



PAITHANI SAREE & FABRICS



**APPLICATION FOR REGISTRING PAITHANI SAREE & FABRICS
AS A GEOGRAPHICAL INDICATION**

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

FORM GI-1

A: Application for the registration of a geographical indication in Part A of the Register :

Section 11(1) of Geographical Indication Act, 1999 and Rule 23(2) of Geographical Indication of goods (Registration and Protection) Rules, 2002.

Fee: Rs.5, 000 (See entry No.1A of the First Schedule)

1. Application is hereby made by (a) Mr.Ganesh Hingmire, GMGC for the registration, on behalf of Pratishtan Paithani Weaver's Association, Paithan, Dist:Aurangabad in Part A of the Register of the accompanying geographical indication furnishing the following particulars:

Name of the Applicant: **Mr.Ganesh Hingmire, GMGC on behalf of Pratishtan Paithani Weaver's Association, Paithan, Dist:Aurangabad.**

Address: Prof. Ganesh S. Hingmire
169, Bhudhawar Peth, Shree Madhav Apartment,
Pune- 411 002, Maharashtra

Geographical Indication: **"Paithani Saree & Fabrics"**

Class: Class 24 & Class 25

Goods: Class 24: Textile and Textile Goods including sarees
Class 25: Clothing

1.

(a) Name of the Applicant: Mr.Ganesh Hingmire, GMGC on behalf of
Pratishthan Paithani Weaver's
Association, Paithan, Dist:Aurangabad

(b) Address: 169, Budhwar Peth, Shree
Madhav Apartment
Pune 411004, Maharashtra

(c) List of association of persons/

Producers/organizations/authority: Pratishthan Paithani Weaver's
Association, Nehru Chowk,
Paithan, Taluka Paithan, District
Aurangabad

(d) Types of Goods: Name of the Product: Paithani saree
Class 24- Textile and Textile Goods including sarees
Class 25- Clothing

(e) Specifications:

Paithani is a silk saree woven with golden or silver threads known as Zari. Women weave the saris on a wooden loom skillfully mixing colours of blues, magentas and purples interspersed with gold threads.

The designs on Border and the Pallav of Paithani are very traditional. They have been in use for hundreds of years. Some of the traditional designs of Paithani are Asavli (vine and flowers), Akrti (squarish flower forms), Narli (coconut form), Pankha (fan), Rui Phul (a kind of flower) and kalas pakli (a petal form). In the Shalivahan era stroks and swans were the popular motifs, while the golden lotus belongs to the Yadav times. With the Moghul period came in new motifs like flowers, plants, trees and birds. The peacock motif used in the Bangdi Mor is a popular example.

Pallav and Border are made out of Zari. Zari may be of pure gold or silver. Price range depends upon Zari drawn out of gold and silver. It may be golden coated silver threads. Zari makes Paithani very qualitative and durable. It becomes ancestral precious gift like gold ornament.

Paithani Saree is covered with small butties. One Saree may have more than 200 butties. Butties have different geometrical shapes made out of Zari and hence it is always in golden or silver colour.

Paithani is made in different colours. Some Paithani are very famous for their colours e.g. Dhup Chhav or combination of two colours paithani, black Paithani with attractive border, white Paithani. Paithani is an artistic creation for harmonious combination on saree, border and pallav.

Paithani is available in different ranges such as stoles, duppattas, shawls, sarees. Sarees are very popular in woman.

Paithani is very durable. One Paithani can last for more than 100 years. It can be preserved as an antique piece or passes from generation to generation as precious gift.

Paithani is known as Mahavastra means precious/rich fabric because of the gold and silver in it.

It is made of pure natural silk.

It is handmade.

Paithani patterns vary as per customer's requirements. Price depends upon Zari used in it and designs. Saree may cost 5,000 rupees to 20, 0000 rupees.

Duration to complete one saree varies as per the complexity in designs. Anarvale and Ajanta lotus seem to be very complex designs and it may cost more than one lakh rupees.



(Border has Chatai pattern and Pallav has Koyari design)



**(Entire saree is covered by butties Saree has designs on Pallav and border.
Pallav is made out of gold zari)**



(More than 100 years old sarees at Raja Dinakar Kelkar Sangrahalay, Pune)

(f) Name of the Geographical Indication (and particulars)

“ Paithani Saree and Fabrics”, Class 24- Textile and Textile Goods including saris

and Class 25- Clothing. The manufacturing units are originated in Paithan, a taluka in Aurangabad district in the State of Maharashtra.

(g) Description of the good:

There are Paithani sarees, Paithani shawls, Paithani duppattas and stoles. Sarees have been the most popular item since hundreds of years. Stoles, duppattas and shawls were introduced during Peshwa's period. Nowadays ties are also made in Paithani pattern.

Paithani Sarees



Paithani Jackets



Paithani cushions



Paithani Ties



Paithani Ties



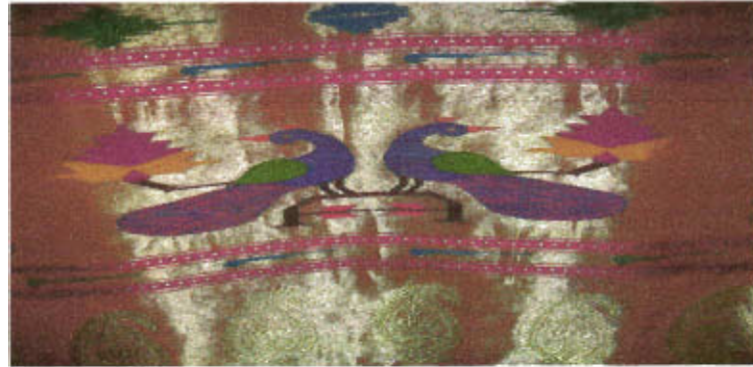
**Paithani
Wall- Hanging**



Paithani Letter Box

Paithani pattern is the fabric woven in pure silk and Zari with aesthetic designs on border and pallav. 20/22 silk is being used for Paithani. Saree is 5.5 mtrs or 6 mtrs. Duppattas and shawls are 3 to 4 mtrs.

Speciality of Paithani lies in designs on border and pallav. Carpet border is well known in Paithani. Paithani weavers are using traditional designs. The oldest of the traditional Paithani designs are the Asavli (vine and flowers) and the Akrti (suarish flower forms). Some other traditional designs are Narli (coconut form), Pankha (fan), Rui Phul (a kind of flower) and kalas pakli (a petal form). Stroks and swans were popular motifs during the Shalivahan era, while the golden lotus belongs to Yadav times. The Moghul period inspired new motifs derived from flowers, plants, trees and birds. The peacock motif used in the Bangdi Mor is a popular example. The Ajanta influence is seen in motifs like the Ajanta lotus, the triple bird and the seated Buddha. Some other designs and motifs used in Paithani are: Kuyri Vel (vine and Mango), Anaar Vel (vine and grapes), Gokarna Vel (vine and Gokarna flower), Tota – maina (parrot), Humaparinda (the pheasant) and Behestiparinda (the bird of paradise).



Peacock and Flower designs with Kayari and Parrots.



Paithani with coconut border and Anarvale on pallav



Muniya Paithani Saree

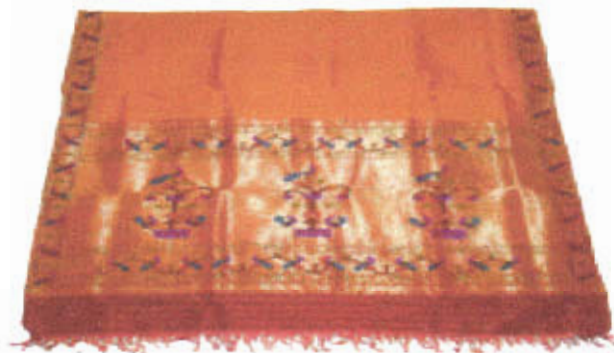


designs

Contrast border with Bangdimore



Traditional double pallav paithani



Broken paithani with design on border. This paithani needs six to seven months to complete. It may cost 50000 to 100000 rupees



Peacock design on Pallav



Tota Maina (parrot designs)



Lotus Design



Design of Humaparinda (bird of paradise) with lotus and small Muniya



Intricacy of Paithani designs

Paithani is available in more than fifty colors, some pure and some resulting from the blending of yarns of different colours in the weave. This is known as Dhup-Chhav pattern. Usually the dominant colour in the border and the pallav is different from the body. Harmony in colors in Paithani makes it an artistic creation.

Paithani in different colors are very popular. Some of the popular colours are known by local names such as

- Kaali Chandrakala (black)
- Uddani (a fainter black.)
- Pophali (yellow),
- Neeligungi (blue).
- Pasila (red-pink-green blend),
- Pheroze (white-red-pale green),
- Samprus (green-red),
- Kusumbi (purple-red),
- Motiya (pale pink) and
- Shkirodak (white).

Though a very traditional Paithani has a plain body that sets off its richly ornamented border and the pallav, it is not unusual to cover the body with tiny motifs called "butties". These come in various shapes: paise (coin), Tara (star), Phool (flower), Paan (leaf), Mor (peacock), Popat (parrot) and Kuyri (mango). One saree may have more than 200 butties.

(h) Geographical area of production and Map :

(Already submitted with the Original Application)

(i) Proof of Origin (Historical records):

The story of the Classic Paithani saree goes back to hundreds of years. The birth place of Paithani is 'Paithan' formerly known as 'Pratishtan' a splendid city, ruled by the legendary 'Shalivahana'. Paithan is located on the banks of River Godavari in Marathawada, about 50km from Aurangabad district. During Shalivahana's Dynasty, the city was actually a trade centre for silk and Zari. Zari means gold yarn. Silk and cotton were exported to Roman Empire.

Hence this precious fabric is known as 'Paithani'. It draws its name from the city 'Paithan'.

Paithan was capital of Shalivahan's kingdom. After Satavahana's period, Vakata and Rashtrakut kingdoms ruled Maharashtra. They encouraged and patronized the art of Paithani and thus preserved the rich cultural heritage of the State. During this era, there was huge production of Paithani. Paithani was also known as 'Malgunthi' and 'Pitambara'. The reference of the same names can be traced in various Marathi literatures of the respective period. There is a well known story in the 'Mahabharata' that when Draupadi, the wife of the five Pandavas, cut her finger accidentally, Lord Krishna did not think twice before tearing a piece of his expensive 'Pitambara, just to tie her bleeding finger.

The famous ancient poetess of Marathi Mahadamba described the art of this gold woven fabric in her first poem. She narrated it as "God wore Pitambara which is made out of Gold."

'Pitamber Devo nesale Shonsala'

In 'Rukhmini-Swayanwar' written by renowned poet, 'Narendra' various fascinating colors and name of Paithani are described such as delicate silken fabric, woven in golden threads which are made in different designs such as lotus designs in yellow and which colors attracts everyone.

"Pitamber nesuniya piwala, gala tulasichy mala.
Ki rup sunder sawala, tej zalake zalala".

Sant Janabai (add Period) in her Abhang describes the brightness of yellow 'Pitambara'. Besides this worlds famous tourist such as Periplus, Jolemee (90-169 A.D.), Suleman (9C), Markopolo (1254-1300), Ibnabatuta (1304-

1348), Uwanchang (7C), Tavernier (15C) described the beauty of Paithani in their literature.

During the Mughal era, the art of weaving of paithani was encouraged by Aurangzeb around 17th Century. After, the Mughals, it was the Great Peshawa's who boosted this wonderful art. There are number of letters in the Peshawa's Daftar which serves as a strong evidence. A letter from Madhavrao Peshawa (7-12-1768) asked for the supply of the Asavali duppatas into red, green, saffron, pomegranate and pink colors. Nizam of Hyderabad also had special affection towards the Paithani hence for the same reasons he visited Paithan several times. His daughter-in-law Begum Nilofer is believed to have introduced some new motifs to the border as well as to the Pallu designs.

During the course of time Paithani became popular in all ceremonies. It is also known as Mahavastra. Earlier only kings used to have Paithani as Mahavastra (holy and costly fabric) in all the ceremonies. Nowadays there is no such difference. Laymen also wish to buy it and preserve it for all the ceremonies. Paithani is available in a wide range of Dupattas, shawls, wall pieces and wall hangings in qualitative standards. It becomes symbol of status.

Thus Paithani's historical evidences are traced back to 200 B.C. till the date.

(j) Method of Production

Materials used to weave Paithani

1. **Natural Silk:** Natural silk of highest purity is required for traditional Paithani sari. 3000 yards silk is required to weave entire fabric of Paithani and 1200 yards for art work and corridors. A mature Larva well fed on mulberry leaves, while turning to hibernation in its Pupal stage spins around it a protective cocoon. The standard surrounding the Pupal Case weighs about 100/150 grams of Silk yarn on very deft, skilled, traditional treatment. Earlier this raw silk was available in Paithan only during Peshwa's period. Paithani weavers use the silk from Karnataka. Yarn then moved to Yevala for dying in desired shades. Weavers start weaving Paithani with 3250 wire silk thread.



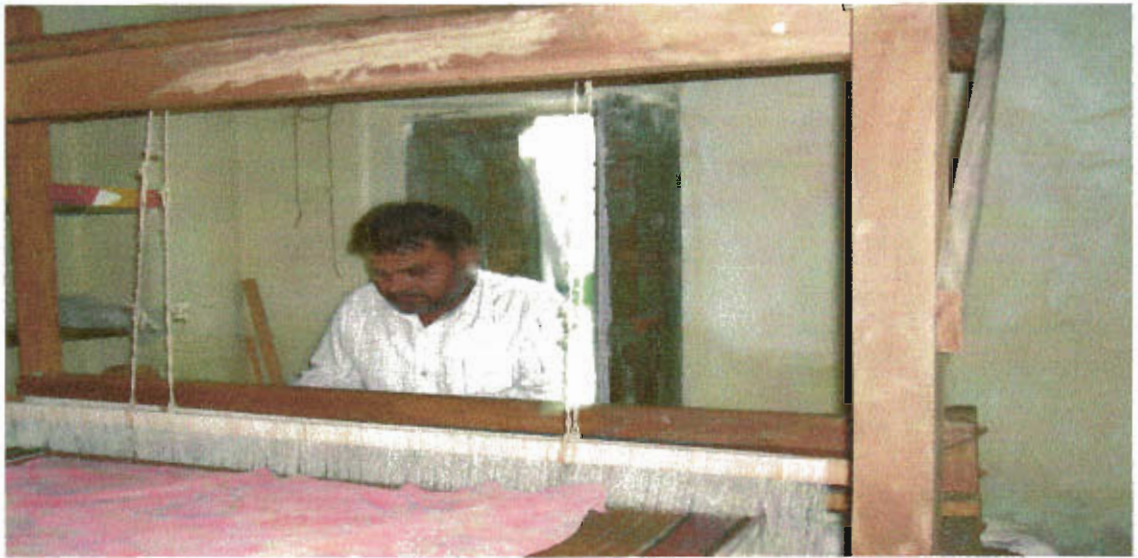
2. **Zari:** Golden and silver threads used to make border and Pallav are known as Zari. In the earlier times the Zari was drawn from pure gold. This gave it a classic dignity and saved it from garishness. However nowadays, silver has become the affordable substitute. The Zari comes from Surat, the resham (silk) from Bangalore.



Originally Zari was manufactured in Paithan after some time in Yewala due to migration. It was made by Hand. Different communities were involved in production of Zari. Sonar community used to make small round wire out of gold and silver. Chapade community then used to make small round thread out of that wire.

Even today, the typical Paithani saree is made only with the finest quality silk yarn with pure Zari interwoven in its borders and pallav.

3. **Loom:** Wooden loom of frames can be fashioned out by a carpenter. This should be superior teak. Accessories being wooden pegs, stums of buffalo or bull horn for shuttles stone platform, cane templates, pulleys etc. 10"-10" space is require to set one loom.



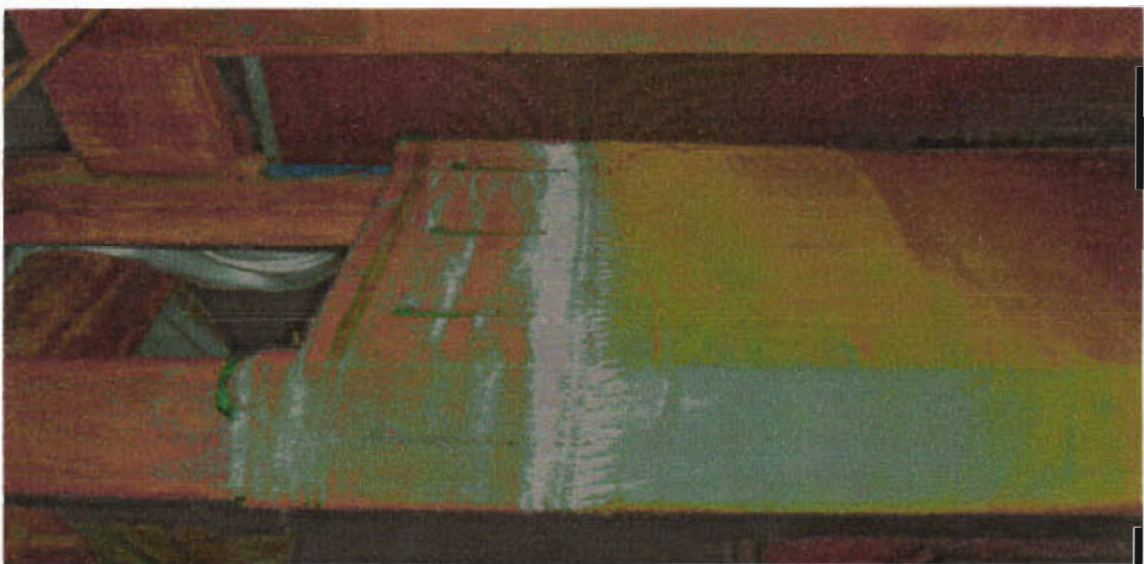
It takes one day approximately to set the silk threads on the loom. Tansal is used to put the wagi. The Pavade works like the paddle to speed up the weaving. The Jhatka is used to push Kandi from one side to the other. Pushthe is used in designing the border of Paithani in which it is punched according to design application. Pagey are tied to the loom. The threads are then passed through Fani.



Weaving of Paithani

Paithani saris are silk in which there is no extra forming figures. The figuring weave was obtained by a plan tapestry technique. There are three techniques of weaving:

1. Split tapestry weave- the simplest weave where two weft threads are woven up to adjacent wrap threads and then reversed. The wrap threads are then cut and retied to different colors.
2. Interlocking method- two wefts are interlocked with each other where the colour change is required. The figuring weft is made of a number of coloured threads, weaving plain with wrap threads and interlocked on either side with the grounds weft threads are invariably gold threads which interlock with the figure weft threads, thus forming the figure. This system of interlocking weaves, known as Kadiyal is done so that there are no extra floats on the back of the motif thus making the design nearly reversible.
3. Dobe-tailing (Dobby) method – two threads go around the same wrap, one above the other, creating a dobe-tailing (Dobby) or tooth-comb effect.



(k) Uniqueness:

1. Harmony of colors on border, Pallav and rest of body is the aesthetic representation.
2. The entire saree is handmade.
3. The Zari is used in Paithani saree
4. Different designs on border and Pallav of Paithani have a fixed pattern and the designs are inspired by nature and paintings from Ajanta caves
5. Paithani saree can last for more than 100 years.
6. One saree can cover more than two hundred butties and all the butties are handmade.
7. Paithani fabric is used in India since 200 B.C.
8. Paithani saree is intricately made and it may take one month to one year to complete one
9. After Paithani saree has worn out it can be burnt to get a lump of pure gold and silver.
10. Paithani is available in variety of patterns such as sarees, shawls, dupattas, stoles, ties. Nowadays people make wall-hanging, cushions, etc. in Paithani patterns.

(l) Inspection Body: Pratisthan Paithani Weavers Association.

(m) Other:

Along with the Statement of Case in Class 25 in respect of Paithani saree in the name(s) of GMGC whose address is Shri Ganesh Hingmire, Flat # 7, Shree Mahadev Apartmant , 169 Budhwar Peth , Pune 411002, who claims to represent the interest of the producers of the said goods to which the geographical indication relates.

2. The application shall include such other particulars called for in rule 32(1) in the Statement of Case.

3. All communications relating to this application may be sent to the following Address in India:

Shri Ganesh Hingmire ,
Flat # 7, Shree Mahadev Apartmant ,
169 Budhwar Peth ,
Pune 411002.

SIGNATURE

Date: 22nd Jan, 2010



Place: Pune

GANESH S. HINGMIRE

GMGC, PUNE

(On Behalf of Prathisthan Paithani Weaver's Association)