



वस्त्र समिति
भारत सरकार, वस्त्र मंत्रालय
Textiles Committee
Government of India, Ministry of Textiles

GI APPLICATION No.

505 -

P. Balu Road, Prabhadevi,
Mumbai - 400 025

Tel: +91-22-6652 7507/510

Fax: +91-22-6652 7509

E-mail: secytc@gmail.com

Website: www.textilescommittee.gov.in

No: 10/47/3/2012 MR

1st January, 2015

The Registrar,
Geographical Indications Registry,
Intellectual Property Office Building,
GST Road, Guindy
Chennai - 600 032

Subject: Application for registration of Logo of selected craft indications of India.

Sir,

The Textiles Committee in collaboration with O/o the Development Commissioner (Handicrafts) has prepared the application for registration of logo of the following products under the Geographical Indication (GI) Act, 1999.

- 1 Bell Metal of Tikamgarh and Datia, M.P
- ✓ 2 Bagh Print of Madhya Pradesh
- 3 Leather Toys of Indore, Madhya Pradesh
- 4 Sankheda Furniture, Gujarat
- 5 Agates of Cambay, Gujarat
- 6 Kutch Embroidery of Gujarat

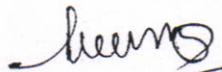
It may be noted that the above products have already been registered under the said Act and the O/o of the DC(Handicraft) is the registered proprietor. Hence, the application of Logo is being filed by the O/o the DC(Handicraft).

Therefore we are submitting here with the (1) Application in triplicate (2) Affidavit of the applicant (3) Application fees (4) other supporting documents for the registration of the Logo of the above mentioned craft indications.

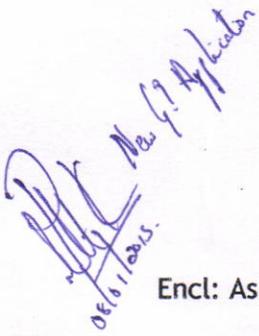
Thanking you,



Yours faithfully,


(Dr. P. Nayak)
Secretary

Encl: As above & Cheque No. '529857' for Rs 30,000/-


08/01/2015



भारतीय स्टेट बैंक
State Bank Of India

(00290) - WORLI (NORTH), MUMBAI
NIRLON HOUSE, DR. ANNIE BESANT ROAD WORLI, MUMBAI
MAHARASHTRA 400030
IFS Code: SBIN0000290

19 DEC 2014

केवल 3 महीने के लिए वैध / VALID FOR 3 MONTHS ONLY

19 APR 2013
D M M Y Y Y

PAY The Registrar Geographical Indications

Reverse date on
को या उनके आदेश पर OR ORDER

रुपये RUPEES Thirty thousand only

अदा करें ₹ 30000/-

खा. सं.
A/c No. 10865756128

Prefix :
0438200021

VALID FOR Rs. 5,000,000.00 & UNDER

R. Premanand
R. PREMANAND
CHIEF ACCOUNTS OFFICER
TEXTILES COMMITTEE

MULTI-CITY CHEQUE Payable at Par at All Branches of SBI

Please sign above

⑈ 529857⑈ 400002088⑈ 000007⑈ 29



सत्यमेव जयते

Geographical indications Registry

Intellectual Property Building,
G.S.T. Road, Guindy, Chennai - 600 032

Phone: 044-22502091 & 92 Fax : 044-22502090

E-mail: gir-ipo@nic.in



INTELLECTUAL
PROPERTY INDIA

Receipt

CBR NO :2518

Date : 08-01-2015

TO

Generated by :BABU

DEVELOPMENT COMMISSIONER (HANDICRAFTS),
MINISTRY OF TEXTILES, GOVERNMENT OF INDIA, HAROON HOUSE, 3RD FLOOR, 294-P NARIMAN POINT,
MUMBAI,
MAHARASHTRA,
400 001,
INDIA

C B R Details :

Application No	Form No	Class	No of Class	Name of GI	Goods Type	Amount Calculated
504	GI-1A	6	1	Bell Metal Ware of Datia and Tikamgarh (Logo)	Handi Crafts	5000
✓ 505	GI-1A	24	1	Bagh Prints of Madhya Pradesh (Logo)	Handi Crafts	5000
506	GI-1A	28	1	Leather Toys of Indore (Logo)	Handi Crafts	5000
509	GI-1A	26	1	Kutch Embroidery (Logo)	Handi Crafts	5000
508	GI-1A	14	1	Agates of Cambay (Logo)	Handi Crafts	5000
507	GI-1A	20	1	Sankheda Furniture (Logo)	Handi Crafts	5000

Payment Details :

Payment Mode	Cheque/DD /PostalNO	Bank Name	Cheque/DD/Postal Date	Amount Calculated	Amount Paid
Cheque	529857	State Bank of India	19-04-2013	30000	30000

Total Calculated Amount in words : Rupees Thirty Thousand only

Total Received Amount in words : Rupees Thirty Thousand only

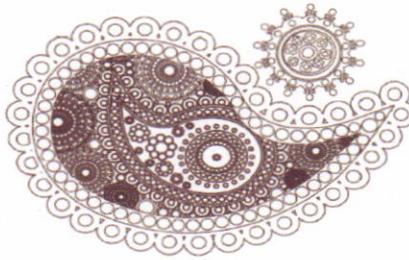
***** This is electronically generated receipt,hence no signature required *****

GI APPLICATION No.
505 --

**The geographical indications of goods
(Registration and Protection) act, 1999**

FORM G1-1A

**Application for Registration of LOGO of Bagh Print of Madhya
Pradesh**



Bagh Prints

OF MADHYA PRADESH - INDIA

GI NO 98

GI APPLICATION No.

505

Received Rs. 5000 in cash/
Cheque/DD/MO on 8.1.2015
vide entry no. 2518 in the
register of valuables

Cashier

D.D.O.

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

FORM G1-1A

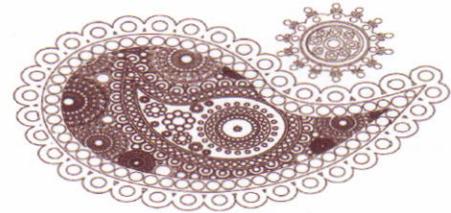
1. Application is hereby made for the registration in Part A of the Register of the accompanying geographical indication furnishing the following particulars:-

1A. **Name of the Applicant:** O/o: The Development Commissioner (Handicraft) represented by Shri V.P. Thakur, Incharge Regional Director(WR) Development Commissioner (Handicraft), Ministry of Textiles, Govt. of India.

1B. **Address:**

**Development Commissioner (Handicraft)
Ministry of Textiles, Govt. of India
Haroon House, 3rd Floor,
294 - P Nariman Point,
Mumbai - 400 001, India**

1C. **Name of the geographical indication: Bagh Print of Madhya Pradesh**



Bagh Prints

OF MADHYA PRADESH - INDIA

GI NO. 96

ID. Type of Goods: Class-24: Textile & Textile goods not classified elsewhere.

1E. Description of Goods: Bagh prints are known for their fine quality printing and bright vegetables colours and may be recognised by their geometric repetitive patterns in different variations and colors that are mainly red and black block printed predominantly on white base. Khaki and mustard vegetables colors are used for dyeing the fabric after printing. The block designs that have managed to survive more than 200 years still find a very good lucrative market for them. The dynamism of the design which could be derived from the ability of the artisans to change the design pattern to cater the need of the market demand pattern has always attracted the modern market forces.

The khatri community which comprises the chhipas or printers are believed to have come to Bagh - about 400 years ago - from Larkana in Sindh, which is famous for its Ajrak prints. What motivated these families to cross the capricious Indus and settle in the interiors of India, far away from their ancestral homes, is not known for sure but what is certain is that they carried with them a strong tradition of hand block printing. The chhipas settled near water sources, along the Bagh river, where they set up centres of hand block printing. Bagh's proximity to the river was an important reason for the chhipas selecting it, as flowing river water is vital to the process of printing. However, since the river Bagh that flows through Bagh is dry several times during the year, the material to be washed has now to be taken to the Narmada river, about 30 km away.

1F. Specification: The hand block a printed fabric of Bagh is popularly known as Bagh prints. The designs are very typical with geometric patterns interplaced such that the total effect of the repeated pattern give a very harmonious appearance and appeal to the fabrics. It is done totally in black and red on white surface using natural colours (vegetable colours).

1G. Geographical area of production :

Bagh, which lends its name to the Bagh prints is a small tribal town in Dhar district of Madhya Pradesh. Bagh is a beautiful hill town situated in the Indian state of Madhya Pradesh. Plenty of natural resources in Bagh are the main reasons to the development of the printing craft. The



khatri community, who comprise the 'chhipas' or printers, came here about 400 years ago from Larkana in Sindh which is famous for its Ajrak prints. Bagh's proximity to the river was an important reason for its choice as flowing river water is vital to the process of printing. The design repertoire of Bagh prints covers geometrical and floral compositions and the blocks used for stamping are intricately and deeply carved by block-makers in Pethapur in Gujarat. Bagh

printers have given a new dimension to the hand block printing. Today, in Indian society, bagh print has not only become the status symbol but it also reflects the awareness about this eternal art. In the world map, Bagh is located at 22°22'N 74°46'E 22.37°N 74.77°E It has an average elevation of 240 metres (787 feet). At present, the main production centre of production of this product is Bagh and Kukshi area in Dhar district of Madhya Pradesh.

1H. Historical Origin:

It is believed that, the hand block prints from Bagh are approximately one thousand years old traditional craft, carried from one generation to another within the family. Exact date of the origin may be difficult to point out but some claim that the craft have migrated from Jawad in Mansor district of Madhya Pradesh or Rajasthan at some point of time. But the characteristic difference in the design pattern and the usage of vegetable dyes with its extreme brightness, which can only be seen in bagh, proves beyond doubt that the prints belong to this place.

Another school of thought was of the opinion that the khatri community which comprises the chhipas or printers and practise Bagh print are believed to have come to Bagh - about 400 years ago - from Larkana in Sindh, which is famous for its Ajrak prints. What motivated these families to cross the capricious Indus and settle in the interiors of India, far away from their ancestral homes, is not known for sure but what is certain is that they carried with them a strong tradition of hand block printing. The chhipas settled near water sources, along the Bagh river, where they set up centres of hand block printing. Bagh's proximity to the river was an important reason for the chhipas selecting it, as flowing river water is vital to the process of printing. However, since the river Bagh that flows through Bagh is dry several times during the year, the material to be washed has now to be taken to the Narmada river, about 30 km away.

The community believes that their ancestors settled down together in the Marwar region, before moving to different directions, depending on avenues for economic advancement. Khatri in good numbers, converted to Islam after coming under the influence of a sufi saint. According to Ismail Khatri, an eminent printer and national awardee, his ancestors moved out from Sind due to the terrors of a Brahmin raja there. They settled down in Pali (near Jodhpur, Rajasthan). A disastrous famine forced them to move to Gautampur in Malwa region. It was when his grandfather was six months old and when the new railway line was being built in Gautampur that his forefathers moved out from Gautampur to Manawar in Nimar district of Madhya Pradesh. Famine was the reason for the move from Gautampur to Nimar. The quality of the water of the Bagh river further helped in their settlement in the Bagh village.

It appears that the Baghini River that flows nearby probably is responsible for the settlement around. The vegetable dyeing that requires flowing water for washing does extremely well due to this river. The chemical composition of this river water has proved to be good for the vegetable dyes used for printing at bagh. This gives luminous tones to the vegetable colors used for printing at bagh, and enhances the red tone and the black tone, making them very different from the other places in MP and Rajasthan. The two hundred year old blocks seen here have a repetitive geometric pattern of fine quality that proves a distinctive characteristic, different from the other bold block prints of bhairavgarh at Madhya Pradesh. Whether printers from some other place settled here generations ago, due to the favorable water conditions is not known, but it can be assumed that settling around the river for vegetable dyeing and printing was a must. There is little written record on this craft and its people but the fact that revival of this craft was taken up during the Moscow festival wherein the old blocks were redesigned and revived to be printed and presented at the festival, does talk of the authenticity of the tradition kept. The publication "vishwakarma" mentions this craft. The book "1001 saris of India "Madhya Pradesh, by Rita Kapoor and Amba Sanyal mentions the Bagh print saris as traditionally vegetable dyed and unique in appearance.

Hence the integration of the artistic work of the Khatri community and the flowing water of the Bagh river has given rise to this unique handcrafted textile of the country.

II. Production Process:

Hand block prints are developed by natural colors. Bagh print leads India in the entire world. Bagh layouts are dramatic in the use of black and red alternately on a white background. The black colour is prepared with ferrous sulphate mixed with tamarind seed powder and glue which is cooked in water and stored for use. Each sari takes a minimum of three weeks to complete after the design is printed. During this period, it is washed at least three times and sent to the bhatti/ oven at least twice. Two persons stand knee deep in water to wash the fabric so that superfluous colour is removed. The fabric / sari is boiled in a cauldron of water on a bhatti with regulated heat for the colour to emerge. This is extremely painstaking.

The fabric used originally was cotton, though now saw tassar, crepe, and silk are being used with excellent results. Every process used is manual and though the techniques and designs are age-old they have a contemporary appeal.



Bagh prints are known for their fine quality printing and bright vegetable colors and may be recognized by their geometric repetitive patterns in different variations and colors that are mainly red and black block printed predominantly on white base. Khaki and mustard vegetable colors are used for dyeing the fabric after printing.

The block designs that have managed to survive with time are nearly 200 years old and are still being used; some of them are 100 to 50 years old and on printing still find a market for themselves. New additions are done every six months as per market demand and feel. At the same time care is taken to see that this new design is a new variation of the old one.

Some old blocks and their names that are being still used are (i) Nandana, (ii) Laheriya, (iii) Attha, (iv) Nandana ki mirache, (v) Nandana ka butta, (vi) Aabotcha butta, (vii) Khede ka bodh, (viii) Indori bodh, (ix) Indori saaj, (x) Indori addya, (xi) Ahmedabadi saaj, (xii) Makhi, (xiii) Palliwali zanjira, (xiv) Zanjiri, (xv) Jodhpuri, (xvi) Jawareya, (xvii) Molya border, (xviii) Molya bodh, (xix) Khirala kaire, (xx) Mungphali, (xxi) Chaukada, (xxii) Nareyal, (xxiii) Teekoni and (xxiv) Thuddi

Method of Production

The production process of Bagh prints is described as below:

Raw materials:

The main raw material for the products is fabric which most commonly of cotton fibre. Sometimes Maheshwari suit material, kosa silk, bamboo chicks and cotton durries are worked on only on order and Chiffon, crepe, georgette tissue and mulberry silk are worked on occasionally. Apart from this, the wooden blocks are used to emboss the desired designs on the fabric. Generally these blocks are sourced from Pethapur, Gandhinagar and Jaipur. The

specification of the cotton fabric is given below:

Sr. No	Fabric	Specification	Final product
1	Cotton Mulmul	100x120s count and 92x80 picks	Saris, Dupattas and Salwar Suits
2	Cotton Cambric	40x40s count and 92x80 picks.	Dress material
3	Yardage fabric	20x20s count	Bedcovers/Bed sheets

The cloth - mainly cotton and sometimes silk - is usually bought from the market. The fabric used by the Khattris may be Bangalori silk (bought from Indore), cotton or grey latha (bought from Indore and Bombay) or silk-cotton mix (bought from Maheshwari in Khargaoan district). Silk needs much more delicate handling and care; generally a silk cloth takes almost double the time for its completion than does a piece of cotton cloth the same size.

Other ingredients such as Cenchura (raw salt), aarandi ka tel (castor oil), grounded goat's dung, Fitkari (alum), Hira kasish or iron sulphate, jaggery, Pomegranate skins, indigo leaves, lime, Sajji, Leaves of Dhavdi, sanchara (rock salt), mengni, Iron sulphate, chiyan (tamarind seed) powder, dhavda ka phool (for shining and fixing) and alizarine (to fasten colours), etc are used in the various processes of printing.

Pre-Printing Activities

Khara Karna

The cloth is taken to the river where it is thoroughly washed. 100 single sheets are washed at one time - that is, 250 cuts of fabric 60" wide. The fabric is soaked in water for 2 hours. It is washed by beating it on riverside stones several times. It is brought back to the workshop after drying. The fabric is soaked for just over an hour, and then beaten on a stone slab to remove the starch, before being washed in clean water and dried.

Mengni Karna

The cloth is brought back to the workshop, and dipped in a particular solution for an entire night, after which it is put out to dry by spreading on a floor of stones out in a verandah.

This involves three items:

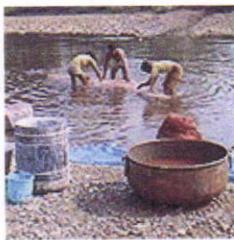
- a. A solution of 3 kg of sanchara (rock salt) soaked in 15 litres of water, stirred till it melts.

- b. 10 kg of mengni soaked in 10-15 litres of water. When it is soft, it is made into a paste by grinding it with a brick on a stone surface.
- c. 1 kg of arandi ka tel or unrefined castor oil. The three are mixed to make a dhaul solution.

The fabric is immersed in this water - it is to be kept under water for the whole night. The fabric is then taken to the river and washed in flowing water. Then it is dried. This process has to be repeated three times; each time the fabric has to be kept in the water for 10 to 15 minutes. By this time the material becomes quite soft. It is cut into manageable pieces.

For 1,000 cuts of fabric, the quantities of ingredients required are:

- a. 4 kg of sanchara soaked in 10 litres of water and made into a paste.
- b. 10 kg of mengni, soaked in 15-20 litres of water, softened, ground on a stone slab with a brick and made into a paste.
- c. 2 kg of arandi ka tel.

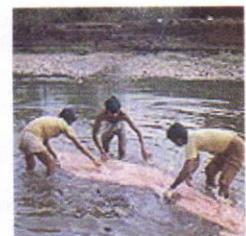


The arandi ka tel is mixed with the sanchara and stirred till it curdles and turns into a paste. The paste made out of mengni is then mixed with the solution. All this is mixed with water till there is about 50 litres of the mixture in the vat. The fabric is soaked in this water till it is completely wet several times over. Its then kept in the vat and pressed hard by several men - with their feet - for about half an hour till it softens.

Treating with Harara

Treating the cloth with harara gives an off-white or off-yellow background to the cloth and also aids in strengthening the tones of the black and red colours that are printed later.

On the day after mengni karna the fabric has to be treated with a solution of harara powder (the alternative, bahera is not used because it gives a blackish tinge to the fabric). About 10 kg of harara powder is soaked in 25 litres of water for half an hour. Then about 20 litres of plain water is mixed with 10 mugs of harara-water solution, 15-20 kg of harara is soaked in 20 litres of water.



The fabric is dyed by keeping it in this mixed solution for 10 minutes, after which it is

dried. In processing the second lot, four to five mugs of the harara-water solution is added, the cloth dyed in it for 10 minutes, and then dried. Thus the total quantity of the fabric is dyed in about ten lots, repeating the same process each time when dried, the fabric turns yellowish.

Making of colours:

The printing in Bagh is done with vegetable colours, derived from plants, fruits, flowers, and minerals. The only four basic (natural) colours: red, black, khaki, and indigo are being extensively used in this printing haven. The black colour is prepared with ferrous sulphate mixed with tamarind seed powder and glue, which is cooked in water and stored for use. The red is similarly produced from alum.

In the case of grey, the printing is done with hirakayisha (earlier made of iron rust; now bought from the market) for developing the colour, the cloth is not boiled but is passed through a chalk solution/lime solution (chune ka paani ka dhol). If a grey tone is being created, hehra powder is not used. It is when these colours are boiling with dhavda flowers and alizarine that the dramatic colours associated with Bagh prints are revealed. More colours - like blue, ochre and salmon pink - have also been introduced with the use of indigo and anaar ka chilka (pomegranate skin).

Other colours can be made, by using different natural commodities and by using differently the materials used in creating the four basic colours. Shades can be obtained by increasing or decreasing the material (colouring) used by varying the ratio of different material used. For example, increasing or reducing the quantity of hirakayisha, several shades can be created; alum can be varied to produce different shades of red.

Any material like hirakayisha or alum has to be first made into a paint-like solution with imli ka chiya (seed of the tamarind) to make a paint like solution. Hot water is added according to the required density of the paint/print solution. Generally enough a colour is made once - in the morning - for the entire day's requirements. However, if needed, colours can be made any time.

Alum is colourless - it produces red when boiled with alizarine and dhavda ka phool. Earlier, the root of the aal tree (aal ka jad) was used as a fastening agent; now alizarine has taken its place. Alum absorbs colour on boiling with solutions made of colouring matter. Thus,

if a cloth has to be dyed green, grey, khaki, yellow, or any related colour, first block printing is done with alum, which is a mordant, after which the colour is retained by dipping the cloth in the specific solution for about a day. Since alum is colourless, to enable the block-printer to gauge his print during the printing process, a simple colour (chemical) colour is used; however it is only after alum absorbs the colouring solution in which the cloth is dipped that the desired colour becomes apparent. Alizarine and dhavda ka phool are used as a resist-dye or to make the colour pukka (fast). In fact, alizarine makes red and black fast colours, while dhavda ka phool gives them a shine. Colours from anaar ka chilka and haldi (turmeric) are made after boiling the material in water for several hours and filtering the solution.

Some of the materials like dhavda ka phool and the keshavri flower are available in local jungles; the rest have to be obtained from the market in Indore.

A process called DOUBLE DYE has been developed by Khattris, to make their product more competitive in the market. Here the cloth is printed with colour combinations or with imposing two similar colours, to produce a different variety. In this process, 'lal per lal' (red on red), 'lal aur kala' (red and black), and 'lal aur khaki' (red and khaki) prints can be made. In this method either the processing of one colour is done before the other or processing of both the colours is done together.

The details of preparing the colours are as given below:

Red color printing paste

80-100gms. Fitkari (alum) is added to 1 liter of water and 20kg.alum 200liter water is taken.

Black color printing paste

Hira kasish or iron sulphate or iron filings are filled in earthen pot where jaggery and water are added to the pot and left aside for 15-20 days.

Indigo color

An earthen pot is placed in a pit; a mixture of indigo leaves, lime and Sajji is then filled in the pot and left aside for 3 days. Paste thus formed is strained and used for dyeing. In present times, the indigo paste is prepared differently, Indigo powder / cake / granules are dissolved in

water; caustic and hydro are added, to prepare the paste. The process of dyeing is same as of mustard. Indigo dyed fabric needs to be dried in shade otherwise the brightness of blue color changes.

Khaki color

Leaves of Dhavdi are soaked in water and boiled for 10 to 12 hours and strained. The paste thus prepared is used for dyeing. The dyeing process is same as the Mustard.

Mustard color

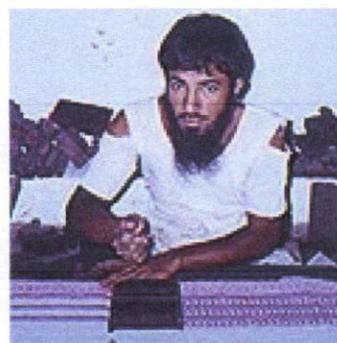
Pomegranate skins are boiled in water for 10 to 12 hours and strained. The fabric is then dipped in this hot solution. It is then removed and spread on stones for drying; this process is repeated for 3 times for final results.

Preparation of the color tray (palya)

A wooden tray (earlier mud tray was used) with cement base is used for color tray. A bamboo mesh (kartali) is placed on the tray. A Mandan (small earthen pot) is placed under the tray for easy shifting of the balance of tray; the pot is placed with small stones for weight. A Chhombal / bhargarh (pot stand made of grass) is placed under the pot. A woolen mesh/blanket loosely woven is placed on the bamboo mesh. This arrangement in the tray is used for printing bold blocks. For fine block printing, a fine cloth of voile cotton is placed on the woolen blanket in the tray (pudath). The fabric is then taken up for printing.

Printing

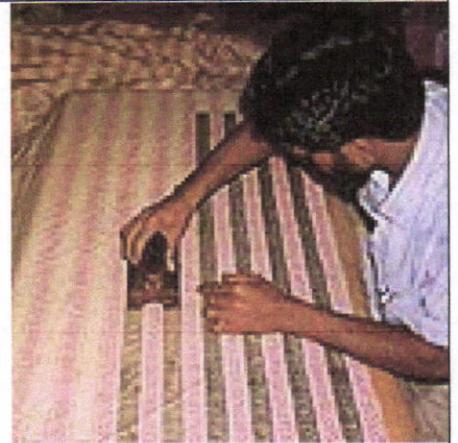
The prepared paste as per required color is placed in the tray. The designed wooden block is placed in the tray; this helps to transfer the printing paste on to the block's raised portions. An impression of this is taken on the fabric with utmost care and precision, one block after the other and the complete fabric thus is printed. The entire printing process is detailed below:



At this stage the cloth is meticulously and patiently printed by hand with the help of small design blocks. The designs are transferred very neatly on to the cloth. The time taken depends on the design and pattern, though, on an average about 5 metres can be printed by an expert worker in two to three hours.

The fabric is printed upon using the hand-blocks. The fabric is dried before being folded. It is kept for a minimum of eight days and a maximum of two weeks for the colour to be absorbed properly by the fabric.

Trays with colour are covered with a bamboo frame called a kartali. On top of this a felt piece is kept through which the colour is picked up by the portion of the block that has to be printed. The rest of the block is filled with coarse felt - this is called naman. The printed



material when dry is rolled into bundles and kept away for eight to fifteen days. This allows the colour to set in properly.

The Bichalna :

The next part of the process - bichalna - involves taking the printed bundles to the river. The printed material is pushed into the water and taken out swiftly so that the extra colour is removed and flows into the river water. This process requires a lot of strength - two people stand in this running water and hold the fabric with their hands firmly, while ensuring that the fabric is under water most of the time. Each piece needs to be kept under flowing water for at least 20 minutes. It is then held over the shoulder and beaten against stones so that all the residue is also removed from the printed fabric.

This process requires a lot of care and strong muscles.) If this process is not followed correctly, stains and smudges can appear on the printed surface. These are permanent and cannot be removed except by pota, which involves painting the whole surface in black or red by stretching the fabric and painting it with a rag tied to a stick. If there is no water in the Bagh river, the material has to be taken to the Narmada river, five hours away in Chikalda.

In the Bhatti

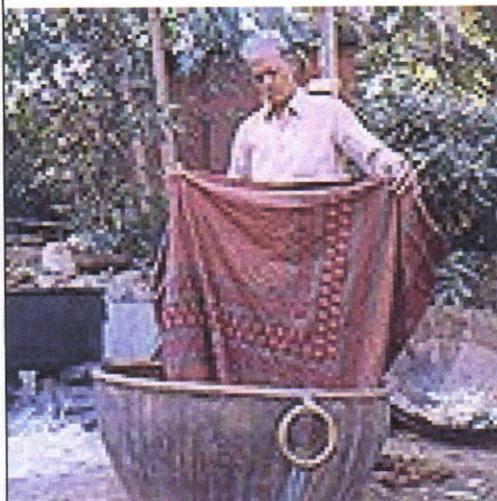
After being washed thoroughly, the cloth is taken back to the workshop where it is boiled in a solution of dhavda ka phool (for shining and fixing) and alizarine (to fasten colours). After the boiling process, it is again dried.



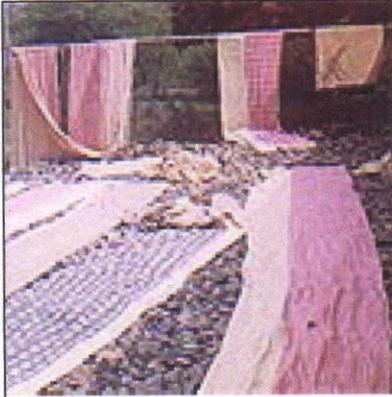
Big vats are filled to the brim with water. (The vats are large enough to allow 25 single bed covers to be soaked in them at one time.) The vats are generally made of copper and are fixed on brick and cement furnaces. About 1.5 kg of the dhavda flower is added into the water in the vats. This is allowed to heat for a while. A potli (cloth bundle tied securely) of 150 grams alizarine is made and is squeezed into the hot water which has a fire burning under it. 2 kg of dhavda flowers and 1 kg to 1.25 kg of alizarine is added to it.

The cloth is put into this hot water solution of dhavda and alizarine - it is important that the cloth is shifted and turned constantly, using long wooden sticks. All this while, the heat of the water solution in the vat has to be increased by adding more fire wood in the furnace. It is during this process that the colour of the prints develop - the workers know from experience when to take the fabric out of the vat. The fabric is then rinsed in clean water and spread out to dry. Around eight people work on a bhatti for six hours and 2 to 3 quintals of wood is required.

Washing/ Bleaching



After drying, the cloth is taken to the stream where it is washed three to four times. This process is also called tarai: after washing the cloth, when it is being dried, it is repeatedly moistened by spraying water on it with the hands. This helps to gradually set the colours permanently. (Sometimes, to save time, a bit of bleaching powder is added in a drum of water and the cloth is passed through it. This obviates the need of washing the cloth three to four times.) The washing of the cloth in the stream at this stage again is done very systematically. It requires two to three persons to wash one piece of cloth. After dipping the cloth in water, one person pulls it in one direction by paddling his hands in water so that water may run through cloth with force; the other two try to keep the cloth beneath water. This is an arduous job.



In the bleaching process, about 5 kg of bleach is mixed in 50 litres of plain water. Then about two mugs of the bleach solution is added to 30 litres of plain water.

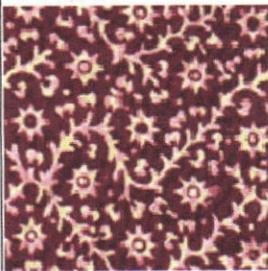
2 kg of bleach is mixed in a vat full of water for the process. The fabric is dipped in the bleach, washed quickly in the river and dried. After a few pieces have been dipped into the bleach mixture, more bleach solution is added to the water, in a continuous process.

Over-Dyeing (Optional)

Sometimes, if the colour is not as bright as it should be or it is required that two shades of the same colour show up separately, over-dyeing is done. Harara, and 5 kg of alum (if red is required) or 5 kg of iron sulphate (if black is required) are boiled in 10 litres of water. Two or three pieces are then dyed at a time and dried. After two days, these are taken to the river again for bichalna - as the material is held by two people and tossed and washed in the flowing river water drains away the excess colour. The process of bhatti is repeated, after which the pieces are will be taken to the river, washed and dried.



Designs:



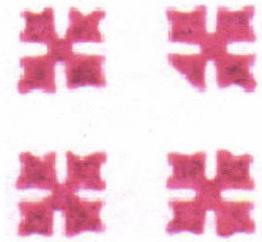
The blocks used for stamping are intricately and deeply carved by block-makers in Pethapur in Gujarat. The design repertoire of Bagh prints covers geometrical and floral compositions. Bagh layouts are dramatic in the use of black and red alternately on a white background.

Earlier the artisans used to make different prints and even different clothes for different communities and castes like Brahmin, Khatri, Harijan, Bhil, Bhilalas, Jats, Bharur, Mahajan etc. However now none of this differentiation remains except the Adivasis (that too only for particular occasions), all buy all types of prints and fabric.

1J. Products and Profiles: The different types of products that are printed are as follows:

- Cotton bedcovers in two different sizes for single bed and double bed respectively.

- Saris are printed in different materials like cotton, silk and chiffon.
- Cushion covers mainly in cotton, in different sizes.
- Table covers of different sizes and shapes in cotton material.
- Duppattas and stoles in cotton and silk material.
- Recently, durries printing has also been worked on.
- Salwar suit material and yardage dress material.



1K. Uniqueness:

'Bagh prints' are trendy, cool and comfortable cloth material and off course if you visit MP you should buy Bagh prints. An array of products are now available made from Bagh printed fabric - be it ladies suits, sarees, dress material, dupatta, bed-covers, pillow covers etc. one can find all. Bagh prints have unique hand block printing, printed using vegetable dyes. The fabric used originally was cotton, but now saw tassar, crepe, and silk are being used with excellent results. Bagh layouts are dramatic with use of black and red alternately on a white background. Production process is painstaking and manual. Though the techniques and designs are age old but the prints retain its contemporary appeal. Bagh prints derive its name from a small tribal town in Dhar district of Madhya Pradesh. Bagh's proximity to the river was an important reason for its choice as flowing river water is vital to the process of printing.

The hand block printed fabrics from Bagh are popularly known as Bagh prints. The designs are very typical with geometrical patterns inter placed such that the total effect of the repeating patterns give a very harmonious appearance and appeal to the fabric. It's done totally in black and red on white surface using natural colors (vegetable colors). Now use of other natural colors (vegetable color) like mustard, khaki is also in vogue.

The process of pre-printing, printing and post printing at Bagh as mentioned above in details, itself is unique and imparts quality of color and print to the fabric. The appearance of the fabric being mainly in black & white and red & white gives it a bold look – still maintains harmony due to the fine designs used in blocks for printing.

1L. Inspection Body:

(1)O/o: The Development Commissioner (Handicraft), Govt of India having office in the state are working for maintaing and improving quality of Bagh Print of Madhya Pradesh.

(1) The Department of Handicrafts, Government of Madhya Pradesh is also working for maintaining and improving quality of the product.

(3) Besides the master artisans of the product have their own method of quality control. During each stages of production the master artisans use to inspect the different predetermined parameters and quality before permitting final/ finishing product. However, providing the specification of the quality inspection of the master artisans is difficult as it varies from one master artisan to other.

(4) At present, the Textiles Committee, a statutory body under the Ministry of Textiles, Government of India, Which is known all over country for quality inspection and testing of different textiles and clothing products is also actively participating in educating the artisans and other stakeholders about the quality control and its importance, marketing strategies, brand building of the product, and other development activities relating to the artisans. Hence for the quality parameters of the products will be maintained by the combined efforts of the Development Commissioner (Handicrafts), Textiles Committee and Stakeholders.

1M.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** 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.

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

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

Development Commissioner (Handicraft)

Ministry of Textiles, Govt. of India

Haroon House, 3rd Floor,

294 - P Nariman Point,

Mumbai – 400 001, India

4. 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


V.P. Thakur
Dy. Director (H)
O/o the Dev. Comm. (Handicrafts)
Min. of Textiles, Govt. of India
Haroon House, 3rd Floor,
294, P. Nariman Street, Fort, Mumbai-400001.

SIGNATURE

NAME OF THE SIGNATORY

Dated this 15th day of November 20 14