

GI APPLICATION No.

236

THE GEOGRAPHICAL INDICATIONS OF GOODS
(REGISTRATION AND PROTECTION) ACT, 1999
FORM G1-1C

Received Rs. 5000 in cash/
Cheque/DD/MO on 1-4-2011
Vide entry no. 6515 in the
register of valuables
1/4/2011
Cashier

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	<ol style="list-style-type: none"> Shilpa Sadhana represented by Shri Pankaj Arya, Project Director Mia Dastkaar Zariwaala represented by Shri Mansoor Nadeem Lari, Secretary.
1B	Address	<ol style="list-style-type: none"> Shilpa Sadhana, 14, Ram Block, Sector-11, Opp 11/248, Rajaji Puram, Lucknow-226017, Uttar Pradesh. Mia Dastkaar Zariwaala 6, Hamid Road, City Station, Lucknow Uttar Pradesh.
1C	List of association of persons/producers/ organization/ authority	Will be Submitted if requested
1D	Type of Goods	Class-26: Textile Embroidery
1E	Specification	The detailed specification of the products are attached in the Annexure-1
1F	Name of the geographical indication (and particulars)	Lucknow Zardozi
1G	Description of the goods	A range of embroidery products are produced by the artisans of this production centre. The products are cane scabbards for swords and daggers, canopies, coats, caps, ghagras, covers for boxes, combs and mirrors, umbrellas, fans, shoes, bags, belts, saddle cloths, seat covers, carpets, bolsters, etc. and a variety of other objects. The artisans are also performing embroidery on saris, suits, dupattas, and lehngas, Jackets, shirts, long skirts, and longer scarves, etc. The detail description of goods is attached in Annexure-2

1H	Geographical area of production and map	<p>The Lucknow Zardozi is mainly produced in the Lucknow district of Uttar Pradesh. The product is also produced in the district of Hardoi, Barabanki, Unnao, Sitapur, Khiri Lakhimpur, Sultanpur.</p> <p>The Zardozi production centre is situated in both urban and rural areas in & around Lucknow. The other places which are more or less associated with the Zardozi activities are: Kashmiri Mohalla, Choupattia, Tambaku Mandi, Bibiganj, Wazirbagh, Ambarganj, Yasinganj, Thakurganj, Musahebganj, Muftiganj, Hussainabad, Khadra, Dargah, Kazmain, Niwazganj, Baba Hazarabagh, Gullu Ka Takia, Kakori, Malihabad, Nigohan, Mal, Bakshi ka Talab, Rahimabad, Itaunga etc. Barabanki (Haidergarh), Hardoi (Sandila), Unnao (Mohan), Sitapur (Sidhuli, Biswan, Misriksh, Laherpur etc.), Sultanpur (Musafirkhana), Kanpur, Khiri Lakhimpur (Lakhimpur urban etc.). The details of the production centre and the map is attached in the Annexure-3.</p>
1I	Proof of origin (Historical records)	<p>Ibn Batuta goes on the say: In the year 743 H (1342 A.D.) the king of China sent to the Sultan of India at Delhi a present containing, among other things, five garments studded with jewels and five gold embroidered quivers (tarakis muzarkasa). These beautiful exquisite zari works were found not only on the dresses and draperies, but Batuta has left a picturesque description about the majestic pavilion, with five parasols, where Sultan Kaiqubad celebrated Nauroz festival. During the festival time, the white parasol was embedded with gold; the curtains were made of velvet and silk and these were of different colours. The most popular colours were violet, purple and blue. These were all decorated with embroideries</p>

in gold. According to the description, the king used to wear a long coat and belt interwoven with high workmanship of gold (Pls. 6 and 7). It seems that when the Sultans after the initial invasions settled down in Delhi, they adapted this embroidery from the Tartar and Khotan. Thus by the time Muhammad Tughlak ascended the throne, zardozi became the dress of the court and courtly nobles.

The next literary source which is of immense importance in regard to this craft is the *Futuh-i-Firozshahi*, the autobiography of Firozshah Tughlak, where for the first time the word zardozi appeared. This gives an elaborate description of the dresses of the Sultans which were made with this form of embroidery. There is thus no doubt that the turning period of zardozi craft may be observed during the time of Firozshah Tughlak, who in his official capacity imposed restrictions and curtailed the production of the craft. This left a deep impact on the gold embroidery craft in general.

During the 16th century, the zardozi craft seems to have reached a flourishing stage in Vijayanagar under the Hindu rule of Krishnadev Rai (1509-1530). Robert Sewell mentions the visit of a Portuguese traveler named Christana de Figueiredo to the court of Krishnadev Rai, where he found the king wearing expensive dresses made with gold and jewels.

The king was clothed in certain white clothes embroidered with many roses in gold and to each Portuguese he gave such embroidered cloth designed with many pretty figures as taken of friendship and

love. This account is important, as it throws an interesting light on the design of the gold embroidery work, which was in practice in Vijayanagar during the 16th century. This seems to have been also a popular commodity of export craftwork in Europe. The influence of gold embroidery in the Vijayanagar empire continued during the time of Achyuta Rai (1530-1542). Fernao Nunex, another Portuguese traveler, mentions that kind Achyuta Rai's clothes were all made of precious silk stuff worked with gold.

The above two narrations indicate very clearly that gold embroidery was very much a part of the court culture in the Deccan during the 16th century and the Portuguese naturally became attracted to this prestigious craft. It was probably at this stage that the Portuguese influence started making an impression on the craft.

A new revival is noticed in this craft during the Mughal period. The court costumes of the Mughal emperors were all made in zardozi work. Consequently, there grew up important centres of this craft, as the centre of court karkhana shifted with the change in capital by different Mughal emperors. Akbar's court was at Agra, which was shifted to Delhi by Shahjahan, the epicentres of the Mughal culture. But court-run workshops were organized in several other places to cater to the requirement of the court, small or big. The craftsmen grew in number and came over to these places from all parts of the country. But their centre of attraction was the Mughal court where they could take advantage of the court-run workshops and could sell their objects at high prices. In a separate section

we have dealt with in detail how these karkhanas provided economic stability to the artisans by offering theoretical and practical knowledge to the craftspersons on the one hand, and negotiating market facilities on the other. The Mughal paintings from the time of Akbar provided an illuminating picture of zardozi work prevalent during this time. Not only were they royalty and nobility represented richly attired in gold and jewels; the horses, camels, the elephants are all depicted with richly embroidered saddles. Thus while appearing in public a king not only tied pearl-strings around his neck but used to wear dresses like achkan embroidered with pearls. Such gold embroidered pieces became popular with the Mughal kings as gift items as well. The gifting of such items to the non-Muslim nobles, rulers, etc. extended this craft to the non-Muslim courts, particularly in Rajasthan and Gujarat, where the opulent traditions already existed. Slowly the Hindu elite also started using gold embroidered dresses as a form of aristocracy in contemporary India.

The Ain-i-Akbari gives a rich account of zardozi work in various items, particularly the shawls. The text elaborately speaks about the production of the embroideries under the karkhana system. It further refers to people generally wearing tussar shawls without altering its natural colour. His majesty had them dyed. The emperor paid much attention to craftsmanship and the genuineness of the materials. In the process the pure gold and silver was used. All embedded textured fabrics used to give the finished product a subtle aura.

Besides garments, the Mughals adopted this craft in various other items. One of the most important objects which seem to have been decorated with zardozi work was the tent materials. In describing the camp furnishing of the tents Abul Fazl commented about various types of tent structures viz. chubin, rawati, do-ashiyana manzil, zarhindozi, ajaibi, mandal shamiyana, all having inner linings of velvet brocade. It is to be noted that he did not specifically mention gold embroidery, but he referred to zardozi tent in some places in connection with the servants. It is thus clear that the temporary structures for the emperors also had works in gold embroidery on the inner side. Looking at the rich assemblage of zardozi material, and on the basis of the information giving Akbar's patronage, there is no doubt that the zardozi craft reached its highest peak during this time.

The zardozi embroidery which was firmly established by then in the large production system, continued to maintain its excellence during the regime of Jahangir. His memoir Tuzuk-i-Jahangiri mentions at several places such expensive, gorgeous robes of honour. At one place he mentions, "on Tuesday, the 17 zi-gada, he (Shahjahan, his son) was free to go, I presented him with a special gold embroidered robe of honour. Describing the Nauroz festival, Jahangir has mentioned a tent erected at divan-i-am having canopies of the richest and most finely embroidered velvet, silk and cloth of gold. These were inlaid with pearls, jewels and diamonds.

The glory of zardozi as a craft in Mughal period was noticed by Tavernier in his Indian Travels. He says

that "The great Mughal has seven thrones; some set all over with diamonds, others with rubies, emeralds and pearls. But the longest throne is erected in the hall of first court of palace. The underpart of the canopy is embedded with pearls entirely, fringe of pearls round the edge, upon the top of the canopy which is made like an arch with four panes, stands a peacock with its tail spread consisting entirely of sapphires and other precious coloured stones. At the distance of 4 feet upon each side of throne are placed two umbrellas, the handles of which are about 5 feet high covered with the diamonds, the umbrellas themselves, being of crimson velvet, embroidered and fringed with pearls. This is the famous throne which Timur began and Shahjahan finished and is really reported to have costed a hundred and sixty millions and five hundred thousand and time of our money.

The author of the *Khulasat-ul-tawarikh* while giving an account of craft and industries of different provinces writes, "Agra was famous for its gold and silver embroidery on turbans and Gujarat for stuffs of gold embroidered velvet.

Shahjahan's period may be called the golden period in regard to sophistication of this craft. With the shifting of his political seat from Agra to Delhi, the court-based *karkhanas* spread up in and around Delhi; the *karkhanas* then worked in full swing, and the craftsmen got patronage from all sections of rich people. As the seat of Mughal rule was shifted to Delhi, a large number of craftsmen moved to Delhi from Agra as well as other parts of the country (Pl.9).

But the period of Aurangzeb shows a turning point in zardozi work. Due to incessant warfare, royal resources became scarce. Besides, Aurangzeb was in favour of austere living. The court no longer patronized this art and as a result many craftsmen left the Mughal metropolis and took shelter around provincial courts. Many craftsmen were then recruited by the Rajput rajas, who by this time had not only become conversant with Mughal luxuries, but in their respective ways had become quite powerful independently. Quite naturally they wished to emulate Mughal sophistication in their own courts. In the south, at Srirangapatam and Hyderabad the zardozi craft got a fresh swing under Tipu Sultan's and the Nizam's rule respectively. The comparative study of the items manufactured in these places reveals that zardozi craft of these places was influenced by the contemporary Mughal tradition. In spite of the overwhelming influence of the Mughal style, the period saw the emergence of several regional centres with their distinctive quality. The craftsmen who dispersed to the provincial courts, got a new boost by the introduction of riyasati karkhanas which replaced the earlier court karkhanas. The system of karkhanas which was introduced during the Mughal period was a vital economic system and after a lapse of time this became rejuvenated in the provincial courts under the riyasati karkhana system. The zardozi craftsmen working at Delhi and Agra at this stage shifted to the provincial centres. Thus, while the tradition karkhana system was losing its roots in Delhi, it was gaining in strength in the provincial area.

The popularity of zardozi craft in Europe in the 16th century gave a boost to the craft, when the East India Company set its foot on the Indian soil. Also this opened channels for marketing of the zardozi craft in later periods.

Having survived the vicissitudes of time and fortune, Delhi in the latter half of the 19th century came to acquire again a new look under the British rule. The new political power provided a fresh impetus for the revival of the city culture. On January 1, 1877, Delhi celebrated the great occasion of the assumption of the title Kaiser-i-Hind or Empress of India by Queen Victoria. The activities were arranged in grand Mughal fashion. Durbar was once again organized, first by Lord Lytton and then 26 years later on January 1, 1903 by the Viceroy Lord Curzon to coincide with the proclamation ceremony of Edward VII as the King Emperor. This durbar was planned on the model of the King Durbar of 1877 but it was on a vastly larger and more gorgeous scale. Lord Curzon took great pains to plan the whole show himself. During this time, the special durbar issue, India Durbar, London reported of this unique situation. The main streets of Shahjahanabad again witnessed an imposing spectacle of splendid processions in the finest tradition of Mughal rule. The third durbar was held on 13th December, 1911 in the presence of Emperor George V, who on that occasion announced the transfer of the capital of India from Calcutta to Delhi. The insignia worn by the emperor is exhibited at Pl.10. This was borne out by the tremendous increase in the population of Delhi, Ghurye observes, "Delhi's great growth began after it became capital of the country

		<p>registering an increase of population of 30.7% in 1921.”</p> <p>The district Gazetteer of the Lucknow district has visualised the Lucknow Zardozi the relevant part of the gazetteer is enclosed and is marked as Annexure-4.</p>
1J	Method of Production	<p>Raw Material used: A part from this salma, kora, dabka, chikna, gijai, zik, chalak, tikora, kangri, champo, kinari, khichcha are some of the other varieties of gold decorations used to accompany zari, especially in zardozi embroidery. The physical properties of these varieties lay specific roles for each type of wire to be used in a particular manner or sequence, to highlight a part of the design.</p> <p>First of all the design is traced on paper by a pencil and small holes are punched on it at close intervals. The pin pricked design on the paper is placed on the piece to be embroidered and smeared with zinc solution passes through the holes making the impression on the cloth. The other powders used for tracing of designs are khadiya, neel (indigo), gum depending on the colour of the cloth to be embroidered. When the tracing is worn out after prolonged use, the copies are made by repunching, the tracing on two or three papers for reuse. Traditionally during the Mughal period, nakkash, the professional artists, used to draw the design in the <i>court karkhana where several crafts were carried on simultaneously</i>. However, during the field-work, it was observed that these days zardozi draw their drawings themselves. These drawings are called khakhas generally drawn by good artists among zardozi, who provide the copies to their fellowmen.</p>

Normally the khakhas are stored for about 30 to 40 years. In commercial karkhanas, the karkhanedars keep a control on the designs.

Next process involves laying of different varieties and shapes of metallic wire and other materials like glass, beads, etc. This is done by passing the needle which is threaded from underneath the fabric to the surface and then from surface to below. The needle thus moves upward from the wrong side. The zari wires cut into small pieces are laid so closely that they appear to be continuous thread even to a trained eye. However, the tilla is not cut in small pieces. It is instead wrapped around a fatila which is moved from one side to the other with the motion of needle.

A distinction of technique exists in the ari work, where instead of small pieces of pure metallic wire only kalabattu is used. Unlike the needle the ari is held in hand and passed beneath from the right side of the fabric. The gilded wire or tilla is wrapped on fatila and a portion is pulled above by keeping it in the notch of the ari.

It was asserted by zardozi during the course of interviews that ari work on karchob is comparatively a later assimilation in zardozi work and is derived from the mochi bharat of Gujarat where a similar needle is used for *embroidering leather shoes with cotton thread*. This technique is preponderantly employed for *embroidering leather shoes* in Punjab, Rajasthan also. On the fabric, however, these days it is a trend to employ zardozi and ari technique in close togetherness. Since ari work is faster, it is assimilated

with zardozi stitches. It may be mentioned in this connection that ansari zardozi are very particular about not practicing air technique. Many among them were found saying that bhokhe mar jayenge par ari nahim uthayenge (we may die of hunger but shall not work with needle). That is why, perhaps, tilla is also stitched with the needle in domestic karkhanas. The hath ari work was abundantly done on woolen items in the provincial courts of Punjab, Kashmir and Patiala.

Zardozi work also however has two distinct categories known as karchobi and kamdani. The embroidery done on velvet or heavy satin generally for tent coverages, furnishings, etc. traditionally with badla was called karchobi. It is said to have become popular during the late Mughal period, when the Muslims came in contact with Portuguese. Presently, the shashe of the Pope in Catholic church are worked in this technique. Kamdani generally refers to the work done on muslin, silk and other fabrics. The work here is done with great deal of minute skill in delicate rhythm. This technique remained more popular on the dresses, coverlets, caps and many miscellaneous items.

An important technique, which requires to be discussed, is couching. As the name implies it is the technique employed to give the embossed effect at the desired portions. Normally such effect is obtained by two processes. In the first process a cotton fabric is tied on karchob and the outline of the design is traced on its surface. Pieces of cardboard or bukram are then pasted on the portions where raised effect is desired. Next the fabric on which the work is to be

done is stitched on the karchob and embroidered. The technique also known as vasli kam was more popular on furnishing materials, trappings, etc. Presently it is practiced on badges, insignias, etc. In the second procedure of couching, the fabric which is to be embroidered is directly stretched on karchob and the area desired to be couched is filled with thick cotton yarn stitches. Sometimes a piece of foam is put underneath. Once the desired embossed effect is obtained, the area is covered with zari wire. This technique is practiced on covers, costumes, etc.

Minakari is another important process where the varieties of silk threads along with zari wire are used for embellishment. This technique lends enamel like view to embroidery, hence the name minakari.

It is interesting to note that despite many changes in designs, form, etc., the tools and technology of the craft have remained more or less unchanged. There is thus continuity in the process, tools and equipment since the inception of the craft during Mughal period.

The process of zardozi revolves around five basic designs which have larger variation. These basic designs are jail (geometric design) (Line-drawings 56-70), bharat (filler design) (Line-drawings 71-76), patti (leaf), phul (flower), pankhi (bird), janwar (animal).

Jali work is also known as tanke bandi ka kam because here the stitches are counted without a preconceived draft. Few of the jail designs are: chandi ki jail, chakle wali jail, suiyo wali jail. Bharat designs as the name indicates fill the portions by embroidery. These have mainly the geometrical patterns which are placed in the gaps in a continuous rhythm.

Popular bhara designs are: chunti ki bhara, tanke bandi ka kam, do suiyo ki bhara, khardar bhara. Other designs like patti, phul, pankhi and janwar have a wider range. Important are gende ka phul (kidney-shaped flower), ekkhar, ded khar, teen khar (refer to the respective edges generally of leaves), angur (grape), etc. (line-drawings 1-55).

Zardozi as a technique is understood to be a distinctive style of stitching as it differs from other traditions of embroidery like kantha, kasuti, phulkari, etc. where the movement of the threaded needle is guided by a variety of stitches. In other embroideries silk, cotton or woolen threads are used, which are pliable enough to move freely. However, in zardozi, the thread only acts as a binding medium, whereas the body of the design is completed by laying varieties of metallic threads in several shapes and forms along with beads, stones, beetle wings, etc. The whole process is more indicative of appliqué rather than embroidery. Thus it may be called metal appliqué. This is further corroborated by the fact that zardozi always get payments for amount of wire stitched on the cloth by weight. They never use the word kadai, the hindi word for embroidery, instead refer to it as salme sitar eke kam ka takna which means laying of the salma, sitara on the body of the fabric.

DESIGN AND MOTIFS: FORMS ON FABRIC

Design - the vast multiplicity of expression beyond being a mere decorative assemblage has the magical potencies of exploration. It absorbs the entire gamut of social surroundings. Historical perspective in the

		<p>preceding chapter has undoubtedly established that zardozi craft was patronized by the Muslim emperors from the Sultanate period onwards. During the course of historical vicissitudes and broader cultural assimilation, other religions, viz. Hindu and Jain also influenced its design expanse. The craft therefore reflected the tastes and preferences, fashions and requirements of the elite pockets of various religious sects. Since the design examples were based on the typical taste of the groups of patrons, there were variations in forms and styles.</p> <p>An attempt has been made in this section to trace the designs executed on various forms in this craft style from the Sultanate period onwards. Functional usage of a particular artifact, the vision vocabulary of the designer and the user also led to important contributions in the development of the artistic designs in zardozi craft. The objects replenished with zardozi work have been categorized in three groups. The details of method of Production is attached as Annexure 5.</p>
1K	Uniqueness	<p>1. For use in zardozi work, however, the wire is much thicker and the spirals much stiffer. It can be used with close spirals or stretched to make shallower indentations according to the requirement of the design. The flat wire may be twisted at different points to make for variety. A very pretty effect is achieved by using coloured threads for fillings of flowers and leaves while outlining them with gold and silver thread. The effect is that of enamelling from which the work derives its name mina.</p>

2. Small spangles called sitara (star), are used for the centre of flowers. Piles together they can make up a whole design. Their name is derived from their capacity for reflecting light and they create the play of light and shade that mirrors or pieces of mica do in other embroideries. Tiny bowls (katoris), with a perforation through the centre are also used like sitaras.

3. The work is done by laying the gold threads over a foundation padding of cotton threads. The work is, of necessity, formal in design. Geometric, floral and animal patterns were great favorites and could appear companionably together on the same piece.

4. The pieces so produced are obviously heavy being weighed down by the combined weight of the base fabric, the metal wire used for embroidery and the padding. The work was suited for heavy items such as saddle cloths, umbrellas, canopies, seat covers, carpets, bolsters, etc.

5. There is no foundation padding for the embroidery, the gilt wire or spangles being stitched directly to the fabric or the wire itself used as embroidery thread making tiny dots, flowers or stars to cover light silk, cotton or chiffon.

6. The design is made on paper, the edges being perforated by small pins or needles to form a stencil. White or colored chalk is put on a cloth dauber which is lightly rubbed over the perforations transferring the design to the material. White chalk is used for a coloured background and vice versa.

7. For use in zardozi work, however, the wire is much thicker and the spirals much stiffer. It can be used with close spirals or stretched to make shallower indentations according to the requirement of the design.

8. Borders of various kinds are made as edging for sarees, dupattas, etc. or as an adjunct to other embroidery. The katao-ki-bel being meant as edging for sarees is 9 yards long. Made of stiff canvas the whole surface of the design is covered with wire and spangles -either plain gold, silver or coloured or a combination of all three.

9. It is not merely a needlecraft but a vestige of an opulent bygone era. An embroidered extravaganza in gold and silver threads, on velvet and silk, evoking the nostalgia of an exotic past - of nawabs and nobility, court life and courtesans. Not surprisingly even today every zardozi (zardozi artisan) proudly claims to be the practitioner of shahi kam.

10. It is interesting to note that despite many changes in designs, form, etc., the tools and technology of the craft have remained more or less unchanged. There is thus continuity in the process, tools and equipment since the inception of the craft during Mughal period.

11. Zardozi as a technique is understood to be a distinctive style of stitching as it differs from other traditions of embroidery like kantha, kasuti, phulkari, etc. where the movement of the threaded needle is guided by a variety of stitches. In other embroideries silk, cotton or woolen threads are used, which are pliable enough to move freely. However, in zardozi,

		the thread only acts as a binding medium, whereas the body of the design is completed by laying varieties of metallic threads in several shapes and forms along with beads, stones, beetle wings, etc.
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Along with the Statement of Case in Class 23, Class-24 and Class-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 Pankaj Arya,
Project Director
Shilpa Sadhana,
14, Ram Block, Sector-11, Opp 11/248,
Rajaji Puram,
Lucknow-226017, Uttar Pradesh.

2. Shri Mansoor Nadeem Lari,
Secretary.
Mia Dastkaar Zariwaal
6, Hamid Road, City Station,
Lucknow, 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	PANKAJ ARYA Project Director SHILP SARMANA 141 RAM BLOCK, OPP-11/284, SECTOR-II, RAJAJI PURAM, LUCKNOW 226017 UP	For SHILP SARMANA  Project Director
2	MANSOOR MADEEM LARI SECRETARY KALAM AK HAST SHILP Self Help Group foundation 6, HAMID ROAD CITY STATION LUCKNOW-226008 UP	

SIGNATURE

NAME OF THE SIGNATORY

Dated this _____ day of _____ 20____