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

*(To be filled in triplicate along with the statement of Case accompanied by five additional representation of the Graphical Indication)*

One representation to be fixed within the space and five others to be sent separately

## FORM GI-1

| | | |
|---|---|---|
| **C** | **A single application for the registration of a Geographical Indication in Part A of the Register for goods falling in different classes**<br>Section 11(3), Rule 23(5)<br>Fee: Rs. 5000/-for each class (See entry No.1 C of the first Schedule) | |
| **D** | **A single application for registration of a Geographical Indication in Part A of the Register for goods falling in different classes from a** convention Country<br>Section 11(3), Rule 23(4)<br>Fee: Rs. 5000/- for each class (See entry No.1 D of the first Schedule) | |

For Vegetable Hand Block Kalamkari
Printers Welfare Association
P.B. L. [signature]
PRESIDENT

**Vegetable Hand Block Kalamkari**
PRINTERS WELFARE ASSOCIATION
AGASTHESWARAPURAM
PEDANA - 521 366 (A.P.)

**A single application for the registration of a Geographical Indication in Part A of the Register for goods falling in different classes**
Section 11(3), Rule 23(5)

# MACHILIPATNAM KALAMKARI

1. **Application is hereby made by (a) Vegetable Hand-Block Kalamkari Printers Association for the registration in Part A of the Register of the accompanying geographical indication furnishing the following particulars:-**

**NAME OF THE APPLICANT:**

**VEGETABLE HAND-BLOCK KALAMKARI PRINTERS ASSOCIATION,**
(Association of Manufacturers, Registered Under
Date Of Registration: 13.12.2000
Pedana 521 566, Pedana Mandal
Krishna District, Andhra Pradesh.

**ADDRESS:**

Near Brahmapuram Railway Gate,
Agastheswara Puram,
Pedana 521 566, Pedana Mandal
Krishna District, Andhra Pradesh.
Phone: (08672)-248367, 248422
Fax: 08672-248424

*Note: See Annexure –I for details*

**LIST OF ASSOCIATION OF PERSONS/PRODUCERS/ORGANIZATIONS/AUTHORITY:**

The said association has 15 master craftsmen as members with 200 artisans working under them. Apart from these artisans there are a number of artisans in the surrounding places. The details of the same will be provided at a later stage.

**LIST OF MEMBERS**

| | | | |
|---|---|---|---|
| 1. | P. B. L. Nagendra Rao | **President** | Bandar Kalamkari House, Pedana. |
| 2. | Sajja Nageswar Rao | **Secretary** | S. P. Textile, Pedana. |
| 3. | M. Durga Nageswar Rao | **Vice-President** | Prasad Textile, Pedana. |
| 4. | K. Nirmal Kumar | **Deputy Secretary** | Nirmal Kalamkari House, Pedana. |
| 5. | Sajja Nageswar Rao | **Treasurer** | Vijaya Bandar Kalamkari |

| | | | |
|---|---|---|---|
| | | | Works, Pedana. |
| 6. | Bhatta Mohan Rao | Member | Kanthi Textiles, Pedana. |
| 7. | B. Viswanathan | Member | Viswanatha Kalamkari Fabrics, Pedana. |
| 8. | B. Raja Durga Rao | Member | Radiant Traders. |
| 9. | B. Nagendram | Member | Sathavahana Kalamkari, Pedana. |
| 10. | Katakam Babu Rao | Member | Name of the unit not known |
| 11. | Uttukuri Nagamayya | Member | M/s. Maheswari Kalamkari Works |
| 12. | U. Mohan Rao | Member | M/s. Sri Annapoorna Textiles |
| 13. | J. K. Subramaniam | Member | Not Existing |
| 14. | U. Sri Giri | Member | No unit |
| 15. | Nandam Venkateswar Rao. | Member | No unit |

**TYPE OF GOODS:**
**Manufactured goods- Textiles falling under the following classes**

Class 24 – Textiles and Textile goods, not included in other classes; bad and table covers

Class 25 – Clothing, foot wear, head gear

Class 27- Carpets, rugs, mats and matting, linoleum and other materials for covering existing floors; wall hangings (non-textile)

*Note: See Annexure II for details.*

**SPECIFICATIONS:**

a. Made of natural fibre for e.g. cotton or silk or a mixture of both.
b. Dyed / Printed with Natural (vegetable) colors obtained from different parts of Plants.
c. Use of Natural Mordants
d. Hand-block printed

*Note: Samples attached here as Annexure 3*

**NAME OF THE GEOGRAPHICAL INDICATION [AND PARTICULARS]:**

"**Machilipatnam Kalamkari**" visually identified by the all over floral twine / Persian designs which are block printed and produced in traditional laborious methods using natural vegetable dyes.
*Note: See Annexure IV for details*

## DESCRIPTION OF GOODS

Textile and textiles goods; bed and table cover and all other goods falling in class 24; clothing, headgear and all other goods falling in class 25; carpets, rugs, mats and matting for covering floors and all other goods falling in class 27

- Upholstery (Custom printed wall decoratives, sofa and chair covers, durries, floor mats etc.)
- Furnishings / Made-ups (Custom printed bed covers, table covers, cushion covers, pillow covers, bolster covers, quilts and quilt covers, etc.)
- Fabrics (Printed Yardage fabrics for, tailored curtains, men's and women's wear garments, accessories like bags, sarongs, stoles and scarves etc.)

*Note: See Annexure II for details.*

## GEOGRAPHICAL AREA OF PRODUCTION AND MAP

Krishna District of Andhra Pradesh, India is named after the Krishna River which flows through the district. Machilipatnam, also known as Masulipatnam or Bandar, is the administrative headquarters of the district. The district is bounded by Khammam District to the north-west, West Godavari District to the north-east, the Bay of Bengal to the south-east, Guntur District to the southwest, and Nalgonda District to the west. It is located on the southeastern or Coromandel Coast of India, situated on the mouths of river Krishna at the Bay of Bengal, Machilipatnam town is situated 65 km away from Vijaywada city. It is a municipality with 34 panchayats and 28 villages. The city covers an area of 26.67 sq. km. Machilipatnam Revenue Mandal is situated on $16^{o}$-$14^{1}$ north latitude and $81^{o}$- $10^{1}$ east longitude. A trunk road to National Highway-9 connects the town with Hyderabad through Vijayawada. The sea is 1 ½ mile from the eastern most habitation i.e., Gilakaladindi and about 3 miles from the town Railway station.

Pedana is an ancient town and the main industry is kalamkari and weaving. Pedana town is situated in Machlipatnam-Gudivada highway road and it is also situated on the Machlipatnam –Vijayawada broad-gauge railway line at a distance of 10kms from Machlipatnam. Pedana is located at 16.27° N 81.17° E. It has an average elevation of 1 metre. It is mandal head quarters. The municipal area of the town is 20.72 sq km. Pedana is 8 km from Machilipatnam by bus rout. It is municipality constituted in the year 1985. The people basically belong to Padmasali, Balija, Rajjika, kapu, pallikar, golla and Muthrasi castes. There are also Alihadis and Sunni Muslims and a few Christians. The Municipal area of the town is 20.72 Sq. Kms.

Apart from Machilipatnam and Pedana the major production centers of Kalamkari, parts of Polavaram and Kappaldoddi villages of Gudur Mandal of Krishna District and Chirala (located at 15:49:18 N latitude and 80:21:21East longitude) of Prakasham District also produces Machilipatnam Kalamkari Products.

*Geographical area of production and map enclosed here as Annexure V i.e. the District of Krishna, Mandal maps and part of Prakasam in Andhra Pradesh, India.*

## PROOF OF ORIGIN

The name Machilipatnam derived owing to the construction of a gate to the town, decorated with the eyes of a fish (machli). Telgas who form the lower middle class inhabited Masulipatnam town in good numbers and they had taken up to this industry. Under the Golconda rulers the industry received a further filling with contact of the Persians. Masulipatnam was an important commercial port of the Golconda kingdom. Still later, the commercial interests of the foreigners as the French, British, and the Dutch came to be centered in Masulipatnam. All these gave a boom to the famous Kalamkari industry of Masulipatnam. It is said that the localities of Rustambada, Nizampet, Balaramunipet of Masulipatnam town were occupied entirely by the hundreds of family engaged in Kalamkari. It is claimed that the first automobile in the town was owned by one of the families engaged in the Kalamkari industry.

- Machilipatnam natural color hand block printed bed cover/wall hanging on display at Victoria Albert Museum of London belonging to 15th Century
- Items at Salarjung Museum, Hyderabad, A.P. India belonging to 17th Century
- A book on "Machilipatnam Printed Kalamkari Art", published by Marg Publications placed at Salarjung Museum.
- "Heritage of Kalamkari" a documentation by Nelli Sethana, Research carried out under Omi Baba Scholarship, hosted by U.K. Govt.
- Kalamkari printed samples at Calico Museum, Shahibagh, Ahmedabad.

*Note: Historical records are Annexed here as Annexure VI.*

## METHOD OF PRODUCTION:

The Process of Production of Machilipatnam Kalamkari can be explained under three broad headings.

1. Block making
2. Preparation of Dye / Print paste
3. Kalamkari – Block Printing on fabric

## 1) BLOCK MAKING

Wood carving is not only an ancient but also a very famous craft of Andhra Pradesh. The art of Block engraving involves cutting a design in relief upon blocks of wood, so that the raised parts, when charged with the colour, will transfer the design to the fabric on which such an engraved block is stamped. Very fine chisels of different shapes and sizes are used to cut relief on the block. One block is needed for each colour of the motif to be printed on fabric. Teak wood is preferred because of the fine grains and strength.

**1.1 Raw materials Used:** Teak wood for making blocks, Titanium dioxide + Fevicol for coating the surface of the smoothened block to facilitate easy transfer of design, Groundnut oil for seasoning the blocks to impart strength, water repellency and durability Sand paper for smoothening of wood

**1.2 Tools:**

Randa: Used to smoothen the surface of teak wood.
Tipni: Used for tracing design on block.
Tapi: Used as a hammer for tracing designs.
Chisel: Used for carving the design.
Compass: Used for defining curves in motifs.
Panna: Used for smoothening edges of block.
Cycle wire: Used for same purpose as Tipni.

**1.3 Process:**

**a) Cutting of wood pieces:** The teak wood pieces are cut in 1"-2" thickness and 6"X6" size for Jaal motifs. Other sizes are also cut according to the requirements e.g. 8"X8", 10"X10" and 12"X12". These are cut directly from the trunk of the tree.

**b) Leveling of wood log with randa:** Wood is leveled against any uneven surface to make the process of carving of design easy. Time required for leveling a log of wood: 5-15 minutes

**c) Finishing with sand paper:** After the removal of unevenness on the surface of block, it is then finished using a sand paper so as to smoothen it further. Total time consumed in this process is about 10-20 minutes.

**d) Preparation of white base:** After final finishing of the block, the block is prepared using titanium dioxide paste mixed with fevicol to get a white base. The purpose of doing it is to ensure that design is clearly visible when traced. After the application of paste, the blocks are dried in sunlight for 1 hour. This process is also called as "CHEO" locally.

**e) Tracing of designs:** After the application of white base, designs originally made by the master designer are traced onto the block using Tipni and Tapi and sometimes cycle wire. Total time consumed in this process is about 2-4 hours depending upon the intricacy of the design. Compass can also be used in case geometric motifs are used. This process is known as "TIPAI" and "GUIYAN" (when using compass) locally.

**f) Carving of design:** After the designs are traced, these are carved using different types and shapes of chisels (Kalams) depending upon the intricacy of the design. All the processes discussed above are easy to handle but engraving of design requires great skill on workers part. This is the maximum time consuming step in block making. The final look of the design entirely depends upon how it is carved. Total time taken for blocks is: 2-3 days for outline block (*Masa*), 1-2 days for filling blocks (*Tapki*) and 1-2 days for background block (*Kappu*)

**g) Handle attachment and final finishing:** This process is carried out when no more engraving has to take place. This process involves the use of Panna tool for smoothening of edges for easy application. A handle is also attached at this stage to ensure good grip during printing process. Total time consumed in this process is about 10-20 minutes.

**h) Soaking in ground nut oil:** After the completion of all processes described above, this is the last step in block making. In this process, blocks are soaked in ground nut oil for 5-6 days. This is done to ensure that block acquires proper strength so as to handle beating. This process also improves the water repellency and increases the shelf life of the blocks.

## 2) PREPARATION OF DYE / PRINT PASTE

**2.1 Raw materials:**

Jaggery + iron pieces for black color (kasim)
Indigo leaves for blue color (neelam)
Myrobalam flower for yellow color (haldi)
Madder plant for red color (kharam)
Pomegranate peels for Yellow color

**MORDANTS:**

**Alum:** Improves brightness and fastness of red and pink color

**Myrobalam:** improves the absorption and fixation of dye on the fabric especially black colour.

**2.2 Dye Preparation:**

In Kalamkari process, only natural dyes are used. These are prepared locally and used as and when required. Some dyes take a lot of time to prepare and some are produced in few hours depending upon the type of dyestuff. A lot of care is taken to store natural dyes as these get rotten very soon. Some of dyes used in Machilipatnam and the preparation methods used are described as:

**Black (Kasim):** Black dye is the most common natural dye used in Kalamkari hand Block printing.

**Raw Material:** iron pieces, jaggery, cowdung, gum Arabic crystals, water
**Process:** The process in making black dyes is as follows:

First of all iron pieces are heated with cow dung pieces and then scrubbed with bricks for the complete removal of rust. Then 5kgs of these iron pieces are mixed with 2.5 kgs of jaggery and 25 litres of water. The above prepared mixture is kept in closed earthen pots and left for three weeks. stirring is done once in a week. After the fermentation process is over 5 litres of this fermented black solution is mixed with 2.5 kgs of gum Arabic crystals. The solution is then left for 1 to 2 days. It is then stirred, filtered and is ready for use.

**Indigo Blue (Neelam)–** Used for second colour printing

**Raw Materials:** Indigo blue dye cakes, Containers, Caustic soda, Hydrosulphate
**Process:** The process of manufacture of Indigo Blue dye is as follows:

Proper cleaning of the dye tank is carried out for removal of any previous color present on the sides of the tank as it may affect the shade of the color being prepared. Water is filled in the tank to 2/3rd of its capacity. 6 Kgs of crushed Atta / Ánnetto seeds ("Tandipa ginjalu") are added to the water filled tank. In a separate container water is boiled, the quantity of water depends on the intensity of color required. This is cooled overnight and added to the first tank. A paste of 700 grams indigo blue dye cakes and water is added to the tank. The contents are stirred and kept for a day. Lime is added next and stirred and the color is ready for use.

**Yellow (Pasupu / Haldi)**

**Raw Material:** Myrobalam flowers / Pomegranate rind, water, alum
**Process:** The process of making yellow dye using the above listed recipes is as follows:

100 grams of myrobalam flowers are boiled in 1 litre of water till they become soft. The decoction is then cooled and filtered. About 10 grams of alum power is added to it and then stirred and the color is ready for use.

**Red (Karam)**

**Raw Material:** Alum, Gum, Water, Manjistha or Maddar / Saval kodi /Jajaku/ Alizarin
**Process:** A gum solution is prepared by mixing the babul tree gum in water and filtered so that it is rendered clear. A decoction of alum is prepared by boiling alum in water. The gum solution and the alum decoction are then mixed, which

forms the karam and is used for priting the red portions of design. They acquire firm red colour after boiling in a solution of Maddar along with Alizarin

**Other Colors**

Various colours are also used in Kalamkari hand block printing e.g. pink, chocolate brown, green etc. Certain combinations used for these dyes are:

- Chocolate color is made by mixing red and black in the ratio of 3:1
- Pink is made by increasing the water content in the red color
- Green by printing yellow on blue, etc.

## 3) KALAMKARI PRINTING

### 3.1 Tools and Equipment:

**Earthen Pots:** It is hollow with round opening, made up of baked mud used for dye preparation. The earthen pots find extensive usage for holding the aqueous solution of the dyestuff, for mixing of various ingredients in the solution etc.

**Plastic buckets/drums:** Hollow with round or oval opening of plastic used for dye preparation.

**Copper vessels:** These are used as containers in which boiling process takes place.

**Brush:** It is used to clean the blocks by rubbing off the dust particles and also remove previously existing unwanted residual color on the block.

**Color tray:** It provides an area for the prepared dye color for immediate application on the fabric.

**Squeeze:** It is used to spread the color paste evenly on 'totti'.

**Printing table:** to provide base and to enable the worker with comfortable posture while printing.

**Pen:** It is used for painting of color on cloth (the traditional yellow color hand painting) and for giving touch ups where the print color is irregular or have been missed.

**Hammer:** It provides adequate pressure on the designed blocks for printing. The printing block is hammered down after each impression with this round edged hammer.

### 3.2 Process of Kalamkari Block Printing:

**a) Grey Cloth Cutting:** Batches of 100 meters or above are purchased from textile mills in bulk. The grey cloth purchased is then cut into pieces of length varying from 10 -15 meters as per the working unit capacity and customer demand/ end use. Since the fabric undergoes washing and boiling treatment at various stages, an excess of 10% for shrinkage is taken into consideration.

**b) Bleaching Cora Cloth:** bleaching process is carried out using buffalo dung solution without using bleaching powder and facilitated by sunshine. it takes 4-5 days for getting the cloth white.

**c) Application of Myrobalam:** the white cloth is soaked in myrobalam juice in suach a way that it is equally distributed all over the cloth. It is then dried in sunlight. Myrobalam acts as a mordant for block printing.

**d) Block Printing:** It is the actual printing of designs/ motifs on the fabric by the use of wooden blocks and is done manually. The dyestuff/mordant of the desired color is applied to the fabric using blocks (outline, background and filling).

**e) Washing:** After block printing the clothes are kept for 2-3 days to ensure drying of the colors after which the printed fabric is washed in the flowing water in a pond with fresh water to remove the excess gum.

**f) Boiling:** The fabric after washing and drying is boiled in a mixture of water, *jajji* leaves, root barks, dry flowers etc. for two hours over furnace. Rice husk, commonly known as chaff is used as a fuel in the furnace. The dye material used in boiling depends on the color or shade required, as for example, pomegranate rind and madder are added to the boiling solution for yellow and red colors respectively.

**g) Starch Application:** After the completion of the sixth stage, the cloth is dipped in the starch solution which is prepared by mixing boiled rice water with milk. The starched cloth is then dried up to stiffen it for application of next color. It also avoids spreading of second color paint.

**h) Painting:** After starch application, the printing is done for secondary colors like yellow, brown, pink, green, blue, etc. and also to resist few dyed portions by wax before treating in second colour. But these days the use of kalam is limited to mend the defects caused by broken blocks.

**i) Alum Treatment:** Before the treatment of alum, all the colors on the fabric are temporary. Alum acts as a mordant which helps to fix these color on the fabric i.e. all the colors get "pucca" on alum water treatment. The final printed cloth is then dried up in sunlight.

**j) Washing with soap:** This is last and final process. After the completion of all the processes the cloth will be placed in soap water and thoroughly washed and thus all the dust will be removed. The cloth is then dried up in the sun and the fabric thus obtained is folded, pressed and is ready for sale.

**Press:** The cotton fabric gets crushed after passing through the various processes of printing, washing and other treatments. Press is used for the crisp finish where the fabric is placed between the lower static bed and the movable upper bed.

**Single Needle Lock Stitch Machine:** At few bigger units, garments and home furnishing products are made. SNLS machines are used to stitch these end products

**Note: Refer Annexure VII for details**

**UNIQUENESS:** The Kalamkari hand-block printing practiced in Machilipatnam, Andhra Pradesh is unique and has its own distinct style, not found in the other types of Kalamkari work.

1. Hand Block Printing using traditional preparations of raw material , tools and implements
2. Traditional methods, which entail the processes such as Bleaching, washing and boiling, each of which involves meticulous and precise work.
3. Special skills in visualization of design
4. Use of natural fibres and vegetable dyes extracted from barks, flowers, leaves, seeds, fruits and roots
5. Perfect harmony and distribution of colours used in the designs
6. Major Adoption of the colours Black, Red, Blue, Yellow and Green and other colours out of combinations of the same.
7. Intricate and delicate overall Persian twine motifs
8. Liberal application of stylized flora and fauna motifs with zig-zag outlines and pointed edges leading to thick and thin areas in design.
9. Traditional process of hand block printing, resist painting and dyeing at few areas
10. Skillful adoption of mastery of techniques by the craftsmen as a result of churning age old processes which lend tremendous scope for their individual expression
11. Peculiar richness in the water of Machilipatnam which is said to account for the brilliance of colours.

**Traditional Motifs used (local names)**

*'Kobbari Aku'* – Coconut leaf motif
*'Zeedi Teega'* – Cashew twines motif
*'Nalugu Puvulu'* – Four Flower motif
*'Chinna Mamidi Kayalu'* – Small Mango design
*'Pandu'* – Fruit

*'Doni Sthambham'*- Pillar
*'Potlakaya'*- Snake Gourd
*'Padmala Teega'* –Floral twine
*'Kodipetta'* - Cock
*'Persian teega'*-Persian twine
*'Onte'*-camel
*'Enugu'*-Elephant
*'Nachu Mamidikaya'*- olive Mango
*'Ganda berundam'*-Eagle
*'Sarpam'*-Snake
*'Ambari'* - Palanquine
*'Nemali'*-Peacock
*'Chakram'*-Wheel
*'Badam puvvu'*- Almond Flower
*'Udutha'*- Squirrel
*'Pakshi'*-Bird

**Colors of Kalamkari (local names)**

'*Kasim*' - Black dye
'*Light Kasim*' – Grey dye
'*Kharam*' - Red dye
'*Haldi*' – Yellow dye
'*Gabbu*' – Dark Brown dye
'*Neelam*' – Blue dye
'*Rattan Jyoth*' – Sky Blue dye
'*Ek Aram*' – Dark Pink dye

*Note: Refer Annexure VIII for sample designs and motifs*

**INSPECTION BODY:**

There is no inspection body established at present officially, but the Association forms a committee of the master craftsmen and makes suggestions on the quality aspects. In addition to it an external Inspection body will be constituted for which an undertaking is submitted.

*Note: Refer Annexure IX for details*

**OTHER:**

The ancient and traditional craft "Machilipatnam Kalamkari" definitely deserves a right to be protected under Geographical Indications owing to its Uniqueness, meticulous craftsman ship and strong geographical identity not only supporting a huge population but contributing to the country's economy.

Along with the Statement of Case in Class

| | | |
|---|---|---|
| (i) Class 24 in respect of | | Textiles and Textile goods, not included in other classes; bed and table covers |
| (ii) Class 25 in respect of | | Clothing, foot wear, head gear |
| (iii) Class 27 in respect of | | Carpets, rugs, mats and matting, linoleum and other materials covering existing floors; wall hangings (non-textile) |

*Note: See Annexure II for details.*

in the name of: **"VEGETABLE HAND-BLOCK KALAMKARI PRINTERS ASSOCIATION"**, whose address is: No. 9/105, Near Brahmapuram Railway Gate, Agastheswara Puram, Pedana 521 566, Pedana Mandal, Krishna District, Andhra Pradesh who claims to represent the interest of the producers of the said goods to which the geographical indications relates and which is in continuous use since 30 yrs in respect of the said goods.

***(Note: all relevant proofs are attached as the following Annexures)***

## 2. STATEMENT OF CASE

**Characteristics and Uniqueness:**

There are around 5 villages within a150km radius of Machilipatnam, the District head quarters of Krishna District, Andhra Pradesh and parts of adjoining district of Prakasam including Machilipatnam, Pedana, Polavaram, Kappaldoddi, and Chirala where Kalamkari Textiles are printed. Kalamkari priting at Chirala of Prakasam District was developed at a very later stage and which was initiated by the craftsmen migrated from Machilipatnam and so being produced at chirala also they stand symbolic to Machilipatnam Kalamkari. In these villages, Kalamkari Printing is a way of life, with every member of a family, from child to grand parent being involved at one stage or another.

In principal, Block printed Kalamkari involves the sequence of block making processes according to a predetermined printing process and colour scheme prior to fabric selection and preparation. Thus the pre treated fabric will undergo sequential block printing with natural mordants in relation to the final output of design and colour combinations. The printed fabric is then subjected to boiling in solutions of natural ingredients derived from various plant sources to fix the colours. The boiling in first solution is often followed by washing, second colour printing, mordant fixing, final rinsing of the goods and drying.

**The basic features of Machilipatnam Kalamkari are:**

Masulipatnam designs are Iranian in character with intricate and delicate forms. The old traditional block prints were largely used with Persian motifs like trees, creepers, flowers and leaf designs. The dyes used are all of pure vegetable origin which are said to give strength to the cloth and have medicinal properties which keeps the craftsmen healthy so far they are in patronage of the craft. It is also believed that the vegetable dyes become brighter and brighter at each wash unlike the chemical dyes which adversely affect the texture of the cloth.

The Block Printed Kalamkari products are handcrafted to perfection by skilled artisans who are endowed with critical skills in intricate design, having decades of experience behind them in their respective fields. In certain cases, these masterpieces can take up several months to take final shape to the satisfaction of a craftsman.

**Brief History and Revival of Kalamkari:**

Machilipatnam in Andhra Pradesh, the nerve center of this art continue to be beehive of kalamkari activity. Kalamkari colours are made from vegetable dyes. Kalamkari leit motifs comprise different forms of the lotus flower, the cartwheel, parrots, an interlacing pattern of leaves and flowers.

From very early times the coastal area around Masulipatnam has been famous for its cloth-printing and dyeing. In particular. Kalamkari of this city are world renowned. Patient and skillful craftsmanship spread over many months, dexterous plying of the blocks in intricate designs and preparation of the dyes from indigenous roots contributed to the beauty of these works of art. Several attempts were made from time to time to plant this industry in other countries, but without success. Some enterprising Persian merchants settled down in Masulipatnam with their families introduced new designs and with the help of local skilled workmen, produced large quantities for export. But, later owing to the levy duties on exported cloth, and the competition of machine made cloth dyed with artificial chemical dyes, the profits in the trade dwindled and the Persians closed down their business. Some local families like Vinnakotas kept up the trade, and their work was deemed so valuable that medals and certificates of merit were awarded to them at different exhibitions.

Though the art and craft of Kalamkari exhisted since few centuries ago, the actual momentum for the existing leaders of Kalamkari started only after the revival of cooperative societies and formation of Balyalagudem Cooperative Society especially for Kalamkari workers headed by Mr. Vinnakota Venkataswamy Naidu in 1939 as a President. The Society functioned well till 1990's and later started declining. Rekapalli Partha Saradhy Kalamkari works at Rustumbada, Bandar as well as Block Maker Balakotaih and Ponnuru Purushotham known for their expertise in preparing Natural Indigo Vat have also contributed to a great extent in supporting the Kalamkari Industry till 1960's.

During the same period around 1968, many families belonging to the professional weaver's community started migrating to the Kalamkari craft and got trained under Anumakonda Venkata Rangaih Naidu. They are found to be the existing pillars of the craft today, which is spread over Pedana, Polavaram and Machilipatnam. Mr. P.B. L. Nagendra Rao, S/o Late Subbiah, Bandar Kalamkari House, Pedana and Mr. P. Mukkanteswar Rao, S/o Late P. Nageswar Rao, Polavaram, Bhatta Mohan Rao, Sajja Nageswar Rao, Mr. Gangadhar, Block maker and few others are now the master craftsmen practicing Exclusive Block Printing in the revised method (which uses no wax process and painting method) owning private units and working together through an Association, catering to Domestic markets as well as representing Kalamkari in International Markets.

The First Indian Festival organized by Indira Gandhi in 1982 also was considered as a great cause for the revival of Kalamkari in the present century as it has initiated lot of Research and Development activities in the Handloom and Handicraft sector in a view to promote and establish faith on Indian arts and crafts in abroad. The efforts of Kamala Chatopadhyaya and Nelli Sethana were found remarkable due to their effective study and dissemination of Design Knowledge pertinent to Kalamkari and documentation of historical evidences.

Machilipatnam Kalamkari printers are experimenting these days with few contemporary motifs and even fabrics other than natural to develop new and modern designs to go with the current trends of the market but still following the regular printing procedures.

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

   a. As given above
   b. Affidavit enclosed here as *Annexure X*

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

National Institute of Fashion Technology,
NIFT Campus,
Opposite Hi-tech city, Cyberabad
Madhapur,Hyderabad – 500 081
Tel: (040) 23114537, 23110630, 23110844
Fax: (040) 23114536

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 of administrative positions, the judicial decisions or the date and number of the registration and copies, of such documentation.~~

**(5) SIGNATURE**

P.B.L. [signature]

NAME OF THE SIGNATORY

**(Mr. P. B. L. NAGENDRA RAO)**

Vegetable Hand Block Kalamkari
PRINTERS [illegible] ASSOCIATION
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