



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

GI APPLICATION No.

512 --

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: 10/47/6/2012 MR

9th October, 2014

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 Karnataka Bronzeware, Karnataka
- 2 Ganjifa Cards of Mysore, Karnataka
- 3 Navalgund Durries, Karnataka
- 4 Thanjavur Art Plate, Tamil Nadu
- 5 Swamimalai Bronze Icons, Tamil Nadu
- 6 Temple Jewellery of Nagercoil, Tamil Nadu
- 7 Palakkad Maddalam, Kerala
- 8 Brass Broidered Coconut Shell Crafts, Kerala
- 9 Screwpine Craft of Kerala

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,

(Signature)
(Dr P Nayak)
Secretary

Encl: As above & cheque No: '529856' & '529859' for
RS 30,000/- & RS 15,000/- respectively.

(Handwritten signature)
08/10/14

GI APPLICATION No.
512 -



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

DDMMYYYY

Re valid date on

को या उनके आदेश पर OR ORDER

PAY The Registrar Geographical Indication

रुपये RUPEES Fifteen thousand only

अदा करें ₹ 15000/-

वा. सं. 10865756128
A/C No.

VALID FOR Rs. 5,000,000.00 & UNDER

R. PREMANAND
CHIEF ACCOUNTS OFFICER
TEXTILES COMMITTEE

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

Please sign above

⑈ 5 298 59 ⑈ 4 0000 2088 ⑈ 00000 7 ⑈ 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 :2519

Date : 08-01-2015

TO

Generated by :BABU

DEVELOPMENT COMMISSIONER (HANDICRAFTS),
MINISTRY OF TEXTILES, GOVERNMENT OF INDIA, SHASTRI BHAWAN, 26 HADDOWS ROAD ,
CHENNAI,
TAMIL NADU,
600 006,
INDIA

C B R Details :

Application No	Form No	Class	No of Class	Name of GI	Goods Type	Amount Calculated
511	GI-1A	16	1	Ganjifa Cards of Mysore (Logo)	Handi Crafts	5000
510	GI-1A	6	1	Karnataka Bronzeware (Logo)	Handi Crafts	5000
512	GI-1A	27	1	Navalgund Durries (Logo)	Handi Crafts	5000

Payment Details :

Payment Mode	Cheque/DD /PostalNO	Bank Name	Cheque/DD/Postal Date	Amount Calculated	Amount Paid
Cheque	529859	State Bank of India	19-12-2014	15000	15000

Total Calculated Amount in words : Rupees Fifteen Thousand only

Total Received Amount in words : Rupees Fifteen Thousand only

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

GI APPLICATION No

512 --

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

FORM G1-1A

**Application for Registration of LOGO of Navalgund Durries of
Karnataka**



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DURRIES • INDIA

GI NO. 51

Received Rs. 5000 in cash/
Cheque/DD/MO on 8.1.2015
vide entry no. 2519 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 Logo of the geographical indication furnishing the following particulars:-

1A. Name of the Applicant:

O/o: The Development Commissioner (Handicraft) represented by
Shri P. Mallikarjunaiah Regional Director(SR), Development
Commissioner (Handicraft), Ministry of Textiles, Govt. of India.

1B. Address:

**Development Commissioner (Handicraft)
Ministry of Textiles, Govt. of India
Shastri Bhawan, 26 Haddows Road
Chennai - 600 006 India**

1C. Name of the geographical indication: Navalgund Durries



नालगुण्ड

DURRIES - INDIA

GI NO. 01

1D. Type of Goods:	Class- : 27 Rugs Carpets and Durries
1E. Goods	: Rugs Carpets and Durries
1F.Type of Goods	: Handicrafts
1G. List of Association of Persons/producers/organisations /authority: Attached	
<p>1H. Description of the Goods:</p> <p>Navalgund in Karnataka produces a beautiful master piece in form of durries and known all over as Navalgund Durries. The Rugs, carpets and durries woven by the artisans of Navalgund have been produced from generation to generation and hence bears a legacy of production and product specification not found in any other part of the world. The artisans weave three types of durries namely Navalgund Jamkhan, Ja-Namaaz-Ja-Namaaz and Guddar.</p>	
<p>1I. Geographical area of production :</p> <p>Navalgund is a hamlet situated in the Dharwad district of Karnataka State. Navalgund is located at 15°34'12"N and 75°22'12"E.</p> 	
<p>1J. Historical Origin:</p> <p>The origin of Navalgund Durries can be traced back to a group of weavers who originally migrated from Bijapur to Navalgund. These people had been staying and working in "Jamkhan Galli" of Bijapur. (Now there is nothing except Jamkhan Galli.)</p> <p>When Ali-Adil-Shah was ruling over the region (1558-1580 A.D.) a battle was fought between the Vijayanagar dynasty and Ali-Adil-Shah who was helped by Nizamshah of Ahmednagar, Kutubshah from Golconda, Baridshah from Bidar and Bira's Imam Shah. Jamkhan weavers were among the people who left Bijapur and migrated to other places, which were safer. These weavers came to Navalgund selling pearls. They settled down there and set up their looms and started durrie weaving.</p>	

According to Muslims religion housewives are not supposed to mix with the community outside their house. To keep them busy in the house, the craft was introduced, so they could weave and keep themselves occupied as well as earn a living.

This craft is not practiced any where else but in Navalgund. These weavers have been very possessive about their skills (in Urdu) and never imparted their skills to anyone other than their family members. Their daughters were never taught this skill because it was feared that they would take their secrets to their husband's homes. The craft still exists. However, durries weaving is still taught to the daughter-in-law's when they arrive in their new homes after marriage.

1K. Production Process:

The production process can be classified as pre-weaving process, weaving process and finishing of the product. The process starts with the procurement of raw materials from the market. The Karnataka State Handicrafts Development Corporation Ltd., Bangalore use to supply the raw materials and the artisans convert it into the finished products with the help of hand woven durries. Generally, 3/10s Cotton unbleached yarn is used in the warp and 10s cotton of 6 ply is used in the weft. These yarns are also bought from wholesaler in Hubli.

Pre-weaving process:

For Jamkhan weaving pre-weaving is divided into four parts i.e.:

- Warp Making
- Drawing of the heald
- Dyeing of the weft yarn
- Plying of the weft yarn

The warp is made of 3/10s cotton unbleached and for the weft they use 10s cotton which is plied into 6 ply. The yarn is bought from wholesaler in Hubli. Whenever the men of house hold go to the city, they buy the yarn according to the requirement.

1) Warp Making: The warp is a set of threads which are running along the length of a durries' and not at all seen on the surface of the durries' because this is predominately weft faced fabric in which warp is fully covered by the weft. The hanks of 3/10s cotton are opened and balls are made out of them. Approximately these durries have 12 ends/inch and 28 picks/inch.

The length of warp is decided according to number of durries to be woven from the same warp, E.g. if 3 dhurrie of 6 feet length are to be woven of 8 meters. The number of ends is decided according to the width of the dhurrie.

For making smaller warps they use their courtyard opposite their house but for making bigger warp of 8 to 12 meters they go outside the town and seek open ground to make the warps.

For warp making three sticks are inserted in the ground till 2 ½ feet is above the ground. Three of these sticks are in the same row but two of them are closer to each other and third one is away from them according to the length of the warps. Sticks which are in between are for crossing the threads to form a lease. The crossing of the threads with lease is done so each individual thread is separated and it does not get twisted or entangled with one another. The warp is continuous which makes the figure of 8, as soon as the required number of threads are wound and warp is wound on the stick which is near to the lease crossing

This wound warp is brought to the loom and again rewound on the upper beam of the loom. For this a stick which is longer than the width of the warp is tied with 2 ropes at the rear end of the stick to the upper beam. Before this on this stick the warp is shifted and the threads are spread to the required width.

Spreading of the warp to the width is done approximately. The average number of ends per inch varies between 11 and 4 because they are spread by hand and there is no need to maintain the even density of the threads.

Then the warp threads are pulled in lots by two persons at the same time while another rotates the warp beam. Thus the warp is wound.

The thread which keeps the lease is replaced by two sticks. Another stick is put through the hanging ends of the warp which are forming a loop, and the stick is tied to the lower beam. The tension of the warp threads is adjusted and if necessary the loose threads are knotted on the warp beam.

2) Making of the heald and shedding mechanism with the help of lease sticks, alternate warp threads are taken in the loops which are formed by the a thick thread which is wound on a stick after every alternate thread is looped. Similarly two sets of alternate warp threads are looped with separate sticks which will be working as two heald shafts. These heald sticks are tied with be rope to both the ends of a wooden arch, which is resting on the thick bamboo which is very near to the wall. Whenever this arch if moved up one set of warp thread is raised and shed is formed, and when it is pulled down another set of warp thread is raised and shed is changed. This way alternate threads are making sheds and cloth is woven which is tabby weave.

3) Dyeing of the yarn for the weft for weft 10s cotton is used which is plied into 6 ply before weaving. For dyeing they use direct dyes which are brought from Hubli. Dyestuff is mixed with water and solution is boiled until the dyestuff is properly dissolved in water. Then the hanks are put in the dyebath for 20 minutes and taken out and dried. For dyeing the weft black, yellow, red , brown, blue, green colours are used.

Weaving of Jamkhan:

Once the warp is placed on the loom with proper tension, the weaving begins. Two weavers sit facing each other having warp in between them. Weaver who sits along with the wall operates the shed by moving 'kaman' up and down as well as weaves one half of the width of the dhurrie Weaving of the other half of the dhurrie and beating of the weft using panja is done by the weaver who sits in front if the loom.

When a single coloured weft is running through and through the width, the weft is brought by one weaver till the centre and it is carried further by another weaver till it reaches the salvage.

When patterns are introduced in the weft, according to the number of different weft yarn in one pickling, number of butterflies of weft yarns are made (10s 6 ply) and are layered in the warp, making them go in one direction then the shed is changed and all the butterflies are brought back in opposite direction, taking them through the new shed.

Vertical lines: there are different ways of getting vertical lines. These weavers do not interlock two different coloured wefts in between two warp threads or do not use kilims technique. Both the wefts are always turned around the same warp thread, whether it is from front to back or back to front. By doing this any length of vertical line can be achieved

Diagonal lines there are three methods of doing diagonal lines. For this weft is shifted over every warp thread or every second warp thread, or shifted over after every two turns. It depends on the kind of steepness that is required for diagonal lines. Extra weft pattern is done in the form of floats of extra wefts over the number of warp threads.

The synchronization of speed of putting the weft in the warp by both the weavers is necessary because of the direction of the weft movements; otherwise it creates great confusion in weaving. For the salvage in the warp they put first a 10 warp threads together and then 8 7 5 3 2 and 1. This gives thick and strong salvage and it slowly merges into the fabric.

These durries are predominantly weft faced fabrics. To get a good construction of fabric enough amount of weft should be layered in the warp which would cover the warp. For this, while putting across the warp, it is pressed tibni at intervals which allows weft packing in the fabric.

After weaving enough number of picks beating is done with punja along the warp against the weft which is woven, In one day approximate they can 6 inches of dhurrie .After weaving 8” to 10” the woven surface has to be wound on the cloth beam. Both the tension rods are removed and the woven surface is wound and again rods are put up for the tension.

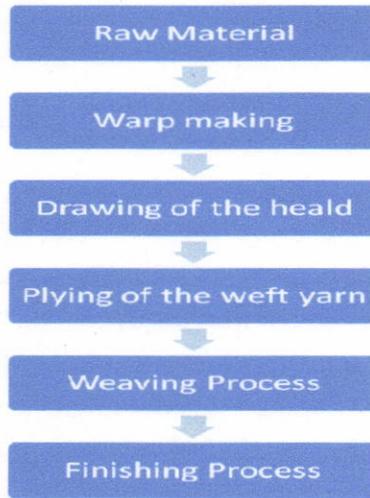
Twisted, strong thread is used as temples which is inserted through the salvage and tied to the side poles of the loom. The weavers do not have any reference to remember the patterns and motif. She remembers whatever she has been taught by her mother in law. They do not follow or understand a pattern graph. All designs are directly transferred from their mind to the fabric.

Usually no two dhurrie designs are exactly alike nor does one end of durries necessarily tally with the design at the other end. This gives each dhurrie a particularly human as well as individual touch

Finishing Process:

After the dhurrie is taken out from the loom all the weft threads which are hanging out of dhurrie are cut off. The weavers do not have specific way of making tassels. Warp ends are knotted together to form tassels. They are 1 ½ or 2 inches long. If a user of a dhurrie wants good edges for their durries they get the edges made from people who do edge making for guddars.

For this white and coloured thick plied threads are used, This plied thread is turned around every two warp threads until it reaches the other end. Then the plied thread is turned in the opposite direction until it reaches the opposite end. It gives a decorative as well as sturdy edge to the dhurrie. This edge is called kurry in Kannada.

Process Flow Chart:**1L. Product Profile:**

There are 3 types of durries in Navalgund. Following two types are woven on vertical looms by the women of Muslim (Sheikh-sayeed) Community.

Sl. No.	Name of the product	Specification
1	Navalgund Jamkhan	Warp - 3/10s cotton unbleached Weft - 10s cotton (6 ply) Reed - 12 ends/inch Pick - 28 picks / inch Size - 3' * 5', 9' * 6' and 6' * 9' ft Floor covering for especial occasions in the house like marriage functions. Previously people used to get Jamkhans woven of the size of their Verandahs or according to their required sizes
2	Ja-Namaaz-Ja-Namaaz	Warp - 3/10s cotton unbleached Weft - 10s cotton (6 ply) Reed - 12 ends/inch Pick - 28 picks / inch Size - 2' * 4' ft. A prayer mat, which is used only by Muslim community. In Urdu Ja-namaaz means a place for worshipping God. The intended use sometimes determines both design and size as in the Ja-namaaz because a Muslim must carry it everywhere. In Ja-namaaz except Mihraab it decorated with geometrical floral motifs but no animal or bird figure in it.

		The single Ja-namaaz is always woven on the loom in such a way that the length of Ja-Namaaz becomes a width of the warp, which is generally 4 feet. That reduces the number of interlacement per pick in weaving.
3	Guddar	<p>Warp - 3/10s cotton unbleached Weft - 10s cotton (6 ply) Reed - 12 ends/inch Pick - 28 picks / inch Size - 18' * 9' ft</p> <p>This is the third type of floor covering as well as a covering for stored grains and is woven by different group of weavers in Navalgund, which has got no connection with Jamkhan weavers. To make a guddar 9" broad and 18" long stripes are stitched together. This fabric is warp faced and patterns in stripes are made using different colours in the warp.</p>
4	Ja-Namaaz	<p>Warp - 3/10s cotton unbleached Weft - 10s cotton (6 ply) Reed - 12 ends/inch Pick - 28 picks / inch Size - 15-20' length * 4' ft broad</p> <p>In this kind of Ja-namaaz, the mihrab is repeated for number of times according to length of Ja-namaaz.</p>

1M. Uniqueness

Durries are woven all over the country in infinite varieties. All these durries from different places in India are woven on a horizontal ground loom. However Navalgund durries are woven on a primitive vertical loom.

1N. Inspection Body:

The inspection body consisting of the following have been constituted for maintaining the quality of the product.

- Officer In-charge, O/o the Development Commissioner (Handicraft), Bangalore/Mysore/Dhavasand
- Director (Market Research), Textiles Committee, Ministry of Textiles, Mumbai
- Representative of Producers Associations, Prominent Master Artisans of the product.

1O Others:

The product bears the generational legacy as the art of making the product has been passed on from generation to generation along with the act of product diversification.

Along with the Statement of Case in **Class - 27** 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
Shastri Bhawan, 26 Haddows Road
Chennai - 600 006 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



SIGNATURE

NAME OF THE SIGNATORY

P MALLIKARJUNIAH

REGIONAL DIRECTOR (H)

Dated this _____ day of _____

20
Office of the Development Commissioner
(HANDICRAFTS), Southern Region,
Ministry of Textiles, Govt. of India.
Shastri Bhanvan, Chennai - 600 006