant or synthetic Indigo granules.

9.3.3. Tools:

- (i) **Tables:** - Two kinds of tables used in block printing i.e. (i) **Patia** - Size 2' x 3' x 4' (ii) **Table** - Size 5' x 20' x 3.5'
- (ii) **Trolley:** - Used for movement of colour mixture. Size 18' x 18' x 3.6'.
- (iii) **Colour Container:** - These are small rectangular containers 12' x 18' x 3" to fill the colour for printing. Inside the colour container a frame and layers of jute and cotton fabric is placed to spread the colour evenly for block printing. These layers make a pad for colour impression.
- (iv) **Bunta:** - These are wooden hand-printing blocks of different shapes and types with motifs engraved on their bottom faces. The different shapes are rectangular, square, circular, oval, segmental etc. The segmental block is called 'chand' and is generally one fourth of a circle. To the upper side of the bunta is fixed a wooden handle with which the block is held and over which the printer strikes, to transfer the impression of the motif to the cloth. The types of buntas are *god, rekh and data*.
- (v) **Kalams:** - These are steel chisels of different widths and cutting surfaces used by kharaudis, for engraving the motifs on the wooden printing blocks
- (vi) **Mogri:** - A wooden mallet used in some cases to beat the folds of the moist finished cloth pieces.

9.3.4 Emulsions & Pastes

- (i) **Telkhar Emulsion:** - It is an emulsion for oiling and alkaline treatment used to desize and partially bleach the grey cloth.
- (ii) **Pila Karana Solution:** - This is used to give creamish yellow colour to the fabric. It is made of harda powder.
- (iii) **Begar Paste:** - This is the mordant alum which in combination with alizarine develops a rich red colour.
- (iv) **Syahi Paste:** - Syahi is essentially a fermented solution of iron and fermenting agent molasses (jiggery, gur) and gum. Syahi in combination with harda develops into a deep black colour.
- (v) **Dabu (Resist Paste):** - Resist paste is applied on those parts of printed motifs whose colour is sought to be protected and sealed off from the effects of further treatment that the cloth undergoes in subsequent process. Dabu paste is prepared by mixing "Kali mitti", lime (Bidhan) wheat flour and gum. These are mixed in specific ratio depending upon type of Dabu paste needed.
- (vi) **Alizarine Bath:** - This is red colouring dye bath prepared by using vegetable dyes like maddar (*Rubia tinctoria*, *Rubia manjista*) which contains substances called alizarine and purpurin. Nowadays synthetic alizarine is used due to shortage of vegetable alizarine. Alizarine and "dhawai ka phool" (*Dhawai Flower Wood Fordia Floribunda*) are mixed in specific ratios in water and mixture kept for required hours to get required reddish hue.
- (vii) **Indigo Blue:** - Indigo blue (nil) is a blue colouring matter extracted from nil plants (*Indigofera tinctoria*). Nowadays synthetic indigo granules available in market are used.

10. Uniqueness:

- The base colour of Sangneri Hand Block Printing is white.
- Sangneri Hand Block Printings are known for specific appearance and wide range of delicate floral sprays.
- The print design is equally vividly seen on the underside of the cloth.
- Sangneri Hand Block Printing is by using a Stamp or Wooden Block's and no other device.
- The production of Sangneri Hand Block Printing requires a high level of judgment and coordination of eyes and hands of the artisans.
- Sangneri Hand Block Printing have softer tone and aesthetic appeal.
- The design forms of the textile are known in terms of one or more of four terms i.e. Butis, Butas, Jhar and Border.
- The design on the Sangneri Hand Block Printing necessarily is repetitive.
- The Motifs are generally based on natural forms mostly of flowers, petals, fruits or leaves of plants.

- The Art and Skill for production of Sanganer Hand Block Printing is limited to a community known as Chhipas who have acquired this skill from their parents and grandparents through generations.
- Sanganer had and still has very conducive geographical and climatic conditions necessary for the production of desired shades of colours and fine designs.
- The production process involves a process non as **Tapai or Sun Bleaching** which is typical and unique in the production of Sanganer Hand Block Printing.

11. Inspection Body:

Calico Printers Co-operative Society Limited, (CPCSL) has decided that Inspection would be entrusted to independent Inspection Team of five members. A Stamp or hand block engraved with CPCSL, Sanganer Hand Block Printing and an Identification Number of the production unit user will be issued to every production units. The Society will make it compulsory for every unit to put this Stamp on their finished products before sale. Inspection Members would be requested for random checking to ensure that every production unit stamps a special wooden seal issued to it by CPCSL. The names and addresses of the Committee Members are given below:-

S. No	Name	Present position	Occupation	Address
1.	Nominee from RUDA, Govt. of Rajasthan	Head of the Committee	Cluster Development	Rural Non Farm Dev. Agency 3 rd Floor, B-Block, Yojana Bhawan, Tilak Marg, Jaipur
2.	Mr. S.V. Mathur	Dy. Director	Management of Textile Weaving and Training Centers	M/s. Weavers Service Centre, Ministry of Textile, Kamdhenu Commercial Complex, Civil Lines, Jaipur
3.	Nominee from RCCI	Rajasthan Chamber of Commerce & Industry	Industrial Business promotion	Rajasthan Chamber of Commerce & Industry, Chamber Bhawan, M.I. Road, Jaipur
4.	Sh. Vikaram Joshi	Chief Executive	Manufacturing and Trading of Sanganer Prints	M/s Rangotri 11-12, Shri Kushal Nagar, Near Railway Bridge, Sanganer
5.	Nominee from CPCSL	President CPCSL	Manufacturing and Trading of Sanganer Print	M/s Udaiwal Sons Near Sanga Setu Poolia, Sanganer

In the event of any dispute if and when arises about the quality and consistency of the product than matter will be resolved by Inspection Committee.

12. **Other:**


As mentioned above the production of Sangneri Hand Block Printing involves number of processes, which require high level of skill, patience and concentration, but all the stakeholders involved in the production are carrying on their age-old traditional craft and passing on the skill to their new generation. However this traditional craft is facing tough competition from the screen printed Sangneri products which look very similar to Block Printed Textiles. Production of Screen Printed textiles requires much less labour and time compared to block printing. Screen printed products are cheaper than real Sangneri Hand Block Printing products. In fact during last two to four decades a large number of screen printed units have come up at Sangner. As a result traditional block printing craft and products are facing tough competition from screen printed products. Fake (screen printed) Sangneri Textiles are being sold all over India in the name of Sangneri Print. Thus there is a need not only to provide protection and safe guard the interest of original Sangneri Hand Block Printing being made in the geographical area as mentioned at serial number 7 of the application but also to promote its image among consumers. Therefore, this application is submitted alongwith statement of case in class 24 & 25.

Application is duly signed by the President of the Society. Submission of application and its contents have support from various organization like United Nations Conference on Trade and Development (UNCTAD) Delhi, Rural Non Farm Development Agency (RUDA), Govt. of Rajasthan, Rajasthan Chamber of Commerce and Industry, Jaipur and Arch Institute of Design, Jaipur

Calico Printers Cooperative Society Ltd. claim to represent the interest of the producers of the goods to which the geographical indication is used continuously since more than 300 years in respect of the said goods.

All communications, relating to this application may be sent to the following address in India.

M/s Calico Printers Cooperative Society Ltd
Main Road,
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District-Jaipur, Rajasthan
Email: calico.sangner@gmail.com


अध्यक्ष
केलिको प्रिन्टर्स को-ऑपरेटिव
सोसायटी लि., सांगनेर
(K.B. UDAIWAL)
PRESIDENT
Calico Printers Co-operative Society Ltd.,
Sangner