

FORM GI - 1

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

Application for Registration of a geographical indication in Part A of the Register; Section 11(3), Rule 23(5)

NAKSHI KANTHA

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

- 1(a) **Name of the Applicant:** KAARU-KUL Foundation
- (b) **Address:** F-463/1 (Khasra No. 316), Gali No. 2
Lado Sarai, New Delhi-110 030

Date/year of registration: 10th day of December 2001

Nature of the organization (PSU or Vol. Orgn.): Voluntary Organization

Registration Number: S-41006

(c) List of association of persons/producers/organization/authority:

(a) As per ANNEXURE A

(d) Type of the goods:

Class 19

- 1) Wall panels and more

Class 20

- 1) Bolsters & Pillows

Class 24

- 1) Throws
- 2) Cushions
- 3) Bed Spreads
- 4) Runners
- 5) Duvet Covers

- 6) Lights Quilts (Single & Double)
- 7) Baby quilts
- 8) Yardage for curtains
- 9) Apparel Fabrics
- 10) Bath Linen
- 11) Bath Sheets (Towel)
- 12) Bathroom furnishings
- 13) Bathroom linen
- 14) Bean Bag Covers
- 15) Blanket Covers
- 16) Bed Covers/Spreads
- 17) Bed Sheets
- 18) Blackout blinds (outdoor) or textile
- 19) Coasters (Table linen)
- 20) Cushion Covers
- 21) Pillow Covers
- 22) Toilet Seat Covers
- 23) Curtain Fabrics & Materials
- 24) Curtain Linings
- 25) Curtain Holders of textile material
- 26) Curtain Loops made of textile material
- 27) Curtain for windows
- 28) Dinner Napkins
- 29) Dish Cloths for drying
- 30) Dish Mats
- 31) Door Curtains
- 32) Drapes
- 33) Drapes in the nature of curtains
- 34) Drink coasters of table linen
- 35) Drink mats of table linen
- 36) Fabric Covers for kitchen appliances
- 37) Fabrics for interior decoration
- 38) Fabrics for use as linings in clothing
- 39) Hand Towels
- 40) Handkerchiefs
- 41) Wall Hangings
- 42) Horizontal slatted blinds (outdoor) of textile
- 43) Horizontal Venetian blinds(outdoor) of textile

- 44) Household cloths for drying glasses
- 45) Household linen
- 46) Infants bed linen
- 47) Jewellery Sachets
- 48) Kitchen furnishings
- 49) Kitchen Linen
- 50) Kitchen Towel
- 51) Mosquito Nets
- 52) Net Curtains
- 53) Piano Covers
- 54) Quilt Covers
- 55) Table Runners
- 56) Sofa Covers
- 57) Seat covers for use in automobiles
- 58) Table covers
- 59) Table Linen
- 60) Table Mats
- 61) Table Napkins
- 62) Textile articles for kitchen use

Class 25

- 1) Sarees
- 2) Dupattas & Scarfs
- 3) Aprons
- 4) Babies' bibs
- 5) Casualwear
- 6) Casual jackets for women/men
- 7) Casual shirts
- 8) Cloths
- 9) Dressing gowns
- 10) Dresses
- 11) Eye masks
- 12) Head shawls
- 13) House robes
- 14) House Coats
- 15) Kaftans
- 16) Ladies long Scarves
- 17) Ladieswear

- 18) Quilted jackets
- 19) Sandals
- 20) Sarongs
- 21) Shawls
- 22) Silk scarves
- 23) Silk Ties

(e) **Specification:**

- a. It is a folk form of quilting old dhotis; sarees & other old clothers and embroidering it with coloured threads drawn from saree borders, depicting elaborate and intricate floral, animal, human and other household motifs along with socio cultural background of Bengal in the 19th century;
- b. Made from old cloth, discarded sarees, dhotis and lungis;
- c. Kanthas range from utilitarian quilts to exquisitely embroidered heirlooms. Depending on the thickness required, 2-3 sarees are layered and quilted with the simple running stitch being used to hold the layers of cloth together which typically produces a ripped effect.
- d. Samples attached here as ANNEXURE 'B'.

(f) **Name of the Geographical Indication [and particulars]**

NAKSHI KANTHA

Nakshi Kantha is a folk form of quilting old dhotis; sarees & other old clothers and embroidering it with coloured threads drawn from saree borders, depicting elaborate and intricate floral, animal, human and other household motifs along with socio cultural background of Bengal in the 19th century.

(g) **Description of the goods:**

- a) Kanthas serve primarily as bed pallets and as light wraps. Small kanthas are used as swaddling clothes for babies, depending on their size and use. The range of Kanthas include *inter alia*:
 - (i) **Lep Kantha** (winter quilt)- the term "lep" has been derived from Sanskrit meaning to "to cover". This particular type is a kind of heavily padded and thick

- (vii) The **Bastani** or **Gatri** (a wrapper for clothes and other valuables).
- (viii) **Arshilata Kantha** (a wrap for mirrors or toilet articles)- the term "Arshi" has been derived from sanskrit, meaning mirror. "Lata" means wrap. Here it is meant to wrap and cover. These types of kanthas are embroidered wraps for mirrors and combs. These are narrow and rectangular in shape and the size is about 6"x 12" approx.
- (ix) **Oar Kantha**- the term "Oar" has been derived from sanskrit "Vara Avaghara" - meaning cover. This particular type of kantha is generally used as a pillow cover. These are rectangular in shape and the size is about 2' x 1^{1/2}'.
- (x) **Dastarkhan** (a spread laid out on the floor for placing food items and dinner plates).
- (xi) **Gilaf** (an envelope shaped kantha to cover the Quran).
- (xii) And **Jainamaz** (prayer rug).

Now there are kantha upholsteries, wall hangings, other utility items. like sarees, scarfs, etc., by reassembling old motifs, incorporating the artifacts of rural life, the chariot of Hindu temples, wedding procession, bazar scene, etc, etc.

(h) Motifs, Designs, Patterns

The motifs, designs & patterns are embroidered with nearly equal perfection on both sides of the cloth. Kantha embroidery have a "Dorokha" or double faced character. The embroidery appears on both faces of the kantha. The stitches are so skillfully made that the details of each design appear in identical forms and colours on both sides, making it extremely difficult to distinguish the right face from the reverse. It never used to be the work of a professional artist nor was it copied from anywhere. No two kantha work were remotely alike, each used to be an original creation although kanthas from one and the same district/village/community follow certain types and sometimes appear similar. This embroidery was done with real care and artistry into beautiful creations with various designs & patterns like trees, animals (elephant peacock, horse, tiger, bull crocodile, deer, camel, jackal, fish, snake, etc), insects, domestic appliances (like

embroidered wrap for the body and used during winter.

- (ii) **Sujni Kantha** (Spread and coverlet)- the term "sujni" derived from Persian word "sojan" meaning "to sew". This type of kantha is an embroidered ceremonial wrap used as a spread for seating honoured/special guests during any ceremony/festival, etc. These are generally large and rectangular in shape and also used as bed covers. Because of the large size coupled with thinness compared to "Lep Kantha", gives the artisan ample scope to create an endless variety of beautiful designs. Sujni Kantha represents the highest culmination of the Art of Bengal. An elaborate Sujni Kantha, in many cases, have been the work of several generations of women in the same family and are regarded as the most prized possession. A sujni kantha represent the highest culmination of the art of Bengalee stitchcraft.
- (iii) **Rumal Kantha** (Handkerchief)- the word rumal is Persian. "Ru" means face and "Mal" meaning to rub. These are particular types of embroidered wraps are small & square in shape and the size is about 12" x 12". It generally consists of a lotus in the centre around which other traditional motifs are made.
- (iv) **Baytan Kantha**- means "Vitan", a canopy for the throne of Lord Vishnu. This is a kind of square embroidered wrap for tying up books and valuables of all kind, wrap for children, etc.
- (v) **Durjani Kantha**- or Thalia Kantha or Wallet - this is a particular type of square piece of wrap with an embroidered border all around and a lotus in the middle. To make a wallet, three of the corners are folded inwards and meet at the centre. The edges are then sewn up to make a wallet.
- (vi) Other kantha articles include the **Asan** (a spread for sitting).

lantern, hubble-bubble, stick, umbrella, pitcher, knife, comb, mirror boat, etc), different types of creepers and floral designs and human beings, **resulting into strengthening of old and used up pieces of cloth for withstanding the regular rough use.** The themes from ancient myths and legends were laid out. Scenes and figures relating to contemporary life were embroidered and displayed in a manner that symbolized human feelings and emotions. Special care was taken to cover the entire body of the cloth with various kinds of stitches as close to each other as possible. The idea was to use the embroidery as a reinforcement to make it durable. The motive behind preparing a kantha was not merely to make it beautiful but also for prevention of wasting torn clothes.

The design of the kanthas provided wide margins wherein a woman could show her imagination. There used to be elements of story telling in the groupings and attitudes of the figures. In an orthodox traditional design, in the inner corners of the square/rectangle cloth were the motifs of either kadam tree or any other tree or kalkas (decorative leaf patterns which are believed by people to be a leaf of a holy tree). The most orthodox and traditional motif used to be the Mandala design in the centre of the kantha and the rest of the cloth being covered with embroideries of human & animal life. The centre of the mandala was almost invariably occupied by the Satadala or Sahasradala Padma or hundred/thousand petalled lotus. The petals are not exactly one hundred in number but are made as numerous as possible so as to suggest a hundred petalled lotus.

- (i) **Geographical area of production and map enclosed herewith as Annexure C i.e. the district of Birbhum, West Bengal, India.**
- (j) **Proof of origin:** Historic records are annexed here as Annexure D
- (k) **Method of production:**

Made from old cloth, discarded sarees, dhotis and lungis; kanthas range from utilitarian quilts to exquisitely embroidered heirlooms. Depending on the thickness required, 2-3 sarees are layered and quilted with the simple running stitch being used to hold the layers of cloth together **which typically produces a ripped effect.** Traditionally thread drawn from

coloured sari borders would be used to embroider motifs or border patterns imitative of sari borders.

The kantha art represents the serene and joyous self - expression of a woman, from both the dominant religions - Hindu & Muslim as well as from different socio-economic orders. The kantha embroidery represents keen observation power, intense sense of beauty, happiness, pleasure, blessings, aims, objectives and sorrows. A kantha piece is conceived with an open mind and it brings out the entire personality of the creator to the person for whom it is made and each woman inventing her own design. It is an individualistic-cum-collective type of folk art, which expresses the feelings, emotions, sentiments and inspirations of an individual person. This craft is the mirror of their life, culture and religious beliefs. Bengali women express their deep fascination, sensibilities along with a combination of imaginary feelings with age old traditions and culture. The art of **nakshi kantha** once meticulously contrived of scraps, was revived during the 1980s. The term Nakshi Kantha popularly among the literate people after the publication of poem "**Naksi Kanthar Math (1929)**". In West Bengal, all kanthas (both plain & embroidered) are referred to as Kantha. In Bangladesh, the kantha is referred to as Kheta or Kentha. In Bihar and parts of West Bengal, the kantha is also known as **Sujni**.

(I) Characteristics and Uniqueness:

- 1) Nakshi Kantha is a unique embroidery style of Bengal;
- 2) Nakshi Kantha craft is household craft and Bengal is famous for this hand embroidery craft;
- 3) A special product of woven fabric/craft is kantha. Kanthas exemplify thrift as pieces of old cloth are put together to make something new;
- 4) It is a folk form of quilting old dhotis; sarees & other old clothers and embroidering it with coloured threads drawn from saree borders, depicting elaborate and intricate floral, animal, human and other household motifs along with socio cultural background of Bengal in the 19th century;
- 5) The kantha embroidery represents keen observation power, intense sense of beauty, happiness, pleasure, blessings, aims, objectives and sorrows;

- 6) A kantha piece is conceived with an open mind and it brings out the entire personality of the creator to the person for whom it is made and each woman inventing her own design;
- 7) It is an individualistic-cum-collective type of folk art, which expresses the feelings, emotions, sentiments and inspirations of an individual person.

(m) Inspection body
(as per Annexure E)

(n) Other:

Along with the Statement of case in classes 19, 20, 24, & 25 in respect of Wall panels and more, Bolsters & Pillows, Throws, Cushions, Bed Spreads, Runners, Duvet Covers, Lights Quilts (Single & Double), Baby quilts, Yardage for curtains, Apparel Fabrics, Bath Linen, Bath Sheets (Towel), Bathroom furnishings, Bathroom linen, Bean Bag Covers, Blanket Covers, Bed Covers/Spreads, Bed Sheets, Blackout blinds (outdoor) or textile, Coasters (Table linen), Cushion Covers, Pillow Covers, Toilet Seat Covers, Curtain Fabrics & Materials, Curtain Linings, Curtain Holders of textile material, Curtain Loops made of textile material, Curtain for windows, Dinner Napkins, Dish Cloths for drying, Dish Mats, Door Curtains, Drapes, Drapes in the nature of curtains, Drink coasters of table linen, Drink mats of table linen, Fabric Covers for kitchen appliances, Fabrics for interior decoration, Fabrics for use as linings in clothing, Hand Towels, Handkerchiefs, Wall Hangings, Horizontal slatted blinds (outdoor) of textile, Horizontal Venetian blinds(outdoor) of textile, Household cloths for drying glasses, Household linen, Infants bed linen, Jewellery Sachets, Kitchen furnishings, Kitchen Linen, Kitchen Towel, Mosquito Nets, Net Curtains, Piano Covers, Quilt Covers, Table Runners, Sofa Covers, Seat covers for use in automobiles, Table covers, Table Linen, Table Mats, Table Napkins, Textile articles for kitchen use, Sarees, Dupattas & Scarfs, Aprons, Babies' bibs, Casualwear, Casual jackets for women/men, Casual shirts, Cloths, Dressing gowns, Dresses, Eye masks, Head shawls, House robes, House Coats, Kaftans, Ladies long Scarves, Ladieswear, Quilted jackets, Sandals, Sarongs, Shawls, Silk scarves, Silk Ties and more in the name of

Lado Sarai, New Delhi-110 030

- 2. The application shall include such other particulars called for in rule 32(1) in the Statement of Case:
 - a. As given above and
 - b. Affidavit enclosed here as Annexure F

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

Address for service:

ANAND & ANAND, Advocates
 B-41, Nizamuddin East
 New Delhi - 110 013
 (Code-295)

- 4. In the case of an application from a convention country the following additional particulars shall also be furnished: **NA**

~~(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 documentation.~~

Shruti Sondhi
FOR APPLICANTS
 ANAND & ANAND, Advocates
 B-41, Nizamuddin East,
 New Delhi-110013
 (Code-295)

The Registrar of Geographical Indications
The Geographical Indications Registry
Chennai

Fee of Rs. 20,000/-