

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

Form GI - 1

**Application for the registration of a Geographical Indication
in Part A of the Register**

[Section 11 (1), Rule 23 (2)]

Received Rs. 5000 in cash
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Application is made hereby made by SANDUR KUSHALA KALA KENDRA for the registration in Part A of the Register of the accompanying geographical indication furnishing the following particulars:

- (A) **NAME OF THE APPLICANT** : SANDUR KUSHALA KALA KENDRA
(Registered under The Karnataka Societies Registration Act, 1960).
- (B) **ADDRESS** : Sandur - 583 119
Bellary Dist., Karnataka
- (C) **LIST OF ASSOCIATION OF PERSONS / PRODUCERS / ORGANISATION / AUTHORITY** : SANDUR KUSHALA KALA KENDRA
- (D) **TYPE OF GOODS** : Handicraft - Hand Embroidery falling under Class 26
- (E) **SPECIFICATION** : SANDUR LAMBANI EMBROIDERY

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

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

GOVT. OF INDIA
Geographical Indication Registry
09 SEP 2008
Application - Sandur Lambani Embroidery
DY No. 210
CHENNAI

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

- (i) Fine needle work on various fabrics done specifically by the nomadic women of the *Lambani* community in and around Sandur TAluk in Bellary district;
- (ii) This Sandur *Lambani* embroidery is made on garments worn by women only – such as a course skirt called as '*lehanga*'; a blouse called as '*choli*' and a veil called as '*odhni*';
- (iii) The colours on the costumes signify their lifestyle. The most commonly used colour is red which signifies fertility and marriage, while yellow signifies the vitality and strength of the *Lambani* women;
- (iv) This type of embroidery is combined with intricate appliqué work and patchwork;
- (v) It is ornamented with accessories such as mirrors, beads, buttons, shells (*cowries*), coins, small bells, woollen or cotton tassels and other metallic trinkets called *pari*.

(F) NAME OF THE GEOGRAPHICAL INDICATION

SANDUR LAMBANI EMBROIDERY

(G) DESCRIPTION OF THE GOODS

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

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

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

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

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

A Lambani woman's garments may be grouped as follows:

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

(1) *Lehanga*

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

(2) *Choli*

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

(3) Odhni

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

Garments of daily use:

(4) Pulia and gala

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

Garments used during wedding ceremonies:

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

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

(5) Sandiya and singdi

The bullock was an important animal in the tribal life of *Lambanis*. It was decorated for special occasions with its own garments such as *sandiya* and *singdi*.

The *sandiya* was designed to fit on the forehead of the bullock. It was made of 4 (four) rectangular pieces attached together by a large square mirror which formed the centre piece. A horizontal rectangular piece lies between the two horns from which hung 2 (two) vertical pieces. The *sandiya* was essentially embellished with shells and mirrors. Mirrors of

all sizes and shapes were attached to the cloth while the shells hung all along the outer edges.

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

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

(6) *Kalchi*

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

(7) *Tope*

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

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

(8) *Toperghaler kotli*

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

(9) *Sarafer Kotli*

This is the groom's bag which was filled with tobacco, betelnuts and presented to the headman of the bride's village.

(10) Kotli / Paisaghaler Kotli

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

(11) Dantni

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

STITCHES USED IN SANDUR LAMBANI EMBROIDERY AND THEIR COLLOQUIAL NAMES

- (1) ***Bakiya***: *Bakiya* is a back stitch, which is similar to a running stitch, distance between the elongated dots will be lesser.
- (2) ***Vele***: This is chain stitch, parallel lines of which are done to fill spaces and completely cover the base cloth.
- (3) ***Theen suee Maaki***: This is a narrow vertical loop that looks like a single line. It is usually done in combination with another stitch like a *relo* or a mirror.
- (4) ***Mariyamanahalli Maki***: A series of small triangle with a little loop at the head to the triangle. This stitch has the triangle facing downward.
- (5) ***Suryakanti Maki***: This is again a series of *theen suee maki* stitched with a horizontal line. It also resembles the blanket stitch.
- (6) ***Ulta Dhora***: *Ulta Dhora* is a back stitch without any gap between the stitches. It is usually done with three of these together.
- (7) ***Doranaaki***: This is a running stitch, which is evenly spaced to look like an elongated dot. *Dora* is a single stitch in combination of running stitch.
- (8) ***Pote***: This is chain stitch which is done in 2 (two) undulating, intersecting lines to form a link – chain. The centre of each link is filled with a different coloured thread.
- (9) ***Cheena***: This is a zigzag stitch (usually done in 2 colours) with a little loop on top and bottom.

- (10) **Buria:** *Buria* a small circular stitch which is filled in the inside. It looks like a wheel.
- (11) **Chood Buria:** This is also a small circular stitch which doesn't have a closure.
- (12) **Buria Bakiya:** This is a series of *Bakiya* (circular stitch) which are joined by a back stitch.
- (13) **Katta Nakra:** *Katta* is an appliqué done at the edging of their costume, wherein the cloth is folded to form small triangles *Nakra* is done at the head of the triangle.
- (14) **Nakra:** A small diamond is formed using 4 (four) straight lines called *kaanta*. Sometimes, diagonals divide the *nakra* into 4 (four) sections. Otherwise, it is filled with a thread of alternate colour.
- (15) **Nakra Bakiya:** A series of *Nakra* is done, joined by *Bakiya* or back stitch.
- (16) **Nakra Pote:** *Nakra* (a diamond motif) and *pote* (thick chain stitch put together to form a flower) are alternatively embroidered to create a pattern.
- (17) **Aad Kalyani:** Made like the *cheena* but smaller and done in a series to form a border.
- (18) **Soniya Tang:** This is what is generally called herringbone stitch. It is done in single or multiple lines.
- (19) **Kalyani:** This is made as a border with big cross stitches which are looped on at the overlappings with *Dooranaaki* or running stitch. This is usually done with 2 (two) colours.
- (20) **Pote Maki Valo Dhoro:** This is a filled up stitch which is done between 2 (two) undulating, intersecting lines to form a link – chain. The centre of each link is filled with a different coloured thread.
- (21) **Pote dhoro:** Series of *pote* which are done between 2 (two) intersecting stitches.
- (22) **Angali:** *Angali* is a stitch usually used to fill up motifs such as leaves and flowers. It is transverse of 'V' looped with small stitches in between.
- (23) **Angali Vele:** *Angali* is done between the chain stitch which intersects to create a border.
- (24) **Relo:** A series of vertical loops are closely interlocked so that the intricacy of the stitch is barely visible.

- (25) **Alli: Doranaaki** is made with the required number of dots and diamond shaped motif is formed by joining the *doranaaki*.
- (26) **Vegro Alli : Doranaaki** (running stitch) is made with the required number of dots and a diamond shape is formed where the *doranaaki* is not joined.
- (27) **Pote Alli: Alli** is a diamond shape. *Pote alli* is a motif in diamond shape which is made by *pote* or chain stitch.
- (28) **Alli and chain stitch:** Diamond shaped motif is formed and outlined by a chain stitch.
- (29) **Jawlia:** This stitch forms close arches to give the appearance of a net.
- (30) **Choop Jawlia:** This stitch forms close arches to give an appearance of a net which is then elongated with the same stitch to create a triangle below.
- (31) **Gadri:** Small rectangular blocks of satin stitch done in 1 (one) or (3) three colours to form patterns. This is outlined with chain stitch to form a border.
- (32) **Teen Dhora Vegro:** *Vegro* is a pattern done over *doranaaki* (running stitch). First, the base is done by running stitch and then another stitch is done over it to create patterns. *Teen dhora* is using 3 (three) lines of running stitch. It is usually done in 2 (two) or more colours.
- (33) **Saath Dhora Vegro:** A pattern is created using 7 (seven) lines of running stitch as the base.
- (34) **Paanch Dhora Vegro:** A pattern is created using 5 (five) lines of running stitch as the base.
- (35) **Ado Dhora:** *Ado dhora* is just cross stitches done in dual colours.
- (36) **Suod:** It is a *vegro* pattern done on 9 (nine) lines of running stitch which creates a pattern like an arrow head.
- (37) **Thero Dhora:** *Thero dhora* is a *vegro* pattern done on the base of 13 (thirteen) lined running stitch. It is more like a rangoli pattern.
- (38) **Kanchetunero:** *Kanchetunero* is mirror binding. These mirrors are in diamond, square and round shapes.
- (39) **Khilan:** This is the button-hole stitch and it is used for edging wherever necessary.
- (40) **Dora Khilan:** This is the button-hole stitch and it is done more sparsely.
- (41) **Sangam Khilan:** This is the button-hole stitch and it is done closely.

(H) GEOGRAPHICAL AREA OF PRODUCTION

GI Area

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

Sl. No.	Location	District
1.	Sandur Taluk	Bellary District
2.	Hospet Taluk	Bellary District
3.	Bellary Taluk	Bellary District
4.	Hagaribommanahalli Taluk	Bellary District
5.	Kudligi Taluk	Bellary District
6.	Hurina Hadagali	Bellary District

Sandur:

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

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

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

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

Sandur taluk is bounded on the north and west by the Hospet taluk, on the south by Kudligi taluk and on the east by the Bellary taluk.

Bellary District:

The Bellary district takes its name from its headquarters town which is the seat of the district administration.

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

Profile of Bellary District

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

(I) PROOF OF ORIGIN (HISTORICAL RECORDS)

Genesis

Origins of Lambani Community

The word 'Lambani' come from the word '*Laman*', a word derived from Sanskrit word '*Lavan*', meaning salt. The *Lambanis* were basically gypsies who earned their livelihood from minor forest produce and the salt they sold to the villagers.

Lambanis are also called as '*Banjara*', which is derived from the original Sanskrit word '*Vanaj*' or '*Banaj*', the meaning of which is trader. These were ancient carriers of foodgrains on the backs of animals. Living in communion with nature, they have retained their own characteristics, culture and heritage.

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

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

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

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

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

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

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

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

They retained their carefree, colourful and their distinctive traditions as they refrained from mingling with other communities. In many parts of India, their main occupation was cattle trading and transportation of agricultural goods. With the advent of the mechanical transport system, their flourishing trade declined and they were forced to change their modes of earning. They became woodcutters, coolies, agriculturists and cattle rearers. Their independent spirit, love of open spaces and unwillingness to be subordinated to the village

hierarchy, made them suspect and they were often accused of crimes that they may not have committed. But they were also driven to the fringe of society.

In Karnataka, they are spread in different places and settled in districts of Gulbarga, Bijapur, Raichur, Bidar, Bellary, Koppal, Bagalkot, Dharwad, Belgaum, Gadag, Haveri, Raichennur, Uttar Kannada, Shimoga and Chitradurga.

Origins of Lambani Embroidery

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

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

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

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

(J) METHOD OF PREPARATION

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

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

Step 1: Materials and Tools:

The basic tools and materials required to make a particular product are fabric (which may be in cotton or silk), needles, embroidery skeins, sewing thread, accessories, dyeing material (if required), cutting materials such as scissors, etc.

- **Yarn**

The unbleached yarn is dyed (both in natural and chemical colours) at the Kendra for the purpose of using the same as embroidery skeins.

- **Fabric**

The fabric dominantly used in the Kendra is cotton which pre – dyed at the source itself. The dyed fabric comes in 5 (five) basic colours - red, blue, green, mustard and black.

Apart from the above mentioned basic colours, in the event additional coloured fabrics are required, the Kendra dyes plain bleached fabric of the same count (traditionally called as '*kora*') in various vegetable or natural as well as in chemical colours in-house.

- **Dyeing**

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

The commonly used colours at the Kendra are :

- Indigo (blue) - Indigo is made by using indigo cakes available in the market;
- *Anar* (yellow) - *Anar* refers to pomegranate and the colour is obtained from the peels of it;
- *Katha* (brown) - *Katha* cakes are available in the market; Botanical name is *Akasia Katechu*;
- *Anato* Seed (golden yellow) – The dye here is obtained by crushing and boiling the seeds. Botanical name is *Bixaorellana*;
- *Ratan joth* (grey) – It is a flower and gives the colour; Botanical name is *Onasmasechiodies*;
- Green – Green is obtained by mixing indigo and *Anar*;

- Black – Black is obtained by mixing *Anar* and *Harda* flower; Botanical name is *Terminalia Chimula*;
- Maroon – Maroon is obtained by mixing Alizarine, *Dawdi* flower and iron ferrous sulphate. Botanical name of *Dawdi* flower is *Chebala*;
- *Khaki* (brown) – The bark of sappan wood tree gives the colour. Botanical name of sappan wood is *Caesalpinia*.

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

Extracting the Dyes

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

The following ingredients are processed and boiled in the following manner:

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

Preparing the Cloth

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

Dyeing Process

- * Add enough additional water to the dye solution so that the textile can move freely in the dyebath;
- * Heat the textile for an hour or until the colour is of the desired depth. (The colour will lighten after it is rinsed and dried);
- * If the colour is too light, use more dyestuff (but do not use more mordant);

- * Thereafter, the colour may be modified (if desired) with additional quantity of mordant;
- * Cool the textile, rinse and dry in the shade.

- **Hand Block Printing**

Printing is an exclusive technique used by the Kendra and this makes the products look different and unique from the other *Lambani* craft groups.

There are basically 2 (two) traditional blocks that are widely used to print the fabric. These are the oldest and most unique to the *Lambani* tribe of Sandur. These wooden blocks were once purchased by the Kendra from the men folk of the *Lambani* tribe located at Hampi, Karnataka.

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

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

Step 2: Selection of Pattern:

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

Step 3: Tracing the Pattern:

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

Step 4: Embroidery Work:

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

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

Step 5: Tailoring

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

Step 6: Ironing

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

Step 7: Finishing

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

(K) **TECHNIQUES USED:**

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

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

2. Patch work: Patchwork or piecework is the process of seaming small pieces of fabric onto a larger cloth. Presently, patchwork is now commonly done on bedcovers, quilts, wall hangs and bags.
3. Appliqué work: The *Lambanis* use the technique of appliqué only for an unusual edging more specifically called *Katta* or Scallops.
4. Accessories / decoration:
The various types of accessories / decoration / embellishments used are as follows:
 - (i) **Coins**: Coins (Indian) are one of the most traditional and old forms of decoration. The various denominations used are 25 paise, 50 paise and 1 Rupee. They are usually used to adorn their blouses. The use of coins is now limited, though some of the products still have them as embellishments.
 - (ii) **Pundas**: *Pundas* are small tassels made of yarn in either wool or cotton. They are usually edged at the end of their *odhnis* (veils) and blouses.
 - (iii) **Jewellery**: These are made in 2 (two) sizes and it is made out of metal, popularly called solder or white metal. The jewellery (as it is popularly known, is used by the *Lambani* women on their garments) is made in-house by one of the local smiths from nearby town.
 - (iv) **Pari**: *Pari* is also made by the jeweller. It is a small round ring which is also used to edge products.
 - (v) **Ghungroo**: *Ghungroos* or trinkets or bells, are made of brass; however these are not used too much but are one of the traditional decorative accessories.
 - (vi) **Cowries**: *Cowries* or shells are the symbols of *Lambani* craft. Any form of art seems incomplete without these shells. A long belt of *cowries* is traditionally worn around their waist.
 - (vii) **Buttons**: These are small buttons again made of metal which are sewed onto their traditional blouses.

(L) UNIQUENESS

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

- (1) Usage of small bits of (cloth) material and attaching them to make up the whole garment by hand;
- (2) Combined with intricate appliqué work (and / or patchwork);
- (3) The embroidery is non-figurative;

- (4) Ornaented with accessories such as mirrors, beads, buttons, shells (*cowries*), coins, small bells, woollen tassels and other metallic trinkets;
- (5) Use of designs like tree, creeper, flower, leaves, etc.;
- (6) Usage of traditional hand block prints such as *toori* and *vakdi*;
- (7) Originates from the *Lambani* community of Bellary district only.

(M) INSPECTION BODY

SKKK has formed a Standard and Quality committee under its guidance, which is responsible for ensuring high standards of quality.

(N) OTHERS

Sandur Kushala Kala Kendra

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

When it began, SKKK was provided financial assistance by its parent concern, SMIORE and now, the same has been reduced to limited amounts. Today, the society is self sufficient and meets its overheads with its own transactions.

In 1991, they approached DASTKAR for assistance in areas of design and product development, marketing and skill training. Since then, Dastkar and other craft organisations have benefited the craftswomen in improving their earnings and living conditions.

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

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

SKKK is actively involved in the process of production with effective marketing strategies and other activities related to the development of the artisans concerned.

Sandur Kushala Kala Kendra ('SKKK') is an autonomous body, recognised by the following bodies:

- (i) Khadi and Village Industries Commission (KVIC) – it is certified by KVIC;
- (ii) Development Commissioner (Handicrafts), Ministry of Textiles, Govt. of India – it is sponsored by the Ministry for implementation of their programs;
- (iii) Federation of Indian Chambers of Commerce & Industry (FICCI) – it is a II Tier partner with FICCI;
- (iv) National Bank for Agriculture and Rural Development (NABARD) - Implemented Cluster Program with the Karnataka Regional Office at Bangalore;
- (v) Dastkar - a non – profit organisation based in Delhi, which promotes Indian crafts and handicrafts and bridges the gap between the artisan and buyers; and
- (vi) Zilla Panchayat, Bellary – Under State development programmes, this local Government office provides welfare opportunities for the *Lambanis* working at SKKK under the cluster programme which include housing loans, sanitation facilities, etc.

SKKK has won the following laurels and recognitions (*Photocopy of respective document enclosed*):

I. Certification:

'Craftmark' certification awarded for Lambani Embroidery by All India Artisans and Craftworkers Welfare Association, New Delhi (AIACA) (validity being June 1, 2007 to May 31, 2009).

II Recognition:

1. UNESCO - CCI - 2004 - SEAL OF EXCELLENCE for Handicrafts Products in South Asia by UNESCO;
2. National Award by President of India - 2000 for the Banjara Embroidery Wall Hanging by Smt. Shanti Bai Kallhalli;
3. Karnataka State Award for Mirror Embroidery (Textile) 2004 – 05 to Smt. K. Seethavva by Government of Karnataka;
4. National Award – 2006 by Ministry of Agriculture and Rural Development (KVIC) for Banjara Embroidery work by Smt. Gowri Bai Ambu.

III. Exhibitions:

International

1. Participated in the International Exhibition organised by Export Promotion Council for Handicrafts in Bangalore - 1991 and at Pragathi Maidan and Noida, New Delhi - 2002, 2004, 2006 & 2007;
2. International Gifts Fair, New York , U.S. - 2003;
3. International Sourcing Show, New York , U.S. - 2003;
4. India Exhibition Barcelona, Spain – 2004;
5. India Exhibition, Poland – 2005;
6. Dilli Haat Exposition, London, U. K. – 2005;
7. International Gift Show, Birmingham, U. K. – 2006;
8. Global Folk Art Market, Santa Fe, New Mexico, U. S. – 2006, 2007 & 2008.

IV. Felicitation

1. Letter (dated 18-10-2004) of felicitation from Craft Council of Karnataka to National Award winner, Smt. Shantha Bai K. of Sandur for 'Banjara Embroidery' from H. E. The Governor of Karnataka.

V. Recognition (For Participation):

1. Ms. Shanti Bai, Ms. Gowri Bai & Ms. Parvati Bai, Boras Konst Museum, Sweden – 2003;
2. For craftswoman, Shanti Bai K. for participation in the 'Embroidering Demonstration Workshop' held by Asian Heritage Foundation at the Universal Forum of Cultures, Barcelona during May 9, 2004 – June 1, 2004;
3. For craftswoman, Shanti Bai K. in the Young Craftsperson Jewellery Competition held by the World Craft Council – Asia Pacific Region and Crafts Council of India in Oct. 2004 at Chennai, Tamil Nadu, India;
4. For craftswoman, Smt. Gowri Bai for participation in a Collaborative workshop in 'Lambani Embroidery' in June 2005 at Cockpit Arts, London, U.K.;
5. Participation in the International Folk Market, Santa Fe New Mexico, US for the past 3 (three) years viz., 2006, 2007 & 2008. This is an international folk market and workshop followed by 2 (two) days of

sale. Every year, one Lambani woman (craftswoman) is sponsored by the organisers of the Santa Fe Folk Market.

The following supportive information / documents (listed chronologically) have been referred to:

I. ENGLISH

A. Books

1. 'The Romance of Indian Embroidery', Kamala S. Dongerkery, Bombay, Thacker and Co, Ltd, April 30, 1950;
2. Puttappa R. Jadhava, 'Ancient India' and 'Harijan of Europe – The Gypsies, 'Banjara and Gypsy', Brewer Trust, Bangalore, 1997, pp. 2-7;
3. D. B. Naik, 'The Art and Literature of Banjara Lambani', (A Socio – Cultural Study), Abhinav Publications, 2000;
4. Nora Fisher, 'Banjara: Adornment of a People of All India' from 'Mud, Mirror and Thread: Folk Traditions of Rural India', Edited by Nora Fisher, Mapin Publishing, (originally published in 1993) Third Reprint 2006, pp. 136 – 171;
4. Nivedita Krishna Rao, 'Banjara Embroidery of Andhra – Origins, Development and Growth', from 'Asian Embroidery', edited by Jasleen Dhamija, New Delhi, Abhinav, 2004, pp. 161;
5. 'Life Passages in Embroidery: The Lambani Women Artisans', Lakshmi Narayan and Maianna von Hippel, pp. 88 - 97.

B. Magazines / Journals

1. Joss Graham, 'Banjara Embroidery', Embroidery Autumn Vol. 43, No. 3, Embroiderers' Guild, UK, 1992, pp. 154 - 156;
2. Clare Rose, 'Banjara Embroidery Techniques', Embroidery Autumn Vol. 43, No. 3, Embroiderers' Guild, UK, 1992, pp. 157 – 159
3. Dr. Shailaja Naik, Shivaleela I. Khyadi and Roopa S. Gandad, 'Accessories in Folk Embroidery and their Significance', New Cloth Market Journal, April 2000 issue, pp.17 – 18;
4. Meera Mohanty, 'Lambani Embroidery in Chennai', Indian Folklore, Volume 2, Issue 1, July 2002;
5. 'Threads of Identity', Laila Tyabji, April 2003;

6. Newsletter, April issue, 2007, Ministry of Commerce & Industry (mentioning SKKK as Tier – II Partner of FICCI);
7. 'Embroidered Textiles', mentioned in the Artists' Bios as published by Santa Fe International Folk Art Market, 2007.

C. Project Reports

1. 'Redefining the Embroidery Craft of the Lambanis', by Ms. Mira Benjamin under Guide, Ms. Helena Perheentupa, Faculty of Industrial Design (Textiles), National Institute of Design, Ahmedabad, 1988;
2. 'Mirror Embroidery' as brought out in report at the State Level Marketing Workshop, Handicrafts of Karnataka, Office of the Development Commissioner For Handicrafts, Southern Regional Office, Chennai, Oct. 2004, pp. 10;
3. 'Sandur Kushala Kala Kendra', a NGO Report as brought out by Gargi Pande, Rakhi Gakher and Shanu Bindal, students of The Indian Institute of Crafts and Design, Jaipur 2004 – 2005;
4. 'Products Developed for Lambani Embroidery Craft' for Sandur Kushala Kala Kendra, a Report brought out by Ms. Lakshmi Narayan through Development Commissioners grant for Design Development;
5. 'Product Development Workshop' as sponsored by NABARD, Bangalore, a Report brought out by Ms. Ipsita Panda and Ms. Nikita Khaitan, students of Accessory Designing, National Institute of Fashion Technology (NIFT), Bangalore.

D. Gazetteer

1. Bellary District, Mysore State Gazetteer, 1972;
2. The Encyclopaedic District Gazetteers of India, Southern Zone (Vol. 1), Editor, S. C. Bhatt, Gyan Publishing House, 1997.

E. Reports

1. 'Indigenous Peoples Development Plan', brought by the Karnataka Rural Water Supply and Environment Sanitation Project II for Rural Development Sector Unit, South Asia Regional Office, Nov., 2001;
2. 'Development of Rural Clusters, Banjara Embroidery Activity – Bellary', National Bank for Agricultural and Rural Development, Bangalore, (study as conducted in July, 2000);

3. District Rural Industries Project (DRIP) Bellary District, Detailed Potential Survey, 2005.

F. Internet Articles

1. 'Mirroring a Fading Tradition', Deccan Herald, Internet Edition, November 21, 2003;
2. 'Keeping Traditions Alive', Deccan Herald, Spectrum, Internet Edition, January 3, 2006;

G. Newspaper Articles

1. 'Historic Hampi', The Times of India, Pune Edition, Aug. 30, 2000;
2. 'Creation of their deft hands', The Hindu, June 29, 2001;
3. 'Source of Survival' in Miscellany article in Deccan Herald, July 29, 2001;
4. 'Celebration of Crafts', Deccan Herald, Sept. 09, 2001;
5. 'An echo of the traditional crafts of India', Deccan Chronicle, Hyderabad Edition, Nov. 03, 2003;
6. Photo of craftswoman, Smt. Shanti Bai K published in Deccan Herald, Dec. 13, 2003;
7. 'Adopt new marketing methods, Kalam tells small units', 'The Hindu', Dec. 13, 2003;
8. 'A Slice of Karnataka', City Express, Jan. 01, 2005;
9. 'Threads of Connectivity', The Hindu, July 09, 2006;
10. 'SKKK conglomerates art and uprightiness', The New Indian Express, Shimoga Edition, Aug. 10, 2006;
11. Photo of Ms. Roohi Azam, designer for SKKK, relating to the Santo Fe Fair held in New Mexico, July 2008, as published in 'The New Mexican, July 13, 2008.

H. Additional List of Enclosures

I. Booklets

1. Various types of Sandur Lambani Stitches (with pictures);

2. Method of Preparation (with pictures);
3. Various Techniques used (with pictures);

II. Miscellaneous

1. Profile of Sandur Kushala Kala Kendra (SKKK);
2. Product Catalogue of SKKK;
3. NABARD's Cluster Development Program of 'Banjara Embroidery Craft' as covered in Bellary district;
4. 'Crafts for Survival' as published in the profile of Dastkar, pp. 10 & 11;
5. Product Catalogue as published by CCI - 2004 - SEAL OF EXCELLENCE for Handicrafts Products in South Asia by UNESCO.

III. Map of Bellary District

3 (three) Certified copies as published by Director of Survey Settlement and Land Records, Bangalore.


(ZAHEDA MULLA)