

G.I. APPLICATION NUMBER – 599

Application Date: 15-12-2017

Application is made by The Consortium of Puttapaka Handloom Cluster - IHDS, at H.No.6-l 35, Puttapaka (VI), Narayanapur (m), District: Yadadri Bhongir, Andhra Pradesh, India for Registration in Part A of the Register of Telia Rumal under Application No. 599 in respect of Textiles falling in Class – 24 is hereby advertised as accepted under Sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- A) Name of the Applicant** : The Consortium of Puttapaka Handloom Cluster - IHDS,
- B) Address** : The Consortium of Puttapaka Handloom Cluster - IHDS, H.No.6-l 35, Puttapaka (VI), Narayanapur (m), District: Yadadri Bhongir, Telangana, India.
- C) Name of the Geographical Indication:**

TELIA RUMAL



- D) Types of Goods** : Class 24 – Textiles
- E) Specification:**

Telia Rumal cloth involves a number of intricate handmade work with cotton loom displaying a variety of design and motifs in 3 particular colours, namely, Red, Black and White. The process of preparation uses gingelly oil and natural vegetable dye which gives it a distinct and unique quality in the form of its texture and smell. The defining components of Telia Rumal

1. **Loom:** They are woven on pit looms, the measurement of which is 7 feet in width, 21 feet in length and 5 feet height with pit size of 2 feet width, 4 feet length and 2 ½ feet depth occupying an area of about 150 Sq. Ft.
2. **Material:** The material is made from pure cotton.
3. **Colours:** All the Telia Rumal are in three colours only; White, Black and Red.
4. **Designs/Motifs:** All the designs and motifs are derived from the traditional geometrical patterns which represent flower and leaves, half-moon designs, namely: Maddikaya, Omkaram, Padava, Chandrudu, Hastam, Pachees, Bhucharakam, Swastik, Vimanam, Simham, Chillaka, Gadiyaram, Muggu, Suryudu, Pakshulu and Mallepuwu.
5. The special characteristics of Telia Rumal designs are that they are hand woven and there are no prints on the handloom materials.

6. **Purpose:** Meant generally for hot climate. These pure cotton Telia Rumal absorb sweat and is refreshing to wear in coastal areas. The fishermen wear the Telia Rumal lungis as they are dyed with gingelly oil that does not allow the salt to irritate them.
7. **Use:** The Telia Rumal technique is in use for all varieties of handloom items like Scarves, Stoles, turbans and lungies.
8. **Dyes:** Vegetable Dyes, Naphthol Dyes and Vat Dyes and Reactive Dyes.

F) Description:

The patterns in the Telia Rumal consist of a variety of images, based around the sub-divisions of a square. These include the dot, square, cross, chevron, rectangle and various stepping motifs. The initial patterns used were strictly geometric but Telia Rumals made after 1930s incorporated figurative designs such as Maddikaya, Omkaram, Padava, Chandrudu, Hastam, Pachees, Bhucharakam, Swastik, Vimanam, Simham, Chillaka, Gadiyaram, Muggu, Suryudu, Pakshulu and Mallepuwu which required higher weaving skills.

The traditional Telia Rumal is restricted to only 3 colours, viz. red (anything from crimson to orange red, brown red and maroonish red), natural colour (white) and black (black or brown), sometimes with a hint of yellow to orange or pink. If the patterned center field is predominantly dark, i.e., black or brown, then the plain outer border will be red. If the center-field is predominantly red, the outer border will be dark. These plain borders have delicate white lines which cross at the corners of the kerchief, to form a fine grid which is created by the Ikat process.

G) Geographical area of Production and Map as shown in page no: 28

The main area in which Telia Rumal is produced is Puttapaka village, Narayanpur Mandal, Yadadri Bhongir District, Telangana State. The Puttapaka village is at a distance of 7.7 km far from Mandal Main Town Narayanapur. Puttapaka is located 35.7 km distance from its District Main City Nalgonda. It is located 56 km from Hyderabad of Telangana Region in Andhra Pradesh. The GI producing region lies between 17° 6' 54" North Latitude and 78° 56' 9" East Longitude.

H) Proof of Origin (Historical records):

Telia Rumals are eminent throughout the world for its elegant design and patterns and for its natural dyeing methods. A classical 19s or early 20s century Telia Rumal is a square cotton cloth dyed in a harmonious colour scheme of deeply saturated red and brownish black with a creamy white background a shade which is the result of the pre-treatment of the cotton yam. In fact, the name Telia Rumal oil refers to the oily touch of the cloth. Later pieces, especially those made after independence have a rather harsh colour scheme of synthetic red, purple or violet and black.

The tradition of double Ikat textiles in Andhra Pradesh date back to the late 19th century. Some of the earliest varieties of Telia Rumals are simple in design, but skilful in application, with the weft, warp and double Ikat technique and geometric designs. Much of these telia fabrics were used by Muslim nobles in Hyderabad. These Rumals were also called Asia Rumal, and thousands of these telia rumals have been exported to Persian Gulf, Middle East, Aden, East Africa, Singapore and Burma. Until 1930's these Telia Rumals with geometric pattern were woven in Chirala and the surrounding villages in Guntur. While the traditional designs kept to the squares within squares formats which later evolved and now incorporates a number of figurative designs made of geometric patterns.

The entire Padmashali community has been recognised for their efforts in encapsulating years of ancient culture in their pieces of (art) work. Furthermore, they were also highly involved in the

product in question gaining international reputation as they exported it to Gulf countries. The rich sheiks residing there are regular customers of the product and also help in spreading awareness about the technique in the Arab nations. The technique has also been the subject of certain motion pictures in India which serve to highlight the intricate technique employed by the skilled artisans and the troubles they face in procuring the required natural products in today's fast paced world.

The history of Telia Rumal is very vast. It has been in existence since time immemorial, and it is only because of the efforts of some famous designers and some hard working artisans that Telia Rumal is getting international acclaim. Its importance as an art form can be understood from the fact that an Australian University has introduced a course on it.

During the Nizam's dynasty, Puttapaka a small backward village of Telangana region of Andhra Pradesh had about 20 families engaged in handloom weaving who were patronized by the rich Muslim families, damsthanams & Nizam rulers. The officers working in the court of the Nizam used to wear Chituki Telia Rumal as a symbolic representation of status and even the village heads used to adorn these Rumals.

Traditionally, Telia Rumals have been the cloth offered at the dargah of Ajmer Sharif in Rajasthan with some devotees offering fifty or even hundred cloths. Telia Rumals were worn as veil by princesses at the erstwhile court of the Nizam of Hyderabad; as a turban cloth by Arabs in the Middle East; and continue to be worn as a lungi by fishermen in coastal Andhra Pradesh. The Rumals were exported in large numbers to Myanmar, West Asia and East Africa in the 19th and early 20s centuries.

I) Method of Production:

Dyes and Raw material to be used in the production process are the following:

- Cotton yarn
- Sheep dung
- Castrol seed pods are bumed to create ash for mordanting of the cotton yam
- Gingili Oil
- Recycled Cycle Tubes
- Twine
- Graph paper
- Steel rods
- Vessels
- Fire wood
- Dyes (Alizarin, Alum, Erakasu)
- Mud tubs
- Wooden sticks
- Hand Gloves
- Sketches
- Loom
- Loom accessories
- Wooden stand (x shape)
- Charka

NATURAL COLOR DYING PROCESS OF TELIA RUMAL

Natural alizarin dyeing is a mordant style of dyeing and is used to produce the traditional red colour, and in combination with erakasu it gives black colour which requires pre-treatment of yam. It takes 15-16 days before the yam is ready for dyeing.

PRE-TREATMENT OF YARN

The yam is steeped for 24 hours in the solution prepared with sheep dung. Then, any remaining foreign matter is removed by twitching the yarn. Apart from that, castor-seed shells are burnt to get ash which is further mixed with gingelly oil, to get a thick solution. The yarn which has been treated with the sheep dung solution, will then be soaked in the above solution in small quantities and washed for about 15 min, squeezed and sundried. Thereafter, the whole process is repeated, in the sun, for 16 days, before washing and drying. Now, the yarn is ready for preparation of warp and weft. This process makes the yam completely saturated and soft. The castor seed pod-ash contains alumina which ensures richer, deeper and intense red colour, when dyed with alizarin. This yarn develops a peculiar oily-smell due to use of oil in yarn treatment which leads to terming of this square Rumals as Telia Rumal.

PRE-DYE TREATMENT

2/80s and 2/120s count cotton yarn divided in 10 bundles. Fresh sheep dung water with castor seed powder ash mixed with water and Gingili oil Liquid (added to the ash water) divided into 10 equal parts to treat the 10 bundles.

INGREDIENTS FOR RED COLOUR

Alizarin
Alum

INGREDIENTS FOR BLACK COLOUR

Alizarin with Erakasu
Alum

The yam for these Rumals require 'mordanting', a treatment that facilitates bonding of dye to the cotton fibre cellulose. The Telia name refers to steps in the mordant treatment that impart an oily nature to the fabric. The first part of the treatment requires the yarns, having been soaked overnight in water, to be washed by hand in a bath made from fresh sheep dung. After washing very thoroughly, the yarn is squeezed out and hung in the sun for 24hours.

Meanwhile, pods from the castor plant are burnt and the ash is mixed well with water. After soaking for several hours, castor oil is added to the liquid and the mixture is dried in the sun. When it turns slightly white, it is ready to use. The top liquid is decanted, and water is added to the residue put aside for subsequent treatments. The yam treated with dung is submerged in the oil-ash mixture, washed well for 15minutes, then squeezed out and stored overnight. In the morning it is kept in the sun. In the evening, the oil treatment is repeated and continued for sixteen days. If the time is short, the treatment can be hastened by giving two oil treatments daily for eight days.

The yarn is then wound onto cones or cylinders in preparation for making the warp. The yarn is taken to the padduguadda (warping machine), a large wheel that enables the correct length to be wound quickly. A mechanism on the wheel creates crosses of the yarn at strategic places, enabling the sequence of yam to be kept in order. After winding, yam markers are tied around the crosses, helping the person counting threads to keep them in the correct sequential order.

PRODUCT PREPARATION

Telia Rumal is a very intricate and laborious double ikat weave. As the name suggests the yarn is treated with oil. The products used for the treatment of the yarn are sheep dung, castor pod ashes

and oil. The treated yarn which is used for the warp (length) and weft (width) is tied and dyed in accordance with a predetermined geometrical design.

Each of the warp and weft threads are individually positioned on the loom prior to beating the slay, hence it's crucial for the weaver to ensure perfection. Only 3 colors are traditionally used - red black and white in geometrical designs. Weaving a Telia Rupal needs a great amount of practice and perfection for the warp and weft to be meticulously converted to an artistic design. The number of motifs makes it more complex and difficult to dye the colours in the predetermined places on the fibre.

Warp: The Yam is then wound onto cones or cylinders in preparation for making the warp. The yam is taken to the padduguadda (warping machine), a large wheel that enables the correct length to be wound quickly. A mechanism on the sequence of yarn to be kept in order. After winding yam markers are tied around the crosses, helping the person counting threads to keep them in the correct sequential order.

The designs which are already prepared on a graph is drawn on the warp, Then the wrap is folded for design purpose. This warp will be openly spread and will be colored from light to dark shade. After tying with rubber it is dyed in the light shades and dried and the same process will go on for light colour to dark shade. After completion of the dying process rubbers are removed and the warp is opened in the full length and then the design warp is placed. Then the warp is taken out in the street and is spread wide open to avoid disturbance in the design for every metered length is tied with twines in sections and then the wam is taken on to the loom and continues to weave with required weft.

Weft: The weft is taken to the "ASU" (local term) an apparatus having one side one peg and other side several pegs. These pegs are pegged on a wooden frame which is in the shape of an arc. The distance between the two pegs is equal to the width of the fabric the number of pegs used depending upon the design and the remaining process is same as in the case of warp. After completion of total tie & dye process of weft, the entire yam which is on the "ASU" is wounded on "parivattam" then it is wound on the "pims" the pims will be in serial order, The weavers will weave the fabric weaving The weaving process is operated by pulling a cord in the center of the loom. When weaving the plain fabric borders, this can go extremely fast but with the double Ikat central design, each throw of the shuttle has to be carefully checked to ensure precise design intersection. However, there is always an unavoidable slight movement of yam that creates a feathered' edge to the motifs. At this beginning stage adjustments are made to any imperfections of alignment by tightening or loosening the heddles to loosen any yams that are twisted or stuck together. A master weaver can weave the full length of eight Rumpals in 4 or 5 days, however the average weaver could take several weeks to complete the piece.

The weaving continues until all Rumpals have been completed. When finished, the fabric is starched. When dry, the product is inspected for any flaws that are then mended. This finishes the length process. Because the greatest time is taken with the creation of the tie & dyed warp and weft, more than one set of threads is normally prepared at one time. The amount will vary depending on the number of repeats across a design and also how many threads are in each unit of the design. Too large a bundle of threads should be avoided. Some fine curved designs have many units but very few threads in each group, helping to create smooth curving lines rather than sharply stepped outlines. As a consequence, more duplicate warps could be tied at one time in such groups. On average, eight warps containing eight Rumpals each would be prepared together. An equal amount of weft is prepared to complete the weaving of the warps, helping to rationalize the time spent in preparation.

DESIGN SKETCHES FOR MASTER PIECES

The process of tie & dye design requires the fixing of the designs and patterns before the warp and weft and coloured the threads forming the design tied and dyed repeatedly to bring in the right colour at the right place and the interlacement of the threads produces the design on the fabric. The dyeing over the warp and weft are spread out for weaving on a loom.

As patterns and designs emerge, the impact impart elegance and beauty to the woven fabric. Tie and Dye techniques may be applied on the warp threads (Warp Ikkat) or the weft threads (Weft Ikkat) either of which is called single ikkat or they may be applied on warp and weft threads in such a way that the designs overlap each other called Double ikkat in single as well as double ikkat ,warp and weft Threads which are tied and dyed as per design should not only be positioned accurately in proper sequences in weaving as required by the design and its colour scheme but also should be accurately secured to prevented shifting, displacing or entangling 'with this highly sophisticated ikkat technique complicated motifs appear exactly the same on either side of the fabric.

J) Uniqueness:

The process of creating a Telia Rumal is a very intricate and laborious double Ikat weave. Uniqueness of the dyeing and weaving cluster is based on the usage of the following natural materials:

- i) Natural alizarin dyeing.
- ii) Sheep dung.
- iii) Castrol seed pod ash.
- iv) Gingili oil.

A triumvirate of traditionally used colours, namely: red, black (earakasu) and white are used in the traditional process of producing Rumal. The fabric used in the creation of Telia Rumal is 100% cotton as no other fabric can support the traditional process used in its production. The unique feature of Telia Rumal is that when it is worn as a turban in summer it keeps the head cool and when it is worn in winter It keeps the head warm.

Another unique feature of Rumal is that when it is worn as a lungi by the fishermen the smell of the fabric attracts fish while the nature of the fabric keeps the salt away from the fabric so the lungi does not get wet and become uncomfortable for the wearer. This yam develops a distinct oily-smell due to the use of oil in yam treatment which lingers even after the creation of Rumal thereby adding on to the uniqueness of the product. Telia Rumal can only be created using traditional handloom process and by not any other mechanical means as otherwise the very quality of Rumal will be lost.

The special characteristics of Telia Rumal designs are only woven and there will be no prints on the handloom materials. The traditional vegetable dyes used in the production of Telia Rumal have huge number of medicinal benefits. Unlike chemical dyes vegetable dyes do not contain carcinogen. After each wash the vegetable dye enables the fabric to retain its colour and not fade. In fact, Telia Rumal becomes brighter after each wash because of the presence of oil in it.

The Telia Rumal includes geometric designs namely: Maddikaya, Omkaram, Padava, Chandrudu, Hastam, Pachees, Bhucharakam, Swastik, Vimanam, Simham, Chillaka, Gadiyaram, Muggu, Suryudu, Pakshulu and Mallepuwu.

K) Inspection Body:

The inspection body is constituted consisting of the below mentioned persons to keep the check upon the quality of the products.

1. One Representative from Craft Council of Telangana
2. One Representative from Craft Council of India
3. One Representative from Department of Handlooms, Government of Telangana
4. One Representative from the Consortium of Puttapaka Handloom Cluster – IHDS
5. Three (03) Producers of Telia Rumal.

This inspection body shall act independently to ensure the quality check upon the goods and will keep the check on the quality, manufacturing and mechanism of the goods.

L) Others:

The work of the Telia Rumal community has been recognized globally and has received various accolades from places of international repute which include UNESCO, Cheonglu International Craft Biennale Award and also the Shilpguru Award as well as the National Master Weaver Award.

GEOGRAPHICAL AREA OF PRODUCTION OF TELIA RUMAL

INDIA
TELANGANA STATE
YADADRI BHUVANAGIRI DISTRICT

