



सत्यमेव जयते

भारत सरकार  
Government of India

भौगोलिक उपदर्शन पत्रिका

**GEOGRAPHICAL INDICATIONS JOURNAL**



बौद्धिक सम्पदा  
भारत  
**INTELLECTUAL  
PROPERTY INDIA**

भौगोलिक उपदर्शन पंजीकृति,  
बौद्धिक सम्पदा अधिकार भवन,  
जी.एस.टी. रोड, गिण्डी,  
चेन्नै - ६०० ०३२.

**Geographical Indications Registry,  
Intellectual Property Rights Building,  
G.S.T. Road, Guindy, Chennai - 600 032.**



**GOVERNMENT OF INDIA**  
**GEOGRAPHICAL INDICATIONS**  
**JOURNAL NO. 47**

**October 30, 2012/ KARTIKA 08, SAKA 1934**

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## OFFICIAL NOTICES

**Sub:** Notice is given under Rule 41(1) of Geographical Indications of Goods (Registration & Protection) Rules, 2002.

1. As per the requirement of Rule 41(1) it is informed that the issue of Journal 47 of the Geographical Indications Journal dated 30<sup>th</sup> October 2012 / Kartika 08<sup>th</sup>, Saka 1934 has been made available to the public from 30<sup>th</sup> October 2012.

## NEW G.I APPLICATION DETAILS

371	Shaphee Lanphee	25	Manufactured
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## **PUBLIC NOTICE**

No.GIR/CG/JNL/2010

Dated 26<sup>th</sup> February, 2010

**WHEREAS** Rule 38(2) of Geographical Indications of Goods (Registration and Protection) Rules, 2002 provides as follows:

**“The Registrar may after notification in the Journal put the published Geographical Indications Journal on the internet, website or any other electronic media.”**

**Now therefore**, with effect from 1<sup>st</sup> April, 2010, The Geographical Indications Journal will be Published and hosted in the IPO official website [www.ipindia.nic.in](http://www.ipindia.nic.in) free of charge. Accordingly, sale of Hard Copy and CD-ROM of GI Journal will be discontinued with effect from 1<sup>st</sup> April, 2010.

**Sd/-**  
**(P. H. KURIAN)**  
**Registrar of Geographical Indications**

Advertised under Rule 41(1) of Geographical Indications of Goods (Registration & Protection) Rules, 2002 in the Geographical Indications Journal 47 dated 30<sup>th</sup> October 2012

**G.I. APPLICATION NUMBER - 195**

Application Date: 25-01-2010

Application is made by **Tamil Nadu Handicrats Development Corporation, ('Poompuhar')**, a Government of Tamil Nadu Undertaking, at No.759, Anna Salai, Chennai – 600 002, Tamil Nadu, India for Registration in Part-A of the Register of **PATTAMADAI PAI ('PATTAMADAI MATS')** under Application No: 195 in respect of Carpets, rugs, mats and matting, linoleum and other materials for covering existing floors; Wall hangings (non textile) goods falling in Class – 27 is hereby advertised as accepted under Sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- A) **Name of the Applicant** : **Tamil Nadu Handicrats Development Corporation, ('Poompuhar')**
- B) **Address** : **Tamil Nadu Handicrats Development Corporation, ('Poompuhar')**  
A Government of Tamil Nadu Undertaking, at  
No.759, Anna Salai, Chennai – 600 002, Tamil Nadu, India  
**Represented by:**  
Shri. P. Sanjai Gandhi, Advocate, Chennai
- C) **Type of Goods** : **Class – 27 – Carpets, rugs, mats and matting, linoleum and other materials for covering existing floors; Wall hangings (non textile)**
- D) **Specification** :
- “Pattamadai Mats” popularly known as “Pattamadai Pai” are made with Korai grass on the banks of river Tamiraparani and are extremely delicate and highly valued.
  - Their fineness ranges from 80 to 140 (counts) wrap threads for every nine inches of total warp width, the higher the count, the fine is the mat.
  - The mats have weft being of Korai grass and wrap of cotton or even silk threads.
  - The mats are made in numerous colours and designs.
  - They are usually rectangular in shape and are produced in various sizes to serve different purposes such as covering the floors, hanging on walls, mats for worshipping and sleeping, etc.

**E) Name of the Geographical Indication:**

**PATTAMADAI PAI (PATTAMADAI MATS)**

**F) Description of Goods :**

Pattamadai, a little village in Tirunelveli district of Tamil Nadu, is the traditional home to unique tradition of mat weaving from Korai grass grown on the banks of river Tamiraparani.

Pattamadi Mats are woven by the Labbai Muslim weaver community of Pattamadai. The Mats are woven with Korai grass grown on the banks of river Tamiraparani around Pattamadai.

The fully grown, korai grass is cut and soaked in water / running water of river Tamiraparani and then split into fine strands. These strands are woven into fine mats, which is result of centuries of experience and expertise. So supple and lustrous is the mat that it seems to be made of silk threads. No wonder it is called a pattu pai or silk mat.

Their fineness ranges from 80 to 140 (counts) warp threads for every nine inches of total warp width, the higher the count, the finer is the mat. The mats have weft being of Korai grass and warp of cotton or even silk threads. The mats are usually rectangular in shape and are produced in various colours and size / designs.

**G) Geographical Area of Production and Map as shown in page no. :**

Pattamadai, a little village in Tirunelveli district of Tamil Nadu, is the traditional home to unique tradition of mat weaving from korai grass grown on the banks of river Tamiraparani. However, the same is now been practiced by nearby villages in and around Pattamadai in Ambasamutram taluk of Tirunelveli District of Tamil Nadu.

**H) Proof of Origin ( Historical records) :**

The reason for producing fine quality mats in Pattamadai village alone rather than in the adjoining villages (Harikasevanallur and veeravanallur) is due to the fact that the particular kind of korai grass / sedge grass (*Cyperus corymbosus Rottb.*) from which fine strands can be extracted grows naturally on the banks of Tamiraparani river on a stretch of five acres, opposite Tharuvai village 11 kms from Pattamadai. The effect of the combination of the Tamiraparani river waters and the wild korai grass which is peculiar only to Pattamadai is the main reason for the establishment of this industry at Pattamadai.

The climate and the soil characteristics may perhaps explain the growth of korai grass in the area. The rainfall is light and evenly distributed and the temperature is equable. The



alluvial soil on the banks of the river Tamiraparani is ideal sites for the growth of korai grass. The most famous of the varieties of Korai grass the “karungadukorai” which grows on five acres of land opposite Tharuvai village 11 kms from Pattamadai situated on the Tirunelveli-Shencottai trunk road.

The Korai grass grows up to a height of 3 ½ ft to 4 ft and there are two harvests in a year one in September - October and again in February – March it takes three to four months for the korai grass to grow full before harvest. The grass is green in colour.

The special kind of korai grass “Cyperas” grass growing wild on the banks of the river Tamiraparani and found in Tharuvai village, 11 km. from Pattamadai and in Meela Thiruvengadapuram village, also few km. from Pattamadai is most suited for high count weaving and forms the main raw material for weaving fine mats. Perhaps, the wild nature of this grass is ideally suited for mat weaving.

It is mentioned in the report that more than three generations back a Lebbai by name Syed Khalifa Meeran landed in Pattamadai. His exact origin is not know except that he hailed from the West Coast. He settled down permanently at Pattamadai and married a girl from the Rowther Community in the village. He found the pace suitable to carry on preaching as there were some Rowther Muslim families engaged in agriculture. The children of Syed Khalifa Meeran were not satisfied with mere preaching and so they sought to mat weaving which was a flourishing industry in the district, to supplement their income. With their natural talent, they mastered the craft and so the succeeding generations have become the sole monopolists of mat weaving. The 61 family of Lebbai’s in Pattamadai were said to be the descendants of Syed Khalifa Meeran and his sons. Seeing the Lebbai’s combined preaching with mat weaving the Rowther started to dovetail their occupation of agriculture with weaving of rough quality mats as the latter was more suitable and convenient for their women in Purdah. The production of fine quality mat is attributed to Hassan Bawa Lebbai, a descendant of Syed Khalifa Meeran, who lived about a century ago. As has been stated above, his forefathers were engaged in the preparation of rough quality mats.

On one occasion, it is stated, he was drying wild korai grass in the sunlight when it started raining heavily accompanied by squally wind. His Korai grass blown off into the river. After the rain has stopped he found his korai grass floating in the Tamiraparani river nicely and thoroughly soaked to water. He salvaged the korai grass and found to his surprise that the grass was soft and smooth. He quickly separated the fiber from the waste and found that he could split the korai fiber into a number of strands of a fineness he had never seen before. Hither to he could only obtain 30 to 40 counts of strands, now he found he had before him strands of 100 to 120 counts. With these strands, he commenced weaving. He found the product of such softness that he decided to experiment with his korai grass by soaking it in the Tamiraparani river water. The next stage was the cutting of korai grass growing wild on the banks of the Tamiraparani river repeating the process of soaking. From that time onwards, out of his loom poured mats of excellent quality and smoothness. This started attracting the attention of his fellow artisan who learnt from him the secret and from that day the Lebbai community in Pattamadai began the production of

fine mats, which still stand unsurpassed and unrivalled by weaver in other parts of the country.

(Source: *Gazetteers of India, Tamil Nadu State, Tirunelveli District, Vol. I, pp – 585 - 587.*)

Reed mats of a peculiarly fine texture are made at Pattamadai, near sermadevi, but the industry is in the hands of a few poor Musalman families and shows no signs of improvement.

(Source: *Imperial Gazetteers of India, 1909, Vol.23, p – 372.*)

Pattamadai is for centuries a world renowned centre for the production of exquisite quality silk mats, and some of the super fine mats could be folded like a saree. The mats of Pattamadai have won world fame. It had the honour of sending a hand-woven superfine silk mat to Queen Elizabeth-II on the occasion of her coronation in 1953. The mat, made on a special order had cost, even in those days Rs.985. The skill of the artisans of Pattamadai impressed many dignitaries from various countries including the former USSR Presiden Mickail Gorbachev also the leaders of India.

(Source: *Gazetteers of India, Tamil Nadu State, Tirunelveli District, Vol. I, pp – 587 – 588.*)

#### I) **Method of Production :**

The process of creating the mat is pain taking and time consuming. Korai grass/ sedge grass (*Cyperus corymbosus Rottl.*) of family Cyperaceae grows abundantly along the banks of the Tamiraparani river.

##### **Pattamadai Mat Making Process:**

The process of creating a mat is quite complex

##### **a) Raw material:**

The Korai grass normally grows to a height of 90 – 120 cm and is cut finely a Korai grass is harvested in the months of September / October and February / March. The outer part of the stem is used for weaving, while the inside portion of the stem is removed with a sharp-edged knife. The counts of the mat depend on how many strips of grass is cut into. The strips of grass are then dried in the hot sun and core is taken. The Korai grass is not exposed to humidity as they tend to turn black with exposure. As the dried grass strips turn a yellowish green colour they are boiled in a pot of water and then dried again. The dried grass is made up into bundles and then soaked in running water, so that the grass to swell up to three times its original size. Afterwards, it is dried again in the sun and then the outer layer is separated and differentiated by different grades.

##### **b) Dyeing:**

For Dyeing both natural and chemical dyes are used. With chemical dyes a wide hue of colours a being incorporated in mat making. They can either be single coloured or combined in traditional red, green and black. A chemical dye does not require

mordants's sometimes have multiple diverse uses. They can be used as colorant for cloth, paper, wool, mat, etc.

**c) Isolation of Dye:**

The graded Korai grass is soaked in the isolated dyes so as to take colour. It is then dried in shade.

**d) Weaving:**

The weaving is done on a floor loom, the process is slow and follows a basket weave pattern. The weft covers the warp entirely and the pattern formed had an interesting striped effect of its own. The weft of the Pattamadai mats of reed depends upon the quality required. Four stands of 100 count are taken together to produce a single thread of great strength. For weaving one end of this wet grass is inserted in a hole of a long line stick, which can be compared to a huge needle. With the help of the stick, the grass is passed into the loom. Afterwards the stick and the grass is held on the both sides by hand and is twisted to give uniform roundness and strength. Then the reed is placed against it several times to keep it in position. After the weaving is complete, the mat is compressed to eliminate any unevenness, a process that takes at least four hours. Once the weaving is complete, the mat is dried in the sun for a short while. It is then finished with a polishing stone.

**e) Quality:**

The cost of mats depends on the quality and the number of counts. The mat in the 140 counts is regarded as superior and number one quality. The cost of this quality mats is high up to Rs. 5000/-, while the cost of mats with 120 counts and 100 counts are regarded as fine quality and the cost ranges from Rs.2000-3000 and Rs. 1000 - Rs 1500 respectively.

**J) Uniqueness :**

- a) The effect of the combination of the Tamiraparani river waters and the wild korai grass which is peculiar only to Pattamadai is the main reason for the establishment of this industry at Pattamadai.
- b) The climate and the soil characteristics may perhaps explain the growth of korai grass in the area. The rainfall is light and evenly distributed and the temperature is equable. The alluvial soil on the banks of the river Tamiraparani is ideal sites for the growth of korai grass. The most famous of the varieties of korai grass the "Karungadukorai" which grows on five acres of land opposite Tharuvi village 11kms from Pattamadai situated on the Tirunelveli-Shencottai trunk road.
- c) Human skill: The fully grown, korai grass is cut and soaked in water / running water of river Tamiraparani and then split into fine strands. These strands are woven into fine mats, which is result of centuries of experience and expertise. So supple and lustrous is the mat that it seems to be made of silk threads. No wonder it is called a pattu pai or silk mat. Therefore, the above mentioned factors are linkage for their delicate feature and highly value.

**K) Inspection Body :**

An committee represented by the Master Weaves of Pattamadai Mats and The Tamil Nadu Handicrafts Development Corporation, shall prescribe the quality and production parameters for Pattamadai Mats.

Steps are being taken by the Applicant to setup a suitable and effective independence Inspection body involving external members.

**L) Others :**

Tamil Nadu Handicrafts Development Corporation a state govt. undertaking chiefly constituted as the apex body in charge of the handicrafts sector in the state of Tamil Nadu was setup in 1973 and registered under (S.25) the companies Act, 1956 on 26.07.1973 with the share capital participation from the Government of Tamil Nadu and the Govt. of India. The corporation is running its business activities under the trade name 'Poompuhar' having its regd. Office at No. 759, Anna Salai, Chennai – 600 002.

The objectives and functions of Poompuhar are:

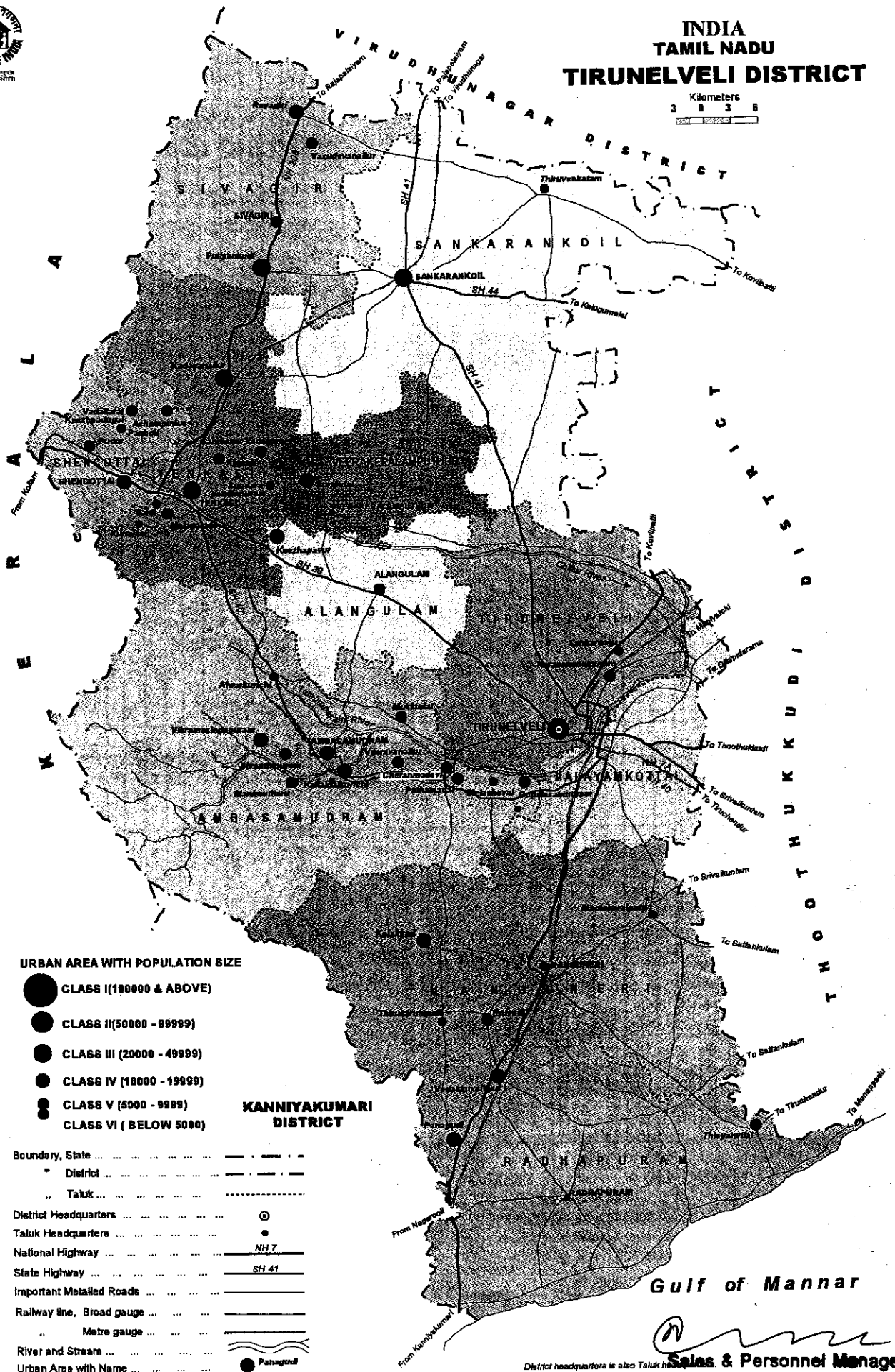
- A. To undertake the marketing of handicrafts produced by the artisans of Tamil Nadu
- B. To impart training to artisans to upgrade their skills
- C. To improve the productivity and the quality of the products; at the same time to reduce drudgery and remove occupational hazards
- D. To enough new innovative designs.
- E. To provide socio-economic security for craftsmen

Accordingly Poompuhar has ever since been supporting the artisans involved in various handicrafts and in assisting them with their livelihood, business and trade.



INDIA  
TAMIL NADU  
**TIRUNELVELI DISTRICT**

Kilometers  
3 0 3 6



**URBAN AREA WITH POPULATION SIZE**

- CLASS I (100000 & ABOVE)
- CLASS II (50000 - 99999)
- CLASS III (20000 - 49999)
- CLASS IV (10000 - 19999)
- CLASS V (5000 - 9999)
- CLASS VI (BELOW 5000)

**KANNIYAKUMARI DISTRICT**

- Boundary, State ... - - - - -
- District ... - - - - -
- Taluk ... - - - - -
- District Headquarters ... ○
- Taluk Headquarters ... ●
- National Highway ... NH 7
- State Highway ... SH 41
- Important Metalled Roads ... ———
- Railway line, Broad gauge ... ———
- Metre gauge ... ———
- River and Stream ... ~~~~
- Urban Area with Name ... ●

Gulf of Mannar

*(Signature)*

District headquarters is also Taluk headquarters  
**Sales & Personnel Manager**  
**The Tamil Nadu Handicrafts Development**

**Corporation Limited**  
No. 759, Anna Salai,  
Chennai-600 002.

Advertised under Rule 41(1) of Geographical Indications of Goods (Registration & Protection) Rules, 2002 in the Geographical Indications Journal 47 dated 30<sup>th</sup> October 2012

**G.I. APPLICATION NUMBER - 196**

Application Date: 08-02-2010

Application is made by **Tamil Nadu Handicrafts Development Corporation, ('Poompuhar')**, a Government of Tamil Nadu Undertaking, at No.759, Anna Salai, Chennai – 600 002, Tamil Nadu, India for Registration in Part-A of the Register of **NACHIARKOIL KUTHVILAKKU ('NACHIARKOIL LAMP')** under Application No: 196 in respect of Brass Lamps and related goods falling in Class – 06 is hereby advertised as accepted under Sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- A) **Name of the Applicant** : **Tamil Nadu Handicrafts Development Corporation, ('Poompuhar')**
- B) **Address** : **Tamil Nadu Handicrafts Development Corporation, ('Poompuhar')**  
A Government of Tamil Nadu Undertaking, at  
No.759, Anna Salai, Chennai – 600 002, Tamil Nadu, India  
**Represented by:**  
Shri. P. Sanjai Gandhi, Advocate, Chennai
- C) **Type of Goods** : **Class – 6 – Brass Lamps and related goods**
- D) **Specification** :
- **Kuthuvilakku** (lamp) usually consists of four parts, viz base (Keezh-bagam), stem (kandam), oil container (Thanguli) and the apex or Prabai. The thanguli or oil container consists of V shaped spouts to hold the wicks.
  - These four parts are joined together with the help of screw threads.
  - The central pillar often terminating in a bird or “Prabhai”, generally a picture of Hamsa or Swan.
  - Lamps may also be made to be suspended by chains from the ceiling, the chains often being richly decorated and always excellent in workmanship and design.
  - Lamps also in the form of a branching tree each branch ending in a small tray or bowl for the oil and the wick.
  - Kuthuvilakkus are manufactured in various sizes and also in the form of a standing woman holding in her hands a shallow bowl to contain the oil and the wick.
  - They are used on religious and ceremonial occasions and are fashioned out of brass.

**E) Name of the Geographical Indication ( and particulars) :**

**NACHIARKOIL KUTHVILAKKU ('NACHIARKOIL LAMP')**

**F) Description of Goods :**

**Nachiarkoil Kuthuvilakku** (lamp) usually consists of four parts, viz base (Keezhbagam), stem (kandam), oil container (Thanguli) and the apex or Prabhai. The Thanguli or oil container consists of V shaped spouts to hold the wicks. These four parts are joined together with the help of screw threads. The central pillar often terminating in a bird or "Prabhai", generally a picture of Hamsa or Swan.

Kuthuvilakkus may also be made to be suspended by chains from the ceiling, the chains often being richly decorated and always excellent in workmanship and design.

Kuthuvilakkus also made in the form of a branching tree each branch ending in a small tray or bowl for the oil and the wick. Kuthuvilakkus are manufactured in various sizes and also made in the form of a standing woman holding in her hands a shallow bowl to contain the oil and the wick.

**G) Geographical Area of Production and Map as shown in page no. :**

Nachiarkoil is a town situated about 6 miles to the south east from the taluk headquarters viz. Kumbakonam, on the Kumbakonam – Tiruvarur main road. The town is situated within the taluk of Kumbakonam, within the district of Tanjore, in the state of Tamil Nadu. The production of the lamp here is mainly by the local artisans who have domicile in and around the town of Nachiarkovil in Tamil Nadu.

**H) Proof of Origin ( Historical records) :**

The lamps made for temples are artistically used in South India and are of many different kinds. The most characteristic being those in the form of a branching tree each branch ending in a small tray or bowl for the oil and the wick. Simple upright stems support shallow bowls to take many wicks, the central pillar often terminating a bird or "Prabhai", generally a picture of Hamsa or Swan Lamps may also be made to be suspended by chains from the ceiling, the chains often being richly decorated and always excellent in workmanship and design. The common form of the temple lamp is in the form of a standing woman holding in her hands a shallow bowl to contain the oil and the wick.

Tanjore is the seat of ancient civilization in the State and has always been noted for the practice of arts of luxury and refinement. In its chequered history which is largely intertwined with those of the Cholas and the Vijayanagar Kings, as patrons of art,

architecture and crafts, it has always given birth to and carefully nurtured many traditional handicrafts.

The brass and bell-metal ware industry is one of the oldest surviving handicrafts of the district. The most noted centres for this work are Kumbakonam and **Nachiarkoil** situated in Kumbakonam taluk of Tanjore district. The latter village is especially celebrated for its bell-metal koojas and its **native lamp stands** which are made hardly anywhere else in the district.

The manufacture of brass and bell-metal wares has been an important occupation of a community of artisans, the Pathers, since the year 1857 at Nachiarkoil. The craft was originally practiced by this particular sect of persons called Pathers. Some four or five families of Pathers practicing the production of brass and bell-metal fled in 1857 from Nagercoil which was then in the Travancore, Cochin State. Unsettled conditions of livelihood and fear and danger to their lives led to their migration. With their bag and baggage they left their homeland, some reaching Kumbakonam, others landing at Vaigaikulam in Tirunelveli district and the more intrepid moving on to Andhra Pradesh. Those who reached kumbakonam they surprised to see the articles being fashioned out of brass sheets. These Pathers were ignorant of sheet work while they themselves were adept in the area of wax moulding, finding that they could not compete with artisans in Kumbakonam who for years have practiced the craft of fashioning articles of brass out of big sheets and realizing that they could not satisfactorily practice the art of brass and bell-metal ware by the wax moulding process which requires wide open spaces, moulds and a particular type of sand to fill in the mould, they moved out of Kumbakonam and on their way halted at Nachiarkoil to visit the temple and worship the deity. It was at this place, by accident, and fortunately for Nachiarkoil and Tanjore district, they found out that the sand in the river-bed adjacent to Nachiarkoil was most suited for moulding and casting. It is believed by the local craftsmen that such type of sand is not found anywhere else in Madras State. No doubt 'Vandal' sand is found in abundant measure in the river beds near Vaigaikulam in Tirunelveli district and Nagercoil in Kanayakumari district, but it is inferior compared to the sands of Nachiarkoil. This was accepted as good omen and the four or five families of nomadic Pathers settled at Nachiarkoil permanently putting an end to their unsettled wanderings and took up in right earnest threads of their life which had so unfortunately snapped for them at Nagercoil. Even to this day, we hear of Pathers of Nagercoil moving into Nachiarkoil to carry on their traditional craft, thanks to the miraculous properties of this Vandal sand available on the river bed of the Cauvery.

An interesting legend regarding the origin of this village according to some of the aged villagers of Nachiarkoil is that "Thirunaraiyur" was the ancient name of Nachiarkoil. During the reign of the Chola King Kochengana, a famous temple was built in honor of the Goddess Vanchulavalli who blessed him and presented him with a sword to conduct his campaign against his enemies. This sword brought him victory after victory and his campaign was a complete success. The original temple was a shiva temple and adjacent to this temple there was another temple where the presiding deity was Vishnu known locally as Srinivasaperumal. When lord Srinivasaperumal fell in love with Vanchulavalli, Shiva who was the presiding deity of the temple gladly vacated his place and yielded it to



Perumal who fulfilled his cherished desire of marrying the Goddess. Shiva in turn occupied the place originally held by Perumal, a few miles away from Nachiarkoil. After her marriage the Goddess Vanchulavalli became the main deity of the temple and as she had the name of Nachiar, the temple came to be called as Nachiarkoil. The village accordingly got the name of this temple and henceforth was known as “Nachiarkoil”.

A more popular legend regarding the etymology of the village is as follows:

According to the Sthalapurana of the temple, this village was originally called Thirunaraiyur. In this village which was formerly surrounded by dense forests, a hermit named Medhavi observed strict austerities and did penance in order to get Goddess Mahalakshmi as his daughter. His boon was granted when Mahalakshmi, the consort of Lord Vishnu was born in this world under a Vanchula tree adjacent to the ashram of the hermit. Because she was found under a Vanchula tree, the girl came to be known as Vanchulavalli, she grew up to be a beautiful maiden and Medhavi looked after her well. Lord Vishnu, finding a bachelor's life intolerable, came to the earth from his heavenly abode. He assumed the mortal form of a Brahmin, named himself as Vasudevan and accompanied by four other Brahmins started wandering on the earth. One day the disciples of the sage Medhavi met these Brahmins on the banks of the river Manimutharu the former took the latter to the ashram of the hermit where they were entertained by Medhavi in grand style. Vasudevan happened to meet Vanchulavalli and fell in love with her. After a hearty meal, the hermit asked Vanchulavalli to fetch water for Vasudevan to wash his hands. While she was pouring water from a vessel, Vasudevan caught hold of her hands whereupon she called out to her father. Medhavi, seeing Vasudevan holding the hands of his daughter got angry and was about to curse Vasudevan. At this critical juncture, Vasudevan assumed his original form with a conch in the right hand and a chakra in the left. On seeing this, Medhavi blessed Vasudevan and gave his daughter in marriage to the latter. However, before the marriage could be consummated, Medhavi laid down three conditions which Vasudevan has to fulfill. First of it was that Vasudevan should not have another birth in future; secondly all creatures – men and beasts living in the village- should attain Moksha (salvation) after death; thirdly predominance should be given in all matters to his daughter Vanchulavalli Nachiar. Lord Vishnu in the human form of Vasudevan had no option but to agree to these conditions and after marriage, the village was named Nachiarkoil instead of Tirunaraiyur. From that day, in the temple, precedence is given only to Vanchulavalli Nachiar and not to Srinivasaperumal. This is clearly borne out by the fact that Srinivasaperumal is worshipped after her and even during various festivals the deity Nachiar is taken in the temple car proceeding Lord Perumal.

### **Early History of the Craft**

The bell-metal industry has been flourishing in this village for many centuries. Even before that, brass ware made out of brass sheets had been the monopoly of the local artisans. But after the Pather community had introduced the wax moulding processes, manufacture of household articles in such as Kuthuvilakku (traditional pedestal multi-faced oil lamp), temple bells and deepams (lamps), both in brass and bell-metal, through the process of box-moulding, wax moulding and loam-moulding has been going on in

this village. No ingots are or were ever used for casting. Instead, many of the artisans purchase old brass vessels for use and sold by thrifty housewives, use the scraps and melt them for the purpose of fashioning new articles.

Bell-metal and brass-metal products need open spaces where moulds can be heated without any danger to huts and Nachiarkoil with its broad streets provides the ideal location for the establishment of this craft. Another advantage is the type of sand available in the village in the surrounding areas suitable for preparation of the different moulds. There is the Karuman sand which is ideally suited for the wax moulding. This sand is pale red in colour and is found to the east of the village. Moulds for manufacturing big vessels are prepared out of this sand. The multi – purpose sand called Vandal sand fetched from the Cauvery river-bed, one mile from Nachiarkoil, of light brown colour is the chief attraction. To prepare moulds out of this Vandal sand, clay powder is added and the mixture used for box moulds. Another type of sand called Savuttu sand is of light grey colour and is used in wax moulding. This sand is found in the tanks to the south and east of the village.

In olden days, in order to melt the metal, the Pathers utilized crucibles manufacture in the village itself. Clay dug out of the tank of Veppakulam situated to the east of the village was ideally suited for this purpose. These crucibles, crudely prepared by the Pathers of Nachiarkoil were of inferior quality and could not be utilized for more than one casting.

The Pather emigrates from Nagercoil were from time immemorial manufacturing articles by means of the wax mould process. However, this technique being costly and delicate, great difficulty was experienced by the artisans for their livelihood. Therefore, many discarded this traditional method of eking out their livelihood and turned their attention towards box moulding. Since, then they were able to quickly turn out a number of articles by this process.

Ref. The proof of origin details provided herewith are obtained from the Census of India 1961 publication of the Govt. of Madras, Part Vii – A(ix), Brass and Bell Metal ware of Nachiarkoil by M/s. P.K.Nambiar, P.Murari, and Ruth Reeves published in 1966 and the Tanjore District Gazetter by Mr. F.R.Hemingway, 1906.

#### **D) Method of Production :**

The manufacture of bell-metal wares has always been the traditional occupation of the Parther community. However, in recent years, it has not been possible to obtain raw materials for the manufacture of bell-metal ware. Tin has become costly and scarce and so many of the members of the pather community bade goodbye to bell-metal work and turned their attention to producing objects of brass, the raw material for which is easy to get and the wares of which have always a steady market. In Nachiarkoil, it is more common to find persons engaged in brass metal out of which household utensils, Kuthuvilakku (pedestal oil lamp), temple lamps (deppams), tumblers, bells (mani) etc. are manufactured in bulk. Bell metal wares are still produced, but only in small quantities and an order, by a few expert craftsmen.

## Raw materials

- **Metals:**

The metals used are non- ferruginous as they do not have any admixture of iron.

**Copper:** The ore contains cuprous sulphide and copper pyrites. The principal characteristic of copper is its conducting capacity and the malleability. It is also ductile. It is rust- resistant and can be forged when hot or cold; but it cannot be welded. It is unsuitable for casting.

**Tin:** The ore exists as stannic oxide. It is mixed with coal and is heated in a reverberatory furnace using lime as flux. The molten metal is then run into a pig mould. It is a white and lustrous metal, soft, malleable and ductile capable of being beaten into very fine thin sheets of 1/1000, it is not affected by atmosphere and is acid- resistant which is what makes it important in the manufacture of household utensils used in daily life. It is a costly metal, a poor conductor of heat and electricity. In Nachiarkoil, in addition to bell-metal, it is used for making alloys such as solders. For easy flow of the liquid metal during box moulding some aluminium is also added to the tin.

**Zinc:** The ore exists in the form of carbonate or sulphide of zinc; it is roasted, vapourised and collected in a special vessel by means of distillation. It is a greyish white metal used primarily to prepare alloys.

**Aluminium:** The ore of aluminium is aluminium oxide. When mixed with other substances like clay, it is known as bauxite. The metal is extracted from its ore by electrolysis and then cast into ingots.

**Lead:** The ore exists in the form of galena or lead sulphide or lead carbonate. The ore is roasted, mixed with iron in a blast furnace. The resultant lead oxide is mixed with coke and lime and melted in a furnace. The molten metal is then drawn out. It is a bluish grey metal, malleable and ductile, pure lead is not used for casting.

Regarding other metals, merchants unable to get ingots purchase scrap and melt them as per their requirements. Craftsmen of Nachiarkoil purchase old brass ware from other merchants and hawkers who move from town to town and collect old and broken vessels in exchange for new ones and in turn sell to merchants in Nachiarkoil for cash. These merchants thus entirely depend on the street hawkers and so the supply position of these raw materials is unceasing.

- **Sand:**

The next important raw material is sand. The different types of sand found around Nachiarkoil are considered to be the best in the whole of South India. It grips the article firmly while moulding and casting. There is the Karuman sand which is ideally suited for wax moulding. This sand is light red in colour and is found to the east of the village. Moulds for manufacturing big vessels are prepared out of this sand. The multi-purpose

sand called Vandal sand fetched from the Cauvery river-bed, one mile from Nachiarkoil, of light brown colour is the chief attraction. To prepare moulds out of this Vandal sand, clay powder is added and the mixture used for box moulds. Another type of sand called Savuttu sand is of light grey colour and is used in wax moulding. This sand is found in the tanks to the south and east of the village.

These sands are mixed and the resultant moulding sand can be used again and again. After a few castings, due to wastage and constant application, the moulding sand is likely to lose its special properties. To rejuvenate it, clayey sand is added to this moulding sand in the ratio of 1:4. The following types of sands are mixed to be utilized for the different types of moulds.

- |    |                                  |   |
|----|----------------------------------|---|
| 1. | Box moulding                     | Vandal sand with an admixture of clay sand. |
| 2. | Wax moulding                     | Vandal sand, Savuttu sand and river         |
| 3. | sand in the proportion of 4:4:1, |   |
| 4. | Loam moulding                    | Only Vandals.                               |

- **Coke:**

Coke is the next important raw material. It is utilized to fire the furnace in which the various metals are melted. Tar is removed to keep it from smoke. An appropriate quantity of coke is taken according to the weight of the metals to be melted. If the metal to be melted weighs one kilogram, two kilograms of coke are utilized. The formula is as follows: for any given weight of metal, the quantity of coke used should be twice the weight of the metal.

- **Wax:**

Wax has been a very important raw material used by the Pathers who migrated into Nachiarkoil for the wax moulding process. For many years, the wax moulding process was utilised for manufacture of bell-metal ware. Being painstaking and difficult process, many of the Pathers experienced difficulties in adhering to the wax moulding process and took to box moulding which was introduced 30 years back.

- **Preparation of Wax**

White dammar, a resin derived from one of the coniferous trees found in India, castor oil and beeswax are mixed in the proportion of 22:9:9. White dammar is slightly powdered and stirred in a dish for a few minutes. Castor oil is then taken and poured into the dammar and stirred well with the help of a stick. The mixture is heated over a slow fire, the temperature being kept constant. When the mixture forms a clear paste, the beeswax is poured into it. A vessel filled up to three quarters with water is taken and a fine muslin cloth spread over its open mouth. The mixture of dammar, beeswax and castor oil is filtered through the muslin cloth in order to remove dust and sand. The filtered hot wax mixture floats on the water which brings down its temperature. The collected wax is then skimmed from the surface of the water, placed on a clean soft plank and kneaded with the fingers. The kneading turns it into a smooth and soft lump. The hands of the persons kneading it must be frequently dipped into soapy water to avoid the effects of heat and

sickness. In this process the wax turns into a yellowish white mass which is known as prepared wax.

- **Cowdung Cakes:**

Cowdung cakes are used in almost all the workshops as fuel while melting the wax out of the moulds and to heat the latter preparatory to pouring the molten metal into them. These cowdung cakes are prepared locally and are available in every household.

- **Parting sand:**

Parting sand is made by powdering the bricks and sieving the powder on to a cloth to make it smooth. It is filled in a cloth bag and shaken over the pattern moulds to prevent the sand from adhering to it when the top and bottom bores are eventually separated. Sometimes ash is also used instead of parting sand.

- **Preparation of Shellac**

Beeswax and white dammar are mixed in equal proportions until it reaches a dough like consistency. A small quantity of red brick powder and shellac, i.e. a mixture of lac and liquor ammonia is poured on it and mixed well with both hands, formed into circular balls and attached to the face of the burnishing lathe.

- **Tools:**

The following are the tools used in all workshops engaged in the production of brass and bell-metal works.

1.	Files	7.	Calipers
2.	Hacksaws	8.	Vices
3.	Drills	9.	Hammers
4.	Tapes	10.	Tongs
5.	Dies	11.	Chisels
6.	Pliers	12.	Burnishing lathes

A brief description and their functions are as follows:

**Files:** The seare cutting and filing tools available in varieties of length, grade and sections. They are made of high carbon steel and are hard except for the handle. The file has a series of teeth set at an angle which cut on the forward stroke. They are used for removing extra pieces of metal adhering to the surfaces and for making the surface smooth and even.

**Hacksaw:** This is used to cut through the metal as also to remove surplus metal. It consists of two parts i.e., frame and blade. There are two types of frame, the solid and adjustable and the fixed one. It is made of mild tempered steel and the two ends are bent at right angles. At each end, a pin is fixed to hold the blade. The blades are made of Tungsten steel. It has serrated edges on one side which cuts through the metal.

**Drill:** This is a cutting tool with the help of which holes are drilled on metal. The commonly used type in Nachiarkoil is a twist drill. It consists of three main portions, the shank, the body and the point. The point is of sharpened steel and is capable of drilling holes in metal at high speed. The shank helps in fixing the drill to the drill press.

**Taps:** With the help of tap internal threads are cut on previously drilled holes, the sides of which are smooth. Without the help of internal threads, parts cannot be screwed into position. Taps are made of cast iron steel. The instrument is in the shape of a bolt with 3 or 4 flutes cut on it to provide cutting edges. Instead of a bolt head, it has a square end on which is fixed a handle called a tap wrench. This wrench is long enough to provide sufficient leverage to the cutting end. The wrench is adjustable.

**Dies:** Just as there are taps for internal threading, there are instruments called dies for external threading on rounded surfaces of brass or bell-metal. These are of two types solid and adjustable. The instrument resembles a nut with 3 or 4 grooves etched on it which forms the cutting edge. The dies are manipulated with handles.

**Pliers:** These are used either for cutting or holding. The pincer arms of these pliers are long and tapered. They are used for holding small nuts or screw in position where the fingers of the artisans cannot probe.

**Calipers:** For measuring the outside and inside diameter of objects, calipers are used. In its simplest form, it consists of two legs, the ends of which slide over the object to be measured. It is utilised to measure the outside and inside diameter of moulded articles.

**Vice:** Bench vice with 4" long jaw is generally found in all the workshops. It consists of two jaws, one fixed and the other moveable. It is made out of cast iron with serrated steel jaws screwed on. One jaw is rigidly bolted to the bench. The moveable jaw has square threaded or buttress threaded spindles which pass through a corresponding nut bolted down to the fixed jaw. The spindle is made of steel while the nut is made of either cast iron or bronze. A handle passes through the spindle. By rotating the handle, the moveable jaw can be brought to any position. It is used for gripping metal objects, for chipping, filing, threading and cutting.

**Hammers:** Various types of hammers are used. The most common are the ball pane, straight pane and cross pane hammers. These are made of cast steel. The face and pane are ground and tempered. These hammers have a wooden handle. They are used for hammering the chisels, punches, etc,

**Tongs:** They are made of mild tempered steel and are used to lift the heated crucibles from the furnace and to pour the liquid metal into the mould.

**Chisels:** They are used for chipping metals. They are made of cast steel with octagonal shape, the length of each chisel varying from 4' to 6'. The cutting edge is hardened and tempered.

## **MANUFACTURING PROCESS**

### **Stage – I**

Vandal sand is dug out of the Cauvery river bed and bought by cart loads to the workshop. This sand is of light yellow colour and contains a certain percent age of moisture and so it has to be dried to drive out moisture and sieved well to remove small stones, pebbles and other impurities. This cleaning and drying takes two days after which water is added to the sand and it is kneaded with both hands. This breaks up any clots and the sand turns out soft and smooth. After the vandal sand is thus treated, the moulds have to be prepared. Patterns of round and irregular shapes of articles are made out of brass. If the articles are very large, the patterns are made in aluminium. If circular shaped articles are to be prepared by wax moulding, they are done by turning on electrically operated metal turning lathes. With the help of these patterns, the articles are cast in vandal sand by the process of box moulding. In the case of articles like Kuthuvilakku (pedestal oil lamp), three different moulds are utilised and three different parts are separately cast before they are joined together. In the case of small articles like Kuthuvilakku (pedestal oil lamp), three different moulds are utilised and three different parts are separately cast before they are joined together. In the case of small articles which are simple in design, loam moulding and casting is utilised. The surface of this mould has to be smooth and pinholes and depressions, if any are visible, should be filled up. The moulds have to be handled with great care. If the articles are hollow, the wax moulding process is adopted. The pattern is turned on electrically operated metal turning lathes. Then it is cut into two equal and vertically hollow pieces. With the help of this mould and an inner core the hollow articles are manufactured. The inner core is made out of 50% clay and 50% river sand and then pressed with the prepared mud into two half's of the mould along with an iron rod wrapped in cloth and fixed down the centre in order to provide reinforcement for the inner clay core. That will be required when the two sand-filled half's are pressed together to form one solid block that will then be referred to as the inner clay core.

### **Stage-II**

#### **Preparation of mould for casting**

Before describing the process in detail, a brief description of intricacies of the sand box method, lost wax (cire perdue) and loam moulding process is to be understood. Vandal sand thoroughly sieved to remove impurities is mixed with a small quantity of water, kneaded and filled into the appropriate box before casting. For bell-metal articles, manufactured according to the lost wax hollow casting method, a mixture of vandal sand, savuttu sand of light grey colour and clay sand in the proportion of 4:4:1 is prepared. Liquid cowdung, generously diluted with water, is added to this sand mixture and the resultant product used for the wax mould. The addition of cow dung facilitates the application of heat and prevents the wax mould from cracking. In the case of loam moulding, Vandal sand and jute fibre are mixed in the ratio of 9:1.

### **Stage – III**

#### **Melting of Brass**

Crucibles are heated for half an hour, the temperature being gradually raised before metal is melted in them. After the crucibles have cooled, brass scrap is put into these crucibles and subjected to extreme heat in a coke furnace. To remove impurities floating on the

surface of molten brass, three grams of Borax are added to the brass before heat is applied and again 1 to 1 ½ grams at the final stage. Borax acts as a flux and the impurities which come to the surface of the molten brass can be skimmed off with the help of a metal spoon.

#### **Stage – IV**

##### **Casting**

Brass castings are made in the moulding boxes or flasks of different shapes and sizes according to the shape and size of the articles. Moulding boxes or flasks are generally made out of wood in two parts, top and bottom held in alignment by means of dowel pins. Dowel pins are made out of teakwood reapers of 1 ½” x ½” size. The top part is called the Cope and has one pin on either side which engages in the lower part called the Drag which has two reapers fixed few inches apart.

The first step in making a mould is to keep the pattern on a moulding board. Moulding board is nothing but a perfectly planed smooth wooden plank reinforced by screwing buttons at the bottom to avoid warping. The pattern should be placed carefully on the moulding board, Next the drag is placed, Parting sand is strewn lightly over the Pattern to facilitate easy removal of the metal pattern when the process of moulding is over. A wooden runner is placed on the pattern at appropriate place and moulding sand is filled. The runner is nothing but an ordinary wedge shaped wooden piece used to form a runway for the molten metal at that time of casting. The moulding sand is filled, tapped with a wooden mallet and levelled with an iron leveller. The wooden runner is carefully removed with the help of pliers

which forms the channel for the molten metal to flow. The box is now over turned, the moulding board is removed and kept on the bottom board and the sand is leveled again. The upper moulding box is then placed on the lower box and parting sand is sprayed inside the metal pattern mould. The upper box is now filled moulding sand which is packed and levelled with a wooden mallet and an iron leveller. The upper box is removed. Now the metal pattern mould is carefully removed from the lower box and the edges smoothed so that the impression of the pattern is perfectly preserved in the hard packed sand. The upper box is once again replaced over the lower box. The molten brass in the crucible is now ladled out and poured into the box through the runner. After about five minutes of cooling the upper box is removed and the cast article is taken out of the sand. At first, the cast piece has a whitish hue but on cooling rapidly assumes its natural tinge of dull yellow. Similarly other parts of the article, if it consists of more than one part now cast.

If brass scrap is not available, copper, zinc and aluminum are mixed in the ratio of 60:39:1 and heated together in a crucible. A minute quantity of aluminum is added to permit the metal to flow easily into the moulding box.



The following table indicates the temperature required to melt the different metals.

Name of the metal	Required temperature to melt	Time to melt (Minutes)
Copper	1996°F	120
Tin	442°F	30
Zinc	773°F	45
Brass	1700°F to 1900°F	105

### Stage – V

#### Joining the parts of the articles

If two or three casting have been made corresponding to the parts of article to be manufacture, these parts are connected together by either providing grooves on the connecting surfaces or by soldering. Superfluous appendages are removed and the edges to be joined are smoothed with steel files. The solder is prepared by mixing 50% lead. And 50% tin. The two parts to be connected are subjected to slight heat and are joined together with the help of the solder.

### Stage – VI

#### Shaping and Casting

Earlier days the local artisans of Nachiarkoil used manually operated wooden cart wheels to turn brass and bell-metal articles. However, now artisans have now substituted the archaic wooden wheel with an electrically operated burnishing lathe. This improved contrivance permits speed, ease of movement and better turnover besides cutting down the number of persons required for the operation by one.

Although castings are thoroughly examined and any defects notice, such as holes etc. are rectified, many of these defects are not visible till the articles are turned on the lathe. These defects, such as pin holes which come to light are rectified by gently nicking the metal. The surrounding parts of the pin holes which come to light are rectified by gently beating the metal with a small stretching hammer until the hole disappears.

### Stage – VII

#### Engraving

Engraving is done with the help of engraving tools. This depends upon the specific design is to be intagliated on the article. At the outset, the required design is carefully drawn on a sheet of paper. The master craftsmen- he has to be one of this work-minutely studies the design which is sometimes kept by his side and then marks its outline on the surface of the article with a sharp steel needle. For ornamental sheet work the design is drawn on the brass sheet by placing the carbon paper over it and tracing it with a pencil. Then the outlines are firmly stroked on the brass sheet with a pencil and finally tapped with various chisels. He now proceeds to do the engraving work. The design to be engraved is pressed on a shellac plaster prepared on a wooden plank. The engraving tool is held in position with the help of three fingers of the hand, the thumb, the first and the index fingers and guided over the surface to conform to the design. Pressure on the ornamenting chisel is regulated with a small hammer according to whether the cuts have to be on the surface or have to go deeper as per the design or the desire of the customer.

In a majority of case engraving is done immediately after the casting of the fancy article is completed.

### **Stage – VIII**

#### **Cleaning and polishing**

The brass and bell-metal ware are polished on a cotton mop fixed to the spindle of a buff polishing machine having a speed of about 3000 revolutions per minute. A luster polishing soap is applied to the revolving mop and the article to be polished is pressed against it. The soap acts as an abrasive material and helps to remove scratches on the surface of the article. After this is done, the article is thoroughly cleaned with the help of a cotton cloth.

The following table indicates the time taken for each process for manufacturing **Kuthuvilakku** at Nachiarkoil.

<b>Process</b>	<b>Kuthuvilakku (single)</b>
	Minutes
Moulding	15
Casting	45
Fitting	30
Turning	45
Polishing	15
<b>Total</b>	<b>230</b>

**Kuthuvilakku** is manufactured / produced in two different processes, viz, box moulding and wax moulding. The processes differ only in the type of moulding and casting. Otherwise turning, polishing and engraving are the same, differing only according to the particular design.

#### **Kuthuvilakku Manufactured according to the sand box moulding process.**

The Kuthuvilaku (pedestal oil lamp) consists of four parts which have to be separated cast and screwed to one another to form the complete article.

#### **Base (Keezh-bagam):**

Vandal sand is thoroughly sieved and mixed with small quantities of water till it is of the right consistency to be used for box moulding process. The pattern mould of the base of the Kuthuvilaku is prepared out of brass and is then placed in the appropriate box which is made locking device, open at the top and bottom is selected according to the height and the size of the base of the Kuthuvilakku and is placed over a wooden plank, approximately the base size of the moulding box. The plank has a centrally placed hole and the base of the pattern mould of the Kuthuvilakku which is of conical shape is placed face downwards on it. The bottom moulding box is slightly smaller to fit in properly with the upper one having been placed over the plank, parting sand is sprinkled over the brass pattern mould. Vandal sand is then filled in this box to the top and rammed with the help of a wooden mallet. A wooden runner is placed only about one half to one inch away

from the base plate and is held in position with moulder's left hand and sand is filled up to the top of the runner in the upper box. The left hand is now removed and the box once again filled with the sand and the process of ramming repeated till the sand is firmly fixed and evenly distributed. A sharp curved spoon is used to remove the sand from the mouth of the runner in the lower box to allow the molten metal to be poured into it more expeditiously when casting takes place. The runner is now slowly and carefully pulled out with the help of pliers and the surrounding edges are levelled. The plank and the bottom box is then turned over, the plank removed and the upper or top moulding box is placed over it: parting sand is again strewn and the box packed with the moulding sand and levelled.

The most difficult process where the artisan has to display all his skill. The two boxes have to be separated very carefully in order to remove the pattern mould. The artisan holds the lower box firmly between his feet and bending, lifts the top box gently and carefully so that the packed sand is not disturbed. After the removal of the top box, he directs his attention to the lower sand box where the metal pattern mould was placed and he now removes it by tapping through a small light ruler over it. Needless to say this also a difficult process calling for a great deal of patience and skill. Now it is examined carefully to see whether the passage way created by the runner for carrying the molten metal has been blocked or is clear. After satisfying himself as to this the artisan again places the top box over the bottom box and presses it down firmly. The molten brass metal which has been heated in crucibles is ladled into these boxes through their runner within eight hours of the preparation of the moulds. After the metal has been allowed to cool for five to ten minutes the boxes are separated and the rough casting of the base of the pedestal oil lamp is removed for further operations. It is to be explained that the molten metal must be poured into these boxes within eight hours of the preparation of these impression made by the pattern, as otherwise the sand will become dry; the moulded area will expand as a result and instead of a perfectly cast brass object a monstrosity of ore may emerge.

#### **Stem (Kandam):**

The box moulds having been prepared for the base of the Kuthuvilakku, the artisan now turns his attention to the preparation of its vertical stem. The two hollow halves of the metal pattern moulds used for producing it being made up of a long slender pattern of curvilinear shapes, the moulding box for registering its impression will automatically be rectangular in shape. As before, the bottom box is placed over a plank. Now as has just been intimated, the pattern mould stem consists of two halves, but before the sand box casting can proceed further, a number of processes connected with the production of an inner clay core by means of these two halves of the pattern mould must first be undertaken by the craftsmen.

The inner core is prepared out of clay and rivers and mixed in equal proportions and mud formed into a paste by the addition of some water. The craftsman now takes a long thin iron rod, 1/8" in diameter and winds a thin piece of cloth around it, so that when the rod is removed after casting. It should be easy to pull out. The two half portions of the brass pattern mould of the oil lamp's stem are now laid side by side and parting sand is

sprinkled over their cavities. The clay and river sand mixture is pressed into these cavities which are then leveled even to their rim by means of an iron leveler. The iron rod covered with cloth, having first been rubbed with clay, is then laid down the centre of one of the half portions of the pattern mould of the stem, filled earlier with clay and pressed down into it. The other half of the stem's pattern mould is now placed over the first half and fixed into position by tapping it gently with a wooden hammer. Two hours later the stem's pattern mould is once again tapped with a wooden hammer and the inner clay core in which the iron rod is now firmly fixed to provide reinforcement is taken out, allowed to dry for three hours and finally placed in a chamber and slowly and lightly baked till the colour of the inner clay turns red.

Next the brass pattern mould of the Kuthuvilakku's stem is taken out and placed, hollow side downwards on the plank on which the bottom box was earlier placed. Brick powder which acts as a parting sand is now showered over the stem and vandal sand is packed into the box and leveled as explained in earlier paragraphs describing box moulding technique. The box complete with plank, is now turned upside down and the plank removed. The inner core which has already been prepared is now fitted into one half of the pattern mould and then the other half of the stem is placed over it and slightly tapped, so that the edges are firmly fixed into position with no visible gap where they meet. Now the upper moulding box is placed over the bottom box and parting sand (brick powder) is once again sprinkled over the pattern mould. The runner is then fixed to the bottom of the pattern mould and vandal sand is once again rammed into the upper box, tapped with the wooden mallet and leveled with the sharp iron instrument. As before the runner is pulled out and the upper box carefully tapped free and removed. The inner core is taken out and heated in a fire till it becomes red hot and subsequently is allowed to cool, this being done to drive out any possible moisture remaining in the clay. The inner clay core is once again fitted into the impression of the stem's pattern mould left on the bottom box and the upper box is carefully placed over the lower box.

As before, molten metal is poured into the box within 8 hours of the preparation of the mould and the brass casting of the stem with the inner core embedded inside it emerges.

#### **Oil container (Thanguli):**

This consists of a special shallow pan for containing the oil or clarified butter, with five 'V' shaped edges in which the wicks are placed. Firstly the artisan takes a wooden plank with a hole in the centre. The pattern mould, known as Thanguli is placed upside down over the plank. A square, hollow sand moulding box of the same sized is placed over the plank, parting sand is sprinkled and vandal sand is filled to the brim in the box. Runner is fixed on the pattern, some more vandal sand is added and again rammed and leveled with an iron leveler. The runner is removed and with the help of a curved spoon, a path way is formed from the mouth of the runner in the lower box to allow the molten metal to flow in. The box is turned over and the plank is removed.

The Thangulikandam (neck of the oil container) is already prepared by the loam moulding process and kept ready. For its preparation vandal sand and bits of jute fibre are taken and mixed with some water. The pattern of the Kandam (neck) is held in the left hand and rubbed on one side with Lubricating oil with the right hand the same hand the

mixture of the prepared sand is plastered on one side of Kandam and the latter is slightly heated in furnace to drive out the moisture of the mud. In the same way other half is heated. After a few minutes the two half's are removed from the pattern by slowly tapping over it with the help of a small hammer. The two hollow sides are plastered with the same sand mixture and slightly heated. Thus the kandam is prepared to be fixed to the upper part of the Thanguli. The upper box is placed over the bottom and parting sand is sprinkled over it as before and the moulding sand is filled, rammed and leveled. The lower box is fixed to the upper box filled with vandal sand, the runner is removed and the way is cleared for the molten metal to flow in.

#### **Top or Apex Flag (Prabai):**

A rectangle plank is placed on the ground. The bottom box is placed over it and parting sand contained in a loosely meshed white cotton bag is shaken over the plank. The box is filled with vandal sand, rammed and leveled with an iron ruler. The box is now turned over and the pattern mould of the Prabai (decorative handle to the pedestal oil lamp referred to as the flag) is thrust into this sand upto half of its length by slowly tapping it in with a hammer. The sand is once again leveled. The upper box is now placed over the bottom box and parting sand shaken over it. The runner is fixed in position, the vandal sand is filled and leveled in the upper box, the runner is removed and the upper box carefully separated from the lower box. The pattern mould is pulled out with great care and again the upper box is removed from the bottom box. The main difference between the moulding of this part of the Kuthuvilakku as contrasted with its other part is that here the pattern mould is put into the bottom box so that half of its length protrudes out and the placing of the upper over it allows the other half of the pattern mould to be formed in the latter. The casting is done as described before.

The brass castings are filed to remove casting blemishes and then turned on the turning lathe to acquire a more refined shape. These parts are screwed together by means of screw threads cut at the ends after which they are cleaned and polished and the Kuthuvilakku is now ready to be sent to the bazaar.

An additional part known as the Cupasam, is produced by the sand box moulding process. This is a small, round cup shaped form which is fitted between and swelling gracefully up from the stem to the Thanguli (wick holder) and thus enhancing the pleasing effect of the Kuthuvilakku as a whole. In short, it serves as a decorative base of the Thanguli.

Ref. The method of production and the various stages provided herewith are obtained from the Census of India 1961 publication of the Govt. of Madras, Part Vii – A(ix), Brass and Bell Metal ware of Nachiarkoil by M/s. P.K. Nambiar, P. Murali, and Ruth Reeves published in 1966.

#### **J) Uniqueness :**

a) Raw material: The different types of sandy soil found around Nachiarkoil are considered to be the best in the whole of South India. It grips the article firmly while moulding and casting. There is the Karuman sand which is ideally suited for wax

moulding. This sand is light red in colour and is found to the east of the village. Moulds for manufacturing big vessels are prepared out of this sand. The multi-purpose sand called vandal sand fetched from the Cauvery river-bed, one mile from Nachiarkoil, of light brown colour is the chief attraction. To prepare moulds out of this Vandal sand, clay powder is added and the mixture used for box moulds. Another type of sand called Savuttu sand is of light grey colour and is used in wax moulding. This sand is found in the tanks to the south and east of the village.

b) Kuthuvilakku (lamp) usually consists of four parts viz. base (Keezh-bagam), stem (kandam), oil container (Thanguli) and the apex or Prabai. The thanguli or oil container consists of 'V' shaped spouts to hold the wicks. The central pillar often terminating in a bird or "Prabhai" generally a picture of Hamsa or Swan. None of the other lamps have such categorization of the parts nor are they given the part of portion wise importance as in the Nachiarkoil lamps.

c) Kuthuvilakku (lamp) suspended by chains from the ceiling, the chains often being richly decorated and always excellent in workmanships and design.

d) Kuthuvilakku (lamp) in the form of a branching tree each branch ending in a small tray or bowl for the oil and the wick.

e) Kuthuvilakkus are manufactured in various sizes and also in the form of a standing woman holding in her hands a shallow bowl to contain the oil and the wick. This and the above mentioned forms are varieties seen only in Nachiarkoil lamps and nowhere else.

f) The effect of the combination of the availability of raw materials, and infrastructure is the main reason for the establishment of this industry at Nachiarkoil.

g) Human skill: Manufacturing Kuthuvilakku has been the traditional occupation of the Pather community. However, monopoly of a craft based solely on birth is now a thing of the past. Members of other communities have, by application and practice, made a serious inroad which is result of decades of experience and expertise.

#### **K) Inspection Body :**

A committee represented by the Master craftsman of Nachiarkoil Kuthuvilakku and The Tamil Nadu handicrafts Development Corporation, shall prescribe the quality, production and safety parameters.

Steps are being taken by the Applicant to setup a suitable and effective independence Inspection body involving external members.

#### **L) Others :**

Tamil Nadu Handicrafts Development Corporation a state govt. undertaking chiefly constituted as the apex body in charge of the handicrafts sector in the state of Tamil Nadu was setup in 1973 and registered under (S.25) the companies Act, 1956 on 26.07.1973 with the share capital participation from the Government of Tamil Nadu and the Govt. of

India. The corporation is running its business activities under the trade name 'Poompuhar' having its regd. Office at No. 759, Anna Salai, Chennai – 600 002.

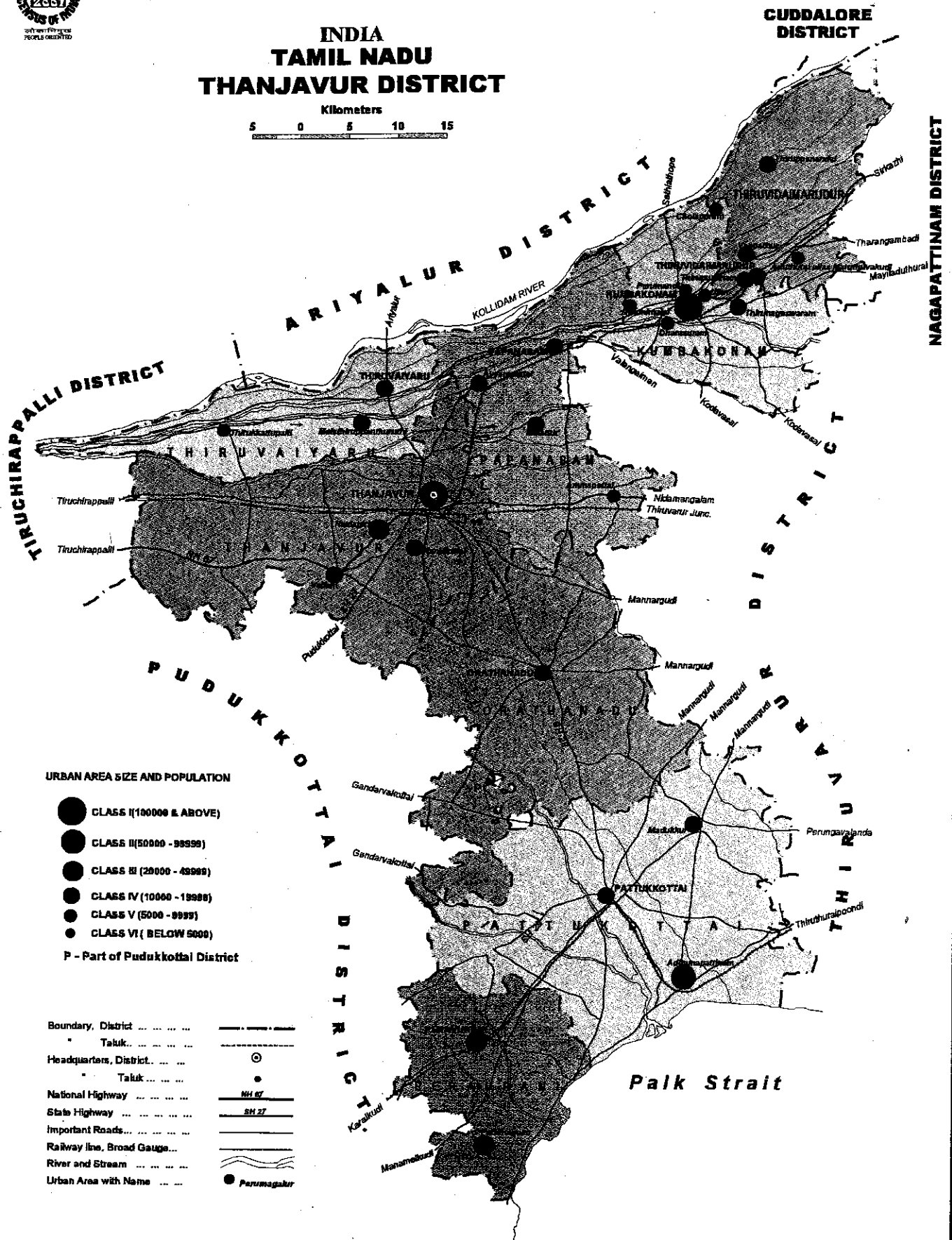
The objectives and functions of Poompuhar are:

- A. To undertake the marketing of handicrafts produced by the artisans of Tamil Nadu
- B. To impart training to artisans to upgrade their skills
- C. To improve the productivity and the quality of the products; at the same time to reduce drudgery and remove occupational hazards
- D. To enough new innovative designs.
- E. To provide socio-economic security for craftsmen

Accordingly Poompuhar has ever since been supporting the artisans involved in various handicrafts and in assisting them with their livelihood, business and trade.



INDIA  
TAMIL NADU  
THANJAVUR DISTRICT



URBAN AREA SIZE AND POPULATION

- CLASS I (100000 & ABOVE)
- CLASS II (50000 - 99999)
- CLASS III (20000 - 49999)
- CLASS IV (10000 - 19999)
- CLASS V (5000 - 9999)
- CLASS VI (BELOW 5000)

P - Part of Pudukkottai District

Boundary, District .....	-----
Taluk .....	- - - - -
Headquarters, District .....	⊙
Taluk .....	●
National Highway .....	NH 67
State Highway .....	SH 27
Important Roads .....	=====
Railway line, Broad Gauge .....	=====
River and Stream .....	~~~~~
Urban Area with Name .....	● Parumagalur

District Headquarters is also Taluk Headquarters.



Advertised under Rule 41(1) of Geographical Indications of Goods (Registration & Protection) Rules, 2002 in the Geographical Indications Journal 47 dated 30<sup>th</sup> October 2012

**G.I. APPLICATION NUMBER - 200**

Application Date: 17-03-2010

Application is made by **Revive Kottan (Palm Leafs Knitting) Society**, Raja Street, Kanadukathan Post, Karaikudi Taluk, Sivagangai District, Tamil Nadu, India for Registration in Part-A of the Register of **CHETTINAD KOTTAN** under Application No: 200 in respect of Palm leaf Baskets (Handicrafts) goods falling in Class – 20 is hereby advertised as accepted under Sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- A) **Name of the Applicant** : **Revive Kottan (Palm Leafs Knitting) Society**  
Facilitated by: The M.Rm.Rm Cultural Foundation
- B) **Address** : **Revive Kottan (Palm Leafs Knitting) Society,**  
Raja Street, Kanadukathan Post, Karaikudi Taluk,  
Sivagangai District, Tamil Nadu, India.
- C) **Type of Goods** : **Class –20 – Palm Leaf baskets (Handicrafts)**

**D) Specification:**

The Chettinad Kottans were originally palm leaf baskets woven in the Chettinad region by the women of the Chettiar community as a hobby craft. Chettinad Kottan has been noted for its unique style and colours. They were used for gifting and during rituals and festivals.

The Chettinad Kottans are always a square or a rectangle, and is woven using the feet to hold the wrap in place. The rim of the basket is either round or oval, depending on the shape of the base.

**E) Name of the Geographical Indication :**

**CHETTIAND KOTTAN**



**F) Description of Goods :**

The Chettinad Kottan is hand-woven basket woven from the strips of palm leaf in a traditional weave pattern distinctive to itself. Chettinad Kottan has been noted for its unique style and colours. Kottan weaving was a hobby craft of the women of the Chettiar community, and the baskets woven were not mean for sale but were meant only for use during rituals and ceremonies, and were given to the daughter when she left her new home after her marriage.

The raw material used is locally available palmyra leaf from the palmyra tree (*Borassus Flabellifer*) locally called 'Panamaram' which is found growing wild in and around farms and uncultivated lands. It is found all over Tamilnadu as it grows on its own without any external care. The local people utilize every single part of the palm tree.

The palm leaves are available in plenty in and around Chettinad and as the palm trees withstand the removal of leaves, the craft is environmentally friendly. Nowadays, the baskets are woven to cater to the contemporary market, and are the primary source of income to several village women in the Chettinad region.

**G) Geographical Area of Production and Map as shown in page no. :**

The area that was once the dwelling place of the Chettiar community is called Chettinad. Chettinad lies deep in southernmost Tamil Nadu, once part of the pandya kingdom whose capital was Madurai. About 80kms west of Madurai and about the same distance south of Thanjavur, the capital of the ancient Cholas were the 96 villages that the Chettiars founded. The area lies between 10° 19' N – 9° 52' N Latitude and 78° 26' E - 78° 53' E Longitude.

**H) Proof of Origin (Historical Records):**

The Chettinad Kottan was a hobby craft of the women of the Chettiar community. The Chettiars were also referred to as Nakarathars or Nattukottai Chettiars.

The area that was once the dwelling place of the Chettiar community is called Chettinad. Chettinad lies deep in southernmost Tamil Nadu, once part of the pandya kingdom whose capital was Madurai. About 80kms west of Madurai and about the same distance south of Thanjavur, the capital of the ancient Cholas were the 96 villages that the Chettiars founded and which earned them their preferred community name – Nagarthar- the townsfolk, or the sophisticated, in what is essentially a rural area in the middle of nowhere.

The traditional Kottans were used mainly for packaging and as containers for gifts and offering during agreements, weddings and other sacred rituals held in the family. Whenever a sacred contract was signed and ritual or ceremony to be held in the family, the colourful Kottans containing *Vetrilaipakku* (betel leaves and areca nuts) was given to

friends and relatives. It was an unwritten unspoken invitation, which everybody respected.

Another common occasion, which involved giving the *Vetrilaipakku* in the Kottans, was when people went abroad. They would take leave from friends and relatives, take blessings from elders and give the *Vetrilaipakku* to everybody.

In olden days making these baskets was a favorite pastime for the women in the house, especially among the Achis (Old Chettiar Women) of the house. The Achis were highly skilled and experienced in the craft and would sit around in groups in huge courtyards in their houses gossiping and making these colourful baskets. The younger girls would also join them and learn the craft with great interest.

Samples of traditional Kottans can still be found in antique shops in Karaikodu, having been sourced from Chettiar families.

(Based on information from “*The Chettiar Heritage*” authored by S.Muthiah Meenakshi Meyappan and Visalakshi Ramaswamy and “*Traditional Kottans of Chettinad*”, an unpublished craft documentation by Smitha Murthy and Anupama Narayan for Srishti School of Art, Design and Technology, Bangalore, in association with M.Rm.Rm Cultural Foundation)

#### I) **Method of Production:**

The process of making the basket involves an elaborate procedure:

##### **Raw materials: Palmyra Leaf**

The palm leaves are harvested from Palmyra trees locally called ‘Panamaram’. The green leaves are fan like structure with pointed ends. Each single leaf is folded like a fan and has a diameter of approximately one meter. The leaves are dried in the sun for 5 to 6 days till all the moisture is lost and the green colour turns to a light brown. The harvesting is normally done during summer along with harvesting of the fruits. After the stalk is cut from the leaves one of the first steps involved in preparing the leaf for the basket is to get rid of the fibrous waste found in between the folds of the leaf. This is done with help of a broomstick.

Each leaflet is then separated by hand and the stiff hard part near the stalk is cut with a traditional vegetable cutter. The cutter is a device with an outwardly curved metal blade mounted on a wooden block called an ‘Aruvalmanai’. The central vein of the leaf is then removed by either cutting it with a cutter or a needle like instrument with a curved sickle-like blade at one end and a needle at the other traditionally called the ‘Sathagam’. The vein of the leaf is kept aside and used later to finish the baskets rim, which gives the basket strength.

The leaves are then dipped in water to reduce stiffness to make flexible so that it can be easily cut and split. The traditionally used instrument (described above) needed skilled hands to maintain uniform width during splitting of the leaves. To avoid this, a device was fabricated which is made of wood and metal, with metal plates fixed to the wooden

block. Razor pieces are fixed between these metal plates, which act as a cutter. The blades can be adjusted and this determines the width of the strips.

### **Splitting the palm leaf**

The cutting device – (A single leaflet starting from the pointed tip is first put into the blade and then is pulled firmly along the length; the blade cuts through, splitting it evenly. A thin metal wire guide that runs across the width of the device, just above the series of blades helps to hold the leaf flat).

After splitting the leaves into desirable widths, the strips are sorted out according to different lengths. These are then grouped and the uneven stiff edges cut and trimmed.

### **Storage of Palm Leaves**

The split leaves are tied and wrapped in an old cotton cloth and stored for a short duration. If left outside and exposed to air, sun or rain the leaves will become brittle and therefore useless. Fungus and mould attacks do not affect the leaves once dried properly. Stains, if any, can be washed away before use.

### **Dyeing Process**

The traditional method of dyeing the palm leaves is a very simple process. The two main traditional colours used were bright pink and dark blue. The dyeing is done either in the backyard of the house or in the kitchen it is in small quantities.

The clay pots or aluminium vessels are used to prepare the dye bath. The firewood is lit and water in the vessel is heated to a boll. There is no fixed quantity or proportion of water and dye. The ratio is varied depending on results required.

The *Olai* (palm leaf) is first wetted in water before it is introduced in the dye bath. Once the water starts to boll, the dye is added to it and stirred with a wooden stick. The dyes used are direct dyes, found locally, which are also used to dye fabric. Once the dye bath starts to boil the leaf strips are added to it. The strips are introduced in a bunch tied together in the centre. The palm leaves are heated in the dye bath for duration of 15 to 20 minutes, till the desired colour is obtained. Salt is added to the dye bath to fix the colour.

The leaf is left in the bath for another 5 to 10 minutes after which the pot is lifted off the fire and kept aside. The dyed leaves are then washed in a bucket of water to remove the excess dye. The leaves are then dried in the shade to avoid fading due to direct sunlight.

This is the final step in dyeing after which the strips are either stored or immediately used up to make baskets.

### **Procedure of Basket Making**

The making of the Kottans involves a step-by-step procedure:

There are two methods of making the baskets – using the feet as support, or using the hands to hold the strips. The dyed palm leaf strips used to make the base are first dipped in water to make it easier to fold and unfold while making the basket. The vertical strips

are first arranged and held firmly under the feet and the width of the basket has to be decided at this stage itself.

### **Weaving the base**

The weaving of the base starts by introducing a horizontal strip at the centre of the length of the vertical strips. The placing of horizontal strips, which is woven into vertical strips, makes the base of the basket.

After the base is woven, two strips each on opposite side are twisted and inserted temporarily into the base to keep the strips in place and avoid slippage. After the base is woven, the sides are built by bending the vertical strips at a right angle now, facing upwards. New strips are added when the previous strips get exhausted.

### **Weaving the sides**

Weaving of the sides is not a continuous process but happens in levels wherein two strips are horizontally placed and bound by the vertical strips and ended at the same level. The edges (beginning and end) are neatly tucked in. The next level starts with two new strips. This process of adding new strips horizontally builds the sides of the basket.

A uniform tension needs to be maintained throughout the weaving to attain the desired structure and shape.

### **Rim of the Basket**

A strip of the central vein of the palm leaf is held around the circumference of the basket to get the right measurement for the rim.

The strip is then wet and held over the mouth of the basket. The loose strips left at the edge of the basket and twine bind the rim in a wrapping technique. Once the circumference is covered the edges are overlapped and stitched together. Loose ends in the sides of the basket are interlaced and finished.

### **Weaving the rim of the basket**

To give a stronger rim another rim is placed on outside of the rim and held together by tying with twine or leaf at regular intervals. The two layers are bound with colourful twine with the help of a needle.

### **Finished baskets**

The baskets are made in different sizes and have different uses, from using them to give gifts and offerings to personal household requirements.

The weave designs unique to the Chettinad Kottan are as follows:

Gundumani weave - Plain weave

Malayalam weave - twill weave

Cross olai weave (Plain weave variation)

Surul (Plain weave variation with only two corners)

**J) Uniqueness:**

The Chettinad Kottan shows the following points of uniqueness that is not found in palm leaf baskets outside Chettinad:

The base of the basket is always a square or a rectangle, and is woven using the feet to hold the wrap in place. The rim of the basket is either round or oval, depending on the shape of the base and is finished in a technique called 'nool vaai katturadhu', in which the rim is finished with cotton thread in different patterns.

The 'Surul' is the only exception, having only two corners. It is woven with a lid and embellished with 'Sohi'. These were traditionally used as money purses.

Natural dye techniques have been used to dye the baskets into a variety of subtle shades and tints.

The Chettinad Kottan also uses a very unique technique called 'Sohi', where an extra strip of palm leaf is drawn through the weave of the completed basket to create an embroidery-like surface decoration in different patterns and contrasting colours. This technique is exclusive to the Chettinad Kottan. Some of the traditional Sohi techniques are Arai Sohi, Nettal Sohi, Kokki Sohi, etc, and the same are used to create traditional patterns and designs, some of which are Visiri (fan shaped) pattern, Vanki (v shaped) pattern, diagonal, and diamond patterns.

Another technique involves the painstaking process of slitting six parallel lines in three groups of two in each line of the wrap and weft through which the wrap or weft is inserted while weaving. The slits are only up to the width of each palm strip forming the weft. The wrap is slit so that the weft can be woven through the slits when it goes over the wrap, and vice versa, so that the warp or weft below is also seen. This is usually done with two contrasting colours to maximize the effect of the design. The Kottan woven in this technique is called a Cut Kottan.

Kottans covered with crochet were used for gifts and offerings. The crochet is worked around the basket and finished at the rim. Kottans embellished with beadwork were used for gifts and decoration. The beadwork starts from the base and was worked towards the rim. Kottans were also decorated with cross- stitch patterns using coloured threads.

**K) Inspection body:**

The inspection body consisting of members from the following organisations has been constituted :

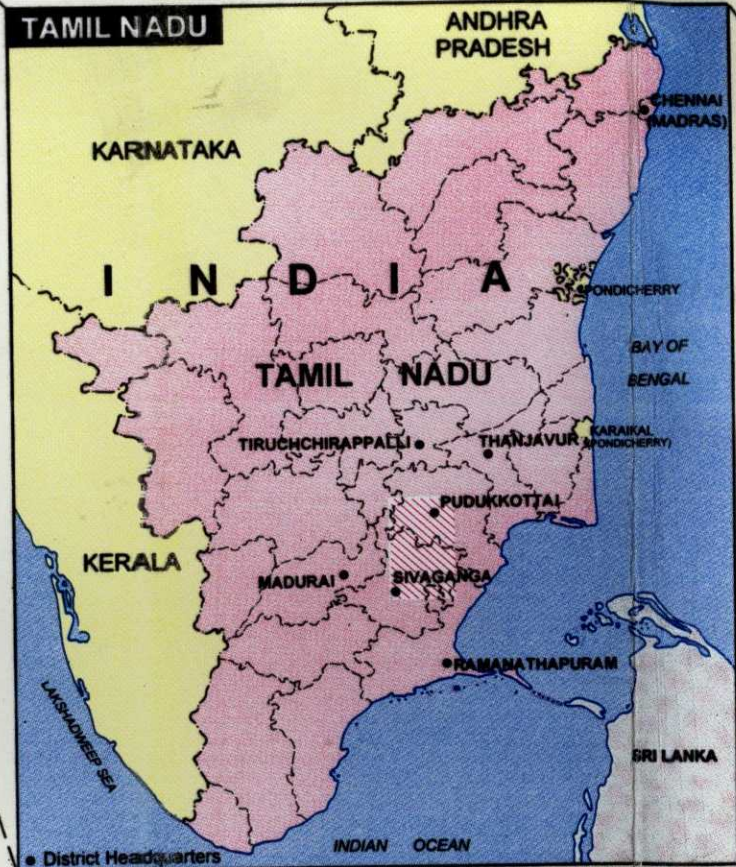
1. Regional Director (SR) Office of DC (Handicrafts) in Chennai;
2. The Assistant Director marketing & Service Extension Centre office of DC (Handicrafts), Nagercoil;

3. The M.Rm.Rm Cultural Foundation;
4. The Revive Kottan (Palm Leafs Knitting ) Society

**L) Others:**

The Chettinad Kottan has received:

- The ***Craftmark*** certification for palm leaf craft. The craftmark initiative is an effort by the All India Artisans and Craft workers Welfare Association (AIACA) to help denote genuine Indian handicrafts, develop sector-wide minimum standards and norms for labelling a product as a handicrafts product, and increase consumer awareness of district handicraft traditions. AIACA seeks to represent a range of organizations in the handloom and handicrafts sector and to engage in policy advocacy activities aimed at increasing the domestic market for handloom and handicraft products and improving the standard of living of craft workers.
- **UNESCO - Seal of Excellence:** The Kottan has received the UNESCO Seal of Excellence Award for handicrafts products in South Asia in 2004, 2006, 2008 and 2009. The Seal is awarded in recognition of demonstrated excellence and standard setting high quality in craftsmanship, creative and successful alliance of traditional skills and innovative application of indigenous Material, traditional technique and endogenous design, expression of cultural identity and traditional aesthetic value, and respect for the environment.

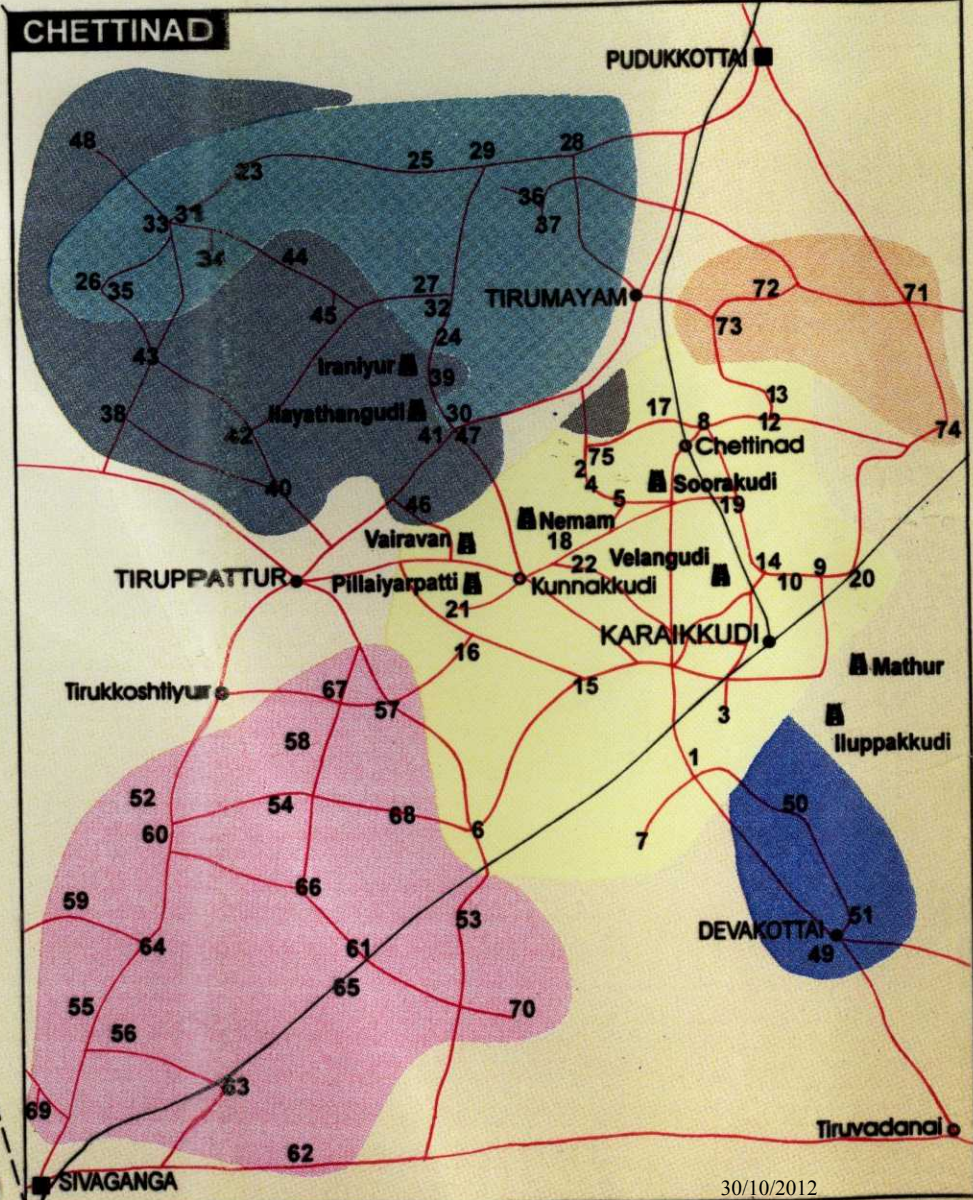


Note: The names of the districts and their headquarters are the same.

### CHETTINAD LEGEND

<span style="display: inline-block; width: 20px; height: 10px; background-color: yellow; border: 1px solid black;"></span> Pathinarur Vattakai	<span style="display: inline-block; width: 20px; height: 10px; background-color: pink; border: 1px solid black;"></span> Therku Vattakai
<span style="display: inline-block; width: 20px; height: 10px; background-color: teal; border: 1px solid black;"></span> Melappattur	<span style="display: inline-block; width: 20px; height: 10px; background-color: orange; border: 1px solid black;"></span> Kilappattur
<span style="display: inline-block; width: 20px; height: 10px; background-color: darkgrey; border: 1px solid black;"></span> Mela Vattakai	<span style="display: inline-block; width: 20px; height: 10px; background-color: lightgrey; border: 1px solid black;"></span> Nindakarai Pirivu
<span style="display: inline-block; width: 20px; height: 10px; background-color: blue; border: 1px solid black;"></span> Kila Vattakai	
<span style="display: inline-block; width: 10px; height: 10px; background-color: black; border: 1px solid black;"></span> Clan Temples	<span style="display: inline-block; width: 5px; height: 5px; background-color: black; border: 1px solid black;"></span> Taluk Headquarters
<span style="display: inline-block; width: 10px; height: 10px; background-color: black; border: 1px solid black;"></span> Dist. Headquarters	<span style="display: inline-block; width: 5px; height: 5px; border: 1px solid black; border-radius: 50%;"></span> Other Towns

Note: 1. Names of towns and villages numbered are listed on the facing page.  
 2. Karaikkudi is the chief town of Chettinad.  
 3. Vattakai boundaries purely conceptual.



/Atesko/  
 5500  
 14x11  
 வட்டாட்சியர்  
 காரைக்குடி.



# Nagarathar Towns and Villages

Map reference	Name of Town/Village	Estimated Nagarathar population in the 1990s	Map reference	Name of Town/Village	Estimated Nagarathar population in the 1990s	Map reference	Name of Town/Village	Estimated Nagarathar population in the 1990s
<b>I. Pathinarur Vattakai</b>			31	Ponamaravathi/Puthupatti	1500	57	Kandaramanickam	1600
1	Amaravathi Puthur	100	32	Rangiyam	1400	58	Karunkulam	200
2	A(thangudi) Muthupattinam	900	33	Valayapatti	4500	59	Kilapoongudi	400
3	Ariyakudi	600	34	Vegupatti	1400	60	Mathagupatti	600
4	Athangudi	1550	35	Venthanpatti	2800	61	Natarajapuram	400
5	Chokkalingaputhur	600	36	Virayachilai	1050	62	N(attarasankottai)Alagapuri	250
6	Kallal	1700	37	V(irayachilai)Lakshmipuram	350	63	Nattarasankottai	2650
7	Kallupatti	850	<b>III. Mela Vattakai</b>			64	Okkur	450
8	Kanadukathan	1550	38	(A)athikaduThekkur	1400	65	Panangudi	100
9	Kandanur	2600	39	Avinipatti	800	66	Paganeri	1400
10	Kandanur / Kottaiyur Alagapuri	500	40	Kandavarayanpatti	1800	67	Pattamangalam	450
11	Karaikudi	10500	41	Keelasivalpatti	1900	68	Chembanur	300
12	K(othamangalam) Lakshmipuram	350	42	Mahipalanpatti	550	69	Sakkanthi	100
13	Kothamangalam	1100	43	Nerkuppai	2200	70	Vetriyur	400
14	Kottaiyur	2150	44	Poolankurichchi	1100	<b>VI. Kilappattur</b>		
15	Managiri	300	45	Sevvur	650	71	Arimalam	2400
16	Nachchiyapuram	1100	46	Sirukudalpatti	1200	72	Rayavaram	2300
17	Nemanthanpatti	850	47	Viramathi	600	73	Kadiapatti / Ramachandrapuram	2500
18	Palavangudi	650	48	Ulagampatti	700	74	Thenipatti	400
19	Pallathur	3550	<b>IV. Kila Vattakai</b>			<b>VII. Nindakarai Pirivu</b>		
20	Puduvayal	2000	49	Devakottai	14000	75	Konapattu	1600
21	Siraavayal	400	50	Shanmuganathapuram/Aravayal	1500	Approximate total population: 1,10,000, but could be as high as 1,25,000, given a 10-15% error margin.		
22	U(iyyakondan) Siruvayal	1700	51	Thanichchaoorani	20	Note: Double-barelled names are those neighbouring twin villages and are usually known by the first initial combined with the second name, e.g., A. Muthupattinam.		
<b>II. Melappattur</b>			<b>V. Therku Vattakai</b>					
23	Kopnapatti	1200	52	Alavakkottai	800			
24	Kuruvikondanpatti	900	53	Aranmanai Siruvayal	550			
25	Kulipirai	2300	54	Chokkanathapuram	850			
26	Melasivapuri	1600	55	Cholapuram	100			
27	Midhilaipatti	750	56	Kalaiyarmangalam	500			
28	Nachanthupatti	2000						
29	Panayapatti	950						
30	P(illamangalam) Alagapuri	1500						

அதன்/ 588  
வட்டாட்சியர்  
காரைக்குடி.

Advertised under Rule 41(1) of Geographical Indications of Goods (Registration & Protection) Rules, 2002 in the Geographical Indications Journal 47 dated 30<sup>th</sup> October 2012

**G.I. APPLICATION NUMBER - 214**

Application Date: 02-08-2010

Application is made by **Narayanpet Silk & Cotton Handloom Sarees Apex Society**, H.No.3-3-43, Kalyani Street, Saraf Bazar, Narayanpet – 509210, District Mahabubnagar, Andhra Pradesh, India for Registration in Part-A of the Register of **NARAYANPET HANDLOOM SAREES** under Application No: 214 in respect of Sarees (with or without blouses) being textile goods falling in Class – 25 is hereby advertised as accepted under Sub-section (1) of Section 13 of Geographical Indications of Goods (Registration and Protection) Act, 1999.

- A) **Name of the Applicant** : **Narayanpet Silk & Cotton Handloom Sarees Apex Society**
- B) **Address** : **Narayanpet Silk & Cotton Handloom Sarees Apex Society**  
H.No.3-3-43, Kalyani Street, Saraf Bazaar, Narayanpet – 509210, District Mahabubnagar, Andhra Pradesh, India.  
**Represented by:**  
M/s. Anand & Anand, Advocates, Chennai
- C) **Type of Goods** : **Class – 25 – Sarees (with or without blouses) being textile goods.**
- D) **Specification** :
- Narayanpet Sarees are Handloom Sarees made of cotton with thread and zari work
  - Zari border always in the form of bold ribbon as border and in pallu
  - Colours -bold and pastel shades from naphthol and vat dyes
  - Water quality in region contributes to quality of colour
  - Characteristic designs-thread work or zari work in swan, butti, gold coin, mango, leaf etc.
  - Multipurpose sarees-meant for warm weather and for grand functions
  - Sarees woven by hand

## Narayanpet Handloom Sarees Dimensions and Specifications

<b>Product</b>	<b>Specifications</b>
<b>Measurements</b>	(i) Pure cotton saree : Length 5.5metres width 46 inches (Without blouse) Length 6.20 meters- width 46 inches (With blouse) Length 8.25 meters width 46 inches (With blouse) (ii) Silk saree or mix of cotton and silk Length 6.0 meters width (Mostly along with blouse). Pallu accounts for 0.6 meters. (iii) Length of Border – in all types remains: 3.5-5.5 inches
<b>Thickness of fibers</b>	Cotton fibres-80S X 80S Silk fibres -18/20 danier
<b>Characteristics</b>	<p><b><u>Cotton sarees</u></b></p> <ul style="list-style-type: none"> <li>• Presence of checks compulsory in body of sarees</li> <li>• Size of checks varies from minimum 5 double threads to a maximum of 25 double threads</li> <li>• Use of double threads compulsory especially when border colour of checks is same as body colour of saree</li> <li>• Single thread used when border colour different from body colour</li> <li>• Size of border uniform throughout length of sari</li> <li>• Border on both sides of sari</li> <li>• No weave /border on pallu</li> </ul> <p><b><u>Silk sarees</u></b></p> <ul style="list-style-type: none"> <li>• Temple design woven in borders</li> <li>• Compulsory “theni pallu”-arrows with both ends pointed</li> <li>• Border thicker than body</li> </ul>

**E) Name of Geographical Indication :**

**NARAYANPET HANDLOOM SAREES**



**F) Description of Goods :**

Narayanpet Sarees covers only sarees, with or without blouses apart from sarees no other dress material is made.

The sarees are woven by hand with cotton or silk yarn. Both the warp and weft yarn is either cotton or silk yarn and not a mix of them. In some cases a mix of cotton and silk yarn is also used for weaving the sarees. In such cases the warp is pure silk yarn and the weft is pure cotton yarn. The cotton used is of 80s count.

The saree consists of the i) body, ii) pallu, and iii) the border. In all the sarees i.e. either cotton, silk, or mix of these two, the minimum length of the pallu is 60cms.

The length of the pure cotton saree would be 5.5 meters (without blouse), 6.20 meters (with attached blouse) or 8.25 meters (with attached blouse). The width would be 46 inches.

The length of the silk saree or a mix of cotton and silk saree is standard, being 6 meters. Of this the body of the saree is about 5.4 meters and the pallu about 0.6 meters. Silk sarees are made mostly along with the blouse.

The length of the border through the entire length of the saree, in all the three type of sarees is between 3 to 5.5 inches, measured from the outer end of the saree to the inner end of the border. Border is present on both sides of the saree, running through the entire length of the body of the saree. This is a compulsory requirement in all sarees. There is no border in the pallu area. The border on both sides is of uniform size.

The pallu and border have zari work. The body of the saree has checks. This is a unique feature of these sarees. That apart no other design of flora or fauna or any other design/motif is woven. So presence of checks and absence of any other design apart from checks, in the body of the cotton is a unique feature. The temple design in the border is yet another unique feature which is present in all silk sarees. The presence of temple border is not compulsory for cotton sarees. The presence of arrow heads in the pallu in silk sarees is another unique feature, though not present in cotton sarees.

These sarees are worn by the women folk on traditional, ceremonial and religious occasions. They are very popular in the state of Maharashtra, where it is still considered auspicious to wear these sarees. These sarees are also offered to Goddesses.

**G) Geographical Area of Production and Map as shown in page no. :**

Geographical Area of production of Narayanpet Sarees is restricted to Narayanpet Revenue division of Mehboobnagar District of the State of Andhra Pradesh in India within 77 degrees, 30 minutes, 0 seconds East Longitude and 16 degrees, 44 minutes 1 second North Latitude.

The GI producing region consists of the following 7 mandals-

- (a) Narayanpet Mandal,
- (b). Utkar Mandal,
- (c) Dharmagidda Mandal,
- (d). Dhanwada Mandal,
- (e). Kosgi Mandal,
- (f) Maddur Mandal and
- (g) Doulatabad Mandal.

#### **H) Proof of Origin (Historical records):**

The origin of the Narayanpet Sarees can be traced back to the period around 1630 AD. This was the time when the Narayanpet region was under the rule of Chatrapati Shivaji. It is said that once when Chatrapati Shivaji was traveling across the Narayanpet region, he set up camp at Narayanpet. After camping for a few days he continued his travels, but he left behind a few weavers who started weaving a unique type of saree which over a period of time became popular and came to be called as Narayanpet Sarees. During the reign of the Lokapalli Samasthanam the production of Narayanpet Sarees flourished, and its popularity reached its peak. These sarees are very popular in the present state of Maharashtra where it is considered very auspicious to wear these sarees. These sarees are also offered to Goddesses. These sarees are traditional and their weaving is done by hand and mostly undertaken as a family business. The knowledge of weaving them has been passed on from one generation to the other.

#### **I) Method of Production :**

The production of Narayanpet Sarees is very unique and traditional. The entire production process consists of the following steps;

##### **Raw Materials Used**

The raw materials used in the production of the Narayanpet Sarees are cotton, silk and gold zari. Cotton yarn used is of 80s count and is combed cotton yarn, which is the finest quality.

##### **Procurement of Raw Material**

- Cotton is obtained locally from nearby spinning mills in Vijayawada and the nearby localities.
- Silk is obtained from Bangalore. Twisted silk yarn of thickness 18/20 danier is only used.
- The gold zari is obtained from Surat which is very famous in India for zari making. The quality of zari obtained from Surat is also the best in the country.

##### **Production of Cotton Sarees**

- Sizing :** Only hand sizing is done and there is no street sizing.
- Gumming :** Here the cotton yarn is dipped in starch, it is soaked nicely, mixed, then removed and dried in shade or in the sun for about 4 or 5 hours.
- Dyeing :** The cotton yarn is then dyed using the required colour dye. The dyes used are synthetic dyes. The time duration for dyeing varies between half an hour to one hour.
- Drying :** The dyed cotton yarn is twisted to remove the excess dye and is then placed in a container or in open air and allowed to dry for about 12 hours. Drying in open air ensures better absorption of the dye by the yarn.
- Winding :** The dried cotton yarn is wound on bobbins.
- Warping :** The bobbins and the warping beam which is made ready is fixed on the loom.
- Drafting /**
- Joining :** The threads on the warp beam are joined together.
- Pirning :** It involves winding of the yarn using gum on a chakra. Gum is wiped on the yarn so as to make it still. Gum used is natural gum.
- Weaving :** Here the saree is woven on the pre set loom. No machines are used and the entire process is through hand. A dobby is used for weaving only the border, for which the suitable cotton thread/s and the zari are wound in the dobby. For the pallu, zari is used in the shuttle. For this zari is first wound in a bobbin, from which it is wound in the kandi, which is then fixed in the shuttle for weaving the pallu.
- Cutting :** From one weave about 45 to 60 sarees are made depending on the measurements used in the loom. So the sarees are suitably cut according to the requirement.
- Packing :** The cut sarees are then labeled and packed suitably for being marketed.

### **Production of Silk Sarees**

The weaving of silk sarees is more or less similar, except that there is no sizing done and instead degumming of silk is done by subjecting the raw silk to caustic treatment by boiling it with caustic soda. Degumming makes the silk light and suitable for weaving. Then 'tie and dye' of silk yarn is done only for the pallu. Rest of the weaving and production process is similar to that of cotton sarees.

In this process the raw silk is subjected to caustic treatment by boiling it with caustic soda.

### **Production, Packing and Marketing**

- There are about 2500 families producing Narayanpet sarees,.
- 15 to 20 silk sarees made every month
- 25 – 30 cotton sarees made every month
- Average income/month from silk sarees –Rs.3750 to 5500
- Average income/month for cotton sarees –Rs.3600 to 4200
- The goods are packed and then ready for market. About 80% of the sarees are directly purchased by APCO and the remaining 20% of the sarees are marketed in exhibitions and local markets.

- Average price of cotton sarees Rs. 425 to Rs.575 -Average price of silk sarees Rs. 1900 to 5500
- Marketing in co-op sector done through APCO, Handloom House, Lepakshi and Privately Primary market
- Annual sales in private sector is 15 crores
- Marketing through local show rooms and dealers across the country
- Primary market-AP, Maharashtra, Karnataka, Tamilnadu, Bihar, Kerala
- Primary market in cities of Hyderabad, Delhi , Bangalore, Kolkata , Chennai and Mumbai

**J) Uniqueness :**

The Uniqueness of Narayanpet Saree can be stated separately for cotton sarees and for silk sarees.

**Uniqueness of the Narayanpet cotton sarees lies in the following :**

**a. The weaving of checks**

Checks are weaved in the entire body of the saree. The size of the checks may be small or big, but the presence of checks is a compulsory feature in all Narayanpet cotton sarees. The size of checks is identified based on the number of threads used for weaving them, and hence the size of checks vary from a minimum of 5 double threads to a maximum of 25 double threads.

The use of double threads is a compulsory requirement especially when the border colour of the checks is the same as the body colour of the saree. If the border colour of the checks is different from the body colour then double or single threads may be used for weaving the checks border according to the discretion of the artisan. For weaving the checks double threads are used as only then will the checks be conspicuous and not merge with the body colour.

**b. Compulsory border on both sides of the saree**

There essentially is a border on both sides of the saree, running through the entire length of the body of the saree. There is no border in the pallu area. The size of the border on both sides is uniform.

**Unique features of Narayanpet silk sarees lie in the following features :**

**a. Compulsory weaving of temple border**

The temple border design is weaved compulsorily in all the silk sarees. The weaving of the temple design in the border is one of the foremost unique feature in all Narayanpet silk sarees,

**b. Compulsory weaving of 'theni pallu'**

This is another unique feature of Narayanpet silk sarees. 'Theni pallu' consists of arrows with both ends sharpened/pointed woven in the pallu.

c. **Border thicker than the body**

In the border 1 reed uses 6 threads, so that the **border is thicker than the body**. This is yet another unique feature of these silk sarees.

**Human labour:**

For producing one cotton saree it takes about one to two days for one weaver along with 1 to 2 helpers, working about 6 to 7 hours per day. Helpers are used for pirning, winding, warping and sizing.

For producing one silk saree 2 to 4 days are required, for 1 weaver along with 2 to 3 helpers working for about 6 to 8 hours per day. Here too helpers are used for pirning, winding, warping and sizing.

**Human Skill:**

The weaving of Narayanpet Sarees requires great skill especially in weaving the checks in the cotton sarees. Further, in silk sarees, weaving of the 'theni pallu' i.e. arrow heads in the pallu, requires great skill and experience. That apart the weaving of the border in both the cotton and silk sarees also requires great skill.

**Human Creativity:**

Human creativity lies in conceiving the size, type and colour of the border and background of the checks which are woven in the body of the cotton saree. In both cotton and silk sarees, conception and visualization of the colours, their layout and presentation require the creative effort of the artisan. Further, in weaving the pallu and border creativity is required in conceiving and weaving the design, including the colours to be used, use of zari at the appropriate places, and the lay out of designs. For weaving the border a graph is plotted, however for weaving the pallu, no graph is required.

**K) Inspection Body :**

- Central Silk Board- responsible for quality of silk and zari
- APCO-inspects quality of sarees procured from weavers cooperative societies (EPI & PPI)
- Authorised User of Silk Mark Organisation Of India
- Member of Handloom Mark
- The inspection and quality control are undertaken by the master artisans at the first instance who employ high standards of quality control. The master weavers are confident of identifying flaws by touch. A Read and Pick mechanism is followed to ensure the quality of the textile woven.



- Subsequent to inspection by master artisans after which the final product is inspected by the APCO Regional Manager to add another layer of Quality control and Inspection. Apart from the above prevailing two-tier inspection system, The Weaver Service Centre and Additional Director Handlooms act in an advisory capacity to the Master Weavers.
- Weavers and Societies are confident and conscious of the kind of yarn used as the all raw materials are sourced from the same place.

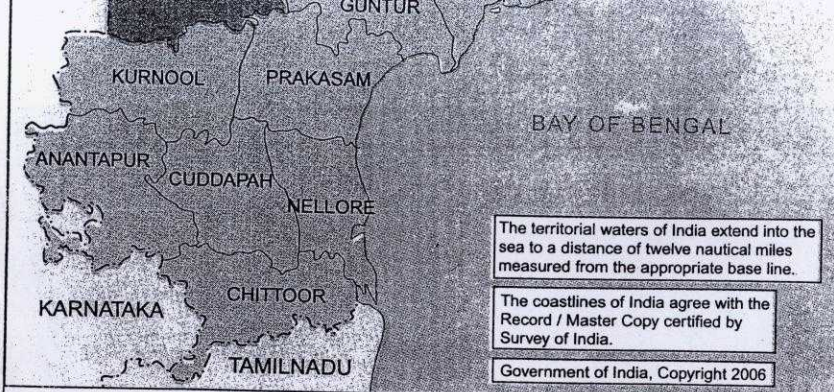
**L) Others:**

About the Applicant:

Narayanpet Silk & Cotton Handloom Sarees Apex Society is a registered society, registered under the Societies Registration Act XXXV of 2001. They represent the interest of the producers and are hence qualified to file this application.

The applicant works closely with the Central Government and the Department of Handlooms & Textiles, Govt of Andhra Pradesh, in relation to implementing various Government schemes for the benefit and upliftment of the artisans. The applicant benefits the artisans by having a collective bargaining edge with the purchasers and banks. They also help the artisans to market their products through APCO. The applicants also further and advance the financial aspects/ cause of the artisans with Banks and financial institutions. Various schemes and welfare activities, of the Central and State Government are implemented with the aid of the applicants. Some of the schemes are the Health Insurance Scheme, Life Insurance Scheme, Old Age Pension Scheme, and the Crippled Weavers Benefits Scheme.

Similarly some of the welfare activities undertaken include construction of work sheds, construction of common facility centers to advance the cause of the artisans, providing dyeing facilities, and conducting/ offering Integrated Handloom Training Programs to the artisans.



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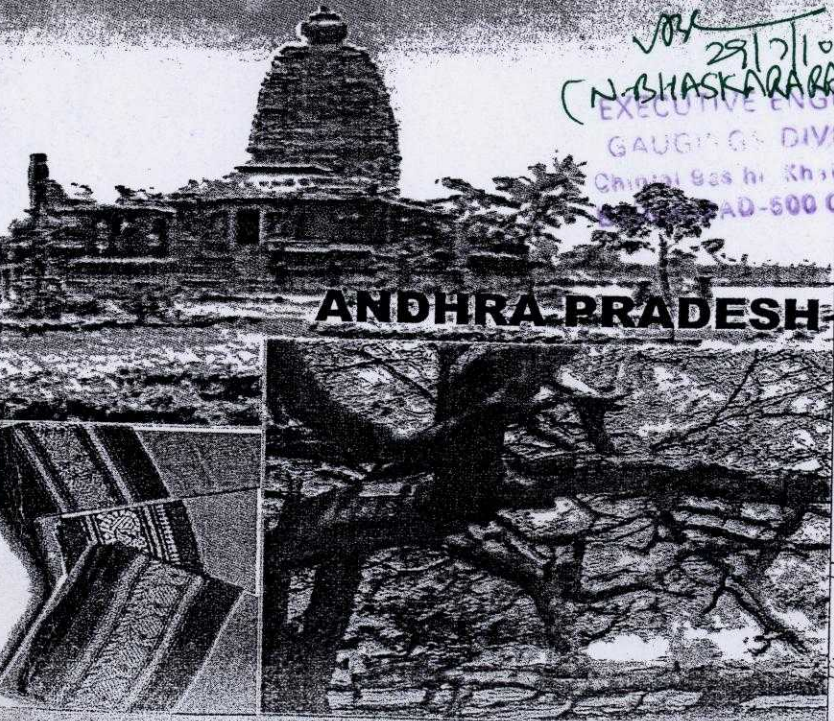
**KEY STATISTICS OF MAHBUBNAGAR DISTRICT - 2001**

Area : 18,473 sq. km. Population : 35.09 lakh. Density of Population : 190 per sq. km.  
 Literacy : 33%. Main Language Spoken : Telegu.

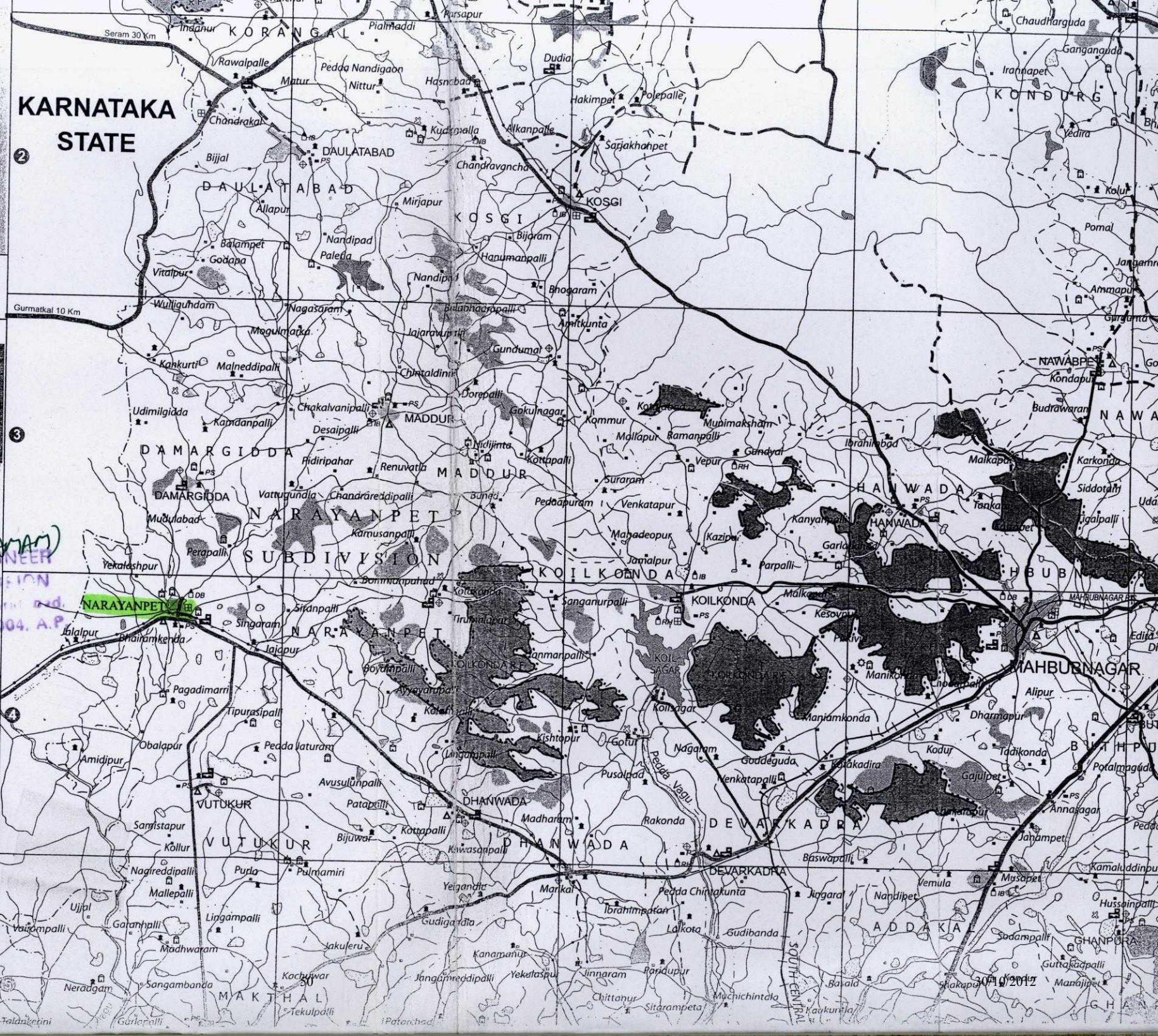
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**DISTRICT PLANNING MAP SERIES MAHBUBNAGAR**

**MAHBUBNAGAR**



NATIONAL ATLAS AND THEMATIC MAPPING ORGANISATION  
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*Handwritten notes:*  
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30/10/2012

## General Information

### What is a Geographical Indication?

- It is an indication,
- It is used to identify agricultural, natural, or manufactured goods originating in the said area,
- It originates from a definite territory in India,
- It should have a special quality or characteristics unique to the geographical indication.

### Examples of possible Geographical Indications in India:

Some of the examples of Geographical Indications in India include Basmati Rice, Darjeeling Tea, Kancheepuram silk saree, Alphonso Mango, Nagpur Orange, Kolhapuri Chappal, Bikaneri Bhujia etc.

### What are the benefits of registration of Geographical Indications?

- It confers legal protection to Geographical Indications in India,
- It prevents unauthorized use of a registered Geographical Indication by others.
- It boosts exports of Indian Geographical indications by providing legal Protection.
- It promotes economic Prosperity of Producers.
- It enables seeking legal protection in other WTO member countries.

### Who can apply for the registration of a Geographical Indication?

Any association of persons, producers, organization or authority established by or under the law can apply.

The applicant must represent the interest of the producers.

The application should be in writing in the prescribed form.

The application should be addressed to the Registrar of Geographical Indications along with prescribed fee.

### Who is the Registered Proprietor of a Geographical Indication?

Any association of persons, producers, organisation or authority established by or under the law can be a registered proprietor. Their name should be entered in the Register of Geographical Indications as registered proprietor for the Geographical Indication applied for.

### Who is an authorized user?

A producer of goods can apply for registration as an authorized user, with respect to a registered Geographical Indication. He should apply in writing in the prescribed form along with prescribed fee.

### Who is a producer in relation to a Geographical Indication?

A producer is a person dealing with three categories of goods

- Agricultural Goods including the production, processing, trading or dealing.
- Natural Goods including exploiting, trading or dealing.
- Handicrafts or industrial goods including making, manufacturing, trading or dealing.

### Is registration of a Geographical Indication compulsory?

While registration of Geographical indication is not compulsory, it offers better legal protection for action for infringement.

**What are the advantages of registering?**

- Registration affords better legal protection to facilitate an action for infringement.
- The registered proprietor and authorized users can initiate infringement actions.
- The authorized users can exercise right to use the Geographical indication.

**Who can use the registered Geographical Indication?**

Only an authorized user has the exclusive rights to use the Geographical indication in relation to goods in respect of which it is registered.

**How long is the registration of Geographical Indication valid? Can it be renewed?**

The registration of a Geographical Indication is for a period of ten years.

Yes, renewal is possible for further periods of 10 years each.

If a registered Geographical Indication is not renewed, it is liable to be removed from the register.

**When a Registered Geographical Indication is said to be infringed?**

- When unauthorized use indicates or suggests that such goods originate in a geographical area other than the true place of origin of such goods in a manner which misleads the public as to their geographical origins.
- When use of Geographical Indication results in unfair competition including passing off in respect of registered Geographical indication.
- When the use of another Geographical Indication results in a false representation to the public that goods originate in a territory in respect of which a Geographical Indication relates.

**Who can initiate an infringement action?**

The registered proprietor or authorized users of a registered Geographical indication can initiate an infringement action.

**Can a registered Geographical Indication be assigned, transmitted etc?**

No, A Geographical Indication is a public property belonging to the producers of the concerned goods. It shall not be the subject matter of assignment, transmission, licensing, pledge, mortgage or such other agreement. However, when an authorized user dies, his right devolves on his successor in title.

**Can a registered Geographical Indication or authorized user be removed from the register?**

Yes, The Appellate Board or the Registrar of Geographical Indication has the power to remove the Geographical Indication or authorized user from the register. The aggrieved person can file an appeal within three months from the date of communication of the order.

**How a Geographical Indication differs from a trade mark?**

A trade mark is a sign which is used in the course of trade and it distinguishes goods or services of one enterprise from those of other enterprises. Whereas a Geographical Indication is used to identify goods having special characteristics originating from a definite geographical territory.

## THE REGISTRATION PROCESS

In December 1999, Parliament passed the Geographical Indications of Goods (Registration and Protection) Act 1999. This Act seeks to provide for the registration and protection of Geographical Indications relating to goods in India. This Act is administered by the Controller General of Patents, Designs and Trade Marks, who is the Registrar of Geographical Indications. The Geographical Indications Registry is located at Chennai.

The Registrar of Geographical Indication is divided into two parts. Part 'A' consists of particulars relating to registered Geographical indications and Part 'B' consists of particulars of the registered authorized users.

The registration process is similar to both for registration of geographical indication and an authorized user which is illustrated below:

