

**The Geographical Indications of Goods  
(Registration & Protection) Act, 1999**

In the matter of an application by the Meeras  
Carpet Weavers' Industrial Cooperative Limited  
for registration of KASHMIRI HAND-KNOTTED  
CARPET as a geographical indication in class 27.

**STATEMENT OF CASE**

**1. DESCRIPTION OF THE APPLICANT AND ITS OBJECTIVES**

THE MEERAS CARPET WEAVERS' INDUSTRIAL COOPERATIVE LIMITED (hereinafter referred to as "the Applicant"), located at Baripora, Nawa Kadal, Srinagar, Kashmir, established under the Jammu and Kashmir Self Reliant Cooperative Act, 1999 provides for the development and uplifting of handicraft artisans including those artisans of the subject geographical indication 'KASHMIRI HAND-KNOTTED CARPET'. Attached herewith and marked as **ANNEXURE A** is a copy of the Certificate of registration and **ANNEXURE B** is a copy of the Articles of Association of the Applicant.

**2. NAME OF THE GEOGRAPHICAL INDICATION**

Kashmiri Hand-Knotted Carpet

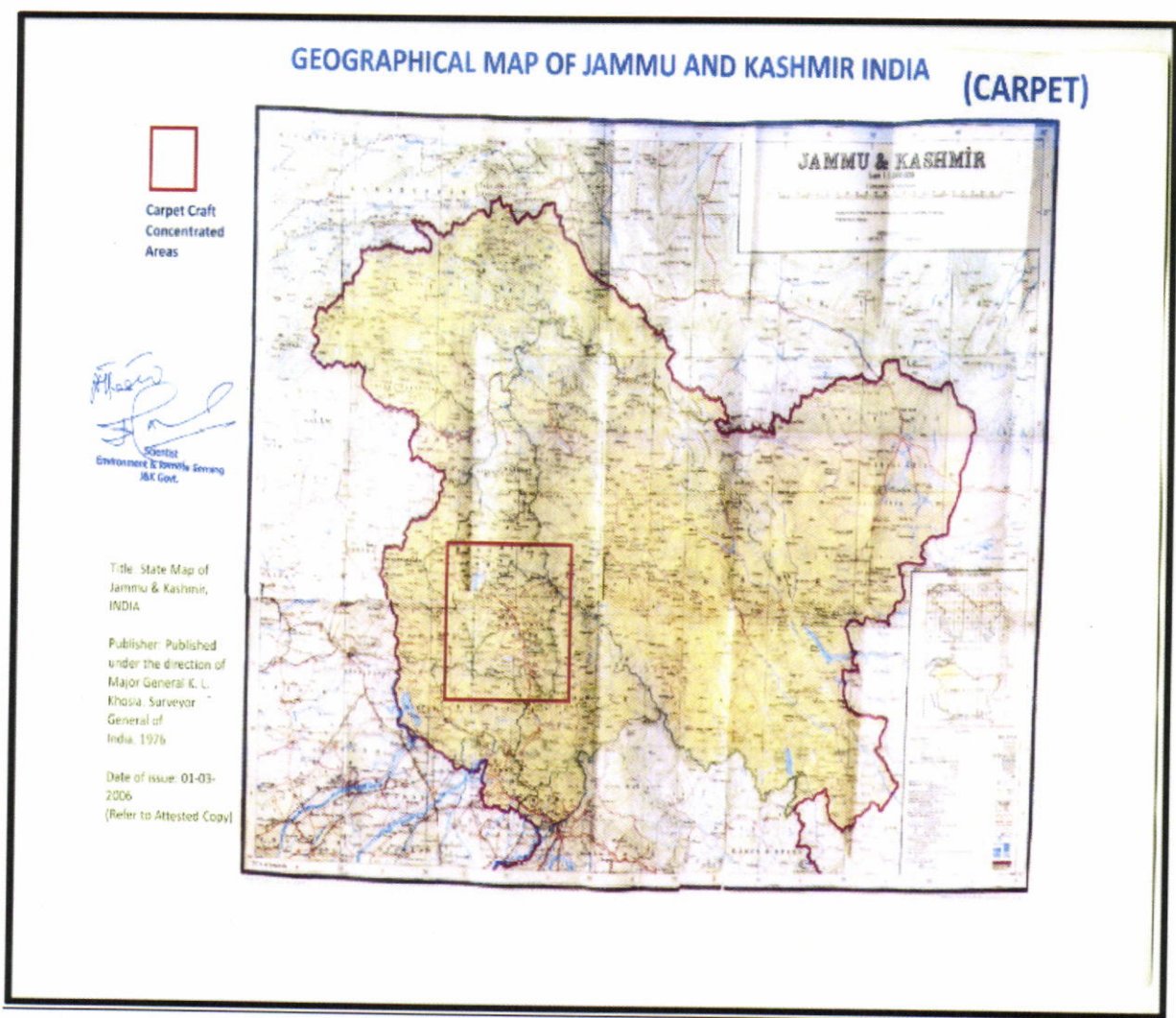
**3. AREA OF THE GEOGRAPHICAL INDICATION**

- 3.1. Kashmir is part of Jammu and Kashmir, one of the largest states of India. Jammu and Kashmir covers an area of 2, 22, 236 sq km. The state lies between 32<sup>0</sup> 17' to 37<sup>0</sup> 5' North latitude and 72<sup>0</sup> 40' to 80<sup>0</sup> 30' East longitude. From North to South, it extends over 640 km and from East to West, 480 km. It occupies the North-West niche of India, bounded on the South by Himachal Pradesh and Punjab, on the South West and West by Pakistan, on the North by China and a little of Russian Turkistan, and on the East by Chinese Tibet - thus strategically bordering the territories of three countries - Russia, China, and Pakistan. The Kashmiri Hand-Knotted Carpets are woven in all districts of Kashmir namely - **Srinagar, Budgam, Pulwama, Bandipora, Anantnag, Ganderbal, Shopian, Kulgam, Kupwara and Baramulla**. The concentration of weavers varies from village to village as the work is done by hand. The industry is unorganized. The weavers predominantly weave in the comfort of their homes where the raw material, designs in the form of Taleem papers (coded instructions for weaving carpet) and part of advance wages are given to them.
- 3.2. Most manufacturers and exporters are based in Srinagar where some of them have small units with a number of looms where weavers work.
- 3.3. Approximately 80-85% of weavers engaged in this activity work for manufacturers on job work basis. Raw material and design are provided by manufacturers and the

weavers work on their own looms in their respective households. They are paid wages on a rate fixed per piece workbasis.

- 3.4. 10-15% of the population of weavers work for themselves. They buy their own raw material, use designs already available with them and later sell the products to middlemen or manufacturers.
- 3.5. It is estimated that 3-5% of weavers work in places set up by the manufacturers but these weavers are also paid wages on piece rate basis.

#### **4. MAP OF THE REGION**



**ANNEXURE C** is a map of Jammu and Kashmir certified by the Scientist Environment & Remote Sensing J&K Government.

#### **5. UNIQUENESS OF THE CRAFT**

5.1 The uniqueness of the Kashmiri Hand knotted Carpet is that it is made with the help of Taleem. The Taleem is a coded pattern which represents the number of knots of pile yarn (yarn used for knotting) and their color to be put around the warp yarn as per the designs and knotting of the carpet. In fact, talim is a set of coded instructions for carpet weaving. The script for carpet weaving is distinct from all other languages prevailing in the world. When and where this script was invented is still unknown. Who invented this script is also unknown. This script has retained its existence in carpet weaving throughout Kashmir and is the only way by which the designs are interpreted/ executed till date.

5.2 The Kashmiri Hand-knotted carpets are made by the craftsmen of the State of Jammu & Kashmir.

5.3 Kashmiri Hand-knotted Carpets are traditionally made in oriental, floral designs that typically involve the significant and culturally important motifs such as the paisley, Chinar tree, (the oriental plane) and the tree-of-life. Most of these designs are rooted in the Kashmiri way of living and are a symbolic representation of the age-old Kashmir tradition of hospitality, warmth and genuine love.

5.4 Kashmiri carpets are made in Silk on Silk (100% Silk), Silk and Cotton, Wool and Cotton and Silk, wool and Cotton. They are available in wide-ranging colors, designs and sizes. The color combination of carpets and their details differentiate these from any other carpet. Kashmiri Hand-knotted carpets are more subtle and muted than any other carpet produced elsewhere in the world.

**Sample pictures of Kashmiri Hand-knotted Carpets**



Chand Chothie(This type of Design have Medallian( Chand)and Corner(Chothie)



Chand Chothie(This type of Design have Medallian ( Chand)and Corner(Chothie))



Dabdar(This type of design have either small or large boxes in the design)



Khaswoun ( there is no repetitionof design details in this type of design)



Mehrab( one way arch type design detail	Dajidar( this type of design have small unit of design and same is repeated in whole carpet)
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## **6. Historical origin of Kashmiri Hand Knotted Carpets**

- 6.1. Carpets in the history of Kashmir date back to the period of the famous Sufi Saint and scholar, Hazrat Mir Syed Ali Hamdani in (1341-1385 AD) of Persia. When he came to Kashmir, he brought along with him religion of Islam and highly skilled artisans through the Silk route and laid base for the cottage industries in the Kashmir valley.
- 6.2. It was in the time of Zain-ul-Abadin (Budshah) 1420-1470 A.D, a Sultan of Kashmir that carpets from Kashmir started winning fame in far regions and it has been recorded as a great period in the history of carpets in Kashmir. Four hundred years ago under the governorship of Ahmed Beg Khan (1614-1618) this art was reintroduced in Kashmir owing to the efforts of AkhunMullaHussainRahnuma, a Kashmiri who visited Persia. On his return, he brought with him the tools for carpet making and got local men trained in the art of carpet weaving. Since then this industry has flourished. With the advent of the Dogra rule, attempts were made to put this industry along with the others on a firm basis.
- 6.3. However, under the creative influence of Indian culture, carpet weaving has developed rapidly from a domestic handicraft into a fine form of art. Kashmir today is the centre of some of the notable art industries of the world, and among other things, it is the home of the Kashmiri Hand-knotted carpets. Kashmiri Hand-knotted carpets are world renowned for two reasons - they are handmade and they are always knotted.
- 6.4. The industry received fresh impetus when the Europeans entered the field of manufacturing. According to the Census report of 1891 there were 800 to 900 carpet weavers in Srinagar alone. Many more were also located in the suburban areas. In 1911, this industry employed 2203 weavers only in the two factories namely M/s C.M. Hadow & Co. and M/s W. Mitchell & Co. In 1921-25 there were six carpet factories with 715 looms employing 3575 men. Hence, this industry was in the most flourishing state during the first quarter of the last century.
- 6.5. Listed below are historic proofs in the form of documentary evidence:
1. Indian Carpets :- A Hand – knotted Heritage by Asha Rani Mathur
  2. Arts and crafts of J & K:- Land people & culture by D. N. Saraf
  3. Artisan of the Paradise:- A study of Art and Artisans of Kashmir from Ancient to Modern Times by D. N. Dhar
  4. Heritage of Kashmir by F. M. Hassnain
  5. History of Economic Development in Kashmir by S. R. Bakshi
  6. Indian Institute of Carpet Technology, Srinagar
  7. The Heritage of Kashmir by V.R. Trivedi
  8. Social and Economic History of Jammu and Kashmir State by M.L. Kapur
  9. Economy and Society of Kashmir by Parvez Ahmad
  10. The Economy of Jammu & Kashmir by Jasbir Singh
  11. The Kashmir Gazetteer(The valley of Kashmir) by Walter R. Lawrence
  12. Encyclopedia of Kashir by Suresh K. Sharma & S.R. Bakshi
  13. Kashmiri Shawls and Carpets by Vidhu Ganjoo & Buzz Burza

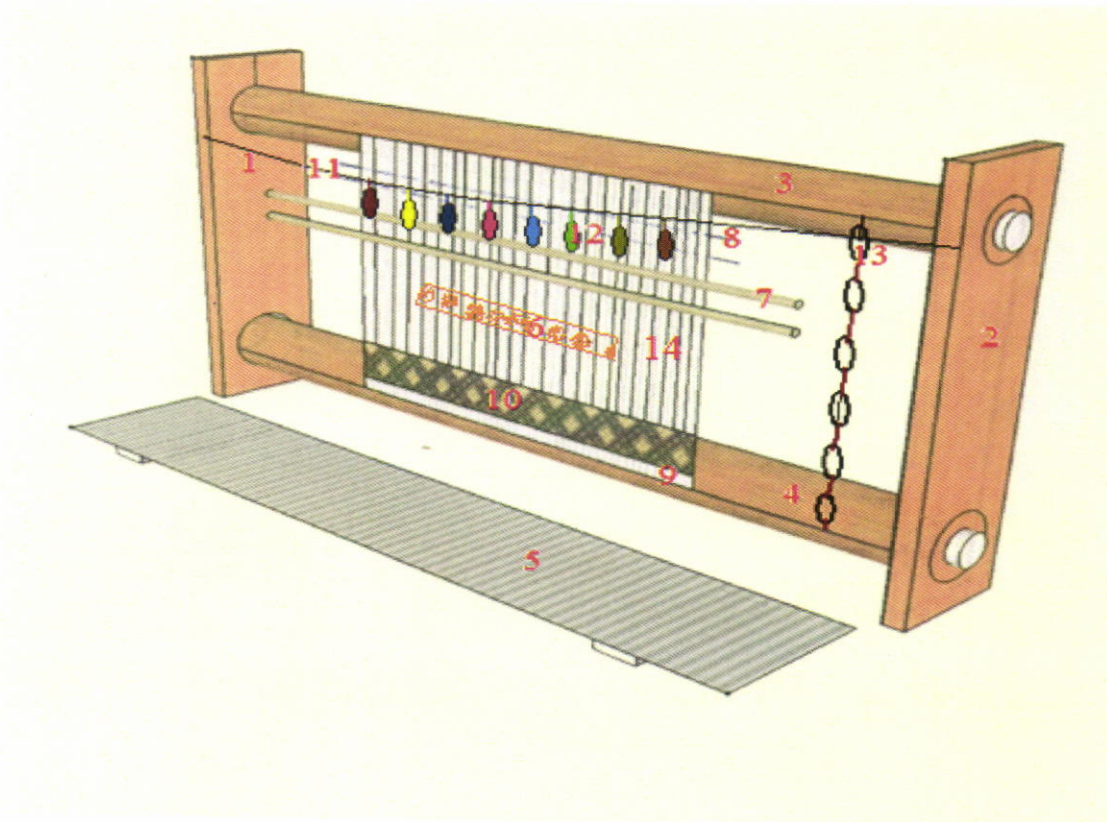
14. The New Encyclopedia Britannica Vol 2
15. The New Encyclopedia Britannica Vol 21
16. The New Encyclopedia Britannica Vol 6
17. The New Encyclopedia Britannica Vol 17

**Annexure D (Collectively)** attached herewith are relevant extracts from the above-mentioned titled books.

**METHOD OF PRODUCTION OF KASHMIRI HAND-KNOTTED CARPETS**

The skill weaving Kashmiri Hand-knotted carpets over centuries has been handed down by fathers to their sons over generation.

**7.1 Parts of Carpet Loom (Locally called as KalbaafWaan)for making kashmiri Hand knotted carpet.**



<b>Parts of Loom</b>	<b>local Name</b>
1. Side Frame, left Hand Side	Labetham, khovur
2. Side Frame, Right Hand Side	Labetham,Dachun
3. Top roller of the wooden loom	WaankootHarium
4. Bottom roller of the wooden loom	WaankootBanium
5. Flat Wooden piece slab for sitting purpose	Waanpaet
6. Talim Paper	TaleemKakud
7. Shedding rods	Daji Jour
8. Pair of thin rods	Chaeri Jour
9. Fringes+ kilim	Daesh+Thar
10. Woven portion of the carpet	Baaf

- |  |               |
|--|---------------|
| 11. String holding colored dyed balls of pile yarn | ToojiRaez     |
| 12. Balls of dyed pile yarn                        | Rang Touj     |
| 13. Iron chain for maintaining tension             | Haankal+Peach |
| 14. Warp   | Yean          |

**Warp (Yean in local language)** are the parallel strings stretched between lower and upper beams/rollers upon which rows of knots are tied. Silk or cotton is used for the warp depending on the type of carpet to be woven.

**End Kilims (Thar in local language)** hold knots and wefts from working off the carpets warp strings. Many carpet types have flat-woven kilim selvedge at both ends.

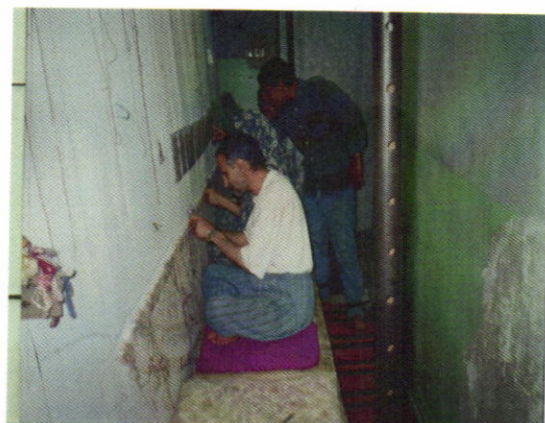
**Knots (Phourin local language)** are tied by looping yarn around pairs of Warps and cutting off the standing end. The ends of the "knot" become the pile or nap of the carpet.

**Weft (Poedin local language)** yarn runs across the width of the carpet, over and under the warp strings and between rows of knots. Most often wefts are made of cotton or silk. Weft yarn helps hold rows of knots in place and strengthen the structure of the carpet.

**Edge bindings (Maewoul in local language)** are made by wrapping several warps at the edge of the carpet with yarn to reinforce this part of the carpet.

**Fringes (Gandin local language)** are formed by gathering and knotting together bundles of warp strings at both ends of the carpet after completing its weaving and dismounting it from the loom. The knots in these bundles of warp strings keep pile knots and end finishes tight at the carpet's ends.

## 7.2 The Weavers Tools





**Hooked knife / Khor** - After the knot is tied the hooked knife is used by the weaver to cut the pile yarn with the blade. This



hooked knife is called "Khor" in local language.



**Combbeater/ Panje** - After every row of knots is tied around the warp yarn across the width of the loom, the weaver uses the combbeater made up of metal and wood to beat down the warps and rows of knots to consolidate the weave. The comb beater is also called Panje in local language.



**Scissors/ Dukaier**- After a strip of pile of one inch height is woven across the width of the loom, the weaver uses scissors to clip the nap back to nearly its final height. The scissors have handles bent so that the blades can cut flush with the face of the carpet. The scissor is called Dukaier in the local language.

Like the knife and comb, the scissors are made by blacksmith with good quality iron known as Kamaan(leaf of an automobile suspension spring).

### 7.3. Production (method/process/technique)

All Kashmiri Carpets are hand-knotted on the warp threads. Stretched from the top to the bottom of the loom, *warp* threads run vertically through the carpet. A strand of silk or wool yarn is tied to a pair of warp threads, forming a knot. The loose ends (p<sub>hour</sub>) of the knots, which make up the body of the carpet, are called *pile(woog)*. *Weft* threads run horizontally through the carpet and are used to secure the knots.

### 7.4. Weaving Process

The carpet weaving is carried out by using vertical looms consisting of two horizontal roller beams one on the top and other on the bottom side mounted on side brackets. The warp threads are mounted in between two horizontal roller beams. After mounting the warp, the weaver sits with his face towards the loom (warp beam) and starts weaving the solid selvedge to secure the ends of carpet. A horizontal string (toogiraz) is tied in between two side brackets just below the top horizontal roller beam for hanging small balls of dyed pile yarn either of silk or wool. The knotting/weaving begins by taking the dyed pile yarn from hanging yarn balls and knotting the same around the warp threads as per taleem scripts. The pile yarn is knotted around the warp threads and after the knot is tied the weaver cuts the yarn with a flick of hooked knife called *khoor* in local language to give the shape to the carpet. After completion of each row of knots across the width of the carpet size, two weft threads, the finer one known as *ompod* in local language and the coarser one known as *veathpoed* in local language, are inserted horizontally or passed in between the warp threads above the row. The row of knots and wefts are beaten down together by using comb beater (*panje* in local language) to secure them firmly in place. This operation is repeated after completion of every row of knots. The scissors are used to trim the excess pile yarn after several rows of knots to make pile surface uniform as per the prescribed pile height. As the knotting proceeds, the carpet is slightly rolled on to the bottom roller beam to facilitate the weaving process smoothly. The weaving proceeds the same way till the design is completed.

### 7.5. Steps involved in weaving a Kashmiri Hand-Knotted Carpet

Weaving a Kashmiri Hand Knotted Carpet is a time consuming activity which involves number of processes. Each process has to be carried out with the utmost care and precision as the outcome of the final product depends on the perfect execution of each of these processes. Each process is carried out by different people, master craftsmen and specialists in their field.

Steps involved in weaving a Kashmiri Hand Knotted Carpet are as follows-

1. Determining the quality and size of the carpet
2. Developing the design on a graph paper as per knots per square inch and size of the carpet to be woven and putting the color codes on the graph paper.
3. Taleem Writing (Transferring the design drafted on the graph paper into Taleem which gives color and No. of Knots of that particular color in one Alch of 20 knots).
4. Procurement of Raw material
5. Preparation of the warp (yea<sub>n</sub> yearin+ yea<sub>n</sub> srandvein+khalwaal)
6. Dyeing of pile yarn as per the prescribed color shades (range tikatt) of the given design.
7. Preparation of Pile yarn as per the quality (Plying)
8. Weaving
9. Finishing



### 7.5.1 Determining the quality and size of the carpet (Quality Grading Systems)

The Kashmiri Hand-knotted Carpets are made in a number of sizes and qualities. The carpet quality is graded by knot count. Handmade carpets from any country (except China) are often graded by **Knots Per Square Inch**, or KPSI - an important measure of a hand knotted carpet's quality, value and even durability. A carpet with higher knot count will typically possess the attributes of greater intricacy and clarity of design, and is usually more expensive than a carpet with a lower knot count, but with similar design features etc. The following table shows the popular qualities of carpets woven in Kashmir. Carpets of a higher KPSI are custom made.

Knots Per Square Inch (KPSI)	QUALITY
(16X16) 256	Silk/cotton, wool/cotton, Silk /wool/cotton.
(18X18) 324	Silk/cotton, wool/cotton, Silk /wool/cotton
(20X 20) 400	Silk/cotton, wool/cotton, Silk &wool/cotton
(22X 22) 484	Silk/Silk, All Silk, Wool/Cotton
(24X24) 576	Silk/Silk, All Silk, Wool/Cotton
(30x30) 900	Silk/Silk, All Silk
(36x36) 1296	Silk/Silk, All Silk
(50x50) 2500	Silk/Silk, All Silk

These carpets are woven in a variety of yarn combinations (the quality of yarn differs depending upon the quality of carpet to be woven, the buyer's requirement, the design and the price at which they are to be sold).The combinations are found in –

1. Silk / Cotton – here the carpet has a cotton warp, silk pile(knot) and cotton weft. It is woven in qualities of 18/18 KPSI; 16/16 KPSI.
2. Silk / Silk- here the carpet is made entirely in silk, where both the warp and the pile yarns (knots) are of silk but weft is cotton. This is the most exquisite variety which takes longer time to weave and is the costliest variety. It is woven in qualities of 40 x40 means 1600 knots in one Sq.inch40x40; 30x30; 24x24 kpsi; 22x22 kpsi; 20x20 kpsi.
3. All Silk- in this type of carpet warp, pile (knots)and weft yarn are of silk.
4. Wool/Cotton –in this type of carpet warp is of cotton yarn and pile(knots) is of woolen yarn and weft is of cotton yarn.
5. Wool/Silk/Cotton (Silk Mattan) in this type of carpet here the carpet has a cotton warp, Silk and Wool as pile and cotton as weft.

The sizes in which these carpets are made are as follows-

- 1.5' X 1.5'
- 2 'X 3'

2.5' X 4'

3' X 5'

6' X 4'

5' X 7'

6' X 9'

9' X 12'

10' X 14'

12'x15'

12 'x 18'

15'x25'

18'x28'

Or as per the requirement of the carpet industry

### **7.5.2 Developing the design on a graph paper as per knots per square Inch and size of the carpet to be woven**

The carpet designer locally called *Naqash* makes designs as per the reference which could be in the form of a photograph or its own imagination a carpet provided by the exporter/manufacturer or artisan etc., depicting florals, figurative, geometrics or abstract designs etc. First the designer (*Naqash*) puts the lines in both vertical and horizontal direction on the given photograph to distribute the whole design into equal parts as per the pre decided size and knotting, so that he could easily visualize the different details in the different boxes drawn on the photograph and accordingly makes the same details on the graph paper. In case the reference is in the shape of a carpet, provided by the exporter/ manufacturer or artisan etc., who intends to make it in the same size of the carpet, the designer then traces the carpet on the tracing paper and then transfers it on the graph. If the size varies e.g., if the reference carpet size is 3x4 and the carpet is to be made in 5x7 then again he used to draw both vertical and horizontal lines on the tracing paper itself and accordingly makes the same details on the graph as mentioned above. After drawing the design on the graph paper, where each box represents one knot, the *Naqash* puts color codes on each detail/ box.

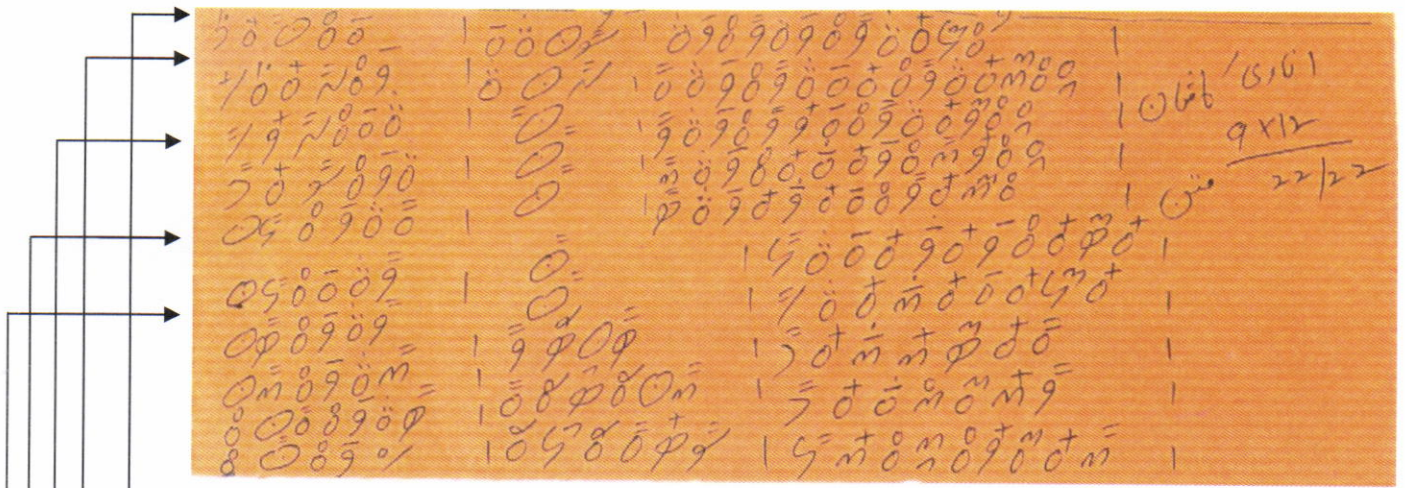
### **7.5.3 Writing the Taleem(Written Design)**

This graph along with the color code is converted into *Taleem* Script by the Taleem writer. The weaver fixes the taleem paper on the loom and executes the design through taleem (coded pattern) only using special numerical along with color code.

(An example of Taleem is given below)

## Traditional Taleem

**1<sup>st</sup> Alch      2<sup>nd</sup> Alch      3<sup>rd</sup> Alch**

















**Translation of the above 1<sup>st</sup> alich of Talim Script**










- 7<sup>Green</sup> 1<sup>Brown</sup> 10<sup>Grey</sup> 1<sup>Black</sup> 1<sup>Light Blue</sup>
- 6<sup>brown</sup> 1<sup>Green</sup> 1<sup>Brown</sup> 9<sup>Grey</sup> 1<sup>Black</sup> 2<sup>Light Blue</sup>
- 6<sup>Grey</sup> 2<sup>Brown</sup> 9<sup>Grey</sup> 1<sup>Black</sup> 1<sup>Ligh Blue</sup> 1<sup>Red</sup>
- 7<sup>Grey</sup> 1<sup>Brown</sup> 8<sup>Grey</sup> 1<sup>Black</sup> 2<sup>Light Blue</sup> 1<sup>Red</sup>
- 15<sup>Grey</sup> 1<sup>Black</sup> 2<sup>Light Blue</sup> 1<sup>Red</sup> 1<sup>Grey</sup>


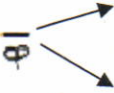


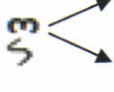


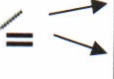




The preferred paper for writing the Taleem is craft paper of orange /rust color which is called **TaleemKakud** in local language. Preparing the Taleem involves following steps:-

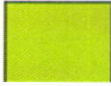
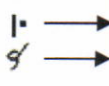
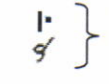


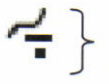

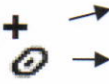
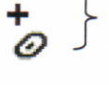

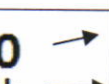
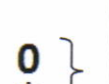


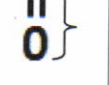
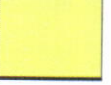

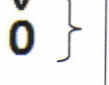


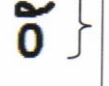






- I. Script Writing
- II. Vocabulary and Syntax




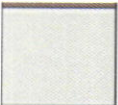





This script can be classified as under:-

Numbering	Color
<p>In the Taleem Script special numerical (numbers) are used. The symbols for these numbers are listed</p> <p>1= 0            2= q            3= m            4= φ            5= 5            6= /            7= 7            8= 9            9= ~            10= 0            11= 00            12= 0q            &amp; so on....            20= 0            21= 00            22= 0q            &amp; so on....            30= 0            31= 00            32= 0q            &amp; so on....            100= 000</p>	<p>The Symbols used for colors in the Taleem are as follows</p> <p> 0 Black   ^ 0 white   0 Red   0 Light blue   0 Yellow   0 Gray   0 Dark sky blue   0 Light green   0 Baby pink   + 0 Brown   0 Green   0 pink   0 Golden yellow   0 Dark Brown</p>

Analysis of Taleem Script	
 0 →  0 →  0 }	<p>This Code means black color in Taleem Script (Cheen in local Language)            This Code means 1 knot in Taleem Script            Both above codes put together mean 1 knot of Black Color</p>
 ^ →  q →  ^ q }	<p>This Code means white color in Taleem Script (Danth in local Language)            This Code means 2 knots in Taleem Script            Both above codes put together mean 2 knots of white Color</p>
 0 →  m →  0 }	<p>This Code means red color in Taleem Script (Anar in local Language)            This Code means 3 knots in Taleem Script            Both above codes put together mean 3 knots of red Color</p>

  	<p>This Code means light blue color in Taleem Script (Malay in local Language)</p> <p>This Code means 4 knots in Taleem Script</p> <p>Both above codes put together mean 4 knots of light blue Color</p>
  	<p>This Code means yellow color in Taleem Script (Zard in local Language)</p> <p>This Code means 5 knots in Taleem Script</p> <p>Both above codes put together mean 5 knots of yellow Color</p>
  	<p>This Code means 6 knots in Taleem Script</p> <p>This Code means Grey color in Taleem Script (Rakh in local Language)</p> <p>Both above codes put together mean 6 knots of Grey Color</p>
  	<p>This Code means 7 knots in Taleem Script</p> <p>This Code means Blue color in Taleem Script (Ferozi in local Language)</p> <p>Both above codes put together mean 7 knots of Blue Color</p>

  	<p>This Code means Green color in Taleem Script (Sabz in local Language)</p> <p>This Code means 8 knots in Taleem Script</p> <p>Both above codes put together mean 8 knots of Green Color</p>
  	<p>This Code means 9 knots in Taleem Script</p> <p>This Code means Baby Pink color in Taleem Script (Badam in local Language)</p> <p>Both above codes put together mean 1 knot of Baby Pink Color</p>
  	<p>This Code means Brown color in Taleem Script (Dalcheen in local Language)</p> <p>This Code means 10 knots in Taleem Script</p> <p>Both above codes put together mean 10 knots of Brown Color</p>
  	<p>This Code means 1 knot in Taleem Script</p> <p>This Code means Dark Green color in Taleem Script (Zangari in local Language)</p> <p>Both above codes put together mean 1 knot of Dark Green Color</p>
  	<p>This Code means Pink color in Taleem Script (Gulabi in local Language)</p> <p>This Code means 1 knot in Taleem Script</p> <p>Both above codes put together mean 1 knot of Pink Color</p>
  	<p>This Code means Golden Yellow color in Taleem Script (Makai in local Language)</p> <p>This Code means 1 knot in Taleem Script</p> <p>Both above codes put together mean 1 knot of Golden Yellow Color</p>
  	<p>This Code means Dark Brown color in Taleem Script (Dodai in local Language)</p> <p>This Code means 1 knot in Taleem Script</p> <p>Both above codes put together mean 1 knot of Dark Brown Color</p>
  	<p>This Code means 1 knot in Taleem Script</p> <p>This Code means Light Blue II color in Taleem Script (Malay II in local Language)</p> <p>Both above codes put together mean 1 knot of Light Blue II Color</p>
  	<p>This Code means Rust color in Taleem Script (Nasi in local Language)</p> <p>This Code means 1 knot in Taleem Script</p> <p>Both above codes put together mean 1 knot of Rust Color</p>

  	<p>This Code means 1 knot in Taleem Script</p> <p>This Code means Baby light Pink color in Taleem Script (Badami II in local Language)</p> <p>Both above codes put together mean 1 knot of Baby Pink II Color</p>
  	<p>This Code means 1 knot in Taleem Script</p> <p>This Code means light Grey color in Taleem Script (Raikh II in local Language)</p> <p>Both above codes put together mean 1 knot of Grey II Color</p>
  	<p>This Code means light Yellow color in Taleem Script (Zard II in local Language)</p> <p>This Code means 1 knot in Taleem Script</p> <p>Both above codes put together mean 1 knot of Yellow II Color</p>

The Taleemscript layout also includes various terms and syntactical structures apart from the vocabulary used for the vocal rendition of the script. These terms are as follows:-

**ParasPetth-** which conveys the weaver to repeat the colors and the number of knots in a specific area corresponding to the preceding woven up line.

**Millay-kun-** which conveys the weaver to reduce one or more knots of a specific color in a specific area corresponding to the preceding woven up line.

**Alch-** which conveys the weaver to syntactical structure of a group of 20 warp threads. Every such unit is followed by ‘/’ sign which signifies the end of the unit.

**Wehrith-** which conveys the weaver to put two or more knots of the same color in the current row either right or left, as per the color of knots put in the previous row.

**Woorith-** which conveys the weaver to close leaf or any other motif with outlining color.

**Akhtravithakh-** which conveys the weaver to knot a specific color after leaving one knot.

**Jawaab-** which conveys the weaver to repeat the quarter of the design for i.e. Medallion type designs only.

#### 7.5.4 Procurement of Raw Material

##### Yarn for silk carpets

The yarn used for weaving of Kashmiri Hand knotted silk carpets is spun silk of 2/60s count. This yarn comes in variety of qualities and prices depending upon the brand to be used. The silk yarn is procured from other regions.

S. No.	Quality of Yarn	Brand Name	Region of procurement	Price(Rs/kg) in 2011 the price of yarn fluctuates
1.	Superior	Haathi/Uniworth	Calcutta	Rs. 4000/-
2.	Superior	Galaxy	Bangalore	Rs. 2800/-
3.	Mid Range	Double Cat	Coimbatore	Rs. 1600/-
4.	Mid Range	LX		Rs. 1400/-
5.	Inferior	V1		Rs. 1100/-
6.	Inferior	V2		Rs.1000/-
7.	Imported	China silk	China	Rs.3000/-

5 or 6 ply silk in the count of 2/60 is used for the warps in case of silk/ silk and all silk carpets as it is stronger.

- 4, 5 or 6 ply silk in the count of 2/60 is used for the Pile Yarn (knotting yarn).
- The popular silk yarn used is Galaxy Supreme Silk (Happy Valley) costing approximately rupees 2800/ kg. An inferior quality called Double Cat 2<sup>nd</sup> Grade is also available at rupees 1000/kg
- The silk yarn is procured from Bangalore, Assam or Patna.
- The Cotton yarn quality is 8/4,10/5 and 8/5 counts and this is used for the warp of the Silk or wool/cotton carpets and as the binding wefts between the rows of knots.

**Yarn for warp and pile-** The yarn for the warp and pile is prepared as per the quality of carpet to be woven.

S. No.	Type	Quality Density	Yarn Specifications				
			Type & count of Pile yarn	Pile yarn	Warp Yarn	Weft –I (Thick)	Weft-II (Thin)
1.	Silk-on-cotton	<u>16/16</u> 256 knots per Square Inch (kpsi)	Silk 2/60	6 ply (Silk)	8/5,12/20 (Cotton)	12/6 (Cotton)	2/20 Cotton
2.	Silk-on-cotton	<u>18/18</u> 324 kpsi	Silk 2/60	5 ply (Silk)	8/4,9/20 (Cotton)	10/6 (Cotton)	2/40 Swing Thread
3.	Silk-on-Silk	<u>18/18</u> 324 kpsi	Silk 2/60	6 ply (Silk)	6 ply (Silk)	10/6 (Cotton)	2/40 Swing Thread
4.	Silk-on-cotton	<u>20/20</u> 400 kpsi	Silk 2/60	5 ply (Silk)	8/4 (Cotton)	8/6 (cotton)	2/40 swing Thread
5.	Silk-on-Silk	<u>20/20</u> 400 kpsi	Silk 2/60	5 ply (Silk)	6 ply (Silk)	8/6 (cotton)	2/80 swing Thread
6.	Silk-on-Silk	<u>24/24</u> 576 kpsi	Silk 2/60	4 ply (Silk)	5 ply (Silk)	6/6 (cotton)	2/100 swing Thread
7.	Silk-on-Silk	<u>30/30</u>	Silk	3 ply	4 ply (Silk)	8/5	2/100



		900 kpsi	2/60	(Silk)		(cotton)	swing Thread
8.	Silk-on-Silk	<u>36/36</u> 1296 kpsi	Silk 2/60	3 ply (Silk)	3 ply (Silk)	8/4 (cotton)	2/100 Swing Thread
9.	Silk-on-Silk	<u>40/40</u> 1600 kpsi	Silk 2/60	2 ply (Silk)	3 ply (Silk)	14/2 Double (Cotton)	2/100 Swing Thread
10.	All Silk	<u>24/24</u> 576 kpsi	2/60 Silk	4 ply (Silk)	5 ply (Silk)	6 ply (Silk)	1 ply (Silk)
11.	All Silk	<u>30/30</u> 900 kpsi	2/60 Silk	3 ply (Silk)	4 ply (Silk)	5 ply (Silk)	1 ply (Silk)
12.	All Silk	<u>36/36</u> 1296 kpsi	2/60 Silk	3 ply (Silk)	3 ply (Silk)	4 ply (Silk)	1 ply (Silk)
13.	All Silk	<u>50/50</u> 2500 kpsi	2/60 Silk	2 ply (Silk)	2 ply (Silk)	3 ply (Silk)	1 ply (Silk)

#### Yarn specifications of Wool/Cotton Hand knotted Kashmiri Carpets

S.No	Type of Carpet	Quality Density	Pile Yarn	No. Of plies	Warp Yarn	Weft-I (Thick)	Weft-II(Thin)
1.	Wool/Cotton	<u>16/16</u> 256 knots per Square Inch(kpsi)	3/11 (Wool)	3 ply (Wool)	8/5,12/20 (Cotton)	12/6 (Cotton)	Saving thread (Cotton 2/20)
2.	Wool/Cotton	<u>18/18</u> 324 kpsi	2/11 (Wool)	2 ply (Wool)	8/4,9/20 (Cotton)	10/6 (Cotton)	Saving thread (Cotton 2/20)
3.	Wool/Cotton	<u>20/20</u> 400 kpsi	2/11 (Wool)	2 ply (Wool)	8/4,6/20 (Cotton)	8/6 (Cotton)	Saving thread (Cotton 2/20)

#### Yarn specifications of Silk Mattan (Wool/Silk/Cotton) hand knotted Kashmiri Carpets



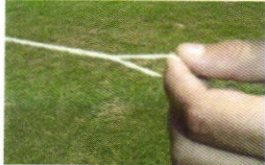

S.No	Type of Carpet	Quality Density	Count of Pile Yarn	No. of plies	Warp Yarn	Weft-I (Thick)	Weft-II(Thin)
1.	Wool & Silk	<u>16/16</u> 256 knots per Square Inch	3/11(Wool) 2/60(Silk)	3 ply 6 ply	8/5,12/20 (Cotton)	12/6 (Cotton)	Saving Thread or 2/20 (Cotton)
2.	Wool & Silk	<u>18/18</u> 324 kpsi	2/11(Wool) 2/60(Silk)	2 ply 5 ply	8/4,9/20 (Cotton)	10/6 (Cotton)	Saving Thread or 2/40 (Cotton)
3.	Wool & Silk	<u>20/20</u> 400 kpsi	2/11(Wool) 2/60(Silk)	2 ply 5 ply	8/46/20(Cotton)	8/6 (Cotton)	Saving Thread or 2/40 (Cotton)






#### 7.5.5 Preparation of warp









Next step is to prepare warp beam stretched between the upper beam/roller and lower beam/ roller of the loom. The warp threads run vertically through the carpet. The most common materials used here are cotton or silk depending on the quality of the carpet to






be woven. Preparation of warp beam before mounting the same on the loom involves a number of processes which are described as follows along with their local terms:

**Processes involved in Preparation of the warp Beam:**

<p>1. The process starts by making balls from the hanks of silk/cotton Yarn using a yarn swift (<i>pruth</i>).</p>	<p>2. </p>
<p>2. <b>Dinje</b>- Balls of yarn made from the hanks of silk/cotton are called '<i>dinje</i>' in the local language so as to make the warping process easy.</p>	
<p>3. <b>Sambal usage</b>-The iron rods used for making the warp as per the quality and size of the Carpet to be woven.</p>	
<p>4. <b>DooreKarun</b>: Cotton 7 plied rope is prepared using 8/4 cotton yarn. This is called a '<i>dora</i>' in local language and the length of this is twice the width of the carpet to be made. For eg. For a 3ft wide carpet the <i>dora</i> of 6ft length is required.</p>	
<p>5. <b>YeneYearin</b>-As Carpets are made as individual pieces the warping is prepared manually. This process is called <i>YeneYearin</i> in local language. For this two iron rods having diameter 33mm each are fixed in an open ground at a distance depending upon the length of the carpet and the distance between two carpet rollers of the loom. e.g for a 3'x5' carpet, iron rods(<i>sambal</i>) are pegged at a distance of 5'+4' (3 feet distance between two poles (<i>beems</i>)of a loom + one feet extra.</p> <p>A <i>dora</i> is tied to each of these rods and then the process of warping begins, where two people take the warp around the iron rods fixed on the ground. The number of warp threads to be put depends on(knots /sq.inch) the quality of the carpet to be woven and is calculated as follows-</p> <p>No of warp threads=2x(desired knots per sq. Inch x 12 inches x width) of carpet.</p> <p>Once the required warps are ready they</p>	

<p>are counted in groups of five threads which is referred to as '<i>panzu</i>' in local language. This is done to facilitate counting. The quality of carpet to be woven determines the number of '<i>panzus</i>' for every 12 inches of the carpet. For a 20/20 quality it would be <math>48 \times 5 \times 2 = 240</math> warp threads for every 12 inches (this group of 96 <i>panzus</i> is tied with a piece of yarn, again to facilitate counting). In case of a 24/24 quality it would be <math>57.3 \times 5 = 288</math> warp threads for every 12 inches; in this case an extra warp thread is added to each group of 57.4 <i>panzus</i>. 57.4 means 57 <i>Panzu</i> and 4 pan (<math>57 \times 5 + 4 = 289</math> threads)</p>	
<p>6. <b><i>chachiwoon</i></b>- refers to the process of tying the warp yarn to the '<i>dora</i>'.</p>	
<p>7. <b><i>Daji-ManzTrawin</i></b>: Putting <i>daji</i> in the warp for ensuring parallelization of warp threads.</p>	
<p>8. <b><i>Srandnawun</i></b>- It is the process of evenly spreading out the warp threads with the help of the thumb(nail).</p>	
<p>9. <b><i>Cheer-i-moor</i></b>- Once the threads are evenly spread, two rods (<i>sariya</i>) called cheer-i-moor having diameter 12mm each is inserted through the warp loops and the <i>dori</i> tied to the rod, the thinner rods having diameter 6mm each is inserted at the centre. The process of centering the <i>sariya</i> is called '<i>Cheer</i>' in the local language.</p>	

<p>10. <b>Yain Waetin:</b> Winding/Rolling of warp on <i>daji</i> for mounting on loom.</p>	
<p>11. <b>Waanas pet Khallin-</b> The warp beam is now wrapped on the rod to transfer it onto the loom. Mounting the warp on the loom is called '<i>Waanas pet Khallin</i>' in the local language.</p>	
<p>12. <b>Khalwal-</b> This is the process of moving/rolling the warp beam up and down to evenly adjust the warp threads on the loom.</p>	
<p>13. <b>Peichgundoon-</b> Is a term used for setting the warp Beam in place.</p>	
<p>14. <b>TaabChaarun-</b> Refers to the process of tightening the warp beam in order to tightly stretch the warp threads.</p>	
<p>15. <b>Deij Din-</b> Is the process of preparing the warp for creating the shed. '<i>Deij</i>' means rod and '<i>Din</i>' means <i>dhaagadana</i>.</p>	
<p>16. <b>Poshepan-</b> refers to a doubled thick yarn used for the purpose of creating a straight line before weaving.</p>	
<p>17. <b>Jallar:</b> Fringe of warp threads before weft for strengthening of poshpan.</p>	

<p>18. <b>Weaving the <i>Thaar</i></b>-Before weaving the pile, one inch weaving of weft is done called '<i>thaar</i>' is wefted(kilim).</p>	
<p>19. The warping is now complete and the loom is ready for weaving. The weaving starts from the bottom of the loom. Weaving starts from left to right.</p>	
<p>20. The balls( <i>tooji</i>) of pile yarns are handed to a string which is fixed between the two side brackets of the loom just under the top roller(<i>tooji raz</i>).</p>	
<p>21. The warp yarns stretch from the upper beam to the lower beam of the loom; they run vertically through the carpet. The most common materials used here is cotton or silk depending on the type of the carpet to be woven.</p>	
<p>22. It is woven at the lower edge.</p>	

### 7.5.6 Dyeing Process for Pile Yarn

Once the design is ready and both the graph and taleem are ready, the weaver identifies the color palette according to which the colors and quantity of yarn to be dyed is determined.

#### Dyeing Process for Silk Pile Yarn

##### 1. Pre-treat process:

The silk yarn is first degummed with hot water for 20-30 mins at 90-95°C with addition of detergent (1.0-3.0 g/l).

Degumming is the process of removing of sericin gum from the surface of silk yarn

#### Dyeing Process for Woolen Pile Yarn

##### 1. Pre-treat process:

The woolen yarn is first thoroughly washed with cold water to remove acquired dirt and dust.

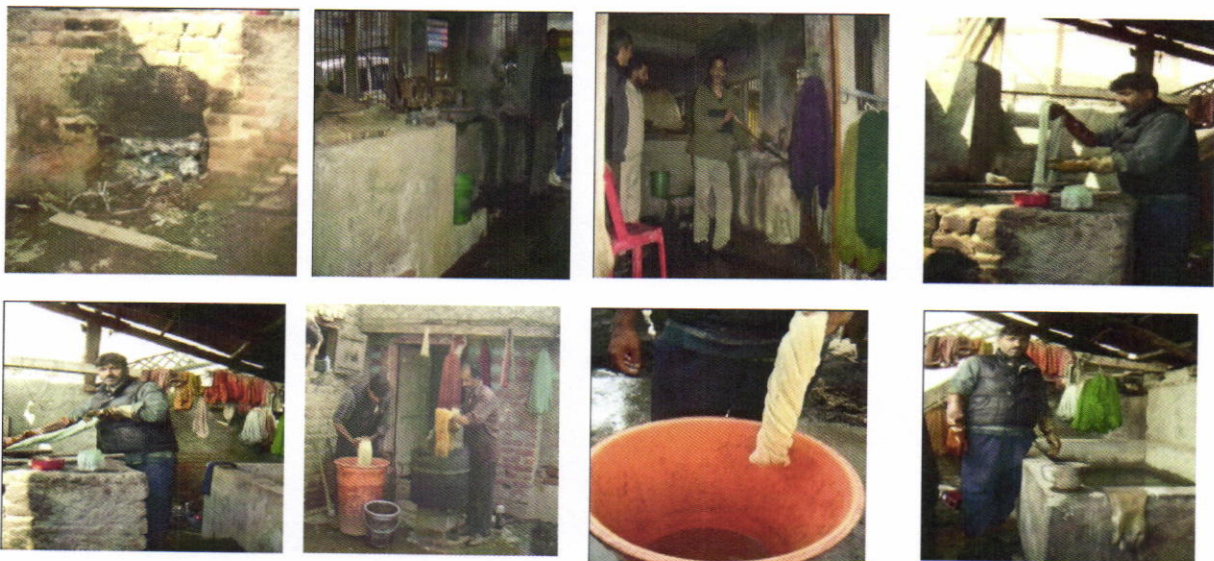
##### 2. Dyeing process:

to enhance the sheen, glaze, texture and easy penetration of color.

2. The yarn is then rinsed thoroughly in cold water and is ready for dyeing process.
3. **Dyeing process:**  
The dyeing is carried out in a copper pot. The dye bath is set at 40° C, the pre-dissolved dye solution is added in a dye bath and stirred with a long wooden stick to ensure uniformity of dye molecules in the dye bath.
4. The yarn to be dyed is entered into the dye bath.
5. The temperature of dye bath is increased to 60° C and acetic acid is added for maintaining the PH-value of dye bath.
6. Then shade is matched with the standard sample and temperature is increased to 95°C depending upon the depth of shade percentage. The dye bath is simmering for 30-60 mins for better exhaustion of dye molecules.
7. The dye bath starts becoming clearer due to absorption of dye molecules by the silk yarn. This process is called exhaustion of dye bath.
8. The yarn is again rinsed with clean water and followed by drying.

The dyeing is carried out in a copper pot. The dye bath is set at 40°C, the pre-dissolved dye solution is added in a dye bath and stirred with a long wooden stick to ensure uniformity of dye molecules in the dye bath.

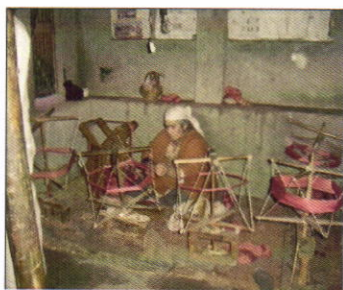
3. The yarn to be dyed is entered into the dye bath.
4. The temperature of dye bath is increased to 60° C and sulphuric acid is added for maintaining the PH-value of dye bath.
5. Then shade is matched with the standard sample and temperature is increased to 95°C -100°C depending upon the depth of shade percentage. The dye bath is boiling for 60-90 mins for better exhaustion of dye molecules.
6. The dye bath starts becoming clearer due to absorption of dye molecules by the silk yarn. This process is called exhaustion of dye bath.
7. The yarn is again rinsed with clean water and followed by drying.



### 7.5.7 Preparing the Yarn for the pile

**Plying** is a process where two or more strands of yarn that each have a twist to them are put together. In Kashmir, this is a process mostly carried out by women which they do as part of their daily chores. Depending on the number of plies required the dyed hanks are put on yarn

swifts ( *pruth*) and then the yarn end from each hank is put together to wind into a multiply skein (bundle). This process is repeated for every colour to be used. The person who does the plying is called '*Pheerywoel*'







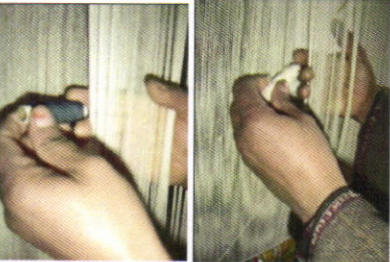


A woman plying pile yarn using a traditional *Pruth*



### 7.5.8 Weaving

A man plying Pile yarn using a mechanically run machine (Courtesy IICT)

1	The weaver takes a strand of silk/wool from the balls of yarn hanging from the top of the loom to form a knot on two warps corresponding with the designs and colours in the Taleem.	
2	He uses his fingers to push the yarn through the warps(phoirbarun).	
3.	He wraps it around the alternate warp (for the Persian knot), the method used for knotting Kashmiri Carpets.	

4.	After putting the knot the weaver pulls the pile yarn down and cuts the yarn with a flick of the hooked knife / <i>Khur</i> after obtaining the predecided pile height.	
5.	(Poedbarin)After completing a row of knots, picks of weft are laid in as alternate rows of plain weave to keep the knots firmly in place.	
6.	After several rows of knots are tied across the width of the loom, the weaver uses a <i>comb beater</i> made of metal and wood to beat down the warps and rows of knots to consolidate the weave.	
7.	(Aarichhuin) After this step, with the help of adjustable scissors, the weaver cuts the surplus colored Pile Yarn to obtain a uniform level of pile height. These processes continue until the carpet is completed.	

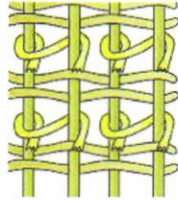
## THE KNOTTING

Kashmiri Hand-knotted Carpets are considered the quintessential carpets. Woven originally in Asia, such carpets were highly prized and later copied in many parts of Europe. The knots, tied in cut lengths of yarn, the ends of which formed the pile, were inserted during the process of construction, or weaving; they are tied in rows across the warps, each row of knots being separated by one or two picks of weft, laid in as alternate rows of plain weave. Hand-knotted carpets can be divided into several categories, according to the knot used; this is, consequently, a means of establishing a carpet's provenance. There are four types of knot, each type known by several names. The first is the *Persian, Senneh* or asymmetrical knot the second, the *Turkish, Ghiordes* or symmetrical knot. A third type, based on the first two but worked over four warps instead of two, is known as the *jufti* knot; depending on the style, this may be the *Turkishjufti* or the *Persianjufti*. The fourth type of knot is the Spanish or single-warp symmetrical knot .

### ***The Persian, Senneh or asymmetrical knot.***

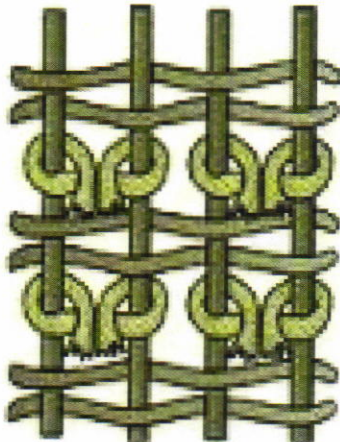
This Persian knot is tied in such a manner that one end of the pile yarn extends from every spacing that separates the warp threads. It is made in such a way that a noose is formed, which tightens as the yarn is pulled. Occasionally, it is turned in the opposite direction, and executed from left to right. In this case, two threads of yarn are employed, this of course makes the pile twice as thick as in the other.






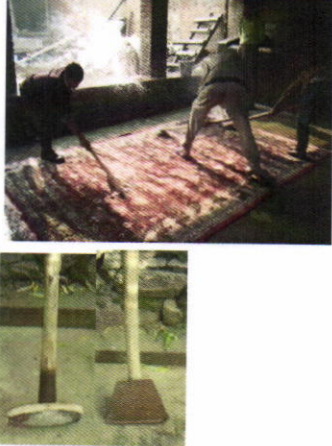
**The Turkish, Ghiordes or symmetrical knot**









The Turkish or Ghiordes knot has the yarn twisted about the warp threads in such a manner that the two raised ends of the pile alternate with every two threads of the warp, Kashmiri carpets are often woven in either double knots or and single knot. As compared to double knotted carpets, single knotted carpets are fluffier. The double knotted carpet pile is less resistant to touch and pressure.



**7.5.9 Finishing Processes**

Once weaving of the carpet is completed, it undergoes various finishing processes before it finally reaches the customer. The finishing processes are as follows-

<p>1.</p>	<p><b>Singeing-</b> After the carpet is completely dry it undergoes singeing, a process that helps to burn and clear away any stray yarns. This process is called 'tharzalin' and is carried out with the help of a kerosene blow lamp.</p>	 <p>Blow lamp/ Tharzalin</p>
<p>2.</p>	<p><b>Washing-</b>The entire carpet is washed to remove all remaining dirt and yarn particles. The carpet is laid flat on the ground, then fresh water is poured over it. The carpet washers use a brush and gentle detergent paste shiner, shampoo, washing powder, then a wood/metal scraper is used to force the water through the carpet pile. This removes impurities picked up during the weaving process.</p>	

3.	<p><b>Drying-</b> After the carpet is washed thoroughly, it is left out on the grass in the sun to dry. It takes approximately 30- 45 minutes a day for a carpet to dry completely in hot weather depending on the size.</p>	  <p>Scissors/ Dukaeir</p>
4.	<p><b>Clipping-</b> After the carpet is woven it is clipped with a pair of adjustable scissors. The weaver cuts the surplus coloured silk threads of the pile to maintain the prescribed pile height of the carpet.</p>	
5.	<p><b>Binding-</b> This is the process of rebinding and reinforcing the edges (<i>Mavul</i>) of the carpet manually in a neat and perfectly uniform manner with the help of Pile yarn.</p>	 
6.	<p><b>Fringe-</b> Refers to the decorative knotting of group of warp threads that hang off the ends of finished carpet. The knots in these bundles of warp strings keep pile knots and end finishes tight at the carpet's end. The fringe is called '<i>ghand</i>'</p>	 
7.	<p>After the final brushing the carpet is ready for the customer</p>	

## 8.0 QUALITY CONTROL AND INSPECTION MECHANISMS

Presently, the inspection and testing of hand knotted Silk carpets is being done by Certification Centre of Central Silk Board, Ministry of Textiles, Government of India. The inspection authorities of the Certification Centre check and certify following parameters during onsite Inspection/testing:

1. Size
2. Weight & Quality (Count of Knotting)
3. Warp: Cotton/Silk
4. Weft: Cotton/Silk

After conducting above tests, the results are mentioned on the authentic label of Central Silk Board which is fixed on the back side of carpet.

#### 9.0 INTERNATIONAL FAME, REPUTATION AND GOODWILL

9.1. An Indian carpet of great beauty was taken to England from India by Lord Clive, who ordered the architect of his magnificent palace—Claremont—then in process of building, to design a room especially for it. Such special care for the proper display of this work of art may be exceptional, but it shows true appreciative power on the part of Clive.

9.2. The Great crystal Palace Exhibition of 1857 in London displayed two exquisite Mughal Carpets from Kashmir that resulted in a great surge of interest in the West. European Companies were established in Kashmir and the carpet Industry flourished.

1 East India carpet Company  
(Michal Factory) 3<sup>rd</sup> bridge FatehkadalSgr Kashmir.

2 C.M.Hadow Carpet Company (Hadwoon Factory)  
ShireenBaghKaranagar Srinagar, Kashmir

The fame and reputation of Kashmiri Hand Knotted Carpets can be ascertained by the following:

#### STATEMENT OF CARPET EXPORT FIGURES FROM JAMMU AND KASHMIR

S.No.	Year	Carpet Rupees (In crores)
1.	1974-1975	1.06
2.	1976-1977	3.50
3.	1978-1979	12.10
4.	1980-1981	26.80
5.	1985-1986	24.00
6.	1990-1991	26.41
7.	1995-1996	46.25
8.	1996-1997	218.25
9.	1998-1999	172.90
10.	1999-2000	446.00
11.	2000-2001	449.65
12.	2001-2002	422.21
13.	2002-2003	320.00
14.	2003-2004	334.00
15.	2004-2005	307.50

16.	2005-2006	325.00
17.	2006-2007	351.50
18.	2007-2008	387.50
19.	2008-2009	326.00
20.	2009-2010	407.73
21.	2010-2011	412.45
22.	2011-2012	567.13
23.	2012-2013	455.682
24.	2013-2014	551.90

**Source:-**

- Local banks with foreign exchange
- Corporate head quarter Jammu and Kashmir
- Carpet Export Promotion council, New Delhi
- Export Promotion Council for Handicrafts New Delhi

#### DISTRICT-WISE NUMBER OF CARPET UNITS AND EMPLOYMENT

S. No.	District	1978-79	
		No. Units	Employment
1.	Srinagar / Badgam	4735	17594
2.	Anantnag / Pulwama	823	5039
3.	Baramulla / Kupwara	1653	7918
	<b>Total Kashmir Division</b>	<b>7211</b>	<b>30551</b>

**Source:-** Handicraft census (1978-79)

#### DISTRICT-WISE NUMBER OF CARPET UNITS AND EMPLOYMENT

S.No.	District	1988-89	
		No.Units	Employment
1.	Srinagar	3751	9959
2.	Anantnag	4960	13782
3.	Baramulla	5173	14796
4.	Budgam	6341	18807
5.	Pulwama	5171	16086
6.	Kupwara	214	899
	<b>Total Kashmir Division</b>	<b>25610</b>	<b>74329</b>

**Source:-** Handicraft census (1988-89)

## CONSUMPTION OF RAW MATERIAL FOR CARPETS IN THE KASHMIR REGION (1978)

S. No.	Activity	For Carpets
1.	Consumption of raw material	275.36kgs
2.	Value of output	1228.17
3.	Gross value added	952.81

Source:- Handicraft Census (1977-78)

### 10. SOCIAL AND ENVIRONMENTAL COMPLIANCE

- The carpet weaving activity is being practiced across the length and breadth of the Kashmir Division. This activity is being done on Fulltime/Part-time/ Seasonal basis and is being practiced by weavers in their respective households.
- No child labour is involved in the activity of carpet manufacturing due to the fact that more focus is laid on the education of children rather than their earnings.
- So far as the environmental compliance is concerned, the carpet industry does not create/generate any kind of pollution. Even the wasted water of used dye bath is put in a pit containing coal/sand/clay to minimize/avoid any kind of pollution.

### 11. WHY GI PROTECTION FOR KASHMIRI HAND KNOTTED CARPETS?

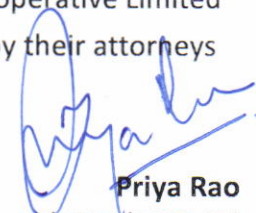
- 11.1. Kashmiri Hand Knotted Carpet is an iconic heritage of India which needs to be preserved and protected in the national interest, being a unique product originating from Kashmir. The hand knotted carpet industry of Kashmir is probably one of the largest industries in the State.
- 11.2. Patronized domestically and internationally, Kashmiri Hand Knotted Carpets are prized for their warmth, visual appeal and enduring quality. The Kashmiri Hand knotted Carpet has embellished the halls of kings and sultans of a bygone era and is still a cherished item in the present day modern well-decorated homes.
- 11.3. Carpet Weaving in Kashmir is a collective effort. The process of making Kashmiri Hand knotted Carpets is too labour-intensive and specialized for a small group of people to complete alone. It is a result of the combined efforts of the yarn manufacturers, pliers, dyers, designers (*naqash*), *Taleem* writers, weavers, washers, finishers, transporters, and exporters that bring the Kashmiri Hand knotted Carpets to the global markets.

This helps to encourage an ethos of communal cooperation, where the weaver communities work to build the local economy and preserve culture. The rural communities in Kashmir have developed carpets based on the interaction between traditional local know how that has been passed down through generations (including designing, selection, production and processing), cultural settings and particular environmental conditions such as the soil and climate. Consumers often choose a Kashmiri Hand knotted Carpet as it represents a social status, style, way of life, and a set of ideas with which they want to be associated.

- 11.4. The market mechanism however, as it exists today, does not necessarily reward these products or the producers. Carpet weaving being a labour intensive and time consuming activity with inadequate returns is seeing lesser number of people taking up this activity as a profession. It is estimated that at present around 75,000 people are associated with his craft and majority of them hail from rural areas.
- 11.5. The objective of protection of Kashmiri Hand Knotted Carpets as a geographical indication is two-fold: (a) to protect the interest of the stakeholders such as artisans manufacturers, traders, retailers, exporters and (b) to protect the consumers against deception and acts of unfair trade competition. Article 24.9 of the TRIPs Agreement to which India is a signatory mandates that home protection of a geographical indication is a pre-requisite for international protection. Hence, it is imperative that, there must be statutory protection for the name Kashmiri Hand Knotted Carpets in its home country to have an effective international protection.
- 11.6. Any misappropriation or misuse of the name 'KASHMIRI HAND-KNOTTED CARPET' will damage the reputation of this famed product besides causing confusion amongst the public. Accordingly, the Applicant wishes to register the name 'KASHMIRI HAND-KNOTTED CARPET' as a geographical indication in India so that it will be able to take action to protect the rights of the artisans and other stakeholders involved in the production of these carpets.
- 11.7. The Applicant, therefore, submits that it is in the interest of both trade and consumers that there should be a registration for the name 'KASHMIRI HAND-KNOTTED CARPET' in India as a geographical indication in respect of hand-knotted carpet made using a Taleem (written Script)
- 11.8. Such a registration would assist in enforcing the provisions of the Geographical Indications of Goods (Registration & Protection) Act, 1999.

Dated this 31st of August, 2015

Meeras Carpet Weavers' Industrial Cooperative Limited  
by their attorneys

  
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