

Application for Registration Of

Agra Durrie of Uttar Pradesh

Under

**The Geographical Indication of Goods
(Registration And Protection) Act, 1999**

Form G 1- 1 C

**THE GEOGRAPHICAL INDICATIONS OF GOODS
(REGISTRATION AND PROTECTION) ACT, 1999
FORM GI-1A**

1. Application is hereby made for the registration in Part A of the Register of the accompanying geographical indication furnishing the following particulars:-

1A	Name of the Applicant	Gramin Hastkala Vikas Samiti, Shri Jayesh Kumar Gupta,
1B	Address	F-111, Anand Vrindavan, Sanjay Palace, Agra - 2. Uttar Pradesh.
1C	List of association of persons/producers/organization/authority	Will be Submitted if requested
1D	Type of Goods	Class-27: Mats, Rug, Durrie, etc.
1E	Specification	The detailed specification of the products is attached in the Annexure-1
1F	Name of the geographical indication (and particulars)	Agra Durrie
1G	Description of the goods	The weavers of Agra produce a range of durries. The products are Chindi Durrie, Durrie of Cotton/Jute/Hemp & Woollen. The details of the products are attached in Annexure-2.
1H	Geographical area of production and map	The product produced in the Agra district of Uttarpradesh. The production centre lies between 26° 44' to 27° 25' north latitude to 77° 26' to 78° 32' east longitude. The main production centres of Agra Durries are Fatehpur Sikri, Etmadpur Khandauli, Shamshabad, Fatehabad, Jagner, Kheragarh, Sainya, Achanera, Akola, Bichpuri, Barauli Ahir, Bah, Pinahat & Jaitpur Kalan of Agra district. The details of the geographical area of production and the map are attached in the Annexure-3.
1I	Proof of origin (Historical records)	The origin of the Agra Durrie traced back in epics 'Mahabharat'. It was believed that the people of Agra

		<p>sizes, colours, designs and forms opened the new vistas in the export market for the chindi durries. The designs may be unicolour, multi-colour in cut shuttle technique.</p> <p>Weaving Technique: The scrap cotton woven fabrics are picked up from Delhi and Agra markets, scarp cotton knitted fabrics are brought from Tripur, Kolkata and Kanpur markets and leather scarp are from Agra, Kanpur and other places in bulk, then are shredded into small strips of the size 9" and above on the hasia generally by women. These strips act as the wefts during weaving. The horizontal ground loom, consisting of two wooden beams, to which the warp threads are attached, is used for making chindi durries. The designs are followed on the loom as per the graph. Dyeing may sometimes be carried out of the cotton weft chindis. Chindis dyed in different colours are kept in different piles. Since the chindis have a restricted length, each chindi is picked and inserted in the warp with fingers. If the same colour is repeated, another chindi is inserted. At least two/three warps have double chindi to avoid any holes in weaving. Panja (a woollen comb with metal tines) is used repeatedly to set the chindis. Chindis are rotated round the warp bundle of three/four warps on the two corners at the beginning and at the end of each row. A little trimming is done.</p> <p>Cotton/Jute/Hemp Durrie</p> <p>Raw Material</p> <p>Base material: Cotton- 30^s/60^s 5 - ply cotton yarn; Warp: 10^s 6 - ply cotton yarn. Jute yarn/hemp; Weft: unspun cotton/jute yarn.</p>
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	<p>Design: The kinds of patterns created in durries were and continue to be varied. The striped durrie is the quintessential Indian feature over rug. Blue and white striped durries were known by their literal translation such as nili chithi meaning blue spot and nili pattidar meaning the simple blue striped durrie. Uniformly repeated geometric motifs framed by simple borders as well as pictorial designs, with a woven narrative including images of flowers, birds, reptiles and people were woven in Mughal karkhanas (work shops). Farshi or floor durries were large striped and geometric, used by ordinary towns people, affluent traders and merchants. Tent durries carpeted outdoor marriage pavilions and large ones were often laid on the floor beneath pile carpets spread in the darbar halls of Maharajas. The largest durries are still commissioned for palace decoration and may extend over eighty feet in length and twenty-five feet in width. The colours used in durries were very bright hues earlier, but have now changed to subtle colours due to market demand. India had the minimal concept of furniture. The floor furnishings were used for day to day activities in villages and towns of Uttar Pradesh. The weavers in Uttar Pradesh are now manufacturing rugs, which are tediously improvised on their actual processes of designing weaving, washing and finishing. Kanghi and Panja are the two devices used for setting the weft in seats in the warp while weaving.</p> <p>Weaving Technique</p> <p>The cotton is first sorted to remove waste and carded to align the fibres. Winding/ spinning is done on a charkha or traditional spinning wheel. Then it is plied</p>
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		<p>by twisting two or more strands of yarn to create a thicker cord. The twist, usually in a direction opposite to that of each component yarn is a balancing act. The weft often uses thick unspun yarn called <i>sut</i>. Cotton yarn is dyed in copper pots heated over a wood fire. The yarn is soaked in a solution of castor oil and sodium hydrosulphide to wet it thoroughly. The dye bath is brought to a slow boil and the dye, caustic soda & more sodium hydrosulphide are added. Hanks of yarn hung on metal rods are dipped into the solution and rotated to ensure even dye penetration. The hanks are removed and the process repeated three more times, the colour darkening with each immersion, then the yarn is cooled and rinsed. All durries are woven in weft faced plain weave. The weaver lays the warp, which must be tied with even tension throughout. The wefts are wound into little rectangular bundles. The graphic replica of the design where one square represents one knot or a colour-coded design sketch on graph paper may be used as an aid during weaving. After the creation of the shed, the weaver inserts a single weft bundle as per requirement of design. The weaver moves from side to side, weaving colour by colour. A weft-placed plain with dovetailed joins is used, for locking the two colours together in same row. On completing one line of weft, it is tightened by beating it down with the <i>panja</i>, to create a rug, which is crisp in design and texture. Finer durries with the warps set closer use more delicate seven-tined rather than the usual five-tined <i>panja</i> (a woollen comb with metal tines). Turning the weft threads around the last few warps of each</p>
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		<p>horizontal row reinforces the two vertical edges. A blade, scissors and crescent-shaped knife are all used to trim excess weft threads, which may protrude from the rugs surface. The needle and awl are used to pry loose unwanted material (such as hair, straw or fluff) trapped between the wefts during weaving. Washing and finishing follow this.</p> <p>Woollen Durrie</p> <p>Raw Material</p> <p>Warp: 10^s- 6 ply cotton yarn; Weft : 60^s- 2 ply dyed woollen yarn/100^s count worsted undyed woollen yarn (for complex curvilinear designs)</p> <p>Weaving Technique</p> <p>Wool fleece is hand-sorted and separated according to colour and quality. Combing is then carried out by repeatedly drawing across rows of small teeth, disentangling the fibres and making them more or less parallel. After this the yarn is twisted or spun to create the desired count. Now days, these processes are largely mechanised. Several grades of wool are blended, carded, spun on a rotating machine, wound onto bobbins and converted into long hanks. All durries are woven in weft faced plain weave. The weaver lays the warp, which must be tied with even tension throughout. The wefts are wound into neat little rectangular bundles. The graphic replica of the design where one square represents one knot or a colour-coded design sketch on graph paper may be used as an aid during weaving. After the creation of the colour shade, the weaver inserts a single weft bundle as per requirement of the design. The weaver moves from side to side, weaving colour by colour. A weft-placed plain with dovetailed joins is used for</p>
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1L	Inspection Body	The Department of Handlooms & Textiles, Government of UP besides the master artisans of the product has their own method of quality control. In the process of production the weavers use to inspect the different predetermined parameters and quality before permitting final/finishing stage of production. However, providing the specification of the quality inspection of the master artisans is difficult as it varies from one master weaver to other.
1M	Others	This age old product is socio-culturally associated with the producers and bears generational legacy as the technique of production has passed on from one generation to another.

Along with the Statement of Case in Class-24 in respect of the name(s) of whose addresses are given below who claim to represent the interest of the producers of the said goods to which the geographical indication relates and which is in continuous use in respect of the said goods.

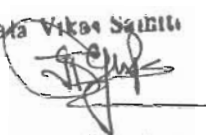
1. The Application shall include such other particulars called for in rule 32(1) in the Statement of Case. The statement of case attached.
2. All communications relating to this application may be sent to the following address in India.

Shri Jayesh Kumar Gupta,
Gramin Hastkala Vikas Samiti,
F-111, Anand Vrindavan,
Sanjay Palace, Agra - 2.
Uttar Pradesh.

3. In the case of an application from a convention country the following additional particulars shall also be furnished.

- a. Designation of the country of origin of the Geographical Indication.
- b. Evidence as to the existing protection of the Geographical Indication in its country of origin such as the title and the date of the relevant legislative or administrative provisions, the judicial decisions or the date and number of the registration, and copies of such documents.

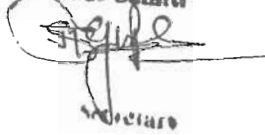
Not Applicable

Sl. No.	Name and Address	Signature with stamp
1.	MS. Jayesh Kumar Gupta Gramin Hastkala Vikas Samiti (Regd.) F-111 Anand Vrindavan Sanjay Palace Agra-2 Uttar Pradesh.	For Gramin Hastkala Vikas Samiti  Secretary

SIGNATURE

NAME OF THE SIGNATORY

Dated this _____ day of _____ 20____

Sl. No.	Name and Address	Signature with stamp
1.	MR. Jayesh Kumar Gupta Gramin Hastkala Vikas Samithi (Regd.) F-111 Anand Vrindavan Sonjay Palace Agb-2 Uttar Pradesh.	For Gramin Hastkala Vikas Samithi  Secretary

SIGNATURE

NAME OF THE SIGNATORY

Dated this _____ day of _____ 20____

Statement of case for Agra Durrie og Uttar Pradesh

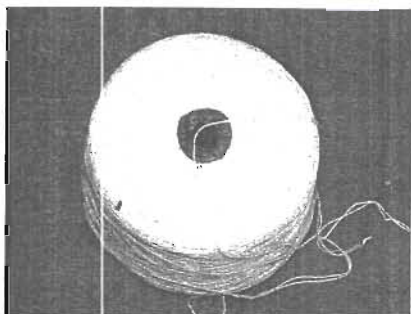
1. Agra is, a District head quarter in Northern part of Uttar Pradesh, about 360 km away from Lucknow, (State Capital of Uttar Pradesh) and about 200 Km. from New Delhi, (Capital of India). Agra is a city on the banks of the Yamuna River in the northern state of Uttar Pradesh, India. It finds mention in the epic Mahabharata where it was called Agrevana or 'the border of the forest'. Ptolemy, the famous second century A.D. geographer, marked it on his map of the world as Agra. Legend ascribes the founding of the city to Raja Badal Singh (around 1475), who's fort, Badalgarh, stood on or near the site of the present Fort. However, the 11th century Persian poet Masud Sad Salman writes of a desperate assault on the fortress of Agra, then held by the Shahi King Jayapala, by Sultan Mahmud of Ghazni. Sultan Sikandar Lodi was the first to move his capital from Delhi to Agra in the year 1506; he died in 1517 and his son Ibrahim Lodi remained in power there for nine more years, finally being defeated at the Battle of Panipat in 1526. In the year 1556, the great Hindu warrior, Hemu Vikramaditya also known as Samrat Hem Chander Vikramaditya won Agra as the Prime Minister cum Chief of Army of Adil Shah of the Afghan Suri Dynasty. The commander of Humayun/Akbar's forces in Agra, Tardi Beg Khan was so scared of Hemu that he retreated from the city without a fight. This was Hemu's 21st continuous win since 1554, and he later went on to conquer Delhi, having his coronation at Purana Qila in Delhi On 7 October 1556 and re-established the Hindu Kingdom and the Vikramaditya Dynasty in North India. Later Mughal empire re-established and it achieved fame as the capital of the Mughal emperors from 1526 to 1658 and remains a major tourist destination because of its many splendid Mughal-era buildings, most notably the Taj Mahal, Agra Fort and Fatehpur Sikri, all three of which are UNESCO World Heritage Sites.

2. The golden age of the city began with the Mughals. It was known then as Akbarabad and remained the capital of the Mughal Empire under the Emperors Akbar, Jahangir and Shah Jahan. Shah Jahan later shifted his capital to Shahjahanabad in the year 1649. Since Akbarabad was one of the most important cities in India under the Mughals, it witnessed a lot of building activity. Babar, the founder of the Mughal dynasty laid out the first formal Persian garden on the banks of river Yamuna. The garden is called the Aram Bagh or the Garden of Relaxation. His grandson Akbar raised the towering ramparts of the Great Red Fort, besides making Agra a center for learning, arts, commerce and religion. Agra is also the birth place of the religion known as Din-i-Ilahi, which flourished during the reign of Akbar and also of the Radhaswami Faith, which has around two million followers worldwide.

3. The Indian durries is a truly indigenous product. It is a pile less cotton fabric with a simple design of coloured lines or geometrical patterns like square. Of these patterns Sir George Birdwood says: "No conventional ornament is probably more ancient than the coloured stripes and patterns we find on Indian cotton cloths and cotton carpets." In other words from the epic times to date, the industry is very old and traditional in the world carpet and other floor covering industry, and thus continuous generationally in Agra too.
4. A durrie is a flat woven pileless rug having a rich variety of designs and colours. It is essentially a thick cotton woven fabric meant for spreading on the floor. It is a weft-faced fabric on both its sides as warp is completely covered by the weft. In its simplest form it is made in plain weave and in simple stripes in different colours running from side to side or broken into rectilinear sections or with simple patterns in single colour.
5. The historical perspective of the Agra Durrie has also been mentioned in the Agra District Gazetteer of Uttar Pradesh Govt. of U.P., Lucknow in the year 1965 (copy enclosed and marked as Annexure -4).
6. The weaving of Agra Durrie is centred on the Agra district of Uttar Pradesh. With the growing demand and appreciation of the Agra Durrie, Etmadpur Khandauli, Shamshabad, Fatehabad, Jagner, Kheragarh, Sainya, Achanera, Akola, Bichpuri, Fatehpur Sikri, Barauli Ahir, Bah, Pinahat & Jaitpur Kalan are also weaving the product.
7. The main products of Agra Durrie are Chindi Durrie, Cotton/Hemp/Jute Durrie and Woollen Durrie. (The details of the products along with the specifications is enclosed and marked as Annexure- 1 &2).

8. Method of production:

- (a) **Procurement of Raw materials:** In general, the process of production starts with the procurement of raw material in the form of yarn from Hathras, Panipat, Kolkata etc. The producers of this textiles use to provide the artistic work to the products by using very few manufacturing instruments but with the artistic mind and intellectuality received from their forefathers. Agra Durrie making is a hereditary occupation and passed on generation to generation. When the generational legacy interacted with the innovativeness of each and every generation associated with the product, it gives rise to the development of new



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

Chindi Durrie:

Warp- cotton 10^s 6 - ply yarn;

Weft - chindi, scrap/leather/any fabric/viscose hosiery/jute/ hemp

Base material: Cotton- 30^s/60^s 5 - ply cotton yarn;

Durrie (Cotton/Jute/Hemp):

Warp: 10^s 6 - ply cotton yarn. Jute yarn/hemp;

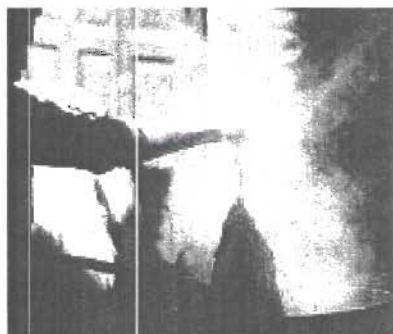
Weft: unspun cotton/jute yarn.

Woollen Durrie:

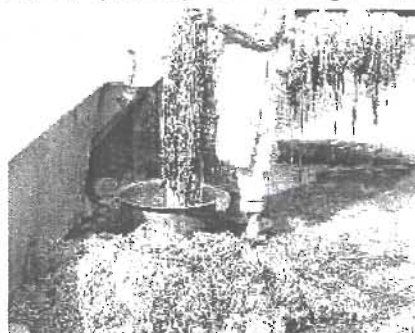
Warp: 10^s- 6 ply cotton yarn;

Weft: 60^s- 2 ply dyed woollen yarn/100^s count worsted undyed woollen yarn (for complex curvilinear designs)

(b) **Dissolution of dyestuffs:** As per the desired shade percentage and material weight to be dyed, weight of dyestuff is calculated and dissolves in warm water to form a paste and then diluted with poured boiling water up to a measured quantity for making it more user friendly. In the past, many colours were used in a durrie which were produced with natural dyes.



Madder, which grows almost everywhere and is the most important colourant of vegetable origin.



Its root provided the whole range of pinks and reds. Apart from *Madder* other wild vegetables are the most important element of dying process. Other natural

elements used to make dyes are turmeric root (light yellow), pomegranate skins (darker

yellow), rhubarb (dark red and copper red), grass or "kusa (green), and kikar tree leaves (brown). These natural dyes were usually prepared in the weavers' own home. However presently most of the weavers prefer to use mainly two or three colours and the dyes used are synthetic direct dyes. Here the skill of the dyer/weaver is very much essential to get the desired design which woven in the fabric. Cotton yarn is dyed in copper pots heated over a wood fire. The yarn is soaked in a solution of castor oil and sodium hydrosulphide to wet it thoroughly. The dye bath is brought to a slow boil and the dye, caustic soda & more sodium hydrosulphide are added. Hanks of yarn hung on metal rods are dipped into the solution and rotated to ensure even dye penetration. The hanks are removed and the process repeated three more times, the color darkening with each immersion, then the yarn is cooled and rinsed. All durries are woven in weft faced plain weave.

(c) **Weft Preparation:** The cotton is first sorted to remove waste and carded to align the fibres. Winding/ spinning is done on a charkha or traditional spinning wheel. Then it is plied by twisting two or more strands of yarn to create a thicker cord. The twist, usually in a direction opposite to that of each component yarn is a balancing act. The weft often uses thick unspun yarn called *sut*.

(d) **Warp Preparation:** The weaver lays the warp, which must be tied with even tension throughout. The wefts are wound into little rectangular bundles.

(e) **Design:** The graphic replica of the design where one square represents one knot or a color-coded design sketch on graph paper may be used as an aid during weaving.

(f) **Weaving:** After the creation of the shed, the weaver inserts a single weft bundle as per requirement of design. The weaver moves from side to side, weaving colour by colour. A weft-placed plain with dovetailed joins is used, for locking the two colours together in same row. On completing one line of weft, it is tightened by beating it down with the panja, to create a rug, which is crisp in design and texture. Finer durries with the warps set closer use more delicate seven-tined rather than the usual five-tined panja (a woollen comb with metal tines). Turning the weft threads around the last few warps of each horizontal row reinforces the two vertical edges. A blade, scissors and crescent-shaped knife are all used to trim excess weft threads, which may protrude from the rugs surface. The needle and awl are used to pry loose unwanted material (such as hair, straw or fluff) trapped between the wefts during weaving. Washing and finishing follow this.

The details of production process is enclosed and marked as Annexure -5.

9. Uniqueness:

Agra is a city on the banks of the Yamuna River in the northern state of Uttar Pradesh. It also finds mention in the epic *Mahabharata* where it was called *Agrevana* or 'the border of the forest'. Weaving community faced no problem to get natural dyes which grow almost everywhere in the forest. Agra is known for natural vegetable dyes. In the past, many colours were used in a durrie which were produced with natural dyes. *Madder*, which grows almost everywhere, was the most important colourant of vegetable origin. Its root provided the whole range of pinks and reds. Apart from *Madder* other wild vegetables, was the most important element of dying process. Other natural elements used to make dyes are turmeric root (light yellow), pomegranate skins (darker yellow), rhubarb (dark red and copper red), grass or "kusa (green), and kikar tree leaves (brown). These natural dyes were usually prepared in the weavers' own home. However presently most of the weavers prefer to use mainly two or three colours and the dyes used are synthetic direct dyes.

The details of Uniqueness is enclosed and marked as Annexure- 6.

10. In the supply chain, the Agra Durrie has three categories of players, viz, (a) Trader entrepreneur, (b) Master weaver/weavers entrepreneur and (c) Weaver worker. The traders' entrepreneur is one, who may or may not be a weaver. He may or may not engage himself in making the product. He collects products from others and sells those either through his own showroom or to others who have showrooms or other business houses. For this activity he invests capital and bears the risk associated with the business on the other hand. A master weaver/weaver entrepreneur is one who is a producer himself, makes the product either himself or by using family labour and /or hired labour. He sells the goods fully or partly himself. He may sell a part to intermediaries like trader entrepreneur. He invests capital for this purpose and, therefore, considered as entrepreneur. While a weaver worker is one who sells his labour and skill to earn wages either on a daily/monthly or piece rate basis. He does not invest any capital but may use his own tools, which do not have much monetary value. All these stakeholders play a crucial role on the process of production and marketing of the product.

11. In the process of production, the producers are also maintaining the ethnicity of the product by not employing child labour either in the process of production or distribution of the products. Hence the stakeholders are fully practising the concept of fair trade in the

process of production and distribution of the products. Likewise in the process of dyeing the dyers/manufacturers are also taking care of both health and environment aspects by dumping the waste water in the predetermined method. Special care has also been taken by the producers for dissolving the waste products and waste dyed waters, so as to avoid environmental pollution. The state government and the organisations like Textiles Committee are also empowering the stakeholders on the issue.

12. Further, with the growing demand pattern of the product, the stakeholders are now facing the brunt of infringement. The large mills and even producers of other countries are producing counterfeit durries and selling it in the name of Agra Durrie. As such, the original producers are losing a substantial part of the market share and so also livelihood. In the aforesaid given circumstances, it is thus apparent that the Agra Durrie needs requisite legal protection and also qualifies for protection under the Geographical Indication (GI) Act, 1999.
13. This traditional hand woven textile product of the country is national heritage and socio-culturally related to the stakeholders of the product and also to the consumers. It also contributes immensely to the economic development of the artisans associated in the process of production and marketing of the product. The legal protection will provide much needed protection against infringement and provide ownership rights as well. At the same time, the protection will also make the consumers secure from infringed goods. In view of the above, the GI registration of Agra Durrie is the need of hour.