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

Form GI - I

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

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

Application is made hereby made by (1) **KEYSTONE FOUNDATION** and (2) **TODA NALAVAAZVU SANGAM** for the registration in Part A of the Register of the accompanying geographical indication furnishing the following particulars:

- (A) **NAME OF THE APPLICANT** : 1. **KEYSTONE Foundation**
 (Registered as a Public Charitable Trust).
 2. **Toda Nalavaazvu Sangam**
- (B) **ADDRESS** : 1. **KEYSTONE Foundation**
 Keystone Centre, P. B 35
 Groves Hill Road
 Kotagiri - 643 217
 Nilgiris District, Tamil Nadu
 2. **Toda Nalavaazvu Sangam**
 Hospital Road
 Ootacamund - 643 004
 Nilgiris District, Tamil Nadu
- (C) **LIST OF ASSOCIATION OF PERSONS / PRODUCERS / ORGANISATION / AUTHORITY** : Members of Keystone Foundation and Toda Nalavaazvu Sangam.
- (D) **TYPE OF GOODS** : Handicraft - Hand Embroidery falling under Class 26
- (E) **SPECIFICATION** : **TODA EMBROIDERY**
- (F) **NAME OF THE GEOGRAPHICAL INDICATION**
 TODA EMBROIDERY

(G) DESCRIPTION OF THE GOODS

Garments having Toda Embroidery

The *Todas* wear a cloak or a shawl called as '*pookhull(zh)y*' and this is the most important and most attractive component of *Toda* attire. This rectangular wrapper, is traditionally worn by both men and women of the *Toda* community. *Pookhull(zh)y* are woven by another tribal community, the *Kotas* and it is embroidered by the *Toda* women.

The *Pookhull(zh)y* is the traditional garment of the *Toda*, reminding some people of the Greek Toga. Though this is worn by both men and women, this shawl is conventionally worn by men. The men wear it in Roman style, different way from the women.

The modern version is long narrow strips of cloth, about 4.5 mts. by 70 cm. It is folded in half across the width and sewn along one double selvedge to make a cloak of double thickness about 2.2 mts. long and 135 wide. A little additional stitching creates a pocket. The broad stripes in the fabric are in red or black and embroidery is done in bold designs between and along these stripes. The shawl has red and black bands at an interval of 6 inches. The *Toda* embroidery is done between the gaps in red and black.

The *Pookhull(zh)y* is made from coarsely woven cotton cloth, whose constituent threads are easily countable and this assists in embossing the *Toda* embroidery onto the fabric.

The elaborately worked garments are customarily worn at festive gathering and at funerals.

Toda Embroidery

The community is known for its *Toda* embroidery garments. This art-work, practiced exclusively by the women, is done using red and black threads on a white background, producing a rich effect. This art-work, is so fine that it is often mistaken as a weave at the first glance. Girls learn this art from their mothers at a very young age.

The *Toda* embroidery is an intricate form of needle-weaving, done on a *Pookhull(zh)y* in continuous bands in lengthwise strips, rather than across the width of the *Pookhull(zh)y*.

Toda embroidery is reversible, so one can use both sides. The *Todas* consider the 'rough' obverse side as the right side, with its generous looping of threads that is the display side and the not apparent far neater, reverse side. However, the outsiders feel quite the opposite.

The fabric is rough cotton, woven specially for the *Todas* by weavers who are *Kotas* (another tribe living in the Nilgiris). These weavers used to barter cloth for buffaloes, bull or calf. Now, they sell them for cash.

The traditional clothes [viz , *Pootkhull(zh)y*] worn by the *Toda* people exhibit this work.

Apart from clothes, nowadays *Toda* embroidery is used for adorning a range of products like pouches, spectacle cases, luncheon sets, table cloths, table mats and other similar accessories, bedspreads, runners, some shawls and dupattas (veils), which brings them a steady income.

There are very few ladies doing their embroidery at present and hence, the danger of its being given up totally.

Designs of Toda Embroidery

The designs or patterns of the *Toda* embroidery are mostly symbolic ranging from floral motifs to animal and human figures.

The *Toda* word for an embroidery motif is *pukhoor* and there are more than 15 (fifteen) traditional designs. The majority of these are inspired by nature, but as might be expected, the *Todas'* unique manner of building traditional temples and houses is also a potent source of inspiration, even though men do not embroider and women do not participate in temple or house building. Some embroidery motifs, for example *ehpothill(zh)ykhm* and *ocvett pukhoor* (see below for details), are inspired by the intricate peeled rattan cane braiding employed during the construction of a barrel-vaulted temple or house.

The designs are geometric in pattern and the inspiration for these is taken from nature, such as peacock feathers, snake, flowers, the sun, the moon and the stars, which play an important part in determining the time for the elaborate rituals of the *Todas*.

'Rabbit ears' is a design which is always used at the ends of the fabric to stop the threads from unravelling. Some of the designs depict items used in their everyday lives, like lamps.

The most important motif is that of the buffalo horn as the *Todas* venerate the buffalo. Other important motifs include the little box called *mettvi kanpugur* and the design named after the ancient priest of the *Todas* called *Izhadvimpuguti*. There are other motifs named after wild flowers and a quaint motif named after a girl who slipped and fell off the precipice.

STITCHES USED IN TODA EMBROIDERY AND THEIR COLLOQUIAL NAMES

The *Toda* word for an embroidery motif is '*pukhoor*' and these traditional motifs draw inspiration from birds, insects, animals, flowers, nature and inanimate objects and these are then translated onto the fabric.

The following are the principal embroidery designs / motifs.

Inspiration from Birds:

- (1) **Meettoofykonn pukhoor:** This embroidery motif is inspired by the patterns on a peacock's tail feathers. The first syllable of the *Toda* name for the pattern is a shortened form of *mee(r)shtoofykonn*, meaning "peafowl (*mee(r)sh*) feather (*toofy*) eye / star (*konn*)". Hence, "the star on a peacock's tail"

Peacocks are rarely seen in Upper Nilgiris. They have inspired *Toda* embroiderers to create this attractive pattern, comprising mainly motifs in diamond shape.

- (2) **Pat pukhoor :** This motif refers to "vulture" pattern as it resembles the profile of a vulture in characteristic crouched position.

Inspiration from Insects:

- (3) **Kopaan pukhoor :** This is the "butterfly" pattern. It is so called because it is inspired by the patterned wings of these "flying jewels" that are omnipresent around hamlets as they flit from one wild flower to another.

- (4) **Kwudrkorr pukhoor :** This is the honeycomb pattern. The *Todas* are enthusiastic honey gatherers and have a unique method of harvesting honey from the hollows within trees. (Prehistoric paintings on rock surfaces demonstrate the antiquity of the technique.)

Given the *Todas'* enthusiasm for honey, it is hardly surprising that stylised bees and honey combs with their brood (*korr*) inside have found their place among *Toda* embroidery patterns.

Inspiration from Plants:

- (5) **Modhehry pukhooror :** This is a pattern inspired by and named after the "mat" plant (botanical name - *Cyperus digitatus*), which grows in large clumps with distinctively stiff and spiky flowers.

Inspiration from Flowers:

- (6) **Kinazhk pukhoor :** This a pattern inspired by delicate flowers of the Nilgiri lemon thyme (botanical name - *Micromeria biflora*), which *Todas* call *kinazhttezhky*. The plant is one of the several treasures of indigenous Nilgiri flora that feature prominently in *Toda* culture.

This embroidery pattern also has an additional name such as *moodd noo(r)sh pukhoor*, "the three-thread pattern".

- (7) ***Poddwa(r)shk pukhoor*** : In *Toda* language, *Poddwa(r)shk* refers to the Cobra flowers (botanical name - *Arisaema tortuosum* and *A. leschenaultii* family) that come in such striking colours and patterns in the *sholas* of the upper Nilgiris. The pattern is said to replicate the ribbing on the lily's petals.
- (8) ***Awrrmonipoof pukhoor*** : The name of this motif refers to the "Six O'clock flower" pattern. *Todas* have traditionally used flowers to denote the time of the day and the most important of these is the 'Six o'clock flower' or Evening Primrose (botanical name - *Oenothera tetraptera*) that blooms at that time, irrespective of weather conditions.

Inspiration from Animals:

- (9) ***Peshk pukhoor*** : This pattern is named after the giant squirrels commonly seen moving majestically from tree to tree. It is copied from the three-lined pattern (also called *amfil*) that appears on the squirrels' upper body as seen from above. The *peshk pukhoor* is another pattern embroidered on a cloak for the dead.
- (10) ***Ehr kwehhdr pukhoor*** : This motif refers to the "buffalo horn" pattern.
- (11) ***Awkfofeihh(r)shy pukhoor*** : This is a motif inspired by the patterns on the body of the *nawkhorof*, meaning cobra. For *Todas*, the cobra is sacred, the protector of their dairy temples. The cobra motif is usually embroidered on two parallel sides with the *kwudrkorr pukhoor* honeycomb patterns (see below) in the centre. The motif may also be intricately combined with other patterns to achieve fairly complex-looking tapestries.

Inspiration from Elements of Nature:

- (12) ***Pee(r)sh pukhoor*** : This is the sun (*pee(r)sh* pattern and is designed to replicate the sun's rays. Symbols of the sun (along with the moon) are often represented in carved form on *Toda* homes and temples and have, rather naturally, been incorporated also into *Toda* embroidery patterns.
- (13) ***Tehgehll pukhoor*** : This motif has a moon (*Toda*, "*tehgehll*") pattern.
- (14) ***Twehhdr pukhoor*** : This name literally means "the pattern in pairs". It seems that this is the most ancient surviving *Toda* embroidery pattern. In embroidery parlance, it is called *eihhdd karkwehhdr*, which has become an alternative name for the pattern in pairs.

It is said that the pattern is inspired by certain prominent hills, peaks, slopes, *sholas* (Upper Nilgiri woodlands) and valleys of the *Toda* homeland. Traditionally, this was the motif to be embroidered on a new cloak to envelop a corpse and so ensure safe passage for the deceased to the realm of the dead. The *Fihhdd karkwehhdr* pattern is mentioned in the paired units of several songs, the singers using it as a generic term for the community's embroidery arts.

Inspiration from Inanimate Objects:

- (15) ***Thill(zh)yfukawtt.yt pukhoor*** : The literal meaning of this name is “to enter the [buffalo pen] gate-post and embroider”. *Thill(zh)y* are the gateposts of the sacred buffalo pen, which have holes in them to accommodate the bars that close the pen. The number of holes in the pen-post is symbolically related to the number of threads that the embroiderer employs. For this, simple but striking motif, the embroiderer uses 2 (two) colours of thread: black and red, in a manner that produces a pattern of different thread colours at the centre and edges of the pattern.
- (16) ***Pell(zh)k pukhoor*** : This motif draws inspiration from a “lamp”.
- (17) ***“H” pukhoor*** : This motif reflects the alphabet ‘H’.
- (18) ***Kaddoryem pukhoor*** : This motifs is inspired by the “wristwatch”.

Inspiration from Architecture:

- (19) ***Wehdrykht pukhoor*** : This is a simple pattern that usually serves as a border to other more elaborate designs. Unlike most others, it is embroidered in rows at right angles to the direction of the main pattern. As the embroidery is done in one continuous line with no spaces, both the obverse and the reverse aspects present a similar appearance. The motif is said to correspond to the basic pattern, called *mhill(zh)thityt*, of stripped cane tied to the traditional barrel-vaulted temples and homes. The motif also reflects the pattern created for the facades of these traditional buildings by tying peeled canes over underlying rolls of grass, a procedure *Todas* call *podhaarr deht*.

- (20) ***Ehpothill(zh)ykhm pukhoor*** : This is a pattern that is closely allied to the previous two. The term “*ehpothill(zh)ykhm*” is used to refer intricate criss-cross pattern of the stripped cane braiding on temples and the inspiration for this motif has come from the temple’s cane braiding.

This embroidery pattern *ehpothill(zh)ykhm* is also called *mhee(r)shkehfy pukhoor* which refers to “hare’s ears” pattern. This is due to its close resemblance, at the apex of each pair of threads, to a hare’s head.

- (21) ***Ocvett pukhoor*** : The word *oc* means “edge” and as the name suggests, this type of pattern is usually embroidered at the edges of a garment. This motif is inspired by *Toda* architectural technology of the cane braiding work employed for building temples.

Just as the stripped cane binding (called *mawkm*) prevents the building’s inner structure from falling apart, the *ocvett* embroidery work prevents the edges of a piece of cloth from fraying. The basic pattern is that of a “V”, or two Vs, end-to-end, so that they resemble an “X”.

Miscellaneous

- (22) *Tagaarsh pukhoor* : This pattern is modelled and named after the decorative chain hung on certain occasions around the necks of sacred buffaloes. The pattern is embroidered on the fringe portions of the cloak, providing, along with the previous-mentioned *peshk pukhoor* pattern, a kind of border to the cloak.
- (23) *Pemilodh pukhoor* : This is the “without a back” pattern. Its name is based on the way the threads are drawn during the embroidering process so that there is no central “backbone” to the pattern.
- (24) *Arybettvoy pukhoor* : This motif is called as “crazy” pattern. This name has originated from a story, wherein the embroiderer produced such a fine pattern that, when she showed it to her neighbour, the latter expressed her jealousy and dismissed saying, “what kind of crazy pattern is this!” Since then, it has been called by this name.

(II) GEOGRAPHICAL AREA OF PRODUCTION

GI Area

Nilgiris

The name ‘Nilgiris’ means Blue hills (*‘Neelam’* means blue and *‘giri’* means hill or mountain) the first mention of this name has been found in the Silappadikaram. There is a belief that the people living in the plains at the foot of the hills, should have given the name, the ‘Nilgiris’, in view of the violet blossoms of *‘kurinji’* flower enveloping the hill ranges periodically. The earliest reference to the political history of the Nilgiris, according to W. Francies relates to the Ganga Dynasty of Mysore.

The Nilgiris or the ‘Blue Hills’ of Tamil Nadu boast of vast tea and coffee estates, huge forests of teak, rosewood and eucalyptus that give the hills their aura of blue.

History

The history of Nilgiris dates back to eleventh and twelfth century. The Nilgiris was first mentioned in Silapathikaram. The Nilgiris was part of the Kingdoms ruled by most of the rulers of South India viz. the Cheras, the Cholas, the Pandiyas, the Rashtrakutas, the Ganges, the Pallavas, Kadambas and the Hoysalas. The illustrious king of Hoysalas Vishnuvardhana (A D 1111-1141) had conquered Nilgiris and turned the *‘Nila’* mountains into a city.

Modern Period

The Nilgiris was part of the Vijayanagar Kingdom from 1336 A.D. to 1565 A.D. After its fall in 1565 A.D., the rulers of Mysore gained control over the Nilgiris. Later, it came under the rule of Hyder Ali and Tipu Sultan (1760 A.D. to 1799 A.D.) The Nilgiris was ceded to the East India Company in 1799 A.D. by a Treaty

of Srirangapattanam. However, this beautiful mountainous region was unknown to British until 1818

It was John Sullivan, an Englishman and Collector of Coimbatore, who was destined to have greater cultural impact on the Nilgiri hills than any other single person, Indian or European. He had a strong love of Nature and propensity for agriculture and gardening. He was the first European official to build a house and settle there.

He introduced a number of old varieties of plants from Europe and South Africa which form part of the Nilgiris flora today. He is responsible for developing the Nilgiris and Udhagamandalm in particular.

The Ootacamund is well brought out by Lord Lytton, Governor General of India who visited the hills in September 1877 A.D. He loved the rainy and muddy road in Ootacamund.

Location	
Geographical Position	Tamil Nadu State
Population	7,62,141 (2001 Census)
Latitude	10 - 38 WP 11 - 49 North
Longitude	76° 0' to 77° 15' East
Altitude	900 to 2636 meters above MSL
Total Land	2452.50 sq. km. (2001 Census)
Annual Rainfall	1900 mm
Temperature	Summer: 25° C to 10° C Winter: 21° C to 5° C
Density	421.97 / sq. km. (2001 Census)
Literates	80.01 % (2001 Census)
Languages spoken	Tamil, English, Kannada, Malayalam and Hindi
Communities Settled	Hindu, Muslim, Christians, Jains and others
Agricultural Cultivation	Potato, Cabbage, Carrot, Tea, Coffee, Spices and Fruits
Taluks	6 Panthalur, Gudalur, Udhagamandalam, Kothagiri, Coonoor and Kundah.
District Boundaries	North : Karnataka State; West : Coimbatore District and Erode Districts; South : Coimbatore District and Kerala State; East : Kerala State.

(I) PROOF OF ORIGIN (HISTORICAL RECORDS)

Genesis

Origins of Toda Community

The name 'Toda' is supposed to be derived from the word 'tud', the sacred *tud* tree of *Todas*.

The *Todas* are known by several names like 'Tudas', 'Tudavans', 'Dodha' and 'Todar'.

The origin of *Toda* tribe is linked by anthropologists to Sumerians, Israelites and the Babylonian people. According to extensive research done by W. E. Marshall, they could be an offshoot of a group of primitive, illiterate and perhaps warlike tribes who between 3000 to 4000 thousand years ago migrated from the tracts of Central Asia, penetrating India, probably through Baluchistan.

Toda tribe, also known as *Dodha* tribe, is the most ancient and unusual communities of the Nilgiri Hills of Tamil Nadu. They are pastoral people and to a certain extent, nomadic. Most of the *Dodhas*, possess large herd of buffaloes and milk products are their main source of living. Much of their ceremonial life is centred around the dairies and barns of the buffalo they traditionally herd.

The tribe members have their own language. Though of Dravidian origin, the language has no script.

The *Todas* live in the Nilgiris, the highest range of hills in Southern India. *Todas* are a gentle tribe, mostly vegetarian and have lived in the most beautiful tracts of the Blue Mountains rearing and grazing their buffaloes years before the first missionaries came up the hills braving the cold weather and wild animals.

Although in numbers the *Todas* are by far the least among the native dwellers of the Nilgiris, yet by reason of their antiquity, peculiar features, dwellings, modes of life and livelihood, the greatest interest attaches to them.

Todas have their own secretive customs and regulations. They have unusual marriage systems and they follow a system of polyandry.

They are nature worshipping tribes. Most worshipped deities are hill-gods. Among them, Lord Amnodr (the realm of the dead) and Goddess Teikirzi are important.

The *Todas* follow a patriarchal system and men rule with an iron hand. They own the land on which these *munds* are constructed by "hereditary pattas", the eldest son inheriting and succeeding his father on the latter's demise. In keeping with the government policy to preserve the rights and customs of the tribals, they are exempted from paying taxes.

Todas are also expert in silver-smithy.

Ethnography

The *Todas* live in little villages called '*mund*' which consist of grass covered hills separated by valleys. Their houses are barrel shaped, made of bamboo and dried grass fastened together with rattan and thatched. The entrance is small and access to the inside is possible only by crawling. Inside is a single large room with an elevated sleeping platform on one side and space for cooking and the kitchen shelves on the other. Outside the one-roomed house is a raised platform for sun basking.

The *Toda* temple in each *mund* is similar to these huts, though they may be slightly bigger and have walls of stone slabs instead of wooden planks plastered with dung and clay as in the case of the dwellings. *Toda* women are not allowed anywhere near these temples, or near the other *Toda* cathedral (which are called as "*Boa*"). Only four of these tall, conical structures remain today and are hence of much interest to the visitors. But the *Todas* themselves do not consider these temples very important.

The *Toda* men are tall and handsome with aquiline noses and clear-cut features while their women are plain with infantile features.

In every valley, there are streams. In the hollows of the hills are small woods, generally known as '*sholas*', and it is usually near these *sholas* that the *Toda* villages are to be found. A hundred years ago, there were nearly 2000 (two thousand) *Todas* living in 100 (one hundred) villages or *mund*.

Now, there are approximately 500 (five hundred) *Todas* occupying 60 (sixty) villages. A typical *Toda* village comprises of upto 5 (five) huts, a dairy building and at least 1 buffalo shed along with a calf shed. The dwelling hut is barrel shaped – the rounded part of the roof is made of rattan and grass is used for the thatch. The daily life of the *Toda* men is largely devoted to the care of their buffaloes around which their religion and lives revolve, and to the performance of the dairy operation.

The women pound the grain, cook and mend the garments of the family, and some women devote much time to winding yarn and to the special embroidery with which they adorn their cloaks viz., '*pookhull(zh)y*'. This garment is a very significant feature of the *Todas* and when embellished with embroidery known as '*Puhur Pookhull(zh)y*'. '*Puhur*' means flower.

The hairstyle of the *Todas* is another distinct feature of their tribe. Both sexes let their hair grow long and women style their hair into ringlets by applying clarified butter ('*ghee*'). Modern commercial hair oils have replaced clarified butter ('*ghee*') as the main hair grooming aid. The men are known to grow bushy beards. Today, it is common for younger *Todas* to have short hair and a clean shaven face, but older men and women continue to sport their traditional hairstyles.

Jewellery is worn by both men and women, though more elaborate pieces are worn by women.

Tattooing is another form of adornment for women. About 20 (twenty) years ago, it was mandatory to be tattooed at maturity. The chin, the chest, arms, back of hands, legs and feet were tattooed. It was considered extremely unfortunate for a woman to die untattooed.

(J) METHOD OF PREPARATION

The Toda term for the act of embroidery (and indeed for all forms of “stitching”) is *kuty* (or, more correctly, *awtty*), while the word for something that has been embroidered is *kutyvoy*.

Step 1: Materials and Tools.

The *Toda* women embroider with factory made needles. The threads used by them are traditionally black and red only. However, instead of black, sometimes dark blue thread is used. The threads so used are in wool.

Step 2: Selection of Pattern

The pattern / design / motif are inspired by nature, elements of nature and those elements existing in daily life.

However, “traditional” patterns are used to embellish the cloak in which to wrap a corpse, while “modern” designs are those embroidered near the coloured stripes and borders of a modern-day cloak for the living.

Step 3: Embroidering the Pattern:

The pattern / design / motif is embroidered by counting the warp and weft of the fabric. This results in geometric patterns and this hand embroidery looks like a woven technique.

(K) TECHNIQUES USED:

The basic *Toda* embroidery technique involves counting the threads of the base. It is done in the counted thread technique, following the right angles of the warp and weft threads of the coarsely woven off white material and according to the required pattern, by executing the necessary stitches. This gives the impression of a woven, rather than embroidered pattern.

The colour of the threads traditionally used is black and red. The main and only stitch used in this embroidery is darning stitch, done from the back of the fabric. A long darning needle is used. The needle weaves short distances; the fabric is then turned around and the needle weaves back. At each turn, a loop is left forming a thick line as a border. Patterns are embroidered by counting the threads of the woven material.

The precision of this depends on absolute accuracy of thread counting as the ground itself forms part of the design

What is unusual, however, is that the embroidery is done in wool on a cotton background. The reason given is the fast colours in red and black in cotton yarn cannot be guaranteed

(L) UNIQUENESS

The distinctiveness or uniqueness of *Toda* Embroidery lies in the following.

- (1) Inspiration is taken from nature, elements of nature and from daily life;
- (2) Embroidery is hand made only by the *Toda* women;
- (3) The main and only stitch used in this embroidery is darning stitch, done from the back of the fabric;
- (4) The thread is looped generously on the 'rough' obverse side (the right side) which is the display side, while the reverse appears far neater;
- (5) Use of motifs like animals, flowers, insects, birds, architectural designs, etc.;
- (6) Patterns are repetitive;
- (7) No design / pattern is traced or implemented as outlines;
- (8) Motifs are embroidered by counting the warp and weft threads of the coarsely woven fabric.

(M) INSPECTION BODY

Both Keystone Foundation and Toda SKKK shall decide on a Standard and Quality committee under its guidance, which shall be responsible for ensuring high standards of quality.

(N) OTHERS

KEYSTONE FOUNDATION

Keystone Foundation is registered as a public charitable trust in 1993 (under the Indian Trust Act, 1882) ('Keystone'). Since then, it has been working with indigenous communities on eco development initiatives. The Foundation's work has been concentrated in the areas of apiculture, micro - enterprise development, non timber forest produce, land and water management, revival of traditional agriculture and other issues concerning indigenous communities

Keystone project's are primarily located in the Nilgiris Biosphere Reserve covering the states of Tamil Nadu, Kerala and Karnataka. Work is also taken through other partners and agencies in the state of Tamil Nadu and other regions of the country as and when the need and opportunity arises.

Keystone promotes *Toda* craft to support their skill, design and the livelihood of *Toda* women, who embroider. Keystone has 3 (three) green shops in the Nilgiri district, from where the embroidered products are sold.

Keystone also supports a group of *Toda* women in Ooty to be economically independent. These women have set up a stall in the Botanical garden (shaped like a *Toda* hut), from where the *Toda* women themselves sell their crafts and other local products.

Keystone's field stations are located at Pillur, Sigur, Nilambur, Hasanur, Kotagiri (Banglapadigai & Semmanarai) and Coonoor (Kurumbadi). These are headed by about 43 (forty three) competent people.

Associated as a Member

Keystone is a member of many national and international networks and associations. Some of them are listed below:

- * IFOAM : International Federation of Organic Agriculture Movements;
- * IFFAD : International Foundation for Fair Trade and Development,
- * INDOCERT: An Indian Organic Certification and Inspection Agency;
- * APIMONDIA: Association of World Beekeepers Federations;
- * PGS : Participatory Guarantee Systems;
- * NTFP (Non Timber Forest Produce) Exchange Programme in South & South East Asia,

Other Roles:

- * Member of the Standing Committee of the Commission on Rural Development;
- * Member of the Biosphere Committee in India, set by Ministry of Environment and Forest (MOEF), New Delhi;
- * Advisory role with the District Planning Authority and Hill Area Development Programme, Ooty.
- * Keystone has been nominated for World Challenge 2008 (BBC / Newsweek) for socially / environmentally relevant business.

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

I. ENGLISH

A. Books

1. Evam Piljain Weidemann and Sunita Shahaney, 'Needle – Weaving of the Todas of the Nilgiris', from 'Asian Embroidery', edited by Jasleen Dhamija, New Delhi, Abhinav, 2004, pp. 183;
2. Dr. Tarun Chhabra, 'A Unique South Indian Tradition: Toda Dress and Embroidery', 'Pika - Pika: Essays For Pauline Hetland Walker (1938-2005)', (to be published)

B. Magazines / Journals

1. Dr. Tarun Chhabra, *Toda Traditions Threatened*, Down To Earth, Mar. 9, 2007;
2. Dr. Tarun Chhabra, *Toda Traditions Threatened*, Down To Earth, Apr. 5, 2007;
3. M. B. Emeneau, *Toda Garments and Embroidery*, Journal of the American Oriental Society, Vol. 57, No. 3, Sep. 1937.

C. Articles

1. Dr. Tarun Chhabra, *Toda Relationship With Nature as an Indication of Ecosystem Health*, USDA Forest Service Proceedings RMRS, 2007.

D. Gazetteer

1. M. Gopalkrishnan (Editor), *The Nilgiris District*, Tamil Nadu State, Madras Printers Industrial Co-operative Society, Madras, 1995;
2. P. K. Mohanty, *Encyclopaedia of Primitive Tribes in India*, Vol.II, Kalpaz Publications, Delhi, 2004

D. Internet Articles

1. Aditi De, *Going on with Tradition*, Business Line, Mar. 5, 2001;
2. Sabita Radhakrishna, *Rich Tapestry of Embroidery*, The Hindu Magazine, Sept. 9, 2001


F. Additional List of Enclosures

I. Brochures

1. Profile of Keystone;
2. 'A Tree Fall Gap' - The Keystone Document;
3. Annual Report of the activities of Keystone (2007);
4. Various types of Toda Stitches (with pictures);
5. Trust Deed of Keystone Foundation registered as a public charitable trust in 1993 (under the Indian Trust Act, 1882).

II Map of Nilgiris District

3 (three) Copies (Digital Map Source : TWAD Board, Chennai)


(ZAHEDA MULLA)
Advocate - Winlexis