

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

**To be filled in triplicate along with the statement of
Case accompanied by five additional representation
of the geographical indication**

FORM GI-1

A	Application for Registration of a geographical indication in Part A of the Register Section 11(1), Rule 23 (2) Fee: Rs.5000 (see entry No: 1A of the First Schedule)	Received Rs. 5000/- (Cheque/D.D. No. 21-9-06) vide entry no. 0169 in the register of value 21/9/06 D.D.O.
B	Application for Registration of a geographical indication in Part A of the Register from a convention country Section 11(1), 84 (1), Rule 23 (3) Fee: Rs.5000 (see entry No: 1B of the First Schedule)	

1	Application is hereby made by Development Commissioner (Handicrafts), Ministry of Textiles, Government of India, West Block No 7, RK Puram, New Delhi.
----------	--

a	Name of the Applicant	Development Commissioner (Handicrafts), Ministry of Textiles, Government of India, West Block No 7, RK Puram, New Delhi.
b	Address	Development Commissioner (Handicrafts), Ministry of Textiles, Government of India, West Block No 7, RK Puram, New Delhi.

c	List of Association of persons / producers / organization/ authority	To be filled in by DC(H)
d	Type of Goods and class	Applique – Khatwa patch work of Bihar falling under Class 26 / Embroidery Class 24 / Textile
e	Specification	APPLIQUE (KHATWA PATCH WORK) PRODUCTS - The applique and patchwork of Bihar is commonly found on wall hangings, Shamianas (or decorative tents and canopies that are used on festive occasions, and on religious and social ceremonies), and even on saris, dupattas, cushion covers, table cloths, curtains, bedspreads, bolster covers etc.
f	Name of the geographical Indication (and particulars)	Applique (Khatwa) work of Bihar – This ancient craft is practised mainly by women in SITAMARHI and MADHUBANI districts of Bihar

g	Description of the Goods	<p>Apart from wall hangings and Shamianas (decorative tents and canopies) modern utility items produced with applique work are cushion covers, curtains, tea-cozies, table-cloths, blouse pieces and sari borders. Canopies are made of thick background material, usually red or orange, appliqued with geometric patterns cut from thin white cloth. Walls of the tents bear designs of flowers, birds and trees. The vibrant colors used in the applique reflect the joyous mood of the revellers.</p>
h	Geographical area of Production and Maps	<p>A unique form of applique work is practised in Sitamarhi and Madhubani Districts of Bihar. Begun as a revived craft practice, applique work have transcended their forms through the imaginations of women to become a new and at times uncompromising art.</p>
i	Proof of Origin / historical records	<p>In the traditional wall painting of Mithila (a region of north Bihar with an ancient practice of women painting the walls of the nuptial chamber). the art of drawing has always been separate from that of painting. An outline was first drawn and colours filled in subsequently; the whole tradition of painting in Mathila may therefore be described as "coloured drawings" (Jain, 1994)</p> <p>Applique is a craft which has waste pieces of cloth as its raw material. Articles produced by this craft were used by kings and emperors and the nobility in the past as shamiana and chandowa.</p> <p>The British High Commission and the Ford Foundation in Delhi were first to commission this craft in late 1970's. They ordered a series of wall hanging depicting observations and reflections of the lives of the women. By tracing of the history of these early works, it appears that foreigners were dictating the designs. Insofar as they were asking for images of happy villagers, male children (when the women were concerned more about girl children), and the romantic pastorals of village life. These works and some of the current production are considered politically safe and highly decorative.</p>

<p>j)</p>	<p>Method of Production</p>	<p>Traditionally this craft used waste pieces of cloth as its raw material and was usually done with white cloth on bright backgrounds like red or orange. So fine was the work that, in the past, the articles produced were used by kings, emperors, and the nobility. The motifs include human figures, trees, flowers, animals, and birds. Circular cut-work is for the central motifs and quarter-circles are used for the corners. Kanats or walls of tents have tree forms with animal figures. Usually, the men used to cut the patterns and the women do the stitching.</p> <p>Today this Applique work is done by women only either on personal garments or for commercial purpose. The colours range from scarlet, orange, and yellow, to pale green, mauve, and white. In garments like caps and blouses, embroidery is combined with applique. Most of the raw materials today are produced on cream markeen fabric and occasionally in other colored shades of casement fabric. Coloured handloom is used for saris, kurtas, and dupattas, and sometimes tussar silk is used in making stoles and jackets. They purchase locally available raw materials including the bulk purchase of the base fabric and the coloured cloth for patch work along with stitching threads.</p> <p>First outline of the design is traced or drawn directly on to the cloth. Then the coloured cloth is also outlined and cut to the desired shape and size and stitched on the base cloth. Stories and compositions are prepared by the women who also choose their own colours and themes. Applique is also used to adorn women's garments. The background color and the foreground appliqué motifs are cleverly arranged to give the design an entirely new dimension.</p> <p>A master chart of the applique designs, called awalkhana, is prepared on the cloth before the work is executed. This design also helps new artisans to learn this traditional art form. They offer a unique glimpse of contemporary accomplishments of ordinary women with extraordinary visions of the world.</p>
------------	-----------------------------	--

<p>k</p>	<p>Uniqueness</p>	<p>Old symbols, images, myths and legends now reappear in the works of these craftswomen, in new roles, often acting as pictorial or poetic metaphors resulting in amazing artistic transformations. The resources harnessed in this search for new visual forms and vocabulary include the artists observations of nature and contemporary life around them including impressions gathered from the theatrical performances, cinema, textbook illustrations and calendars. These are not transplanted but, translated into own pictorial idiom make their works at once products of their own contemporary existence. As knowledge of Khatwa work grows, more people are becoming interested in these pieces as form of pictorial commentary on contemporary popular culture. The women of the village encounter many new things in their life experiences. Today access to radio, movies and television gives the women many topics to discuss, including literacy, politics, women as role models and the hectic pace of rural or urban life. The physical environment, whether rural or urban, profoundly affects the quality of their lives, so frequently a source of inspiration. As the women have success with their work, and it becomes more central to their lives. The women draw and stitch images about these subjects through their own interpretations of the world. Traditionally, the stitching in Khawa cloth was a practical way of connecting three or four layers of cloth together. The simple utilitarian straight stitches along with patch clothes soon began to take on personal meaning as it evolved into images from the women's lives. The balance between what stitches do-patch, repair, connect and hold layers together and what the stitches can become narrative elements is a key to understanding the artistic expression of the women in Bihar. It all comes down to communication.</p>
<p>l</p>	<p>Inspection Body</p>	<p>To be decided by DC(H)</p>

<p>m</p>	<p>Others</p>	<p>Development of new products, including garments, accessories and soft furnishings will add diversity and create an understanding of the basic concepts of product development in order to give them touch of local aesthetic as well as sociological base. The Khatwa craftswomen also have used hand woven silk and naturally dyed cloth. The two principal items of this craft continue to be used today as modern utility items such as cushion covers, curtains, tea-cozies, table-cloths, curtains, blouse pieces and sari borders. The canopies are made of thick background material, usually red or orange, applied with geometric patterns cut from thin white cloth. The walls of the tents bear designs of flowers, birds and trees. The vibrant colors used in the applique reflect the joyous mood of the revellers. Some of the common range of goods produced can be categorized in two product classes:</p> <ul style="list-style-type: none">• Home furnishing• Apparel
----------	---------------	--

Along with the Statement of Case in Class (b) Class 24, in respect of "not included in other classes" –

in the name of the Office of the Development Commissioner (Handicrafts), Ministry of Textiles, Government of India, West Block No 7, RK Puram, New Delhi who claim to represent the interest and producers of the said goods to which the geographical indication relates and which is in continuous use since

In respect of the said goods.

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

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

(a) Development Commissioner of (Handicrafts), Ministry of Textiles, Government of India, West Block No 7, RK Puram, New Delhi.

Signature:

R. S. Yadav
14/9/16

Name of the signatory in

Block Letters: (R. S. YADAV)