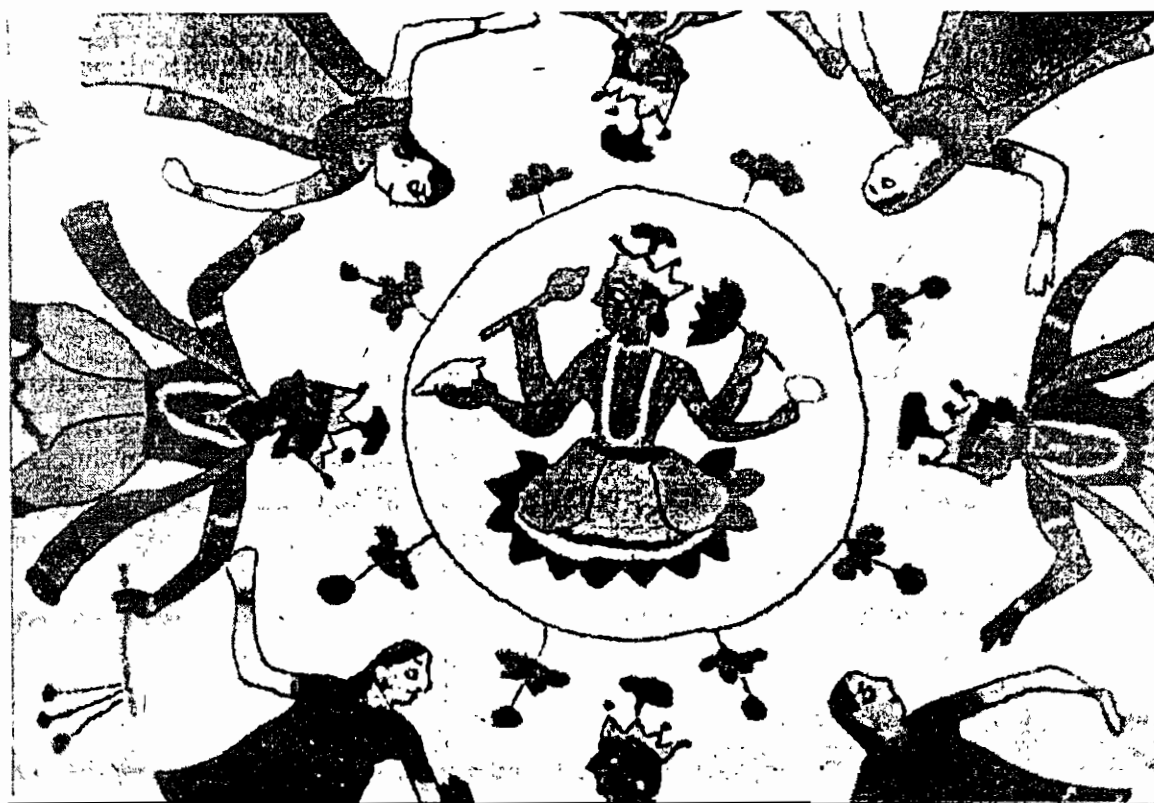


**Application for the Registration of Chamba Rumal
under Geographical Indications Act 1999**



Raas Mandal : Unique Designs of Chamba Rumal

Submitted To:
**Geographical Indications Registry Office, Intellectual Property Office
Building, G.S.T. Road, Guindy, Chennai – 600032**

Submitted By:
**H.P. Patent Information Centre,
State Council for Science, Technology & Environment, Himachal Pradesh
B-34, SDA Complex, Kasumpti, Shimla – 171009
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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 Geographical Indication)

One representation to be fixed within the space and five others to be send separately
FORM GI - I

A	Application for the registration of a Geographical Indication in Part A of the Register Section 11(1), Rule 23(2) Fee: Rs. 5,000 (See entry No. 1B of First Schedule.)	
B	Application for the 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. 5,000 (See entry No. 1B of the first Schedule.	

GI – Application

Application is hereby made by (a) *Himachal Pradesh Patent Information Centre, established by Technology Information, Forecasting and Assessment Council (TIFAC), at State Council for Science, Technology & Environment, Himachal Pradesh [which is a registered body established by H.P. Govt. under the registration of Societies Act 1860]* for the registration in Part A of the Register of the accompanying geographical indication furnishing the following particulars:

- **Name of the Applicant:** Himachal Pradesh Patent Information Centre, State Council for Science, Technology & Environment,; Authorized Applicant as per Govt. of H.P. Notification No. SCSTE-F(1) dated 10th September 2004 {copy enclosed}

- **Address:** Himachal Pradesh Patent Information Centre, State Council for Science, Technology & Environment, B-34, SDA Complex, Kasumpti Shimla – 171009
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- **Geographical Indication:** Chamba Rumal

- **Class:** 24

- **Type of goods:** Textile goods

28

a) **Name of the Applicant:** Himachal Pradesh Patent Information Centre, State Council for Science, Technology & Environment, HP, B-34, SDA Complex, Kasumpti Shimla – 171009.

b) **Address:** State Council for Science, Technology & Environment, Himachal Pradesh B-34, SDA Complex, Kasumpti Shimla – 171009

c) **List of Association of persons/ producers/ organization/ authority:** To be provided later

d) **Type of Goods:** Textile goods under class 24

e) **Specification:** 'Chamba *Rumal*' is a pictorial craft that represents unique embroidery, which originated and flourished during 17th – 18th centuries in Chamba Valley in the State of Himachal Pradesh. In fact '*Rumal*' is a Persian word which means a handkerchief. However, the embroidery work done on a hand spun *khaddar* or a fine muslin cloth which is in square format, is known as Chamba *Rumal*. The size of Chamba *Rumal* vary from as small as handkerchief to Towels to as big as Bed Sheets (Spread Sheets)



Fig. 1: A Traditional Chamba Rumal design

The colour of thread used in the Chamba *Rumal* varies and no *Rumal* is ever embroidered in a single colour. In the folk style, the colours tend to be bright and bold and include pink, lemon yellow, purple and green. The more sophisticated colour palette includes ochre, dark green, blue and paler shades.

Most popular fabric, employed in Chamba *rumals*, was *khaddar* for its low cost, easy availability and durability. Generally, the ground fabric used in *Chamba Rumal* is hand-spun and hand-woven cotton (*khaddar*) or fine muslin (*mal-mal*) of off-white colour. Such off-white base of the fabric highlights the vibrant silken threads filled in the drawing made upon. However, for platter covers or other coverlets, red or blue coloured cloth has also been employed. For the embroidery work on *cholis*, caps or coverlets the coarse *khaddar* is used, whereas only finely woven muslin fabric is used for the *rumals*.

f) Name of the geographical indication (and particulars): Chamba Rumal

The Chamba Rumal weaving was effected by a double satin stitch carried forward and backwards alternately, done simultaneously on the two sides of the cloth, so that the space on both sides is filled up making the embroidered field on both faces appear equally effective and similar in content. This technique is known as *Do-Rukha*. The satin stitch is resorted to for covering large and continuous patterns spread over a wide surface without pressurizing the cloth. Two circular covers can be seen in Bhuri Singh Museum, located in Chamba town. The *Rumals* of Chamba are actually paintings translated into embroidery. The earlier pioneers of Chamba Rumal were familiar with Paintings of Hill States. Within the rectangular framework of the textile pieces poetic imagery of the delicate paintings are transplanted on the embroidered field. Layout and content of these textile pieces is generally inspired by contemporary paintings of Hill States, and the Chamba *Rumals* pictorially form veritable replica of these paintings. Each *Rumal* represents a different lyric, which is brought out by fine workmanship with the needle. The floral decorations at the borders occupy about 3.2 to 4.8 cm of ground all around and reveal a large variety of patterns and combinations. Though the Chamba *Rumal* derives its inspiration from Paintings in their general layout and themes, there is a predominance of figures of deities, especially of Vishnu in his different forms.

The *Rumal* weaving is generally carried out by women artisans of Chamba town and surrounding areas. These women have formed *Mahila Mandals* and *Self Help Groups* also there are number of co-operative societies which are working in the fields of Chamba Traditional products and crafts.

(g) Description of the goods:

In earlier times the pretty embroidery work known as Chamba *Rumal* was done by women of Chamba and was also called *Kasida*. In this type of embroidery bright coloured silk threads were used, the combination of colours was generally pretty in extreme. The *kasida work* (references of *Kasida*

work from Gazetteer of Chamba State – Himachal Pradesh are enclosed in Annexure) was the speciality of Chamba. Especially the handkerchief known as Chamba Rumal was considered to be the best embroidery work. Some of scenes from Hindu epics were portrayed on the Chamba Rumal (Fig.2).

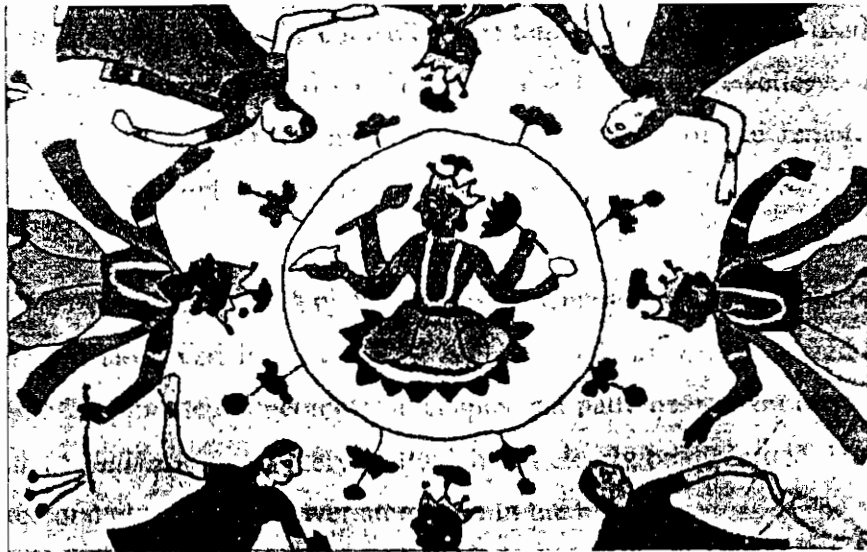


Fig. 2: Rasmandal: A Traditional Chamba Rumal Design

Generally, the fabric used as carrier in Chamba *rumal* is hand-spun and hand-woven cotton (*khaddar*) or fine muslin (*mal-mal*) of off-white colour. Such off-white base of the fabric highlights the vibrant silken threads employed for filling up the drawing. For embroidery work done on *cholis*, caps or coverlets the coarse khaddar of red or blue coloured is used, whereas only finely woven muslin fabric is used for the *Chamba rumals*. The most popular fabric, employed in Chamba *rumals*, was khaddar because of its easy availability, low cost, and durability. *Khaddar* was also manufactured in Chamba and the Muslim weavers '*julaha*' were skilled in weaving the fabric on handloom. A locality called '*Julahakari*' of such *julaha* weavers still exists in Chamba town. The use of mill-made cloth is noticed in the Chamba *Rumals* of late 19th century. This fabric was brought to Chamba from Punjab by the itinerant traders of Sukho-Chak town (tehsil Shakargarh, district Gurdaspur, now in Pakistan).

The figures as well as the floral patterns drawn on the Chamba *rumals* are filled in with the untwisted silk floss also known as *pat*. The silk thread imported from China was easily available in the bazaars of Amritsar and Lahore. Sometimes, the women used to get

the silk threads dyed selecting the tones and hues according to their fancy. The colours noticed invariably in the Chamba Rumal are: Purple, brilliant pink, orange, carmine, deep red, brown; lemon and deep yellow, dark green, parrot green and sap green; ultramarine and Persian blue; black and white. Silver wire (*tilla*) known as *badla*, is also noticed in the old Chamba *rumals* which, with the course of time tends to tarnish by the oxidization. The gold and silver threads are used occasionally in the filling of jewellery, utensils, and musical instruments to suggest the metal and on the borders of the female garments - *ghagra* and *odhani* - to heighten the effect of brocade.

Like the *Phulkari* embroidery of Punjab, the craft of Chamba Rumal cannot be considered merely a rural art. However, in some of the embroidered *rumals*, preserved in the Bhuri Singh museum, Chamba depict geometrical shapes and patterns, and on them, an apparent influence of the '*Phulkari*' embroidery of Punjab can clearly be discerned. Human figures, beasts, architectural elements are never attempted in the *Phulkari*.

In the present study we shall limit our inquiry to the embroidered patterns, figural and floral, noticed in the Chamba Rumals as well as the decorative designs revealed on the backless *cholis* (bodice). The study also aims to categorise certain designs borrowed from the Pahari miniature paintings.

Apart from the figurative forms, a number of animal and bird motifs have also been frequently used in Chamba *rumals*. These designs and motifs were drawn by the Pahari painters themselves, whereas the folk designs, in which the figures bear small rounded faces like parrot beaks, seem to have been drawn on their own by the women embroiderers. The women embroiderers of Chamba *rumal* seem to have responded immaculately to the beauty of the Pahari miniature paintings. Chamba *rumals* are usually a pictorial representation of the compositions borrowed from the Pahari miniatures of Chamba and Kangra schools and wonderfully embroidered in silken threads on the surface of cotton fabric. The style and pictorial quality of the drawings of *rumals*, apparently indicate the dating of the embroidered works. The earliest rumal, for instance, has been noticed in the Calico museum collection, Ahmedabad, which is done in the Basohli style (Pahari painting) of early eighteenth century depicting the subject '*Ashta-Nayika*' i.e. the eightfold heroines.

In the layout of the compositions of the Chamba *rumals*, the central space is generally occupied by the figures of Radha-Krishna, Shiva-Parvati, Ganesha, Durga, dasavatara of Vishnu and Nayak-Nayika. The Krishna theme, either the episodes from Bhagagvata Purana or Gita Govinda text. However, the Rasamandala, the round dance of Krishna with his *gopis*, is one of the most popular subjects seen invariably in the Chamba *Rumals*. In these Rasamandala designs, Krishna assumes a multiple forms and joins hands with each *gopi*. A great deal of variety of Rasamandala designs are seen, both in classical style as well as in folkish manner. Apart from Krishna theme, the other secular subjects of equal significance noticed in *Chamba Rumal* are marriage scenes, hunting scenes, elephant and horse riders, scenes-of playing *chaupad* and Ashta-Nayikas - the eight fold classification of the heroines.

Shikar the hunting scenes depict a large variety of animals and flora and fauna besides hunters seated on galloping horses or musketeers chasing wild animals are shown carrying swords or guns or shooting arrows at boars or deer. Sometimes a confrontation with a leopard is also shown.

The tradition of Chamba *rumal* is still alive in Chamba and a number of young girls are engaged producing beautiful *rumals* Lalita Vakil and Kamla Nayyar, the recipient of national award are such accomplished embroideries who have contributed a great role in the revival of the tradition of the Chamba *-rumal*. Masto-Devi, Punam, Suman and Bhävna Kumari are other promising girls who are committed to this noble vocation and devoting their time for preserving this rich heritage.

The *Rumal* varied in size from one and a half to four feet in size. The embroidery itself is done in a double satin stitch called *dorukha*. The *Rumal* also owes a debt to phulkari embroidery of Punjab. In both cases, untwisted silk yarn is used.

(h) Geographical area of production and map:

Chamba Rumal is produced in Chamba district, situated in the extreme north-west of the state of Himachal Pradesh, India. Chamba district is located between the upper Ravi valley and Chanderbhaga (Chenab) valley between north latitude 32° 11' 30'' N and 33° 13' 16''N and east longitude 75° 49' 0'' E and 77° 3' 30'' E with an estimated area of 6528 square Km. It is bounded on the north – west and west by Jammu & Kashmir, on the north – east and east by Ladakh area of J&K and Lahaul and Bada Bhangal areas of Himachal Pradesh, on the south east and south by the district of Kangra of Himachal Pradesh and the Gurdaspur district of Punjab. The district is surrounded on all sides by lofty hill ranges. The altitude in this mountainous territory ranges from 600 meters to about 6400 meters above mean sea level. The first range, which is nearest to plains, is called the outer Himalaya or Dhauladhar.

It separates the basin of Beas from that of Ravi. The second range is the mid Himalaya or Zaskar range between the Chenab and Indus basins.

Chamba town is situated on the right bank of River Ravi. In ancient times the Ravi was known as Iravati. Chamba, the valley of milk and honey is known for its streams, meadows, temples, paintings, rumal (handkerchief) and lakes. Chamba has few rivals for its scenic beauty. Chamba is situated at an altitude of 926 metres and spreads in the area of 24 square km.

There are three well defined ranges in the district - The Dhauladhar range, the Pangi or Pir Panjal range and Zanskar range. Located on the banks of the Ravi River the township resembles an Italian village Fortress.

The Chamba Rumal is traditionally produced in whole of Chamba District, but commercially it is mainly produced along the river valley of Ravi. Banikhet town is considered as gateway to Chamba Valley. From Banikhet a road (NH-20) leads to Chamba and other road connects to Dalhousie and Khajjiar, famous tourist resorts. The scenic beauty Khajjiar is unique and is also known as the Switzerland of Himachal Pradesh.

Bhanota, Udaipur, Mangla, Chamba, Mehla and Bakani are the main centres of Chamba Rumal production. The Chamba Rumal production region is shown in Figs 3,4,5 .

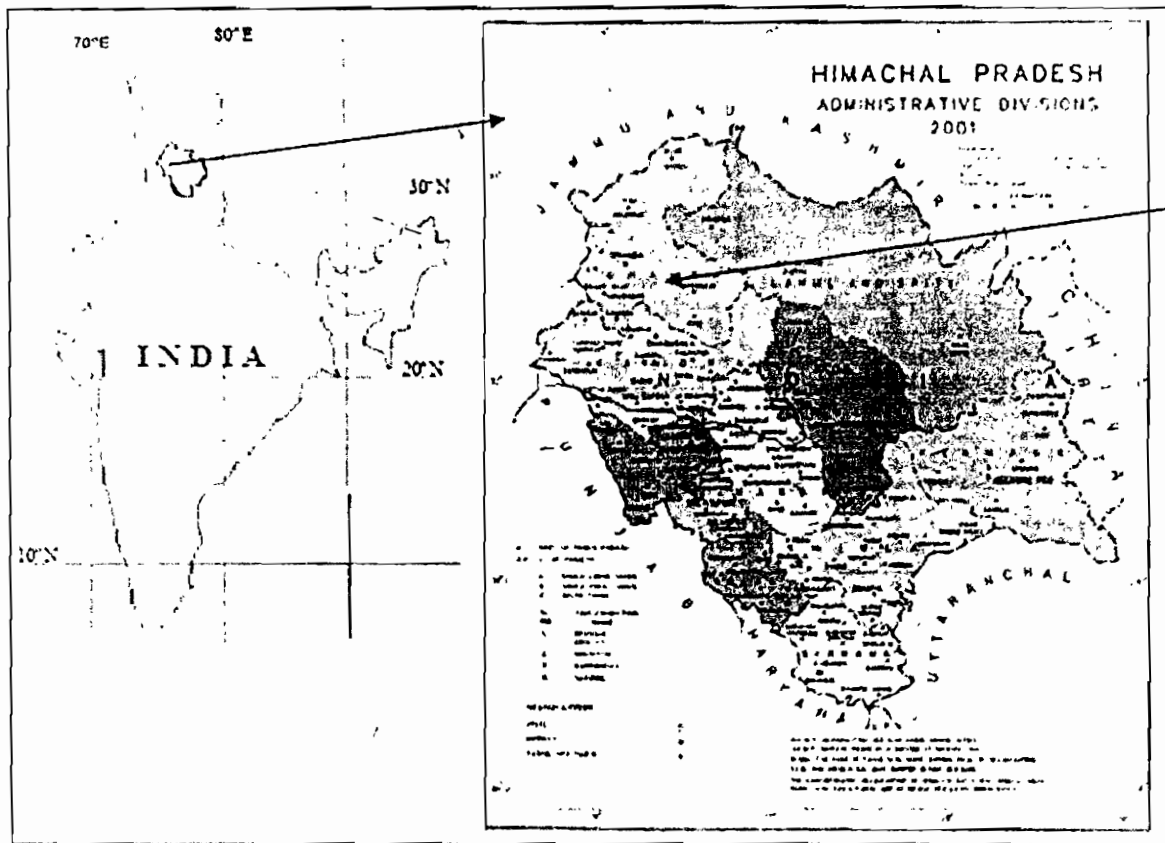


Fig. 3: Chamba Rupal Production Region, Chamba, Himachal Pradesh, India.

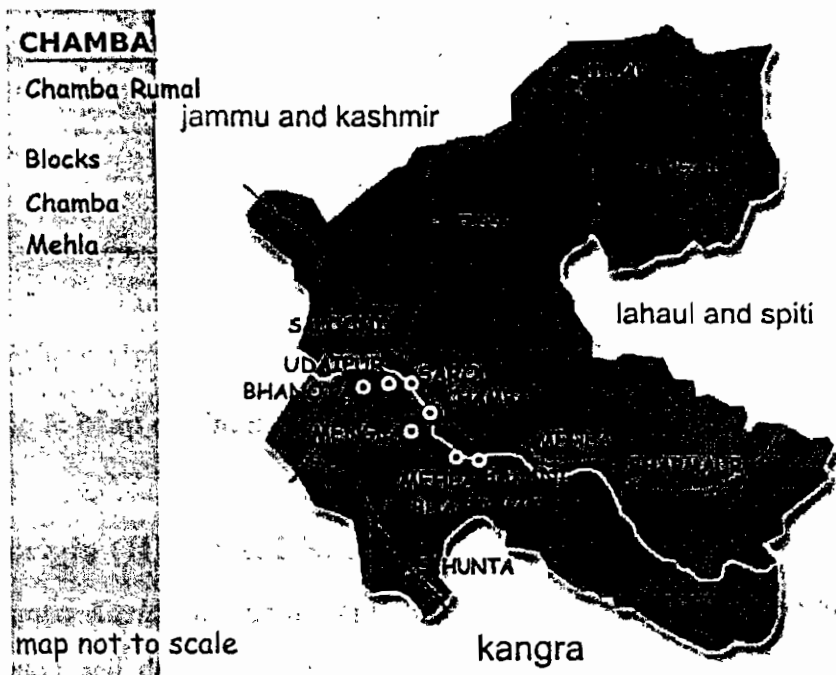


Fig.4: Chamba Rupal Production Region, Chamba Valley, Himachal Pradesh, India

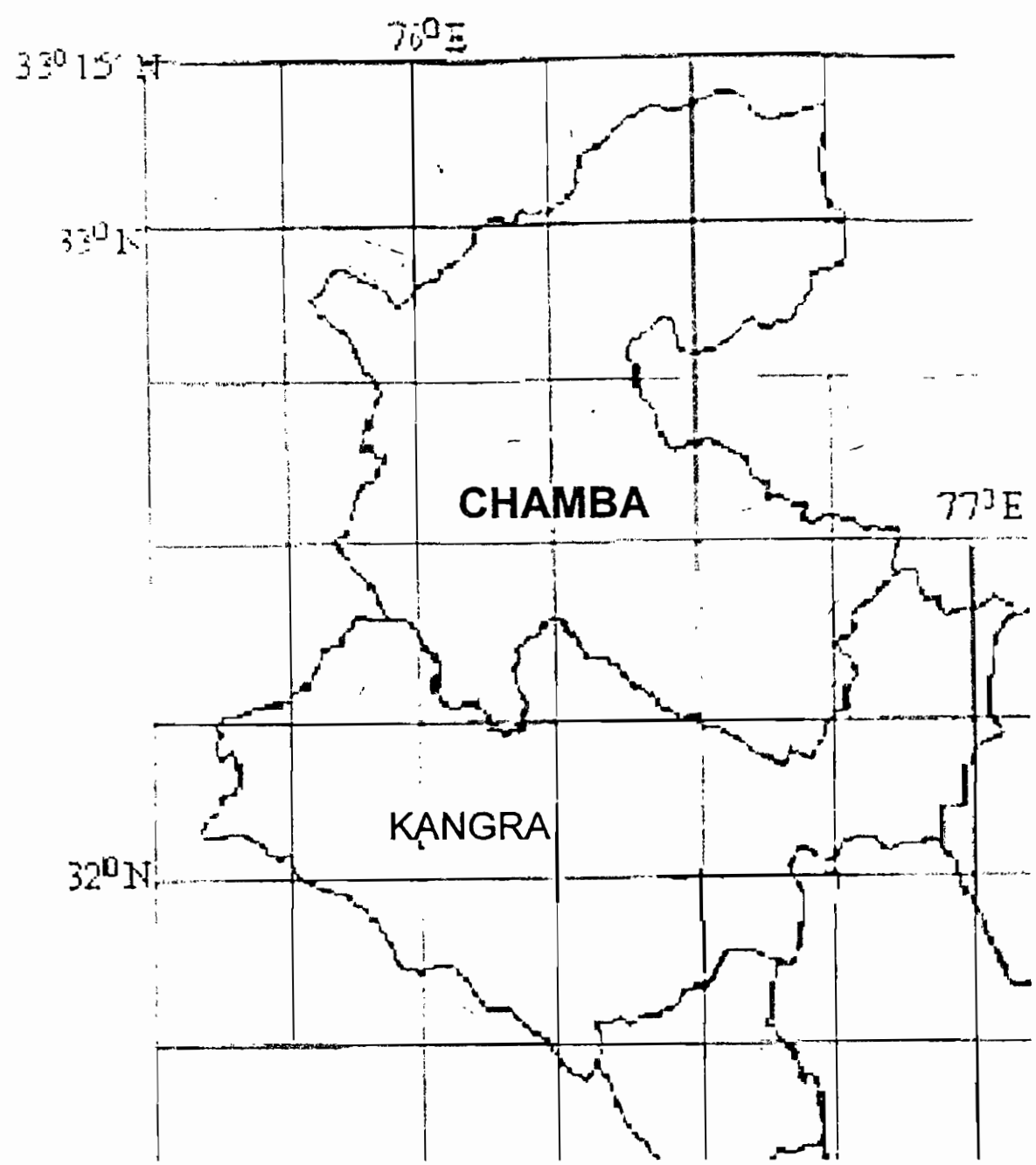


Fig. 5: Map of Chamba District showing geographical location

(i) Proof of origin (Historical Records)

Chamba *Kasidakari* or the craft of 'do-rukha' embroidery popularly known as 'Chamba Rumal' originated and developed in Chamba, an erstwhile princely hill state in the north-western Himalayas. The Chamba town was named by its founder, Raja Sahil Verma, after his daughter

Champavati, because the site of the town was selected by this daughter Champavati. The original name, believed to have been Champa, from Champavati, may be taken to have got corrupted, in time, to Chamba.

The origin of this craft was an offshoot inspired from the Chamba school of Pahari painting, which was solely responsible for the origin of this handicraft. Raja Prithvi Singh of Chamba (r.1641-64) was an able administrator and a true connoisseur of arts, who visited Mughal court many times during the regime of Emperor Shahjahan. The Mughal Emperors had been encouraging the textile art and fine brocades bearing figurative work were commissioned by them for *khilats* to their nobles and Rajput chiefs.

Raja Prithvi Singh received *khilat*, royal standards and insignias done in brocade. It is said that Raja Prithvi Singh brought with him some craftspersons from Delhi and cultivated various arts in his court. Some of the craftspersons were accomplished embroiders who embroidered royal insignias, flags, standards and other textiles for the royal household.

The origin of Chamba *Rumal* can reasonably be assigned to the descendents of these artisans. Being of a perishable nature the specimens of embroidered garments of early period are not available, however, splendid backless *cholis* are still preserved in the local Bhuri Singh museum of Chamba.

The art of the Chamba *Rumal* flourished in the erstwhile princely hill states of Chamba, Kangra, and Basohli and nearby states that are now part of Himachal Pradesh. Though practiced throughout this region, the craft came to be associated specifically with Chamba owing to the patronage given by the rulers of the area as well as to the quality of the craftsmanship. The artistic style of the Pahari miniature paintings, which was influenced by Mughal miniatures, was reflected in the *Rumals*, which flourished in the 18th and 19th centuries. The embroidery on the *Rumal* is the image of a miniature painting on fabric. Dr. Stella Kramrisch observed that Chamba *Rumals* are like paintings translated into embroidery.

Historically, the flowering of this craft started during the reign of Raja Umed Singh of Chamba (1748-68), a patron of miniature artists who had fled from the troubled courts of the Mughal kings. The work continued to flourish under his successor Raj Singh (1764-1794) and Chatar Singh (1794-1880).

The inspiration for these embroideries was not only the miniature paintings done by pahari artists but also the paintings on the walls of the Rang Mahal in Chamba. Raja Umed Singh started the construction of the Rang Mahal early in his reign. These famous paintings were mainly located in the

residence area of the court ladies. The panels, which covered the walls, were surrounded by floral borders and were, in effect, miniature paintings on the wall. They have been restored and are now on permanent display in the National Museum, New Delhi.

The oldest dated Rumal belongs to the 16th century and is said to have been embroidered by Bebe Nanki, the sister of Guru Nanak. This piece is now preserved in the Sikh shrine in Hoshiarpur district, Punjab. Another important piece was presented by Raja Gopal Singh of Chamba to the British in 1883 and is now in the Victoria and Albert Museum, London. This piece depicts the battle of Kurukshetra.

Raja Bhuri Singh (1904-1910) was a great patron of this art. He was perhaps inspired by the scholar Dr. J.Ph. Vogel who appreciated the aesthetic valued of the Rumal and collected the first specimens for the Chamba Museum in 1909. Bhuri Singh arranged for the production of many rumals and took them to Delhi on the occasions of the Durbars of 1907 and 1911.

Chamba Rumals embroidery was mainly done by upper class women and women of royalty. These women developed a level of sophistication and stylization that brought the embroidery into the realm of art.

From the Chamba Rumals available of this period, it is apparent that the women had the use of trained miniature artists who drew the theme of the Rumal in charcoal and also provided guiding color schemes for the borders with the floral ornamentation, sophistication of miniature paintings.

Chamba Rumals were being made till the early part of this century but after the decline of the feudal system, this art form began to languish. After Independence it was Kamaladevi Chattopadhyay who was impressed by the Chamba Rumal, took an interest in reviving this art form, but the revival did not continue for long.

Later, the Himachal Pradesh government set up a center for promoting and training in the local crafts of the region. But owing to lack of an imaginative approach, the art of the Chamba Rumal was treated as mere embroidery. Synthetic coloured cloth and embroidery threads in gaudy colors were used to make pillow covers, napkins and other such utility items. The art that was once distinguished by grace and a native charm had been reduced to calendar art.

In the last few years, the importance of the Chamba Rumal is again being gradually realized in Chamba. Some rumals based on earlier designs are being made. While the embroidery skill is well maintained, the fabric, threads and colors used as well as the composition lack artistry.

* The historical references of Chamba Rumal are found in following books:

- (i) Gazetteer of India: Himachal Pradesh District Gazetteer, Chamba, [Ed: Thakur Sen Negi,]
- (ii) Rajput Art and Architecture by Hermann Goetz, Ed: Jyotindra Jain & Jutta Jain - Neubauer
- (iii) Chamba Rumal by A.K Bhattacharyya, Director, Indian Museum, Calcutta
- (iv) Threads and Pigments: Rumal and Paintings in the Pahari Tradition, by Dr. B.N. Goswami
- (v) Indian Embroideries By John Irwin & Margaret Hall

(j) Method of Production

Chamba Rumal is produced on the hand spun 'khaddar' or a fine muslin cloth which is in square and oblong format by artisans. The outlines are drawn with fine charcoal and brush by a painter well – versed in Pahari painting. But sometimes, the ladies would prefer to draw the patterns and figures themselves. This resulted in two styles; one elegant and fine in draughtsmanship and the other, which are rough and bold in treatment. Chamba Rumals are embroidered with the technique of double satin stitches known as '*do-rukha-tanka*' is carried forward and backward alternately and both sides of the cloth are stitched simultaneously, so that the space on both sides is filled up making the designs on both sides look equally effective and identical in content. Knot does not appear in the threads used in embroidery.

Rasamandal is the famous subject of the rumals, however, hunting and wedding scenes, nayika – bheda, Shiva family, Vishnu's dasavataras and episodes from Bhagaavata Purana, Ramayana and Mahabharata were other folk themes have appeared in Chamba rumals. The most common shape and size of Chamba rumal is square and oblong, round (circular) pieces are rare, which were used only for covering baskets (chhad and chhabdu) during marriage

(k) Uniqueness:

The Chamba Rumal is produced by a double satin stitch carried forward and backwards alternately, done simultaneously on the two sides of the cloth and brings such extraordinary effect that the embroidery comes out strikingly identical on either side of the Rumal. This technique is known as *dorukha-tanka* (Fig 6). This "*dorukha-tanka*" the double satin stitch used in the Chamba Rumal is unique, which is not noticed in anywhere else in Indian embroidery tradition. The most popular fabric, employed in Chamba Rumal, is khaddar for its low cost, easy

availability and durability. Generally, the ground fabric used in Chamba Rumal, is handspun and hand woven cotton (khaddar) or fine muslin (malmal) of off white colour. Such off white base of the fabric highlights the vibrant silken threads filled in the drawing made upon.

The untwisted and dyed silk thread of a wide variety of colours used in Chamba Rumal makes the figures and patterns smooth and glossy and graceful on both sides. The outline of the Rumal is drawn in black usually with fine charcoal and is filled with black silk threads in simple parallel courses. The contrasting and bold colours of the threads in the embroidery in their own elevation leave the drab and dull background of the *mal-mal* or the *Khaddar* into complete insignificance and nullity. The cloth pieces are generally square, some times these are circular, with same embroidery.

The colour combination in Chamba Rumals is also unique (Fig 7) . No Chamba rumal is in a single colour. The predominance of blue in some of the earlier pieces is remarkable. Green, sky blue, orange, yellow are some of the other colours of the threads frequently in use in these embroideries (Figs 8,9,10, 11).

Dandi-tanka, The Stem Stitch: Besides unique Do-Rukha Tanka, the out line in black thread marked with Dandi – tanka, **the Stem Stitch is also a unique characteristic.** The Dandi tanka is conspicuous characteristic of the Chamba *Rumals*. After filling the colourful threads in the figures and floral designs, these are finally enclosed with a fine line worked out in black thread, which apparently lends the powerful effect as seen in Pahari miniature painting.

In Chamba *rumals*, after the figures are filled with silken threads of different hues, the magical effect is achieved through fine outlines done in black thread in *dandi-tanka*- the stem stitch, which is also its most conspicuous feature.

Criss-Cross Stitches

The use of criss-cross stitches, which comprises a simple technique of crossing two stitches of equal size in the shape of a cross (X) can be discerned in several Chamba Rumals. This stitch as a unit comprises a running band mostly in red colour, arrayed usually in straight or circular lines identically visible on the both sides of the fabric.

(I) Inspection Body:

In order to deal with GI related issues for Chamba Rumal following inspection body will be constituted:

1. Co-ordinator, HP Patent Information Centre, State Council for Science, Technology & Environment, H.P. B-34, SDA Complex , Shimla 171009
2. General Manager, District Industry Centre, Chamba or his representative
3. President, Chamba Rural Producers and Artisans Association or his representative
4. One Renowned Chamba Rural Artisan
5. One Expert in Textile Technology, / Designing /.
6. One Expert in Chamba Rural Traditional Painting
7. Curator , Bhuri Singh Museum , Chamba
8. Marketing Expert

The scope of the work of inspection body would be as follows:-

- 1 – Issues related to quality control mark/ certification
- 2 – Legal issues related to Geographical Indication
- 3 – Random checking at the production/ sale centres for the violation of GI Act. 1999
- 4 – Awareness about GIs/ IPR Issues, Technology upgradation/Marketing Strategy

(m) Others:

The Chamba Rumal is also used for various household items i.e. backless *cholis*, caps, platter coverlets, for keeping horoscope scrolls, *kamarband* (sash) and handheld fans etc. However, a great deal of coverlets in circular format bearing floral work has been noticed. These coverlets are shown with *phul-buti* (floral) patterns and sometimes cypress trees dominate the central space of the fabric. In an unusual coverlet the sun motif has also been noticed. Another piece of beautifully embroidered coverlet is in the collection of Bharat Kala Bhawan, Varanasi which depicts the *Rasamandala* design, the round dance of Krishna and *gopis*.

Household garments such as caps, handheld fans, balls for children, platter coverlets and other decorated items, were also done by the womenfolk. When the art of miniature painting reached its zenith, the female members of the royal clan or the wives of the nobles undertook new experiments by embroidering figural and floral designs. Inspired from the Pahari miniatures, the women embroiderer produced attractive Chamba *Rumals* of great artistic value. These *rumals* represent attractive designs of the Chamba and Pahari miniature paintings.

It was customary to gift *Chamba rumals* in a girl's marriage. Thus, subjects like 'wedding scenes' were popular. The *rumal* was considered one of the essential items of dowry of the bride who

learnt this craft at a young age. No marriage ceremony would be reckoned complete without the gift of Chamba *Rumals* by the relatives of the brides. It was considered an additional merit if the bride was well versed in the craft of embroidery. On wedding or other important occasions, these *rumals* were worn both by men and women who hung them proudly on their shoulders. People of every class, rich or poor, high or low produced these *rumals* in some form or another, whereas the elite class preferred more beautiful and intricate designs.

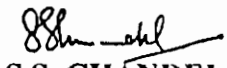
The *rumals* made in circular forms were also used as a coverlet on the platter as an offering to the deities or to embellish the sanctum sanctorum as a backdrop behind the main image of the temple. It is evident from an inscribed rumal which bespeaks that it was meant as an offering to Lakshmi-Narayan, the principal deity of the Chamba town. It had also been a tradition in Chamba to offer an embroidered hand-held fan to Lakshmi-Narayan, the principal deity of Chamba. This offering was fixed on the day of *Nirjala Ekadeshi* - the eleventh day of the month of *Ashadha* (June).

After the registration of Chamba Rumal under Geographical Indications Act 1999, a logo will be designed, use of which will be limited to genuine and original producers of Chamba Rumal based on Pahari traditional paintings. This will help in checking counterfeit products from entering the market. Distribution of logos will be based on the discretion of Chamba Rumal Producers /Artisans Association and the HP Patent Information Centre. The State Council for Science, Technology & Environment in collaboration with Chamba Rumal Producers/Artisans Association, District Industry Centre, Chamba will formulate schemes for the overall improvement of Chamba Rumal Artisans besides providing technological and marketing inputs.

Along with the statement of case in class
(i) class a ----- in respect of b-----
(ii) class a ----- in respect of b-----
(iii) class a ----- in respect of b-----
in the name(s) of c ----- whose address is (d) ----- who claim(s) to represents the interest of the producers of the goods to which the geographical indication relates and which geographical indication is used continuously since ----- in respect of the said goods.

1. The application shall include such other particulars called for in rule 32(1) in the statement of case
2. All communications relating to this application may be sent to the following address in India:
3. In case of an application from a convention country the following additional particulars may 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 documentation

(5) Signature

 9/1/2007
(Dr. S.S. CHANDEL)
o/l Principal Scientific Officer
& Co-ordinator,
Himachal Pradesh Patent Information Centre,
State Council for Science, Technology &
Environment, Shimla, H.P.
B-34 SDA Complex , Shimla 171009

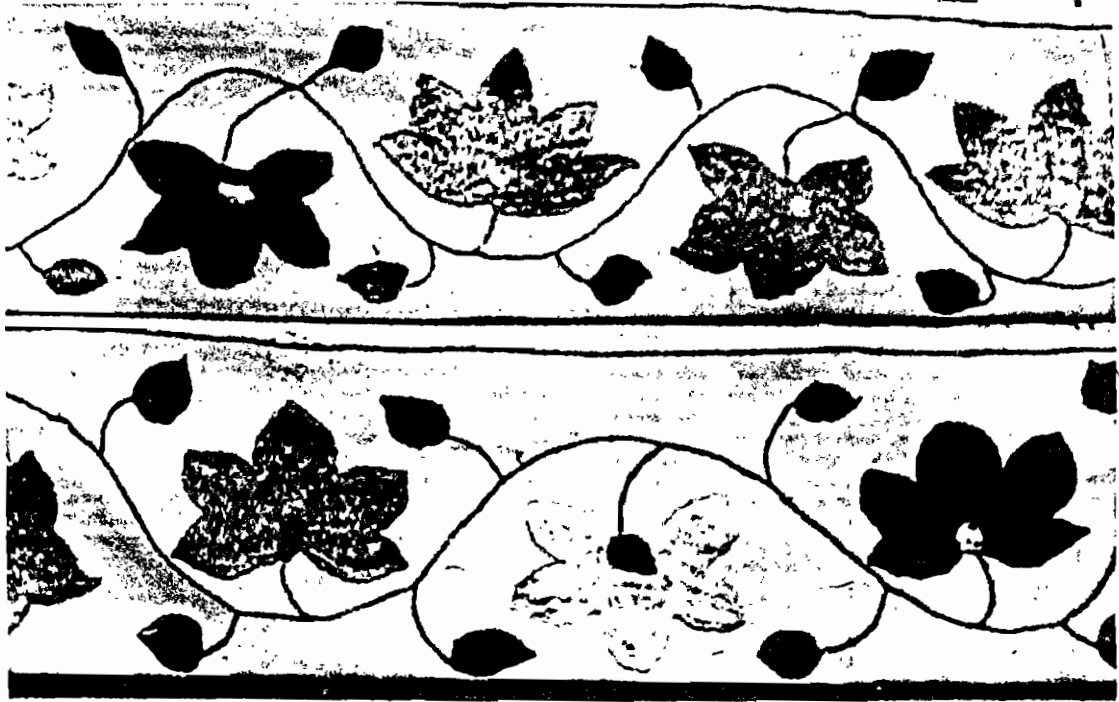


Fig.6: Unique Do-Rukha (Double running Satin Stitch)

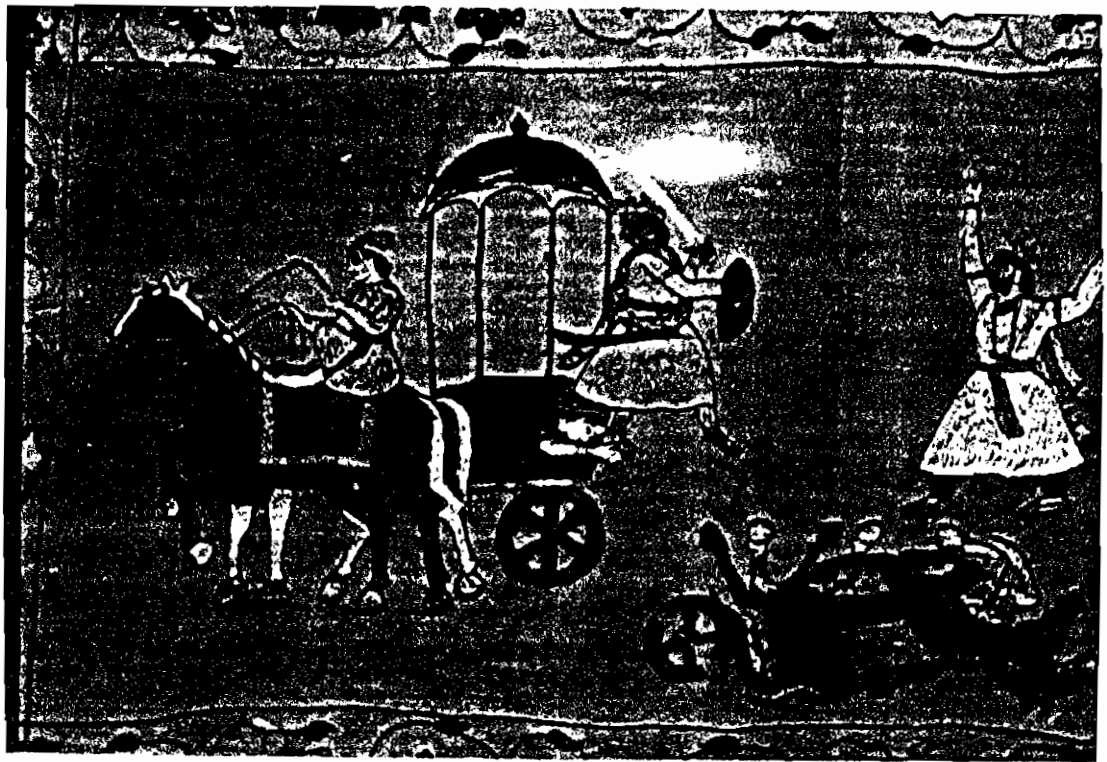


Fig.7: Unique Colors and Designs of Chamba Rumal