

: 1 :

**THE GEOGRAPHICAL INDICATIONS OF GOODS
(REGISTRATION & PROTECTION) ACT, 1999**

(To be filed in triplicate along with the Statement of Case accompanied by five additional representation of the geographical indication)

One representation to be fixed within the space and five others to be send separately

FORM GI-1

- A. Application for the registration of a geographical indication in Part-A of the Register Section 11(1), Rule 23(2).
- B. Application for the registration of a geographical indication in Part-A of the Register Section 11(1), 84(1), Rule 23(3).
- 1. Application is hereby made by (a) The Commissioner, Department of Handlooms & Textiles, Government of Tamil Nadu, for the registration in Part A of the Register of the accompanying geographical indication furnishing the following particulars :
 - A. Name of the Applicant : Department of Handlooms and Textiles,
Government of Tamilnadu
Chennai.
 - B. Address : Department of Handlooms and Textiles,
Government of Tamilnadu
Kuralagam II Floor,
Chennai - 600 108.
 - C. List of Association of Persons / Producers / organization / authority : To be provided on request
 - D. Type of Goods : Textile and Textile Goods falling in Class 24, 25

1. SPECIFICATIONS

Silk Dhothy

- | | | |
|---|---|---|
| 1. Length of Dhothy | : | 3.65 Mtrs. |
| 2. Width | : | 50" (127cm) |
| 3. Reed Count | : | 120s |
| 4. Ends/Inch | : | 120 |
| 5. Picks/Inch | : | 55-60 (4ply) |
| 6. Count of Warp | : | 16/18D |
| 7. Count of Weft | : | 18/20D |
| 8. Border Design Specification : | | |
| a. Material used | : | Flat Pure Zari |
| b. No.of Ends used in
design formation | : | 20 Kuligai to 120 Kuligai
(1Kuligai 4 Zari ends) |

2. NAME OF THE GEOGRAPHICAL INDICATION : SALEM SILK

SALEM, The major city and capital of the district. It is centrally located in the state of Tamilnadu in relation to the other chief cities of South India. It is situated on the both sides of the Thirumanimutthu Aru in a valley between the Servarayan Malai and Jarugu Malai. It has grown larger by assimilating a number of surrounding villages.

The eastern part is Salem proper and the Southern Section is Gugai, well known for its handloom products. The Western side comprises of Salem Kottai (fort) and Sevvoypettai, the Market Centre. The northern part contains Hasthampatti, the Fairlands and the New Fairlands.

The city includes the former village of Ammapettai, Annadhanapatti, Arisipalayam, Gugai, Hasthmaptti, Karunkalpatti, Kitchipalayam, Kumarasampatti, Maravaneri, Netthimedu, Sanjivirayanpettai, Senkalpatti and Thathagapatti.

Salem is know in legends as Pavanasapuram (city that Destroys sins) during the First Age (Kretha yuga). It became Pattiswaram during the Second Age (Dhvaparayuga), Nageswaram (Abode of the Lord of Cobras) during the Third Age (Thretha yuga), and Sukavanam (Parrot of Green Forest) during the present fourth Age (Kali Yuga).

3. PROOF OF ORIGIN (Historical records)

The name of the city and district. The etymology of the word Salem has led to much ingenious speculations and controversy. The word offers, a good example of a philological wild goose chase. As a result, the word has several competing meanings and origins. The chief among them are the following five terms : Cheram, Sailam, Salya, Seylai and Seelam).

An ancient industry of Salem, Second in importance only to agriculture. It is so ancient and important that some believe that the name of Salem itself was derived from the word "Salya" meaning weaver or Saylai meaning Sari. As a major household industry, it exists, in most of the towns and villages where members of the weaving communities (Dhevengar or Sedars, Jangamar, Kaikola Mudhaliyar, Saliyur, Sowrashtra and Seniyar) are found.

In 17th century, the mercantile companies of England and France competed with each other to buy the products of the Salem Handloom Weaving. Anandharangam Pillai, the Pondicherry dhvibashi (interpreter) for the French Government, describes in his diary how the French competed with the British in buying textiles from Salem Weavers. The British Company traded with the Salem Weavers through their Fort Saint David Settlement in Cuddalore, South Arcot the French operated from Pondicherry.

Francis Buchaman found Kaikolar and jedar made "Shillas" (thin white muslim) "duputtas" (coarse and sometimes stripes shillas) "shoman" (same as above with silk borders) "shalay" (thicker cotton cloth with red cotton borders) "romala" (large handkerchiefs for tying round the head) and "parcala" (coarse plain cloth).

Thomas Munro categorized the weaving castes of Salem and their specialities thus :

1. KAIKOLAS

Weave coarse long cloths which go under different names according to their length selampore nedumalam (literally long hand) 72 cubits, kailis 36 (and) pachoram 18.

2. JADARS

Weave turbans dhotis, parkallies, sadis, handkerchiefs and seals or muslins of all kinds.

3. MANNIWARS ARE PARIAS

They weave the finest kinds of turbans and none of other cloths of the Jadars but all those made by the Kaikolas. Their manufacture exceeds in fineness that of all other castes of weavers.

4. SALIARS

Weave the same clothes as Jadars in every respect and only differ in caste.

5. CHENIWARS

Weave the same cloth as Kaikolar and turbans. They are sometimes fisherman.

6. SAURASHTRA

Saurashtra one of the important immigrant communities of Tamilnadu. As they are specialists in Patnoal (silk thread), they are called Patnulkaran (one who weaves silk thread). They are distributed mainly in the Madurai, Tirunelveli, Kamarajar, Anna and Thanjavur Districts. In Tamilnadu they are called Saurashtras, meaning people of Saurashtra. The major source of income for the Saurashtra is weaving. Some of them have their own looms and take yarn from the weaver's society or from private businessmen and supply the finished goods. For this they are paid according to the items woven, such as sari, towel, plain cloth and dhoti.

: 5 :

The power struggle between the British and the French and the occasional Maheratta invasions often interfered with this trade and cloth was damaged in transit or storing. In such cases, the weavers were asked to pay back the advances or make good the damaged portion. Because of this policy and variety of taxes on thread, loom and house the company faced assistance in recruiting weavers to produce cloth exclusively for it. Therefore an "investment" was established as soon as the area came under the control of the company in 1792 and efforts were redoubled to exploit fully the weaving craft of "the Salem Country".

The number of looms in the district at that time was 1963 distributed among Atthur, Kattuputthur, Namakkal, Paramathi, Salem and Sendhamangalam. Of this, a total of 598 were in the service of the company. The number probably kept increasing until the insensitive methods adopted by the commercial residency made the "investment" again unpopular. The investment itself ceased with the departure of JM health in 1825.

4. DESCRIPTION OF THE GOODS

Salem Silk Dhothy is well known for its White Variety being its luster.

The chief attraction of silk fabric being its luster and the raw silk being the water used for degumming to have certain properties in order to impact luster to silk. The water used at Salem city possess this unique quality of impacting luster to raw silk and this may be one of the reasons for the whiteness of Silk Dhothy which has taken firm root in Salem.

5. METHODS OF PROTECTION

The chief equipment used in for this Industry are Fly shuttle and Throw Shuttle.

In Salem the bulk of Silk Dhothies are woven on fly shuttle looms. The texture in silk fabrics is tight and close as that of Lungies. This type of texture needs a special requisite skill and needs patience to produce fabrics of high picks on Fly shuttle loom and Throw shuttle for producing solid Border design.

i. TECHNIQUES OF PRODUCTION EQUIPMENT AND TOOLS :

As mentioned above, 2 types of equipments are broadly used Fly shuttle looms and Throw shuttle looms. But fly shuttle looms are normally engaged in weaving plain blouses and shirting pieces i.e. without any design and Throw shuttle for producing Korvai Variety i.e. Solid Border design.

The parts that are involved for producing Silk Dhoties are

1. Slay
2. Treadle
3. Reed
4. Healds
5. Solid Border device
6. Warp beam
7. Cloth Roller
8. Shuttle with Pirn
9. Least rods
10. Parivattam and Tappal Kattai
11. Charka with Pim
12. Dobby & Jacquard Machine

ii. ALIGNMENT OF THE PARTS : STRUCTURE OF THE LOOM

The Reed through which the warp ends passes is fixed to the Slay. It is manually operated by hand. The two treadles are attached to the healds and in conjunction with the lease rods provide the necessary shedding for the shuttle to pass through in the process of weaving. The shuttle contains the pirn on which the weft yarn is wound. The warp beam is primarily designed to provide the necessary tension while weaving and the cloth roller is used to veel the cloth woven. The shuttle travels to and fro and is thrown by hand from one end to the other end. The warp wise threads are called "ends" while the weftwise threads are known as "picks". The needs used by weavers are manufactured out of bamboo sticks at Salem the steel reed are not used because of corrosion.

iii. RAW MATERIAL

Raw Material used in the manufacturing process of Dhoties are Silk thread, Zari and Nimili thread it is also a silk thread dyed with lemon orange colour.

1. Silk thread is used for body i.e. Warp and Weft
2. Zari is used for Border and Munthi locally termed as Kambi
3. Nimili (colour silk yarn) is used for Border with Zari to prominent effect.

iv. ZARI

One marc weighing 242 grams contains 5 bobbins length of 2200 to 2400 yards. Flattened Silver is coiled round filature reeded raw silk conceal the silk thread. This silver thread is coated with gold used in the production of silk Dhoties. Tamilnadu Zari Ltd a state owned unit functioning at Kanchipuram supply the zari for Co-operative Societies.

: 8 :

The Zari contains	Silver	:	57.00%
	Silk	:	24.00%
	Gold	:	0.60%
	Copper	:	18.40%

MANUFACTURING PROCESS

1. WARP

The ready warp purchased from Tansilk. The warp is rawsilk only. The rawsilk degummed by weaver and then used for weaving.

2. DEGUMMING

Each warp or weft yarn to be weights one pound. This weight is known as "THADA" three. Thadas are immersed in a copper vessel containing cold water for three to five minutes. They are then squeezed and inserted into two bamboo rods of size 3' x 11½'. In the meantime, about 4 gallons of water are raised to boiling point in a copper pot of diameter 2" and height 1a" one bar of USNA SOAP weighing about 600 grams is dissolved in the boiling water. This soap is made locally with lime and caustic soda, coconut oil and resin. The Thadas are immersed in this bath and constantly turned at intervals of 2 to 3 minutes. While turning the Thadas care is taken to ensure that they do not come into contact with the sides of the vessel unless there is water. After 15 minutes, it is found that the silk has a Wavy appearance which indicates that the process of degumming is complete. The yarn is then squeezed and rinsed thrice in three separate vessels. Each vessel containing four to five gallons of water. The water used at Salem city posses quality of impacting luster to raw silk.

3. DRESSING

The weaver who receives the warp (containing 6000 Ends) proceeds as follows.

: 9 :

The warp is given a dressing by stretching it out in the open. For this purpose, stout bamboo-rods are taken, fixed cross-wise and firmly secured by a rope passing over a peg firmly fixed to the ground. The warp is then stretched over these bamboos by looping them at each end. Dust and dirt are removed from the threads and broken ends are called mended. Afterwards the warping is removed by a persons as follows :

One person stands at one side removing the ends, rolls the warp round his two arms so that it forms, loop until he reaches two thirds the way. Afterwards, he removes the looped warp and proceeds to twist the yarn into a hank he reaches the other side.

4. PIECING

The reed in the loom are made all of bamboo. The size of reed 50". The healds which consist of two bamboo rods at the top and two at the bottom are prepared by the sathanies. The dimensions of these are similar to the reeds. The next parts are the "PUNIES" or the shedding rods placed at a distance of 6" from the healds. Certain portions of the old yarn of the Dhotty already woven on the loom remains behind after the Dhotty has been cut out and during this stage each yarn or thread of the newly prepared warp is attached to the corresponding thread of the previous Dhotty. The Punies or shedding rods assist in separating the individual threads of the old warp before it is joined to the new warp. This is a delicate and slow process and requires great skill and patience on the part of the weaver. This process takes anything between 8 to 12 hours depending on the individual ability of approximate the weaver.

5. ALUPPIDITHAL (PREPARATION OF WARP)

The new warp which has been joined to the remnants of the old warp is again stretched in the streets for the next process known in the locally termed as Aluppidthal i.e. to ensure that all ends are even and are not

tangled. Broken ends, if any, are also mended. It is at this stage that the weaver pushes forward the healds and the reed to as to bring the end of the new warp within the reed and healds. Two persons stand on either side of the warp and by operating the healds weave 12 picks with white cotton thread by manipulating the throw shuttle from end to end of the new warp so that the reed may not slip out of the warp. At the end of this operation, the warp is once again rolled and brought to the loom where the reed is fixed to the slay of the loom. This operation takes about morethan two hours. The preparation are now complete and the actual weaving operation commences. This process has been done morning time only.

6. GAITING THE WARP TO THE LOOM

The yarn is divided on the loom in 18 segments to avoid tangled. One end of it is fixed to the cloth beam (Padamaram) and the other end to warp beam (Oodukattai). The distance between the cloth beam and the warp beam is 12ft. For a normal 4 yards Dhothy, the warp has to be stretched to this distance in order to weave 3 yards of the dhothy. After weaving this length the warp has to be stretched once again to make a 4 yards saree. If the distance is less than 12 feet, the Weaver cannot weave three yards without stretching it again. Hence he may have to stretch. It more than once, a process which is likely to be rather cumbersome. The length of the stretched warp should be such as to ensure tension while weaving and should be adequate enough for the free operation of the slay.

7. WEAVING

The silk yarn wound on pirn with the help of parivattam it may be 3 ply or 4 ply yarn and immersed on Rice Starch. This pirn insert into the shuttle and the weaver presses down the right treadle of the loom to obtain the necessary shedding of the warp, throws the shuttle from the right hand side to the left hand side and the pick is beaten. The right treadle is released and the left treadle pressed down to once again obtain the shedding and the

: 11 :

weaver now throws the shuttle from the left to the right. Two picks are thus woven in this manner. In the mean time Border design also produced by attached jacquard on the loom according to design setup.

While weaving this type of dhothy. Munthi also weaved by Zari locally named as kambi. There is no specific design for this munthi it is only Zari thread weaved 5 to 10 times according to border design.

The border itself contains zari and silk yarn called Nimili thread (4 zari yarn called one kuligai) after weaving before rolling the dhothy on cloth roller gum is applied on dhothy. Then it is driven completely afterwards it has been rolled on cloth roller. This process will continued regularly.

8. BORDER DESIGNS

The silk Dhothy of Salem are justly famed for its luster (whiteness) and its technical excellence and novelty of their border design. Even though the traditional methods of weaving are adopted by the weavers, they have tried to keep pace with the changes in preferences and tastes. It is precisely because of this far-sighted policy that the Silk Dhoties of Salem have a steady demand and are able to cater to all varieties of tastes, rich and middle class family. In the marriage occasion all are ready to wear this silk Dhothy only.

The size of border is 2" - 6". The most popular designs are given below :

1. Nagachattai
2. Kammal
3. Honey Comb
4. Wavy type
5. LIC Design

6. Wheat
7. Diamond with Roja
8. Kodi Border Design
9. Mavilai Design
10. Muthu with Gold Pettu

9. UNIQUENESS

The chief attraction of silk fabric being its luster and the raw silk being the water used for degumming to have certain properties in order to impart luster to silk. The water used at Salem city possess this unique quality of impacting luster to raw silk and this may be one of the reasons for the whiteness of Silk Dhothy which has taken firm root in Salem.

10. OTHERS

Apart from plain weave dhothy. Korvai variety also famous in Salem Silk Dhothy. Silk shirting and Silk Vasthram also produced in Salem area.

11. INSPECTION BODY

The department of Handlooms and textile would establish an inspection body a statutory body consisting of minimum 8 persons, under the guidance of Central and State Governments to protect and secure the quality of Salem Silk.

Along with the Statement of Case in Class (b) 24 & 25 in respect of (c) Salem Silk in the name(s) of (d) commission whose address is producers of the said goods to which the geographical indication relates and which is in continuous use since time immemorial in respect of the said goods.

2. The application shall include such other particulars called for in rule 32(1) in the Statement of Case.

: 13 :

3. All communications relating to this application may be sent to the following address in India: P. Sanjai Gandhi, Advocate, No.6, Law Chamber, High Court of Madras, Chennai - 104.
4. In the case of an application from a convention country the following additional particulars shall also be furnished.
 - a. Designation of the Country of origin of the geographical indication.
 - b. Evidence as to the existing protection of the geographical indication in its country of origin, such as the title and the date of the relevant legislative or administrative provisions, the judicial decisions or the date and number of the registration, and copies, of such documentation.

SIGNATURE

Name of the Signatory

For Department of Handloom & Textiles

Govt. of Tamil Nadu.