

184

REGISTRATION AND PROTECTION ACT, 1999

FORM GI - 1

A	Application for the 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)
B	Application for the registration of a geographical indication in Part A of the register from a convention country Section 11(1), rule 23(3) Fee Rs. 5000, (see entry no.1A of the first schedule)

same

Cheque No. ~~1000~~ 9-4-07

vide entry no. 0235 in the

register of vendors

Cashier

09/04/07

Application is hereby made by (a) _____ for the registration in the part A of the register of the accompanying geographical indication furnishing the following particulars:

1. Name of the applicant:

Orissa State Cooperative Handicrafts Corporation Limited

2. Address:

Orrisa State Cooperative Handicrafts Corporation Limited
 D-2 & 3, Industrial Estate, Rasulgarh,
 Bhubaneshawar

3. List of association of persons/producers/organization/authority:

Enclosed in annexure II

4. Types of goods: class 24 and class 27

5. Specification:

RAW MATERIAL

The fabric mainly used is poplin but for some products velvet, polyester, casemate, waterproof fabric, organdy etc are used. On fabric things like mirror, sequences, laces, iron frames with plastic coating, foams, embroidery threads for decorative chain stitch, sewing threads for appliqué attachment.

~~RA~~
 09/04/07

GOVT. OF INDIA
 Geographical Indication Registry

09 APR 2007

DY No. 22

CHENNAI.

Bright colors like red, lemon yellow, orange, bright green, blue, purple etc are used. Motifs that are used are elephants, sunflowers, parrot, malliflowers, gandharva vairabh, mythological depictions, geometrical patterns etc.

6. Machines and tools:

The major tools used in an appliqué enterprise are sewing machines (used for stitching the bases and making fittings like *kangura*, chains etc), scissors, tapes, stools, pencils, welding machine for making lamp shades frame etc.

Types of stitches:

Chain stitch for embroidery, hemstitch for attaching appliqués, running stitch for joining fabrics, kaaj stitch for attachment of mirrors.

7. Name of the geographical indication (and particulars):

Pipli Applique Work

8. Description of goods:

Appliqué – the traditional patchwork of Orissa is usually done in four colors—red, white, black and yellow. Embroidery and other colors have also been accepted into the craft. Artisans deftly stitch traditional motifs such as elephant, peacock, flowers as well as modern motifs, patchworks on brilliant colored clothes and mirror pieces.

Appliqué, which is a French term, is a technique by which the decorative effect is obtained by superposing patches of colored fabrics on a base fabric, the edges of patches being sewn in some form of stitchery. It is distinct from what is known as patchwork in which small pieces of cut fabrics are usually joined side by side to make large piece of fabric or for repairing a damaged fabric.

9. Geographical area of production and map:

As per shown in the Orissa State map in annexure II.

10. Proof of origin (historical records):

Orissa, the home of traditional arts and crafts and renowned for the temple of Lord Jagannath is proud of its appliqué work, which, unlike that in many other places is yet alive and flourishing, linked with a high degree of technical skill and imagination. The appliqué work in Orissa is mainly practiced in Pipli, a village in the district of Puri, situated on the Jagannath trunk road nearly 20 kilometers from Bhubaneswar and 40 kilometers from Puri and in Puri town; although a few workers practice the craft in places like Parlakimidi, Khallikote in the district of Ganjam and Butapali in the District of Baudh.

The work is confined to people of *Darji* caste with surnames of Mahapatra and Maharana. The word *Darji* commonly relates to professional tailors. Pipli was a centre of considerable trade in rice and cloth and was inhabited by many tailors who prepared *batuas* or cloth bags and *sujnis* or embroidered quilts which were much prized by the Oriyas. *Darji* cast inhabitants also live in Puri town who also engage themselves in appliqué work.

According to one Hatta Maharana of Pipli (age 84 years) who was doing appliqué work on *chandua* (Canopy) previously, his relations in Puri have been doing appliqué work on *chandua*, *chhatti*, *trasa* (*tarasa*) etc., used in religious festivals connected with the temple of Lord Jagannath and also in festivals of the Raja of Puri. It is likely that these *darjis* of Puri might have originally come from Pipli. There are at present 40 families with about 200 workers in Pipli and 14 families with about 70 workers in puri engaged in appliqué work.

The development and continuance of appliqué work in Pipli and Puri have been due, to a great extent, to the proximity of the Jagannath temple at Puri. As per historical records, the appliqué craft in Orissa dates back to the 12th century when the temple of lord Jagannath was built at Puri (in 1135 A.D). In ancient times the craft had royal patronage and was used in temples. However when the craft came under the Muslim influence in the 16th century, more creative and intricate designs were introduced and the appliqué products became items of elitist professions, preferred by Zamindars, Nawabs, Sultans, Rajas and prosperous traders. The Rajas of Puri appointed artisans as *sebaks* for the regular supply of articles required for the day-to-day *sebas* (rites) performed in the temple and also

determined the quantity and rates at which the supply was made. *Darji* caste inhabitants of Puri were also appointed to supply the requirements of tailored articles for Lord Jagannath, and for festivals. As per old documents available with Ganesh Mahapatra of Puri (Calico Museum of Textiles), Maharaja Birakishore appointed in the year 1054 A.D. Jagannath Mahapatra, Banamali Mahapatra, Rama Maharana, Siba Maharana and others for this purpose. Maharaja Mukunda Dev appointed Ganesh Mahapatra for the same purpose in the year 1280 A.D. A certificate was issued approximately in 1754-55 A.D. indicating that Padan Maharana, Narayan Maharana and then Loknath Maharana served as *sebaks* for the same purpose. Raja Mukunda Dev authorized in the year 1920 A.D. Hadu Mahapatra's son, Loknath Mahapatra to charge a fixed amount on all offerings of tailored materials for Lord Jagannath even though these were sewn by other tailors.

A similar certificate was issued under the seal of Rani Suryamani Dei during the reign of Raja Dibyasingha. The various classes of *sebaks* and others employed for or connected with *seba puja* of the Jagannath temple, names of *sebaks*, details of items of supply and remuneration in the shape of items of *bhoga* (eatables offered to the deity) and / or in the shape of money, have since been collected by L. Panda from various old records of the temple and published in the "Record of Rights – Shri Jagannath Temple, Puri" by the Temple Administration under the Orissa Act 14 of 1952. The appointment of *sebaks* is hereditary. Only adults of the family, well versed in tailoring work can be employed in the service of the deity. In case of their negligence other *sebaks* could be engaged. The leader of the *sebaks* is called *sardar* and he gets one extra part of the *bhoga* for the work.

The appliqué-work fabrics in shape of canopy, *trasa* (banner), and *chhatti* are not used inside the precincts of the temple. These articles are used outside the temple in festivals and processions. According to Sri Sadashiva Ratha Sharma of Puri some of the items like dice board (made of patchwork on cloth) are used during Kumar Purnima festival and *Magadha topi* (made of cloth with fine appliqué work) is worn by *Kansa* in *Kansabadha* drama. Some of the *trasas* are called *Garuda trasa* (yellow background) and some *Gobinda trasa* (black background) carried at the head of processions during festivals.

Embroidery work with motifs of fish, frog etc. on black cloth is used in *gajaudddharana besa* (decoration of the deity) on *Magha purnima* day. A canopy called *trimundi chandua* with motifs of 27 stars and geometrical forms in appliqué work is used during *snanjatra*. Decorated fabrics with motifs of *rahu*, *kalasa* etc., are used during *ratha jatra*.

Pilgrims coming to Puri, as per tradition, offer banners to the temple. Very often they purchase these banners from Pipli on their way to puri. They also carry from Pipli small canopies for their household deities and for festivals in their hometowns. Batuas or bags are attractive and convenient souvenirs for them to carry. Canopies, *trasas* and *chhatties* can still be seen in Jagannath Bellav *math* and in Oriya *math*. The Rajas of feudatory states in Orissa possessed large canopies, *trasas*, *chhatties* etc. that they got from Pipli for festivals in their states.

With the merger of the feudatory states with Orissa and the gradual deterioration of the financial position of many *maths*, the demand for large decorative canopies, *chhatties*, *trasas* etc. has dwindled. While few decorative canopies still continue to be made for Government offices, the decorative canopies and *chhatties* are no longer in large demand except occasionally by temples.

There are *darji* caste inhabitants in other places of Puri and Cuttack districts. They however do not do appliqué work. These darjis are socially well organized. Every year a mela is held at kedargouri (in Bhubaneswar town near Lingaraj temple) where all darji caste people of Pipli, Puri, Banamalipur, Sakhigopal (Kadua), Balanga, Rajasa, Bhubaneswar, Ranapur, Khurda, Kujanga (Paradip area), Khallikote, Parlakimidi, Badamba, Narsinghpur, Athagarh and Banki assemble and discuss their problems.

The craft has a tremendous market potential in domestic as well as in the international markets. The cluster employs more than 10,000 craft people spread over Pipli, Puri and Bhubaneshwar of which almost 90% are rural women. However, at present the industry seems to be facing various problems and challenges, which are hampering its steady growth.

a. Historical proofs provided in Annexure I are:

A note from National Award Winner, Mr Anant Moharana, in year 1969 for “Pata Painting”.

Note from Md Muktar of “Top Applique Workshop”, Pipli.

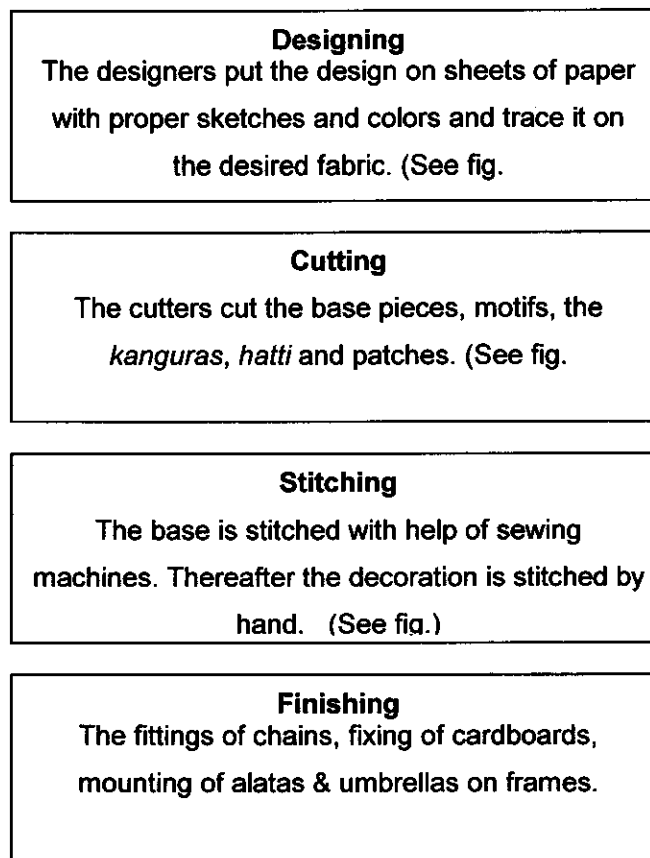
An article from book “Reference Orissa” published in year 1999 by Enterprising Publishers on page number 216.

Another article from “Traditional Indian Textiles” published in year 1993 by Thames and Hudson Ltd., London on page 131.

11. Method Of Production:

The process in the *appliqué* craft is a very labour intensive. A diagrammatic representation of the various stages involved in the production process is given below:

Steps involved in appliqué work



12. Uniqueness:

The key features of the appliqué work are:
Chain stitch (with knot after each stitch) used for embroidery.
Patchwork done manually by hemstitch

13. Inspection body:

Inspection of the end product is done by manufacturers, customers and retailers themselves, as there are no standard parameters set for this artwork.

1. Along with the statement of case in class (b) _____ in respect of
(c) _____ in the name(s) of (d) _____ whose address is
(e) _____

_____ who claims to represent the interest of the 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 should 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.

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 indications.

b) Evidence as to the existing protection of the geographical indications in the 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.

Address for Service

The Director
National Institute of Fashion Technology
opp. Hi-tech city, Madhapur
Hyderabad - 500 081
Ph: 040 - 23110841
Fax: 040 - 23114536


29.3.7
(5) SIGNATURE

Managing Director
The Orissa State Cooperative
Handicrafts Corporation Ltd.
Bhubaneswar
NAME OF THE SIGNATORY