

FORM G. I. - 1

Received <u>Rs. 10,000</u> in cash/ Cheque/D.D. No. <u>10/8-09</u> vide entry no. <u>0128</u> in the register of valuables <u>10/8/09</u> Cashier	<u>10/8/09</u> D.D.O.
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**THE GEOGRAPHICAL INDICATIONS GOODS  
(REGISTRATION & PROTECTION) ACT, 1999**

**Application for Registration of a Geographical Indication in Part A  
of the Register; Section 11 (1), Rule 23 (5)**

**BAGRU HAND BLOCK PRINT**

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

**1. Name of the Applicant:**

BAGRU HAATH THAPPA CHHAPAI DASTKAR SANRAKSHAN AVVAM VIKAS SAMITI (BHTCDSAVS), It is registered under the Jaipur Cooperative Societies Act, 1943 as a non-profit organization of Bagru Printers. The address of the organization is:

Bagru Haath Thappa Chhapai Dastkar Sanrakshan Avvam Vikas Samiti  
Lakshminath Chowk, Chhipa Mohalla,  
Bagru - 303007, Dist. - Jaipur,  
Rajasthan.

**2. List of association of persons/producers/ organization/ authority:**

Bagru Haath Thappa Chhapai Dastkar Sanrakshan Avvam Vikas Samiti (BHTCDSAVS) (Copy of Registration Certificate of BHTCDSAVS, List of Members of the Executive Committee, and Consent of all the Members is **Annexed at 1, 2 and 3** respectively)

**3. Type of Goods:**

Mainly Fadat, Lugdi, Dhabli, Angochha, Tehmat, Janani dhoti, Bhchhauni, Chadara, Jazam, Chouka Chhint, Rumal, Dasti Rumal, Table covers, Teapoy covers, Napkins, Table mats, Tea mats, Raprons, Midis, Kaftan, Bed Sheets or Bedspreads, Quilts, Sarees, Scarfs, Headgears, Shawls, Dress Material and Home Furnishings & Garments falling under **Class - 24 and Class - 25**

**4. Specifications:**

They have specific appearance due to wide range of well proportionate floral motifs. Bagru Hand Block Prints are essentially of fast colours. Base colour is off white. Motifs of Bagru Hand Block Prints are one or more of Butis, Butas, Jhar or Border. All Bagru textiles have variety of designs and colours beautifully harmonized on the same piece of cloth. Bagru Hand Block Printed Textile impart flavour old paintings corresponding to stylized Sun Flower, Narcissuses, Roses and other Local flowers with luxuriant foliage. Traditional Motifs of Bagru Print are one of the following five groups: -

- (i) Motifs of Flowers, Leaves and Buds (**Annexure No. 4**)
- (ii) Motifs of Intertwisted Tendrils (**Annexure No. 5**)
- (iii) Motifs of Trellis Designs (**Annexure No. 6**)
- (iv) Motifs of Figurative Designs (**Annexure No. 7**)
- (v) Motifs of Geometrical designs (**Annexure No. 8**)

Typical Bagru Hand Block Prints are shown in plates at **Annexure 9 - 9.7**

**5. Name of Geographical Indication (and particulars):**

**BAGRU HAND BLOCK PRINT**

**6. Description of the Goods:**

Bagru Prints are mostly on cotton and sometimes on cotton x silk. A wide range of Made ups, Home furnishings and Garments are produced from Bagru Printed cloth. All Bagru Prints display an extensive variety of Butis and Butas with variety of colours, traditional shades of colours and designs created by skilled Chhipas possessing expertise of preparing colour mixtures using desired ingredients in specific ratios. Colours used for Bagru Hand Block Print are mostly vegetable dyes (natural colours). The creation of rich and wide range of print designs is a result of careful stamping by wooden blocks. Turners locally known as Kharadiyes posses the skill of producing desired blocks using dried wood of plants like "shisham", "gurjan", "mango", "teak" and "ardu". Thus it is the skill of Chhipas and Kharadiyes that results in production of well known Bagru Prints. Description of traditional Bagru Hand Block Printed textiles items is given in Table no. 1. Size of these items can vary as per demand.

Table No. 1

S. No	Item Local Name	Usual Size	Common Name/ Use	Fabric
1.	Fadat	L : 4.10 - 4.30 M. W : 0.95 - 1.35 M.	Women's (Ghagras) long (skirts)	Cotton
2.	Lugdi (Chadar ki lugdi, Chadar jodi, odhani, duptta)	L : 2.60 to 2.80 M. W : 1.20 to 1.60 M.	Women garments like Kanchli and Kurti	Cotton
3.	Dhabli	L : 5.00 - 7.50 M. W : 1.00 M.	Men's Dhoti	Cotton
4.	Angochha	L : 1.80 - 2.00 M. W : 0.85 to 1.00 M.	Towel, Angarkhi & Bagal bandhi	Handloom and Lattha
5.	Tehmat	L : 2.30 M. W : 1.20 M.	Worn as a lungi by men	Mill-made lattha or handloom cloth
6.	Janani dhoti	L : 5.10 M. W : 1.40 M.	Sari for woman	Grey superfine, mill-made or handloom mulls or cambrics
7.	Bichhauni (rezai)	L : 4.00 - 5.00 M. W : 1.15 - 1.20 M.	Quilt	Lattha or rezi cloth
8.	Chadara (palang posh)	L: 2.25/2.70/3.50 M. W : 1.80 - 2.25 M	Bed-spread/ Bed Cover	It is made of coarse mill-made long-cloth
9.	Jazam	L: normally 3.40 M. W : 2.35 M.	Floor carpet	Coarse mill-made lattha
10.	Chouka	L : 0.60 M. W : 0.60 M.	Dress materials for gents & ladies or as decorative wall pieces	Superfine mill-made grey mul-mal or cambric
11.	Chhint (Chintz)	L : 5.00 - 6.00 M. W : 1.00 M.	Dress material and for decorative doors and window hangings.	Mill-made <i>lattha</i> and <i>handloom</i> cloth
12.	Rumal, Dasti Rumal	L : 0.60 x 0.60 M. W : 0.90 x 0.90 M.	Handkerchief.	Fine cotton cloth or lattha
13.	Table covers, Teapoy covers	The standard sizes are 1.40 x 0.90 M.	As the name indicates.	Mill-made <i>latthas</i> and <i>handloom</i>
14.	Napkins, table mats, tea mats	Nap.: 0.40 x 0.38 M. Table mats: .37x.31M Tea mats .22 x .21 M.	As the name indicates.	Mill-made <i>latthas</i> and <i>handloom</i> or <i>rezi</i> cloth
15.	Raprons, Midis	L : 3 M. W : 1.20 M., Midi L : 2.35 M. W : 1.20 M.	<i>Maxi</i> and <i>midi</i> dresses for women.	Fabric of purchaser's choice.
16.	Kaftan	L : 2.90 M. W : 1.20 M.	Women's long shirts and evening dresses.	Mostly cambric

**7. Geographical Area of Production and Map:**

Geographical Areas of production of Bagru Hand Block Print is **BAGRU, KALADERA, JAHOTA and JAIRAMPURA**. Of these Bagru town is the main production centre. Geographical Data for these production centers as per census 2001 is given below and geographical area production map is at **Annexure 10**.

	Bagru	Kaladera	Jahota	Jairampura
Location	30 km East of the Jaipur.	43 km North of the Jaipur.	20 km North of the Jaipur.	23 km North of the Jaipur.
Name of Tehsil/ Panchayat	Sanganer	Chomu	Amber	Amber
District & State	Jaipur, Rajasthan	Jaipur, Rajasthan	Jaipur, Rajasthan	Jaipur, Rajasthan
Population (Tehsil)	5,73,171	3,26,488	2,94,055	2,94,055
Latitude	26 48' 41" North 26 49' 24" North	27 11' 20" North 27 11' 00" North	27 06' 31" North 27 06' 34" North	27 06' 00" North 27 06' 09" North
Longitude	75 32' 28" East 75 33' 02" East	75 37' 30" East 75 37' 56" East	75 41' 37" East 75 41' 42" East	75 43' 59" East 75 44' 08" East
Total Land area of Tehsil (sq. km)	629.40	688.50	844.40	844.40
Annual Rainfall	56.64 cms	56.64 cms	56.64 cms	56.64 cms
Temperature	0.5 to 48.22 <sup>o</sup> c	0.5 to 48.2 <sup>o</sup> c	0.5 to 48.22 <sup>o</sup> c	0.5 to 48.22 <sup>o</sup> c
Literates	347,231	1,76,314	1,41,536	1,41,536
Season	Four	Four	Four	Four
Languages spoken	Hindi	Hindi	Hindi	Hindi
Communities settled	Hindus & Muslims	Hindus & Muslims	Hindus & Muslims	Hindus & Muslims
Nearest Rly. Station	Jaipur	Jaipur	Jaipur	Jaipur
Neighbouring Tehsils	Chaksu, Dudu, Jaipur and Bssai	Sambhar, Shahpura, Amer	Choumu, Jaipur, Jama Ramgrah, Sambhar	Choumu, Jaipur, Jama Ramgrah, Sambhar

## 8. Proofs of origin (Historical records):

Bagru, an early 16<sup>th</sup> century town near Jaipur, developed into a flourishing Textile Production Center and was at its peak in the 19<sup>th</sup> century. Even today large numbers of Industrial units (Micro and Medium level) are producing Bagru Hand Block Prints for local as well as export market. The art of hand-block printing and design was developed to a high level of sophistication, and this small 16<sup>th</sup> century village blossomed into one of India's busiest artisan centers as is evident from several specimens kept in National and Foreign Museums and/or description of this craft and skill given in several books and journals written by Indian and Foreign authors. Although the historical references are being appended at **Annexure 11.1 to 11.16** major findings inferred from these historical references are being reproduced for the purpose of a cohesive, clear and simplified overview.

- 8.1 Well known Historian Prof. **Dr. G.N. Sharma**, studied available material, documents of Jaipur Province from the year 1300-1761 A.D. His findings are compiled in the book "Rajasthan Through the Ages" Vol.-II. According to **Dr. G.N. Sharma**, Bagru was famous and known for its Dyed or Printed Chintzes. Similarly, according to historian **Prof. Mohan Lal Gupta**, Bagru Hand Block Print Industry was a flourishing industry for last five centuries. (p. n. 117 – 118, Rajasthan Part – II, "District-wise Study of Culture and History in Rajasthan, Rajasthan Granthagar, Jodhpur, 2004). **Annexure 11.1 & 11.1.1**
- 8.2 "Bagru was a small town in Rajputana State, situated in 26° 48' North and 75° 33' East on the Agra-Ajmer Road about 18 miles South-West of Jaipur City. It was the residence of Thakur who served Jaipur Darbar with Fourteen Horsemen and was exempted from payment of any tribute to the Darbar. The place was famous for dyed and stamped chintzes". (P.255-256, "IMPERIAL GAZETTEER OF INDIA", PROVINCIAL SERIES, RAJPUTANA, 1908). New edition, published under the authority of His Majesty's secretary of state for India in council. Oxford, Clarendon Press, 1908-1931 [v. 1, 1909] **Annexure 11.2**
- 8.3 **Rta kapur** and **Rahul Jain** well known textile designer and writer studied Handcrafted Indian Textile steeped in tradition, representing living heritage of the glory of India and produced a book titled "HANDCRAFTED INDIAN TEXTILES". According to the author "There was a need, for example, to assemble a comprehensive directory of available patterns on a single piece of cloth. The idea for a new product, in turn, was inspired by nineteenth-century descriptions of the double-sided prints once produced in centers such as Alwar and Gwalior. A reversible cloth, of the weight traditionally printed in Bagru, could serve especially well as drapery or even as certain types of apparel. About thirty kilometers from Sanganer and as mentioned in nineteenth-century records, the printing village of Bagru has remained mostly in the shadow of its celebrated neighbour. In contrast to the courtly sensibility of the Sanganer work, the Bagru Hand Block Prints are deeply rooted in the local folk milieu. Their limited design and colour range is associated with traditional caste-and-custom-bound end uses of the area. The exhibition textiles commissioned from Sanganer and Bagru, therefore, attempted to highlight this extreme polarity. By the early 1980s, the demand for Bagru fabrics in the local *Haats*

(markets) had declined but new export channels helped bolster the fortunes of the industry. For the exhibition commissions, it was felt necessary to reconsider the limited print vocabulary and develop, if possible, a new product". (p. 82, "HANDCRAFTED INDIAN TEXTILES", **Martand Singh, Rta Kapur Chisti and Rahul Jain**; Lustre Press Roli Books Pvt. Ltd. 2000, New Delhi). **Annexure 11.3**

- 8.4 According to the famous textile designer **Ritu Kumar**, "When the power of the Mughal court declined in the early eighteenth century, the Persian and Hindu artisans who had gathered in Agra and Delhi dispersed into the surrounding textile centres and their skills were absorbed into the long-standing craft traditions of those areas. They also brought with them the new patterning techniques and motifs that had developed under the patronage of their Mughal masters. The block-printing centres of Sanganer, Bagru, Barmer, Balotra and Pali were renowned for their well-bleached cotton cloth and crisply detailed folk imagery. The cloths and garments made in Rajasthan and Gujarat were decorated with floral and animal motifs printed in repeating patterns. Animal motifs were used widely-mainly the elephant (hathi), the duck (batak) and the fly (makhi). A wide variety of floral motifs also appeared, including the cardamom (ilaychi), the magnolia (champa), the jasmine (motia), the margosa tree flower (neem), the marigold (genda), the chrysanthemum (guldaudi), the Indian rose (gulab), the orchid tree flower (kachnar), and a whole series of other floral *butis* associated with the deities (such as the dhatura flower, arka flower and urdraksha beads - symbolic of Shiva - and the lotus flower (kamal) and conch shell (shankh), which represented Vishnu). This indigenous repertoire was expanded with the incorporation of typical Mughal motifs in the form of floral and arabesque patterns. The synthesis became apparent not only in the printing schools, but also in the weaving areas which specialized in brocades, mashru, tie - dye and ikat". (p. 51, "COSTUMES AND TEXTILES OF ROYAL INDIA", **Ritu Kumar**, Christies's Books Ltd., London 1999). **Annexure 11.4**

- 8.5 Calico museum of Textile, Ahmedabad commissioned a study of the contemporary textile crafts of India. The study carried out by **B.C. Mohanty** and **J.P. Mohanty** resulted in publication of their findings in a book "BLOCK PRINTING AND DYEING OF BAGRU, RAJASTHAN". According to the authors "Bagru a small village town in Rajasthan, is situated at a distance of 32 kms east of Jaipur city. Its traditional processes of hand block printing on textiles with rich natural colours have been known for many centuries. With the attraction of foreign buyers for the traditional hand printed textiles, this village hums with much activity today, supplying exquisite printed materials for the export trade.

In the Central Museum at Jaipur some of the exhibits bear the common caption "prints of Sanganer and Bagru" which is confusing as the prints of these places seem to have distinct characteristics, Sanganeri prints being mostly on a white ground as indicated by **George Watt** (P. 247, 249). Similarly in the City Palace Museum at Jaipur there are at least two samples of coarse printed Fadat cloth which, through catalogued as Sanganer material, bear a close resemblance to the Bagru style of printing.

The hand printers, known as chhipa, came from Sawai Madhopur, Alwar, Jhunjhunu and Siker districts of Rajasthan to settle in Bagru and make it their home some 300 years ago. According to a legend, at the very outset, some two families of chhipas were brought by the Thakur of Bagru to settle in Bagru from Isarda, a village four miles from Jaipur and from then on migration of more families of chhipas continued from different places. They perhaps came for the then royal patronage but more for the abundant availability of water, which had excellent properties suitable for dyeing and printing. Abundant flowing water for washing, processing etc., and a clean sunny bed are the important requisites for printing; and the Sanjaria River with its perennial water stream and stretches of sandy bed was aptly suitable for the purpose. The Sanjaria river, with its origin some 5 kms from Bagru westwards, was then watering this village town and its water was surrounding the place then known as Bagora island, from which the name Bagru is perhaps derived. It is interesting to find a printed narrative in the killa of the hereditary Jagirdar of Bagru. The narrative was found in a frame but was unsigned. A portion of the narrative reads, **"The Chief (Thakur) of Bagru is the foremost noble in Jaipur State and occupies the first seat on the left hand of Maharaja. In the absence of the Durbar from Jaipur he has, by custom, charge of the city and the palaces, and by hereditary right performs the Bhait and other ceremonies in place of His Highness. He is among the twelve Kotharis of Jaipur who claim descent from the great Maharaja, Prithiraj, the direct progenitor of the Jaipur ruling house. The title of Adhiraj is hereditary in the family"**. Name Bagru is derived from Bagora, the name of an island in a lake where the city was originally built, and is famous for its palm fans and Chints". (p. 7 & 8 "BLOCK PRINTING AND DYEING OF BAGRU, RAJASTHAN", B.C. Mohanty and J.P. Mohanty, Calico Museum of Textiles, Ahmedabad, India 1983) **Annexure 11.5**

- 8.6** Speciality of Bagru Print & Skills of artisans of Bagru have attracted several celebrities, art directors and writers of several new papers and magazines. Copies of a few selected articles related to historical aspects and block printing art of Bagru are at **Annexure 11.6 to 11.10**
- 8.7** A block printed women's ghaghra (skirt) displayed at The Maharaja Sawai Man Singh-II Museum describes its production at Bagru in the early 20<sup>th</sup> century (p. 87 "TEXTILE ART OF INDIA", Kokyo Hakanaka, Chronicle Books San Francisco 1993) **Annexure 11.11**
- 8.8** Ms. Chandra Mani Singh presently Director, Documentation, Jawahar Kala Kendra, Ministry of Art, Culture & Literature, Govt. of India, Jaipur is a well known expert and writer on Textile arts of India. She has also served as Registrar, The Maharaja Sawai Man Singh II Museum Jaipur for many years. She studied heritage textiles of India and more particularly of Varanasi, Bagru, Sanganer etc. According to her studies Bagru Hand Block Print are similar to printed pieces found in old capital of Egypt. **Annexure 11.12**
- 8.9** Gulabh Kothari, well known writer, philosopher, presently Chief Editor of "Rajasthan Patrika" studied Textiles Industries of Rajasthan. According to Gulabh Kothari, "Award-winning Ram Gulam Chhipa and his family of Bagru has been

doing this textile printing ever since eight generations ago” his ancestors used to print and dye “Chundaries” for the Jats and Malis” (p. 41, 42 & 63, COLOURFUL TEXTILES OF RAJASTHAN, Gulabh Kothari, Jaipur Printers Pvt. Ltd. Jaipur, India). **Annexure 11.13**

- 8.10 Times of India, News Service Team, visited Bagru during January, 1995 and published a report which reads **“One of the great connoisseurs of art and culture in India, Pupal Jayakar, was introduced to this village (Bagru) in far away France when she saw the sample of the hand printed cloth of Bagru on display in a Paris museum”**. **Annexure 11.14**
- 8.11 According to **Dr. Asha Bhagat**, the great researcher and art writer, **Bagru near Jaipur was an important Dying and Printing Centre where Dabu printing was dominant**. (p. 15, Monograph on survey of Printing and dying industry of Rajasthan, Gujrat & Madhya Pradesh by Dr. Asha Bhagat, Radha Publication New Delhi). **Annexure 11.15**
- 8.12 Smt. Papul Jayakar was Director, Indian Handicrafts and Handloom; she was also the Vice President, Indian Council of Cultural Relations. Smt Jayakar, was invested with Padmabhusan. Having seen Bagru Hand Block Print at Paris museum, she visited Bagru and stayed at their factories for many hours. She was so impressed by the traditional Bagru Hand Block Prints, its unique designs and process, that she gave directions to concerned Ministry, Govt. of India for Display & Promotion of Bagru Hand Block Print in all National & International exhibitions on Textiles.
- 8.13 Bagru print does not differ from Sanganeri Print except that whereas in the Sanganeri Print the background is white, in Bagru Print it is off white or fawn. It is interesting to note that although the Sanganer Print was introduced at Bagru around 1943 seven or eight decades earlier a family of printers immigrated here from village Jahota and started printing motifs of chaupar, camels, horse and dove on dhotis and turbans of banjaras (nomads) settled at Nagore in the vicinity of Bagru. Some banjaras preferred creepers with flowers printed on both the edges of their dhotis. The banjaras left the fabric with the printers, while setting out on their itinerary and collected the finished product on return. Motifs of cuckoo and frog were printed on blue “long skirt” (ghaghra) measuring five yards at the bottom periphery and large bonsali flowers were printed on the red or block odhanies used by their women folk. The Bagru print initiated for the Banjaras of Nagore and Kishangarh has become immensely popular among the Jats, Gujars, Meens, Malis, and Rajputs. It has also fascinated foreigners and left the Sanganeri Hand Block Printing far behind. (p. 66, “CRAFTS AND CRAFTSMEN”, Kamlesh Mathur, Pointer Publishers Jaipur 2004) **Annexure 11.16**
- 8.14 Besides above mentioned historical evidences several extracts from the Internet, also describe Bagru Hand Block Print as a work of special skill originating in the aforesaid region of India. **All the above cited evidences confirms origin of Bagru and its thriving hand block printing industry as early as 18<sup>th</sup> century.**



**9.0 Method of Production:** - Manufacture of Bagru Hand Block Print still continues to adopt traditional method for preparation of dye mixtures, pre and post treatment of the cloth for printing and finishing. Various steps involved and details of these are as given below: -

**9.1 Production Steps:**

- **Scouring** (Pre processing of fabric before printing) locally called "Hari Sarana"
- **Tannin** or preparing fabric for printing locally called "Peela Karna" or Harda Rangai. **Plate No.1 Annexure 13**
- **Printing** with mordant in salts locally called "Chapai". **Plate No.3 Annexure 13**
- **Drying** of printed fabric or Ageing before dyeing the fabric in natural dye locally called "Sukhai". **Plate No.2 Annexure 13**
- **Washing** or removal of excess mordant before dyeing locally called "Khulai".
- **Dyeing** or fixing of colours after washing locally called "Rangai". **Plate No.4 Annexure 13**
- **Resist Printing** or mud clay printing locally called "Dhabu Datai" **Plate No.5-6 Annexure 13**
- **Dyeing with blue colour** locally called "Neel Rangai". **Plate No.7-8 Annexure 13**
- **Dyeing with yellow dye** locally called "Haldi Naspal Putai".
- **Post mordant or fixing** of yellow dye locally called "Fitkari Rangai".
- **Final washing** locally called "Dhulai" to get rid of all the excess dye and resist paste.

**9.2 Details on each step of production process are:**

- **Scouring – locally called "Hari Sarana"**  
The fabric that comes from mills or handloom sector contains natural and added impurities such as starch, oil and dust. To get good and even penetration of colours, the fabric is boiled with soap and de-sizing agents. Traditionally cow dung was used for scouring. Cow dung and water are mixed together and the cloth is then left dipped in that paste overnight. The process of washing is a long one, generally carried out by the ladies. The next day, the clothes are washed and spread on large open grounds. Before the clothes dry completely, more water is sprinkled on them and thus they are made wet again. This process of sprinkling water and drying is repeated 5-6 times a day. This procedure is carried out until the cloth becomes white and bright. Generally, this process requires 3 to 6 days. After this the cloth is washed with pure water. Since it is tedious and time consuming, soaps have replaced cow dung now a day.

- **Tannin – locally called ‘Peela Karana’ of ‘Harda’**  
Washed fabric is treated with myrobalan (harda) which contains tannic acid. Tannic acid attracts the mordants, which are applied with hand wood – block. ‘Harda’ powder is mixed with water, and the cloth is submerged in it, squeezed and dried flat on the ground. Once the fabric is dried, it is folded and beaten with a wooden mallet to remove excess ‘harda’ powder and open up the fiber to accept the dye. This process is known as ‘peela karna’. The tannic acid of *myrobalam (harda)* forms black colour with ferrous (syahee) which is traditionally made by reaction of old rusted horse shoe nails with jiggery.
- **Printing (mordanting) – locally called ‘Chapai’**  
This is the process of transferring the design to the cloth and requires high level of skill. “A piece of fabric is spread over a low bench covered with a thick pad made of several layers of heavy cloth. The printer squats in front of this bench with the dye in a pan or earthenware vessel by his side. Inside this vessel is thick cloth pad saturated with dye. The block is pressed on to this pad and motif is then stamped on to the fabric. Different elements in the design require different colourings. For each colour impression the printer has to prepare a separate pan. The fabric is printed with two mordant–ferrous (‘syahee’) made out of rusted horse shoe nails, and aluminum sulphate (‘beggarr’). Usually ferrous is printed with the outline block (‘rekhh’). As it immediately shows a black impression, it is easy for another printer to place the filler block (‘datta’) with *beggarr* some times the background block is applied before the outline block.
- **Ageing – locally called ‘Sukhai’**  
The printed fabric is left for at least three-four days so that the print (mordant paste) penetrates into the fiber structure. Longer the ageing better is the result.
- **Washing – locally called ‘Dhulai’**  
The printed fabric is washed in running water to remove excess mordants.
- **Dyeing (fixing of colour) locally called ‘Ghan Rangai’**  
Dyeing is a process in which the dye reacts with two mordants at two different locations on the same print giving two different shades of colours. Alizarin is used as the dye throughout Rajasthan. The colours obtained in conjunction with the two mordants are red (with alum) and black (with ferrous). Dyeing is carried out in large copper vessels (‘tambri’) which are heated by wood fire. Alizarin is filled in small cloth–bags (‘potali’) and dipped in the vessel. The quantity of alizarin dye is calculated by the experienced dyer. ‘Dhawadi phool’, a local flower is boiled along with alizarin to avoid patches and staining. Once the dyed fabric is ready (usually it takes half a day), it is taken out of the copper vessel and left on the ground for drying.

- **Resist printing locally called '*Dhabu Datai*'**

The special resist paste (clay-lime-gum-insect eaten wheat mixture) technique, a specialty of traditional printing of Rajasthan, is commonly known as '*dhabu*'. *Dhabu* acts as mechanical resist and prevents the penetration of dye during dyeing on areas covered with '*dhabu*'. This technique is used only for creating patterns with indigo blue. Since the resist paste '*dhabu*' is thick and sticky no sharp definitions are achieved. It is applied with wooden block on the fabric and saw dust is sprinkled over it. Saw dust has two major functions at this stage-first to absorb water from the *Dhabu* paste and give additional layers of resist. After printing, the fabric is left outside in the sun for drying before dipping in indigo tanks. The art of making '*dhabu*' paste is kept secret and every family has its own recipe to make the paste.

- **Indigo dyeing locally called '*Neel Rangai*'**

It is the most interesting process of coloring the fabric blue. Indigo dyeing is done throughout Rajasthan. The process to start a new indigo tank is tedious and complicated but once the vat is ready for use, it is kept 'alive' by constant addition of indigo lime and jiggery. An expert indigo dyer can tell the state of dye by the colour of the vat. He adds the exact quantity of every ingredient required, having learnt it by experience. There is no written recipe with the indigo dyer and every family has its own way of handling indigo. The printed cloth is folded neatly like saree pleats and lowered gently into the indigo tank. When the cloth is totally submerged in the tank, the dyer still holding it under the liquid dye, opens each pleat to allow the fabric to have the indigo dye evenly. Since indigo does not react in the presence of air, any air trapped in the folds or pleats will give "patchy" dyeing. An experienced dyer always unfold the pleats neatly and gently to avoid cracking of '*Dhabu*'. The fabric is then taken out of tank, gently squeezed and opened out to react with the atmospheric oxygen and turn the reduced indigo into oxidized indigo. Indigo has poor affinity to the fabric in the presence of water, so the first 'dip' gives a pale sky blue shade. In order to get darker indigo blue, the fabric is again dipped in the tank, pulled out and oxidized. This process is repeated till the desired dark shade is achieved. The fabric is finally dried flat on the ground. Care is taken that while dyeing or drying, '*dhabu*' does not get broken or cracked. For turning the fabric green it is taken for further process of yellow dyeing but before this it is printed with *dhabu* to retain some blue areas.

- **Yellow dyeing – locally called '*Haldi Naspal Putai*'**

The fabric is again printed with *dhabu* and taken out in an open area. Four persons hold it at each corner and fifth person dips a loose-woven woolen fabric which acts as a sponge in the dye extracted out of *haldi* (turmeric) and *naspal* (pomegranate rinds) and rubs it gently all over the cloth to be dyed. The application of the yellow dye is like mopping the floor but is done gently so that the '*dhabu*' does not come off. The idea of using loose woven fabric in the process of dyeing is to retain enough dye while applying it. Once the fabric is dyed evenly, it is taken for post mordanting or fixing of yellow dye.

- **Post mordanting with alum – locally known as ‘Fitkari Rangari’**  
The dye extracted from turmeric and pomegranate peels is very fugitive and in order to make it fast, post mordanting is done with alum (fitkari). In this process the fabric is dipped in a big copper vessel filled with water and diluted alum. After leaving it for a few minutes (long period of time will cause the dhabu to come off) it is taken out, gently squeezed and dried flat on the ground. When it is completely dry it is folded and stored in dark places for at least 3 to 4 days so that the yellow dye sets in. Finally it is taken out for washing.
- **Washing locally called ‘Dhulai’**  
Washing of the fabric is done in order to take out resist paste and excess or unattached dye from the surface. In this process the fabric is left in big tanks for at least 3 to 4 hours till the resist paste becomes smooth. The fabric is then beaten over a flat stone slab to remove the resist paste and excess dye. The beating of the cloth is generally done where there is a flow of water.
- **Effluent treatment:** - Effluent generated is primarily treated before discharge to the common drain. Treated effluent is free from undesirable constituents. All production units are now planning for setting up a common effluent treatment plant to reuse the treated effluent. This is a positive step to conserve water.

### 9.3 Materials:

**9.3.1 Fabric:** All possible Natural fabric (like cotton, cotton x silk, wool etc.) and man made fibers like rayon.

**9.3.2 Dyes:** Mostly vegetable dyes are used as colouring material. Due to non availability of vegetable dyes some times synthetic (Azo free) dyes are also used. Locally available plants as a source for vegetable dyes are:

Name of Dyes	Source (Name of Plants)	Local Name
Flating yellow	Butea monosperma (Lamk) Taub	Dhak, Palas
Golden yellow	Carthamus Tinctorium L	Casala
Yellow	Curcuma longa L	Haldi
Blue	Indigofera tinctoria L	Neel
Yellow	Morinda citrifolia L	All
Orange-brown	Nyctanthus arbortristis Linn.	Harsinghar
Red (Alizarin)	Oldenlandia umbellata Linn.	Indian Madar
Light yellow	Punica granatum L.	Naspal
Deep yellow	Terminalia chebula Rstz	Harada

In the event of non-availability of natural alizarin and indigo blue synthetic counter parts i.e. chemical dyes are also used.

### 9.3.3 Tools

- **Pathiya** (पाटीया) Size approx 2'x 3'x 4' high, used for Dhabu printing and mostly used by old aged printers and women who can't stand for long. The printer sits on the floor.
- **Mej** (मेज) 5'x 20'x 3.5' high, these are meant for regular production where printers walk around the table.
- **Gadi** - Size 18' x 18' x 3.6' high, Colour containers are put on the trolley to move around the big table. .
- **Saj (Tari)** - (तरी) These are small rectangular containers 12' x 18'x 3" to fill the colour for printing. Inside the colour container a frame and layers of jute and cotton fabric is placed to spread the colour evenly for block printing. These layers make a pad for colour impression.
- **Bunta (bunti)** - These are wooden hand-printing blocks of different shapes and types with motifs engraved on their bottom faces. The different shapes are rectangular, square, circular, oval, segmental etc. The segmental block is called 'chand' and is generally one fourth of a circle. To the upper side of the bunta is fixed a wooden handle with which the block is held and over which the printer strikes, to transfer the impression of the motif to the cloth. The types of buntas are *gad, rekh and data*.
- **Kalams** - These are steel chisels of different widths and cutting surfaces used by kharaudis, for engraving the motifs on the wooden printing blocks.
- **Mogri** - A wooden mallet used in some cases to beat the folds of the moist finished cloth pieces.

### 9.3.4 Emulsions & Pastes

- **Telkhar Emulsion** - It is an emulsion for oiling and alkaline treatment used to desize and partially bleach the grey cloth.
- **Pila Karana Solution** - This is used to give creamish yellow colour to the fabric. It is made of harda powder.
- **Begar Paste** - This is the mordant alum which in combination with alizarine develops a rich red colour.
- **Syahi Paste** - Syahi is essentially a fermented solution of iron and fermenting agent molasses (jiggery, gur) and gum. Syahi in combination with harda develops into a deep black colour.
- **Dabu (Resist Paste)** - Resist paste is applied on those parts of printed motifs whose colour is sought to be protected and sealed off from the effects of further treatment that the cloth undergoes in subsequent process. Dabu paste is prepared by mixing "Kali Mitti" (clay soil), lime (Bidhan) wheat flour and gum. These are mixed in specific ratios depending upon type of Dabu paste needed.

- **Alizarine Bath:** - This is red colouring dye bath prepared by using vegetable dyes like maddar (*Rubia tinctoria*, *Rubia manjista*) which contains substances called alizarine and purpurin. Nowadays synthetic alizarine is used due to shortage of vegetable alizarine. Alizarine and “dhawai ka phool” (*Dhawai Flower Wood Fordia Floribunda*) are mixed in specific ratios in water and mixture kept for required hours to get required reddish hue.
- **Indigo Blue:** - Indigo blue (nil) is a blue colouring matter extracted from nil plants (*Indigofera tinctoria*). Nowadays synthetic indigo granules available in market are also used.

#### 10. Uniqueness

- The ground colour of Bagru Hand Block Textile is mostly off white (cream).
- Colours and designs on Bagru Hand Block Print enables identification of user community. (Colours and designs are specific for Jat, Meena, Rajput, Mali communities).
- Traditional methods of colour preparation, dyeing and printing are essentially deployed for production of Bagru Hand Block Print Textiles.
- Traditional Bagru Hand Block Prints are of two colours viz. Red and Black. **Black colour of Bagru Prints impart reddish tinge.**
- Motifs of Bagru Prints are small in size and can be one or two of following five groups: -
  - (i) Motifs of Flowers, Leaves and Buds
  - (ii) Motifs of Intertwisted Tendrils
  - (iii) Motifs of Trellis Designs
  - (iv) Motifs of Figurative Designs
  - (v) Motifs of Geometrical designs
- “Dabu” (Resist) paste used at Bagru is made out of locally available black clay soil.
- Normally vegetable dyes are used for production of Bagru Hand Block Print.
- Motifs and Designs on Bagru Prints are obtained by stamping Wooden Hand Blocks.
- Bagru Hand Block Prints have softer tone and aesthetic appeal.
- The designs on Bagru Hand Block Print are usually repetitive.
- The skill for production of Bagru Hand Block Print is confined to a community known as Chhipas of Bagru.
- Climatic conditions at Bagru are ideal for production of Bagru Hand Block Prints. Locally available water has excellent properties, ideal for dyeing and printing.
- Bagru Prints are produced only in a limited Geographical area i.e. Bagru, Kaladera, Jahota and Jairampura.
- Bagru Hand Block Print Textile production is more than 300 years old.

### 11. Inspection Body:

“Bagru Haath Thappa Chhapai Dastkar Sanrakshan Avvam Vikas Samiti” (BHTCDSAVS), Bagru has entrusted Inspection for products of Bagru Hand Block Print to a Independent team of seven members. A Stamp or hand block engraved with a logo of BHTCDSAVS, Bagru Hand Block Print and an identification number of the user will be issued to every production units. The Society will make it compulsory for every unit to put this Stamp on their finished products before sale. Inspection Members would be requested for random checking to ensure that every production unit maintain quality and stamps its products. The names and addresses of the Members of the Inspection Committee are:

S. No.	Name	Present position	Occupation	Address
1	Nominee from RUDA, Govt. of Rajasthan	General Manager	Cluster Development	Rural Non Farm Dev. Agency 3 <sup>rd</sup> Floor, B-Block, Yojana Bhawan, Tilak Marg, Jaipur
2	Shri Shankar Dangayach	Assistant Director	Development of Handicraft Industries in Rajasthan	Office of D.C. Handicraft, Ministry of Textile, Tonk Road, Jaipur
3	Shri S.V. Mathur	Dy. Director, Weavers Service Centre, Jaipur	Management of Textile weaving and training centers	Kamdhenu Commercial Complex, Civil Lines, Ajmer Road, Jaipur-302006
4	Nominee from Rajasthan Chamber of Commerce & Industry	Rajasthan Chamber of Commerce & Industry	Industrial Business promotion	Rajasthan Chamber of Commerce & Industry, Chamber Bhawan, M.I. Road, Jaipur
5	Sh. A.K. Malhotra	Retd. Assistant Director (Textiles)		40/127, Swaran Path, Mansarovar, Jaipur
6	Sh. Sitaram Jalani	Journalist		C/o. Shri Mitha Lal Mehta C-31, Sahakar Marg, Opp. Hotel Las Vegas, Jaipur
7	Sh. Vijendra Kumar Chhipa	Secretary BHTCDSAVS	Manufacturing and Trading	Bagru

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12. **Other:**

As mentioned above the production of Bagru Hand Block Print involves number of steps, each involving high level of skill, patience and concentration. All the stakeholders involved in the production are carrying on their age-old traditional craft and passing on the skill to their new generation for last more than 300 years. Bagru Hand Block Print is produced only in a limited Geographical Area. Unique features of these prints are attributable to the skill of the craftsmen, availability of suitable water, climatic conditions and vegetation in a limited Geographical Area i.e. Bagru of production.

At present this traditional craft is facing tough competition from the screen printed products and similar looking printed textiles produced in areas other than main production centres. All such products require much less labour and time compared to Block Printing. As such these are cheaper than Bagru Hand Block Print products. As a result, traditional block printing craft and products are facing tough competition from screen printed products. Fake (screen printed) Bagru Textiles are being sold all over India in the name of Bagru Hand Block Print. Thus there is a need not only to provide protection and safe guard the interest of original Bagru Hand Block Print, produced in very limited geographical area. G.I. Registration of Bagru Hand Block Print will also promote its image among consumers and enhance the business and improve economic conditions of the entrepreneurs in addition to protection of this heritage craft. Therefore, this application is submitted alongwith statement of case in class 24 & 25.

Application is duly signed by the President of the Society. Submission of application alongwith its documents and its contents have full support of all the producers and traders of Bagru Haath Thappa Chhapai Dastkar Sanrakshan Avvam Vikas Samiti and various other organizations like Rural Non Farm Development Agency (RUDA), Govt. of Rajasthan, Rajasthan Chamber of Commerce and Industry, Jaipur and Arch Institute of Design, Jaipur.

Bagru Haath Thappa Chhapai Dastkar Sanrakshan Avvam Vikas Samiti claim to represent the interest of the producers of Bagru Hand Block Print who are manufacturing and trading of goods (Bagru Hand Block Prints) continuously since more than 300 years.

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

M/s. Bagru Haath Thappa Chhapai Dastkar Sanrakshan Avvam Vikas Samiti  
Lakshminath Chowk,  
Chhipa Mohalla,  
Bagru - 303007, Dist. – Jaipur,  
Rajasthan.  
Mobile Nos.9602762451, 9414922944

श्रीतराम छीपा

(SITARAM CHHIPA)  
PRESIDENT

Bagru Haath Thappa Chhapai Dastkar Sanrakshan Avvam Vikas Samiti, Bagru

श्रीतराम छीपा

अध्यक्ष

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बगरु हाथ ठप्पा छपाई दस्तकार संरक्षण एवं विकास समिति  
लक्ष्मीनाथ चौक बगरु, जिला जयपुर (राज.) रजि. 640/99/2000