

**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**

<b>A</b>	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 in cash (Cheque No. 21-9-06 vide entry No. 0169 register of vendors 21/9/06 D.D.O. Cashier
<b>B</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)	

<b>1</b>	Application is hereby made by Development Commissioner (Handicrafts ), Ministry of Textiles, Government of India, West Block No 7, RK Puram, New Delhi.
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<b>a</b>	Name of the Applicant	Development Commissioner (Handicrafts ), Ministry of Textiles, Government of India, West Block No 7, RK Puram, New Delhi.
<b>b</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	Sujini embroidered furnishings such as bedspreads, wall hangings, cushion and bolster covers, as well as clothing items like saris, dupattas, and kurtas. Falling in class 24, and class 26
e	Specification	<p>The sujini craftswomen produce furnishings such as bedspreads, wall hangings, cushion and bolster covers, as well as clothing items like saris, dupattas, and kurtas. Initially their designs depicted the daily rhythms of their own lives, as well as their natural surroundings; increasingly, however, social and political commentary is being incorporated in the motifs. The stories depict themes ranging from village life and the Hindu epics to concerns about election violence, the education of girls, and lessons in health care. However the range of goods manufactured can be categorized in to two classes:</p> <ul style="list-style-type: none"><li>• Home furnishing</li><li>• Apparel</li></ul> <p>Bed-spread of 60 x 90 inch priced at Rs. 1350 Bed-spread of 108 x 108 inch priced at Rs. 2100 Open bed-spread of 60 x 90 inch priced at Rs. 750 Cushioned covers of 12 x 12 inch for Rs. 50 &amp; 18 x 18 inch for Rs. 85 Wall hangings between Rs. 200 to 400 depending upon the size Dupatta from Rs 150 onwards Saree from Rs. 350 onwards Jacket Rs. 175 onwards Suit from Rs. 550 onwards</p>
f	Name of the geographical Indication (and particulars)	Sujini embroidery work of Muzaffarpur District in Bihar - This work is done mainly in 15 villages adjoining village named Bhusura in Ghaighatti block of Muzaffarpur and also in some pockets of Madhubani. The total workforces from these villages are today more than 1200 craftswomen

g	Description of the Goods	<p>Sujini embroidered furnishings such as bedspreads, wall hangings, and cushion and bolster covers, as well as clothing items like saris, dupattas, and kurtas.</p> <p>Initially their designs depicted the daily rhythms of their own lives, as well as their natural surroundings; increasingly, however, social and political commentary is being incorporated in the motifs. The stories depict themes ranging from village life and the Hindu epics to concerns about election violence, the education of girls, and lessons in health care. However the range of goods manufactured can be categorized in two product classes:</p>
h	Geographical area of Production and Map	Muzaffarpur District of Bihar
i	Proof of Origin / historical records	<p>Today production of Sujini embroidery is done mainly in the about 15 villages adjoining village named Bhusura in Ghaighatti block of Muzaffarpur district in Bihar and also in some pockets of Madhubani.</p> <p>Bhusura, the village where Sujini was developed is less than 100 kms away from the center of Mithila painting. The rural women of Muzaffarpur district of north Bihar now continue to embroider in the Sujini tradition, using a combination of a fine running stitch with the chain stitch. This is an ideal vehicle for assisting the many Rajput women who are living in poverty, but are prevented by social custom from working. Women can now earn money while practicing a craft that their fathers, husbands, and in-laws deem 'respectable'.</p> <p>Craft revival is often characterized by nostalgia for perceived aesthetics and lost skills. The Sujini is distinctive for its transformation of a traditional craft into a vehicle for expressing contemporary social and political themes. These narratives proclaim that social change is the essence and purpose of the craft revival. Tragically similar stories abound: drunk, disabled, absentee, or unemployable husbands, unsympathetic, cruel, and demanding mothers-in-law, property that has been mortgaged to pay off debts. The embroideries also collectively express the injustices of everyday life -- of dowry burning, female infanticide, rape, and feudal persecution. The women depict not only the familiar religious iconography but also their own suffering and discontent. This process has allowed them to develop a new vocabulary. A typical quilt is divided into two parts. One side seeks to portray the realities --- a drunken man beating his wife; a man giving dowry; men cloistered in a village meeting, and women in purdah. The other side seeks to express a vision - a woman selling her produce in the market; a woman addressing a meeting; a woman judge, and power!</p>

<p>j</p>	<p>Method of Production</p>	<p>Most of the sujuni furnishing items today are produced on cream markeen fabric. Occasionally brown and black casement fabric is used. Colored mull or handloom is used for saris, kurtas, and dupattas, and sometimes tussar silk is used in making stoles and jackets. The objective is to use locally available raw materials including the bulk purchase of the base fabric and Anchored embroidered threads to the extent possible from Muzaffarpur local town market.</p> <p>The outline of the design is traced or drawn directly on to the cloth. Sujuni in spite of being a simple form of embroidery with a limited stitch repertoire, evokes strong feelings with its folk like characterization. A fine running stitch all over the sheet in the same colour as the base cloth prepares the background. Chain stitch (usually black or red) is used to outline the motifs, and the details are then filled in with tiny running stitches in coloured threads.</p> <p>Stories and compositions are prepared by the women who also choose their own colours and themes. Women usually prefer to collect the cloth and threads from the MVSS centre (the local center) to their homes and work flexible hours, depending on their domestic responsibilities. The smaller items are worked on individually. For the large bedspreads or quilts, three or four women work together on the piece, starting from the ends and moving towards the centre.</p>
<p>K</p>	<p>Uniqueness</p>	<p>The uniqueness of Sujuni embroidery primarily lies in its story-telling theme. It need not remain a romantic mythological or religious life style. It can talk about contemporary problems of peace and harmony and issues related to the rural women's world</p> <p>Sujuni embroidery designs begins either from the central or the outer layers depending on what the dominant features will be. The rest of the Sujuni is filled in with figures, objects, symbolic scenes, shapes and combinations left totally to the imagination of the craft woman. The stitches used are of the simplest kind. The running stitch is not only the main stitch but also the most ingeniously employed. The empty spaces are filled in with the running stitch, length and spacing being regulated. The running stitch moves around the patterns to create a rippling and whirling effect, molding and making the motifs stand out against the background of the cloth.</p>

	Inspection Body	To be decided by DC (H)
m	Others	Sujini embroidery work has the potential to address modern needs of social reconstruction, apart from making a conscious effort at depicting stories, themes of festivals, good harvest, education, health for all etc.

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:

*[Handwritten Signature]*  
14/9/06

Name of the signatory in

Block Letters:

(R. S. YADAV)  
सहायक निदेशक (हस्तशिल्प)

Development Commissioner (Handicrafts)

West Block No. 7, RK Puram, New Delhi-110016

Office of the Development Commissioner (Handicrafts)

कलकत्ता, पश्चिम बंगाल-700014

CWISCI, Ambedkar Road, Patna-14