

**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	1. Farrukhabad Textile Park (P) Ltd. represented by Shri Rohit Goyal, Managing Director. 2. Vastra Chapai Udyog Samiti, represented by Shri Surendra Kumar Saffar, President.
1B	Address	1. 4/17 Gandhi Kuncha, Farrukhabad- 209625. 2. 4/15 Chowk, Railway Road, Farrukhabad- 209625.
1C	List of association of persons/producers/organization/authority	Will be submitted if requested
1D	Type of Goods	Class-24: Textile & Textile goods not classified elsewhere. Class-25: Clothing.
1E	Specification	The detailed specification of the products is attached in the Annexure-1
1F	Name of the geographical indication (and particulars)	Farrukhabad Cotton Print.
1G	Description of the goods	The products of Farrukhabad Cotton print are Bed Cover, Scarf, Stole, Cotton fabric, Saree, Gents Muffler, Shawl Bed Spread, Cotton Cushion Cover, Bread Basket, Curtain, Cushion with long strip, etc. Exclusive designs in hand block printing are used in the process of production. The details of the products are attached in Annexure-2 .
1H	Geographical area of production and map	The product is produced in the Farrukhabad district of Uttar Pradesh. The geographical area of production lies between, 26° 46' N & 27° 43' North latitude and, 79° 7' E & 80° 2' E longitude. It is bounded by Badaun & Shahjahanpur district in the north, Hardoi district on the east, Kannauj district in the south and Etah & Mainpuri district in the west. The detail of the geographical area of production along with the map is attached in the Annexure-3 .
1I	Proof of origin (Historical records)	Proof-1: It is believed that the artistic work of cotton printing originated in Farrukhabad before 1000 years. However, the historical proofs are not available from such

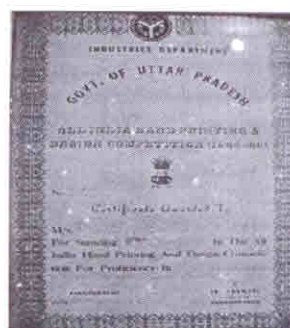
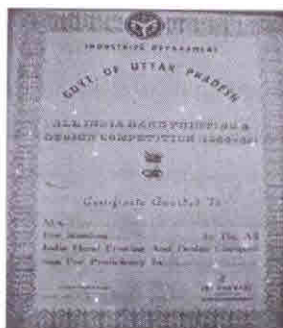
a long time .The Gazetteer of India, Uttar Pradesh of district Farrukhabad (1988) published by Government of Uttar Pradesh has described the cotton printing as the most flourishing Industries of Farrukhabad, which is an old and famous industry of the district. The printing on cotton and silk is done by hand, the pattern first being carved on blocks of wood and then stamped on the cloth. One particular pattern, the tree of life design, is the main characteristic of the artistic work. It is also one of the important foreign exchange earners and the district occupies a notable place in the export map of the world for its silk and cotton prints. In 1976, there were 240 textile printing units in the district which had a total investment of Rs. 2.40 crores. A sum of Rs. 3.50 crore was invested by way of purchasing raw materials and sariees, quilt covers, curtains etc. About Rs. 55 crores of products were produced by these units in 1975-76 and nearly 3000 persons were employed in this trade during that year. The copy of the district gazetteer is attached in the **Annexure-4A**.

Proof-2:

Shri I. N. Verma in his article Calico printing In India published in the Indian Journal of History of Science (published in 1980) has described about the Farrukhabad Cotton Print at length. He has described that "India has for long been famous for its art of calico printing and there were a number of centres in the east and west, south and north, where the craftsmen practiced this art and carried on their business on traditional pattern. The north Farrukhabad and its contiguous area has for a long time been an important and flourishing Centre of Calico- printing and the following pages are devoted to the discussion relating to the development of the art and style of calico printing with particular reference to that of Farrukhabad". The copy of the district gazetteer is attached in the **Annexure-4B**.

Proof-3: The proof of the All India Hand printing & design

competition in 1965



All India hand printing & Design competition for proficiency in Stall decoration has awarded Gold Medal (1964-65) to M/s Fair Ways Sadhwara, Farrukhabad for stall decoration. The award of gold medal to an industry associated with the textiles printing of Farrukhabad is a clear recognition to this historical craft of Uttar Pradesh. A copy is attached in Annexure-4C.

Proof-4:

Published in Dainik Jagran, the daily News paper on 21st June 1983. The paper said that in 1983 there are approximately

2900 textiles print unit and 8 crore export in Farrukhabad. The regional and national media has highlighted the artistic value



of the Farrukhabad print and the plights of the artisans from time to time. The publication in Danik Jagaran is a clear proof of the flourishing industry of the Farrukhabad textile printing.

The copy of the publication is attached in Annexure-4D.

1J Method of Production

The artisans of Farrukhabad are practicing two types of printing i.e (1) Block printing and (2) Screen printing.

Initially, the artisans used natural dyes for printing but at present they are using both vegetable and synthetic dyes for the purpose.

Raw Material used: Initially the artisans used potato for printing by using vegetable & natural dyes. In the process the designs were engraved on potatoes and then printed on cloths by using vegetable and natural dyes. Later on the artisans started using wood for making blocks for the sake of convenience, which has longer durability more users friendly. The wooden blocks are also suitable for intricate designs and to make the cloth more decorative. The raw materials used in the process of production are cotton and silk fabrics with different specifications and the natural & synthetic dyes.

Types of Fabric: The production process starts with the procurement of raw material. Fabrics are most important raw materials of the textile printing. The traditional fabrics used for printing were fine cotton and silk. The fabric used for printing is collected from many places throughout the country. The artisans are using cotton and silk fabrics of different qualities, viscose and different dyes for undertaking their artistic work.

Natural Dyes for Traditional Printing: In the old age the artisans used natural dyes derived from plants, animals and minerals. At present synthetic dyes are popularly used for the purpose of dyeing. Normally, all the artisans use primary colours like yellow, blue and red and the combination colours of those like brown, green and orange. The common sources of some colours and the parts from which they are obtained are as follows:

- Yellow colour obtained from Turmeric and Tesu flower.
- Black colour Known as "kasam" is prepared by taking about 5 kg. of iron filling, burning them on fire and after cleaning, they are mixed with 2 1/2 kg of jaggery with water in an earthen pot. The mixture is made up to 25

litres with water and the mouth of the pot is covered by tying a fine muslin cloth; the mixture is allowed to ferment for about 3 weeks. The liquor thus obtained is used directly as a black ink for printing. If it spreads on the cloth, a little gum Arabic paste is added to it.

- Blue colour is obtained from Indigo, Lime water and annato seeds are used for reduction of the dye.
- Red colour is obtained from Manjistha (*Rubia cordifolia*) from its bark.
- Brown is obtained from Kachha katha (*Acacia catechu*) from its extract, from Acroth (*juglansregia*) from its bark, from Babul (*Acacia arabica*) from its seed.
- Yellow, orange from Lal Chandan (*Adenanthera pavonina*) from its bark.
- Beige from Fuel wood (*Dipterocarpus turbinatus*) from its saw dust.
- Mustard form Marigold (*Tagels erecta*) from its petals.
- Golden from Henna (*Lawsonia inermis*) from its leaves.
- Green colour is obtained by mixing bark of pomegranate tree and curd.

Chemical Dyes: At present the artisans are using chemical dyes most prominently for printing the fabrics because of its easy availability. They used acid dyes, direct dyes, reactive dyes, pigment dyes, rapid fast dyes, indigo sols, discharge colours, basic dyes, metal complex dye, sulphur dyes, metal powders, vat dyes, disperse dyes, solvent dyes and mordant dyes, etc for printing fabrics.

Preparation of Colours for Printing: For purpose of printing, the colour solution is thickened with gum Arabic paste (1:1). This paste is poured in a shallow wooden trough in which a bamboo grating floats, on this grating a resilient pad such as felt cloth soaked with the paste is kept. The printing operation is carried out by means of wooden blocks

in the usual way.

Woodblock carving: The designs are transferred to the fabric by means of carved woodblocks. These designs belong to the tradition of decorative arts ranging from the classical butis (dots) to the famous 'Tree of Life'; the butis are restful even though sparkling when tinted in solid colours. Mango, 'paisley' as it is known in the West is made in a vast variety of shapes, and used in bold, medium and even fine designs. The choice of each particular design rests with the woodblock manufacturers. His skill and that of the printing traders are independent. Block printing has become popular because a rather simple process can create such sensational prints in many and varied rich vibrant colours.

The woodblocks are made from sal wood (sheesham: *Delbergia sisso*). It is a very hard wood found from the forests across the country. Though difficult to carve, it is chosen for its durability. Sal forests predominate in the northern parts of the province of Uttar Pradesh. The manufacturers of wooden block buys scrap pieces and carver starts by cutting out the rough shape of the block, which he then paints with thin white emulsion. On this he draws the design freehand with a pencil. He then cuts out the areas between the patterns, using small iron bars flattened at the end like a screwdriver blade, which he hammers with a heavy bar of wood. The bars, known as iron pencils (kalam) vary in size. Each block has a wooden handle and two to three cylindrical holes drilled into the block for free air passage and also to allow release of excess printing paste/dye. When he has finished, the pattern edges are left raised and, to prevent them eroding, the whole block is dipped in oil. The block manufacturer sells the block to the printers and is independent of the production chain of the textile printing.

Originally natural dyes were used but today they have been replaced by chemical and artificial colours. The main

colours used are red, the colour of love, yellow the colour of spring, blue as in Krishna, and saffron of the yogi. The main tools of the printer are wooden blocks in different shapes and sizes called bunta.

Preparation of Cloth for Printing: Grey cloth as it comes from the loom is unattractive and contains natural and added impurities which hinder the successful operations of bleaching, dyeing printing and finishing processes. Natural impurities like fats and waxes present in cotton make the fabric more or less water-repellent, prevent it from wetting out easily in water and hinder the penetration of processing liquors into the fabric. The fabric also contains size comprising starch and other substances applied to warp yarn before weaving to strengthen it, which make the fabric unsuitable for dyeing, printing or finishing. Tiny fibre ends which protrude from the surface of the cloth give it a fuzzy appearance. Further, the fabric contains a small amount of natural colouring matter of a yellowish brown colour. In order to prepare the grey fabric for printing, the protruding fibres have to be removed by singeing, the size has to be removed by desizing and the fabric has to be made absorbent by boiling out or scouring and the colouring matter destroyed by bleaching. The fabric is also usually mercerised so that it gives bright and lustrous prints. The various preparatory processes, therefore, include desizing, scouring.

Desizing: In this process, the starch used in sizing is removed. Starch is converted into water-soluble degradation products such as dextrin either by hydrolysis or by oxidation. Hydrolysis is generally brought about by treatment with dilute hydrochloric acid or dilute sulphuric acid or enzyme. In acid desizing, the cloth is treated with 0.25% mineral acid at room temperature for about 6 hours during which the starch is hydrolysed. Care is taken to avoid tendering of the cloth by acid. After desizing, the cloth is

washed to remove the soluble starch as well as the enzyme.

Scouring or Boiling: After desizing, the cloth is scoured or boiled to remove fats, waxes and added impurities of hydrophobic nature as completely as possible and leave the fabric in a highly absorptive condition without damage. In kier-boiling, hot alkaline liquor is circulated through the cloth packed in the kier for a period of 8 to 16 hours under pressure.

The treatment required to prepare the fabrics for printing:

Viscose Rayon: Viscose rayon fabric does not require any elaborate treatment before printing. If oil and grease stains are present, they are removed by treatment with trichloroethylene. Rust stains if present are removed by treatment with ammonium oxalate (6 g/l) at 50°C for 25 minutes. If the fabric requires bleaching, it is worked in 2 volume peroxide solution for 1 hour at 60°C at pH 9 with the addition of 2 g/l sodium silicate, then washed and dried.

Silk: Silk fabric is first degummed with 25 to 30 percent neutral soap solution at 95°C for 1 to 2 hours. After degumming, it is washed well/and then bleached with hydrogen peroxide. The fabric is entered at 40°C in a bath containing 2 volume hydrogen peroxide solution and 2g/l sodium silicate made alkaline with ammonia and worked in the bath for 1 to 2 hrs at 85°C. It is then washed and dried.

Acetate Rayon: Stains, if present in the fabric, are removed by treatment with trichloroethylene. Gelatin present in warp is removed by desizing with 2 g/l suitable enzyme, at pH 6.5 at 50°C for 2 hours, washed and then worked in a liquor containing 10 g/l soda and 12 ml/l cyclohexanol-solvent naphtha emulsion for 2 hours at 60°C followed by washing and drying.

Wool: Woollen fabric are scoured, bleached and chlorinated

before printing. The fabric is first washed in rope form in hot water for 30 minutes, soaped with 15 % neutral soap at 60°C for 30 minutes, washed and hydro-extracted. It is then passed in open width through a solution containing 3 volume hydrogen peroxide made alkaline with ammonia batched up and allowed to lie for 24 hours. It is then washed and passed through a solution of sodium bisulphite, batched up and left for a few hours. It is then treated with dilute sulphuric acid (2°Tw) and washed thoroughly. The fabric is then chlorinated with 10°Tw bleaching powder solution using 100 ml/l solution and 250 ml/l hydrochloric acid (32°w) at room temperature- for about 1 hour, followed by washing. It is then passed through a dilute solution of glycerine and dried.

The main purpose of after-treatment of printed goods is to effect fixation of colour on the material; apart from this, the treatment aims at removal of thickening agents, various chemicals and their by-products, dye stains and other undesirable substances as for instance, wax from Batik printed goods.

Ageing as well as Steaming, Curing, Thermo-fixing and treatment with chemicals are processes which are mainly used for fixation of colour. Cotton goods printed with direct dyes, reactive dyes, Rapidogen colours, vat dyes, solubilised vat dyes, sulphur dyes etc. are steamed for fixing the colour; silk goods printed with acid dyes, metal-complex dyes; Goods printed with discharging agents are also subjected to steaming. Steaming is therefore, an important after-treatment.

The artisans of Farrukhabad use two different procedures for printing the fabrics:

- i) Printing through Block
- ii) Printing through Screen

Block Printing: Block printing is the oldest and the simplest method of printing. Because of its artistic and decorative value and the purity and richness of colour produced by it, the method is widely used by the artisans of Farukkahbad.

The blocks used in this method are made of several layers of common timber which are cemented together and the portions to be printed are carved or raised in relief on a thick block of wood. Metallic blocks such as 'T' japs are used for a special work in a Batik printing. Designs with fine lines which are too fine to be cut on a wooden block, are made by inserting short pieces of copper strips and pins. For obtaining overall design of coloured dots, a block like instrument containing 10 to 40 needles is used. The fabric is stretched over the printing table and fastened with small pins (in the case of sarees the pallu is printed first then the border).

The printing starts from left to right. The colour is evened out in the tray with a wedge of wood and the block dipped into the outline colour (usually black or a dark colour). Colour in the form of a thickened paste is applied to the raised parts of the block and the impression of the design is obtained by stamping the block by hand with a wooden mallet (or hammer) on the cloth to be printed. Since the block has to be lifted and stamped on to the cloth repeatedly, its size as well as weight should not be unduly excessive so that it can be manipulated easily. Each fresh portion of the cloth has to be printed by a separate application of the block and the successive impressions have to be adjusted accurately to the block and in very large patterns, each individual colour may require more than one block. Thus in a design called 'Dutch Bouquet' which has 23 colours in it, 126 blocks are used for printing the design.

To enable the printer to make correct registration of the block on the cloth, "pitch pins" are often fixed round the

sides of the block which print tiny dots on the cloth; these pins are so arranged as to coincide with certain well defined points in the pattern so that each impression or repeat joins on every side with the other impressions by which it is surrounded.

Equipment required: Besides blocks, long tables and a number of sieves along with a trolley are required to carry out printing. The table is generally made of wood and is covered with a resilient pad of a woolen felt cloth of several layers of gunny cloth on which a back grey is fixed. The cloth to be printed is then gummed or pinned on this, it is sometimes stiffened a little to prevent it from wrinkling. The table is usually 75 to 90cm in height and 150 cm in width. If the printer wants to sit cross-legged on the floor and work, then a table is used.

The sieve for supplying colour to the block consists of three parts (i) the sieve proper made of a rectangular wooden trough with the bottom covered with fine woolen cloth stretched over it tightly and secured by nails (ii) a similar but larger trough covered with rexine cloth or rubber sheet and (iii) a tub called the 'swimming tub' almost filled with gum paste on the surface of which floats the second trough containing the first trough. The whole assembly is mounted on a trolley which can be wheeled up and down alongside the printing table.

Procedure: The colour paste is spread on the n cloth of the sieve 'a'. The block is carefully placed on this sieve and pressed twice (or more) so that it picks up a uniform layer of paste. It is then stamped on to the cloth on the table by giving blows or striking it with a small but heavy mallet (or hammer) to ensure a clear impression. A separate sieve 'a' is required for each colour but the same swimming tub can be used over and over again. By repeated stamping of the colour paste, the pattern is built up and the process is

repeated until all the colours are separately applied and the whole piece of cloth is printed. It is then removed, dried and given appropriate after-treatment.

If it is a multiple colour design the second printer dips his block in colour again using the point or guide for a perfect registration to fill in the colour. The third colour if existent follows likewise. Skill is necessary for good printing since the colours need to dovetail into the design to make it a composite whole. A single colour design can be executed faster, a double colour takes more time and multiple colour design would mean additional labor and more colour consumption. From single to over a dozen colours can be used, often with one piece of fabric having dozens of different print blocks needed.

Second Method: Screen printing: The second method used by the artisans is screen printing. Now days the artisans are using this methodology for producing optimally as the method is more mechanised.

Equipment required: The main items of equipment are screens, squeegees, and wooden or concrete table. The tables are similar to those used for block printing. They are usually 75cm high, 120 to 160cm wide and 30 to 60m long, the top being in an inclined position with a gradient of 2.5cm in 25cm. The table is coated with 1mm wax, the cloth to be printed is to be fixed and spread over the table with the help of wooden piece and stuck on the wax surface table. A guide rail is fitted along the side of the table to ensure correct registration of the design. Adjustable metal stops or pegs are attached to the rail and fixed in place to fit the width of each repeat. The bottom of the table often has an arrangement for electrical heating to dry the cloth, but if the table is made of concrete the cloth is dried by electrical ceiling fan.

The screens resemble shallow trays and consist of bolting

cloth stretched tightly over and fixed to strong wooden or metallic frames which are usually 15 to 20cm wider than the cloth to be printed and also 15 to 20cm longer than the vertical repeat of multi colour pattern. Usually the size of the frame is 165cm or 138cm (outer) and 157.5 and 130cm (inner). The side pieces of the frame are bevelled at a slight angle so that when the screen is laid flat on the table, only the minimum area touches the table and prevent marking off on the following repeat. A bolting cloth is tightly stretched over the frame by hand or by machine and fixed. Silk bolting cloth is commonly used because of its strength, elasticity and regular mesh. Now a day's nylon or polyester fabric is used as bolting cloth. Phosphor-bronze is used where extremely accurate fitting is required though it is expensive. A fine mesh fabric or linen fabrics, a coarser mesh are used as it gives a good coverage of the colour paste.

Squeegees are required for applying the colour paste to the cloth. Some of them are made entirely of wood but usually they have wooden handles with rubber plates having a wedge shaped section tapering at the bottom, the edges being level and smooth. Two workers are required to operate the squeegee, one on each side of the table (except in the Trollex system where only one worker is required to operate the squeegee).

Method employed for preparing Screen:

The photographic method: This method requires considerable experience and skill and is very widely used. In this method the silk bolting cloth stretched on the screen frame is coated with sensitizing solution. Of gelatine-dichromate or polyvinyl alcohol-dichromate and is dried in the dark. A portion of the design depicting one colour is drawn separately on a tracing paper, with dense opaque black ink. This tracing paper, called the positive is then placed in contact with the sensitized screen is first washed

with warm water to harden the insolubilized gelatine and then with warm water to remove the soluble gelatine. The screen is then dried in a warm place and the layer of gelatine is reinforced by applying lacquer which is resistant to acids, alkalis and organic solvents. When the design has more than one colour i.e. when it is multicoloured, the process is repeated using a separate tracing paper and a separate screen for each colour of the design, thus there will be as many screens as the number of colours in the design.

As mentioned earlier, the screen is first sensitized or made photosensitive by applying to it either i) gelatine dichromate solution or ii) polyvinyl alcohol dichromate solution as indicated below.

i) Gelatin dichromate solution is prepared by first dissolving 200 gm gelatin in 500 ml boiling water and then dissolving 70 gm ammonium dichromate in 150ml boiling water and 80 ml liquor ammonia and mixing the two solutions in dark room. The mixture is then applied to the bolting cloth at 50c and allowed to dry in the dark room. A table with glass top fixed with tube lights inside is used for exposure of the screen. The positive is placed on the glass top of the table and the photosensitive screen prepared as above is placed on it and fixed by an adhesive tape. It is then exposed to light for about 15 minutes. The operation is carried out in an orange safe light.

The screen is hardened by treating it with a cold solution containing 25gm ammonium dichromate, 50 gm chrome alum (crystal) and 50ml formaldehyde (40%) Per liter for 10 minutes, washed in cold water and allowed to dry. It is further reinforced by applying a lacquer such as Bedafin 2001 or 2101 of I.C.I.

ii) Polyvinyl alcohol (PVA) dichromate solution is prepared by mixing together 600gm PVA (15%) solution,

120ml ammonium dichromate solution 33% and 240ml water and making up to 1 litre. It is strained and applied to the screen at 40°C by a scraper in daylight (but not in direct sunlight) and allowed to dry. It is exposed to light in the same manner as (i) above and then hardened by treating it for 1 hour in a solution containing 50ml acetaldehyde, 50ml isobutyraldehyde and 20 ml sulphuric acid per litre at 15°C to 20°C then rinsed and dried. No further reinforcement is required.

Procedure: The colour paste is first poured at the bottom end of the shallow trough of the screen and drawn over with two or three strokes of the squeegee with uniform pressure whereby the colour is transferred to the cloth underneath. The screen is then lifted from this position, repeating the operation and then to previous position and so on (missing one position each time) to avoid marking off of colour until the whole table length is covered. The cloth is then dried by heating the tables or by blowing hot air and printing is carried out in positions. Until the whole length is printed with the first colour. The same procedure is then repeated for the second and subsequent colours in the pattern.

Each screen is washed with jet water immediately after use because if it is left to dry with the colour paste on it, it becomes difficult to clean it later and can even block the mesh of the screen rendering it useless. The printed cloth after drying is removed and given appropriate after-treatment.

Different dyes are used for silk and cotton. Rapid fast dyes, indigo sol and pigment dyes are cotton dyes. Printing with rapid dyes is a little more complicated as the dyes once mixed for printing have to be used the same day. Standard colours are black, red, orange, brown and mustard. Colour variation is little difficult and while printing it is not possible to gauge the quality or depth of colour.

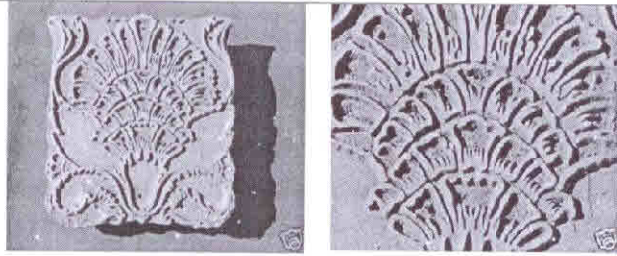
It is only after the fabric is processed with an acid wash that the final colour is developed. Beautiful greens and pinks are possible with indigo sol colours but pigment colours are widely popular today because the process is simple, the mixed colours can be stored for a period of time, subtle nuances of colours are possible, and new shades evolve with the mixing of two or three colours. Also the colours are visible as one prints and do not change after processing. Colours can be tested before printing by merely applying it onto the fabric. The pigment colour is made up of tiny particles, which do not dissolve entirely but remaining in a colloidal form in the solution and hence are deposited on the cloth surface while rapid dyes and indigo sols penetrate the cloth. Pigment colours are mixed with kerosene (kerosene is now substituted by synthetic thickener). The consistency should be just right, for if it is too thick it gives a raised effect on the material, which spoils the design. Small plastic buckets with lids are ideal for storing the mixed colours over a few days.

Drying, steaming and some chemical treatments of the printed material are the post printing operations for fixing the dyestuffs on the fabrics. Drying is usually carried out on air drying. Steaming is carried out on cottage steamer for required length of time for the particular dyestuff and fibre used.

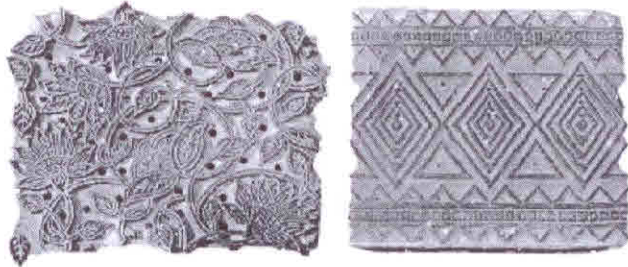
Steaming: They are rolled the fabrics in wads of baithan (a cloth of thick cotton fabric) to prevent the dye from adhering to other layers and steamed in boilers constructed for the purpose. Silks are also steamed this way after printing. After steaming, the material is washed thoroughly in large quantities of water applied in a bath containing softness / hardness/finishes and then dried in the sun.

Calendaring: Before packing the fabric goes to calendaring. This finish consists of above recipe and passed through the steam heated calendars at a slow speed after which the

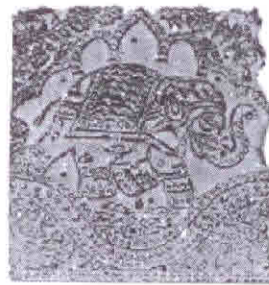
		<p>cloth pieces are folded properly and packed.</p> <p>Cutting: After calendaring the fabrics are cut as per the predetermined specifications and then go to interlocking through Pico machines.</p> <p>Kundi finish (Only silk materials): After treating the silk material in the above bath at room temperature it is dried, after which the silk is moistened by sprinkling and then quantity of cloth pieces about 10 numbers of sarees/scarf's are folded in a packet form and wrapped in a thick cotton cloth. The bundle is then placed on a wooden block and vigorously beaten by two artisans from two sides with the help of hammer for about 15-20 min. and it is followed by ironing. Later the silk material is folded and sent for packing.</p> <p>Finishing: Finally, it is finished by ironing out single layers, which fix the colour permanently followed by packing.</p> <p>The details of production process are attached in Annexure-5.</p>
1K	Uniqueness	<p>1. Use of Unique blocks developed by local artisans: Farrukhabad is famous for artistry and intricacy of the design in blocks: The main tools of the printer are wooden blocks in different shapes and sizes called bunta. Blocks are made of seasoned teak wood by trained craftsmen. The underside of the block has the design etched on it. Each block has a wooden handle and two to three cylindrical holes drilled into the block for free air passage and also to allow release of excess printing paste. The new blocks are soaked in oil for 10-15 days to soften the grains in the timber.</p> <p>Wooden trolleys with racks have castor wheels fastened to their legs to facilitate free movement. The printer drags it along as he works. On the upper most shelf trays of dye are placed. On the lower shelves printing blocks are kept ready.</p>



Floral wooden block



Geometrical wooden blocks



Animal wooden block

2. While there are several methods of hand block printing of fabric, including the lost wax process and direct printing, in Farrukhabad, the latter is primarily used. As such, the products of this artisan centre have a special distinction to that of other production centre due the use of wax process. The main colors used are red, the color of love, yellow the color of spring, blue as in Krishna, and saffron of the yogi.

3. The process adopted for preparation of prints by the artisans are unique i.e the fabric to be printed is washed free of starch and soft bleached if the natural grey of the fabric is not desired. If dyeing is required as in the case of

saris, where borders or the body is tied and dyed, it is done before printing. The fabric is stretched over the printing table and fastened with small pins (in the case of saris the pallu is printed first then the border).

Similarly, the printing starts from left to right. The color is evened out in the tray with a wedge of wood and the block dipped into the outline color (usually black or a dark color). When the block is applied to the fabric, it is slammed hard with the fist on the back of the handle so that a good impression may register. A point on the block serves as a guide for the repeat impression, so that the whole effect is continuous and not disjointed. The outline printer is usually an expert because he is the one who leads the process. If it is a multiple color design the second printer dips his block in color again using the point or guide for a perfect registration to fill in the color. The third color if existent follows likewise. Skill is necessary for good printing since the colors need to dovetail into the design to make it a composite whole. A single color design can be executed faster, a double color takes more time and multiple color design would mean additional labor and more color consumption.

Different dyes are used for silk and cotton. Rapid fast dyes, indigo sol and pigment dyes are cotton dyes. Printing with rapid dyes is a little more complicated as the dyes once mixed for printing have to be used the same day. Standard colors are black, red, orange, brown and mustard. Color variation is a little difficult and while printing it is not possible to gauge the quality or depth of color.

It is only after the fabric is processed with an acid wash that the final color is established. Beautiful greens and pinks are possible with indigo sol colors but pigment colors are widely popular today because the process is simple, the mixed colors can be stored for a period of time, subtle nuances of colors are possible, and new shades evolve with

the mixing of two or three colors. Also the colors are visible as one prints and do not change after processing. Colors can be tested before printing by merely applying it onto the fabric. The pigment color is made up of tiny particles, which do not dissolve entirely and hence are deposited on the cloth surface while rapid dyes and indigo sols penetrate the cloth.

Pigment colors are mixed with kerosene and a binder. The consistency should be just right, for if it is too thick it gives a raised effect on the material, which spoils the design. Small plastic buckets with lids are ideal for storing the mixed colors over a few days. Cotton saris after pigment printing are dried out in the sun. This is part of the fixing process. They are rolled in wads of newspapers to prevent the dye from adhering to other layers and steamed in boilers constructed for the purpose. Silks are also steamed this way after printing. After steaming, the material is washed thoroughly in large quantities of water and dried in the sun, after which it is finished by ironing out single layers, which fix the color permanently.

In the lost wax process of wood block printing, bees wax is heated and applied to the cap or stamp then stamped onto the fabric to create an area that will not be dyed (said to be dye resist) when placed in a dye bath. Once the process of dyeing is complete, the fabric is placed in several progressive vats of boiling water which removes the wax. This process may be repeated many times for complex fabrics.

Process of hand blocks printing



Printing Fabric with Traditional Wooden Block

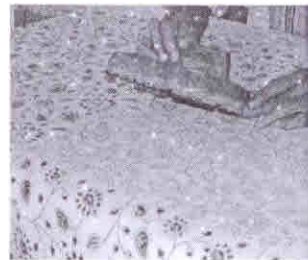


Flowers & Leaves Used to Make Dye



Method of Printing:

This method, though laborious, is actually quite simple and merely calls for precision. The cloth is laid out flat on a table or bench and a freshly dipped block is hand pressed on to the fabric to form a continuous, interlocking pattern. The block carries dye if the original colour of the cloth has to be preserved. If the cloth has to be dyed, the block is used to apply an impermeable resist - a material such as clay, resin or wax - to demarcate the pattern that is not to be coloured. Later, when the cloth is dyed, the pattern emerges in reverse. Traditionally, block-printing relied on the use of natural dyes and pigments, but now synthetic dyes have gained currency as they are cheaper. If you belong to the green brigade, stick to eco-friendly naturally dyed cloth.



Unfortunately, wood block/cap printing is nearly a dying art. Technological advances and the advent of screen printing nearly put the hand process of printing fabric away forever. However, due primarily to US and European strict guidelines, many inks that were used in silk screening have had to be discontinued due to their toxic nature. Thanks to that, we are seeing a revival, of sorts, of hand printing, especially in Northern India and Southern Nepal. These programs are often supported by the government (India) and are typically a small cottage industry. That said, these print blocks are true ethnographic items and their

		continued availability is always unsure.
1L	Inspection Body	The Export Promotion Bureau and Department of Handlooms & Textiles, Government of UP are continuously working for the maintaining the quality of the product through regular inspection and supervision. Besides the Master Artisans of the product have 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.
1K	Others	The product bears generational legacy as the artisans learn the art of printing from their forefathers.

Along with the Statement of Case in **Class-24 and 25** 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.

1. Shri Rohit Goyal,
Managing Director,
Farrukhabad Textile Park (P) Ltd.
4/17 Gandhi Kuncha,
Farrukhabad- 209625.
Ph.: 05692 -224733, 9415146128,
E-mail: nimbussremedies@rediffmail.com

2. Shri Surendra Kumar Saffar,
President,
Vastra Chapai Udyog Samiti, represented by
4/15 Chowk, Railway Road,
Farrukhabad- 209625
Ph.: 05692-225727/9415146219,
E-mail: sksaffar@yahoo.com

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

SIGNATURE

NAME OF THE SIGNATORY

Dated this _____ day of _____ 20 _____

SIGNATURE

NAME OF THE SIGNATORY

Dated this _____ day of _____ 20 _____