

GI APPLICATION No.
422

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

(To be filled 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 sent separately.

FORM GI-1(A)

Application for the registration of Geographical Indication in Part-A of the Register Section
11(1), Rule 23(2).

Application is hereby made by, **Department of Handlooms and Textiles, Government of
Tamil Nadu, 759, Kuramangalam, IInd Floor, Chennai 600 018**, for registration in Part A of
the Register of the accompanying geographical indication furnishing the following particulars:

I. (A) NAME OF THE APPLICANT : Department of Handlooms and Textiles,
Government of Tamil Nadu

(B) ADDRESS : Department of Handlooms and Textiles
(Government of Tamil Nadu)
Kuralagam, IInd Floor,
Chennai - 600 018

**(C) LIST OF ASSOCIATION OF
PERSONS/ PRODUCERS/
ORGANIZATION/ AUTHORITY** : To be provided on request

(D) i) CLASS : Class 24

GOVT. OF INDIA
Geographical Indications Registry
16 MAY 2013
DY No. 111
CHENNAI.

ii) TYPE OF GOODS**: Class 24- Textile and textile goods****(E) SPECIFICATION**

: A typical Kandangi Saree is thick, coarse cotton which can endure the roughest washes. The weavers of the Kandangi sarees use natural dyes. These dyes are generally extracted from vegetables and are in the colours of black, red and yellow.

The Kandangi saree carries the definitive design of being checked or striped with vivid colours. Thus, the word 'kandangi' is derived from the pattern of checks which are a recurring motif of these sarees. Traditionally, the Kandangi sarees are made in hues of mustard, earthy red, orange, brown and chromes. These sarees have the characteristic conventional checks and temple patterns for borders, as well.

(F) NAME OF THE GEOGRAPHICAL INDICATION (AND PARTICULARS):**KANDANGI SAREES (also called as KANDANGI COTTON SAREES)**

Of the group of villages that form the 'Chettinad' group of villages in Tamil Nadu, Karaikudi can be considered to be in the centre. Karaikudi is located in the Sivaganga district of Tamil Nadu between the Thiruchirapalli - Rameswaram high road. It is 82 kms away from Madurai, 90 kms away from Thiruchirapalli and 143 kms away from Rameswaram. It got its name because of the famous plant called "karai" which is widely spread over Karaikudi.

The town was chiefly noted for being the centre of the Nattukottai Chettiars, an enterprising class of merchants and moneylenders. Karaikudi exhibits this Chettiar culture in its grandiose, with all the magnificent temples and lavish Chettinad houses. The rural atmosphere of Karaikudi can be seen with the existence of art and craft reminiscent of the Chettinad culture. Karaikudi is known for its artisans who make the traditional and authentic pieces that are a mark of the Chettinad style. Karaikudi is the home for products like the hand-woven Kandangi sarees.

Kandangi sarees are hand-woven by the traditionally skilled weavers of the Karaikudi inhabitants and the sarees are known to be woven in the homes of the weavers. A saree takes a full week to complete and the families in the Karaikudi town work together to weave the exquisite pieces of Kandangi cotton sarees by hand, in order to sell it to one and alike.

GEOGRAPHICAL LOCATION : THE KARAIKUDI TOWN (and map as enclosed in page

no. _____)

Area	:	13.75 sq.kms.
Population	:	86,422 (2001 Census)
Altitude	:	82 m.
Climate	:	Summer: Max. 37°C Min. 30°C Winter : Max. 25 °C Min. 20°C
Rainfall	:	92 cm average
Season	:	Throughout the year
Languages spoken	:	Tamil

(G) DESCRIPTION OF THE GOODS

Kandangi Sarees are hand woven by the local artisans of Karaikudi. The traditional sarees are an art form that has been existing in this Chettinad region of Tamil Nadu for more than one and a half century. Karaikudi is dry (owing to its tropical climate) and in contrast, the Kandangi saris exude brilliant colours like bright yellows, oranges, red and a minimal black in the traditional pattern of stripes or checks with broad borders woven in coarse cotton. Made out of natural dyes (generally vegetable dyes), the sarees give the Karaikudi feel of earthiness.

The recurring pattern of checks or stripes is the most significant mark of a typical Kandangi saree and it is this theme of checks that provides with the word 'Kandangi'. The fine stripes and checks, horizontal and vertical, are made out of cotton yarn which is dyed into vibrant colours of a variety, the favourites being earthy hues of red, orange, brown and colours of chrome and mustard. At first, the colours used on the Kandangi sarees were bright mustard, maroon and black in the usual pattern of stripes, checks and large borders. However, with the changing times, more interesting colours have been introduced and these have managed to retain the vivacity of the Kandangi saree.

These sarees are characterised by the large contrast borders and some of the sarees are known to have borders covering as far as two-thirds of the saree. The traditional Kandangi cotton saree is known to be distinctly characterised in the border by the design of temples or of checks.

(I) PROOF OF ORIGIN [HISTORICAL BACKGROUND]:

The Kandangi Saree is made in the traditional sense in the Karaikudi town and in and around Karaikudi in Tamil Nadu. The Kandangi cotton sarees was a prevalent art form practised by the weavers of the Devanga Chettiar community for the women of the Chettiar community who lived in Karaikudi, also referred to as Nakarathars or Nattukottai Chettiars. Since it was once the dwelling place of the Chettiar community, the group of villages (of which Karaikudi is a part) is called 'Chettinad'. The preferred community name of 'Nagarthar' which essentially means 'the townfolk' or 'the sophisticated' was earned due to the 96 villages that the Chettiars founded, which is about 80 kms west of Madurai and about the same distance south of Thanjavur.

The art of Kandangi cotton saree making has been prevalent for more than 150 years. It has been believed to be brought by the Devanga Chettiars, a community of Chettiars who hailed from the Karnataka region. This community specialized in the art of weaving textiles and providing clothing. The Devanga Chettiars had migrated from the Karnataka region, to areas like Salem, Coimbatore, Chinalampati in the Tamil Nadu region.

Thus, the Devanga Chettiars used cotton fabric owing to the tropical heat of the climate in the Chettinad region and produced the unique design of checks on them. It is this design of checks that resulted in the coining of the word 'Kandangi', to this class of sarees.

As times passed by, these type of sarees spread across many other regions as well, and thereby became famous as the 'Kandangi sarees'. The sarees made in Karaikudi became a part of the clothing styles of women in and around Karaikudi as well. Women from other communities began wearing the Kandangi sarees owing to the tropical climate, the bright appearing cotton material and most importantly the endurable nature of the cotton. The weavers began selling in traditional methods like door-to-door and found markets in many cities from Chennai to Delhi, thus making the Kandangi sarees very famous in choice of cotton wear.

(J) METHOD OF PRODUCTION (Complete and Detailed Method of Production provided in _____)

Raw Materials used

The raw materials that are used in weaving a traditional Kandangi saree is:

- a) Cotton yarn
- b) Colours or dyes
- c) Ash

Tools used

A Kandangi saree is manually made by using the following tools:

- a) Winding machine
- b) Loom
- c) Shuttle
- d) Bobbin

Manufacturing Process

Traditionally, the cotton yarn used by the Kandangi saree weavers is used in counts of 40. The sarees made of the 40s count are thick and coarse and are the traditional Kandangi sarees as worn by the early Chettiar women. But of late, 60s, 80s, 100s and 120s counts are also being used.

1. Dyeing and drying of the cotton yarn

The cotton that is bought by the weavers is dyed in the colour that is desired by the weavers- preferably the authentic colours of mustard, earthy red, orange, brown. The dyes that are used are natural dyes and are extracted from sources like vegetables. Nowadays, synthetic dyes are also used. The preferred tradition of the weavers is however the use of natural dyes.

The cotton yarn is dyed either at the weavers' homes or it is sent to any local dyer. The dyes can take time duration of at least half an hour or one hour to dry. It is dried in the open air in order to retain the bright colours.

2. Spinning of cotton (for warp)

These dyed cotton bundles are then placed on a winding machine for a process called 'spinning'. During the spinning, breakages on the yarn are checked and joined. After the spinning, the yarn is collected on spools. This process can be done manually as well, where the weavers place the yarn on a charkha and the yarn is collected on spools.

3. Warping

After the yarn is collected on spools, they are taken the huge warping machines to make the collected yarn into warp. Here, each strand of thread is taken and wound into a warp. The warp is then loaded into the fly-shuttle loom. The warping for the Kandangi sarees is usually done for four sarees together, which is roughly, 22 meters of cloth.

4. Spinning of cotton (for weft)

The process of spinning the cotton which is done manually, is done on a smaller charkha and the dyed cotton is collected as yarn and wound into spindles of thread. This is used for the process of wefting. Further, the cotton so dyed is also spun into yarn and wound

into bobbins. These bobbins are also used in the process of wefting, but exclusive to the making of the borders and pallav of the saree.

5. *Wefting*

The process of wefting includes the weft yarn being wound during the process of weaving, on a plastic cylinder from the hank of the machine. This is because wefting is done only after the order for the sarees is made and the colours used when wefting the cloth can be changed, unlike in warping where it remains so till the end of the production of the saree.

6. *Piecing*

This is a process that is done before the weaving of the yarn. The existing ends on the reed-head setup are joined with the new warp. But this enjoyment is done in the method of twisting the edges. In this process, the threads are joined on the warp beam.

7. *Weaving*

- i) For the process of weaving, a fly-shuttle loom is used by the weavers of Karaikudi.
- ii) Each strand of cotton is loaded from the warp to the loom such that there are no breakages or entanglements in the warp. The warp is joined and then loaded into the loom and the weaving begins when the loom is finally loaded with the warp.
- iii) During the weaving, the process of wefting is included. The spindles of weft yarn are inserted into the fly-shuttle and this fly-shuttle is further inserted into the loom for initiating the process of wefting.
- iv) When weaving stripes into the saree material, the weaver is very specific about the dyeing of yarn and tying it on the loom in order to evenly space the stripes. The dobby technique is used for making the pallav and borders of the Kandangi sarees.
- v) A wooden frame is used to wrap the woven saree at regular intervals so that the weavers can continue weaving.
- vi) It is during the process of weaving that the artisans use different colours of threads, to create designs on the saree and this process is carried out by directly passing the thread through the warp while weaving.

(K) UNIQUENESS*i) Thick Material*

The cotton yarn that is used by the weavers of the Kandangi cotton saree is dyed first, only after which the yarn is started to be woven into a Kandangi saree. The Kandangi cotton saree is made of thick and coarse cotton. It is known for its durability and can withstand not only innumerable washes, but the roughest as well.

ii) Naturalistic and bright colours

The ideal Kandangi cotton saree brings to the eye, the mixture of vivid colours with geometric patterns. The main body of the saree has the bright hues along with the border in a contrasting colour, which shows the expert dyeing and weaving of the Karaikudi weavers.

iii) Geometric Patterns

As mentioned, a typical Kandangi saree consists the geometric pattern of stripes or checks, which is carefully woven into the saree by the weavers of Karaikudi.

iv) Large Border

The Kandangi saree is typically accompanied with a large border and it is in contrast with an already bright colour of the saree's body. The border has the traditional pattern of temples or checks and it is a unique feature of the Kandangi saree.

(L) INSPECTION BODY

Department of Handlooms and Textiles, Government of Tamil Nadu, experts, local artisans, NGOs, textile analyst, GI Attorneys will shortly create inspection body to strictly regulate the standard quality and parameters of the Kandangi Cotton Saree. This body functioning would be independent.

(M) OTHER

- i) The Kandangi saree is a team effort of the families who live in the town of Karaikudi and it forms a part of their livelihood. The traditional Chettiar way of making this thick, coarse cotton saree is unique to these inhabitants of Karaikudi.
- ii) The region of Karaikudi being a seat of the Chettinad culture encourages and enhances the weavers abilities to make the Kandangi cotton saree, which is a reflection of the early Chettiar method of making the saree. This tradition has been passed down from generations, making the Karaikudi weavers of the Kandangi cotton saree extremely skilled in this art.
- iii) The sarees are made in the homes of these weavers and the cotton is hand-woven by the families residing in Karaikudi. The machines used to make a Kandangi cotton saree are all traditional and special to the Karaikudi inhabitant weavers.
- iv) The sarees are extremely popular owing to their enduring nature and also because of their distinctive character. Worn in summer, when the climate is very hot, these cotton sarees are bought by customers in a bulk.

Along with the Statement of case in classes - and - in respect of **KANDANGI SAREES (also called as KANDANGI COTTON SAREES)** in the name **Department of Handlooms and Textiles, Government of Tamil Nadu, Kuramangalam, IInd Floor, Chennai 600 018** are 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.

1. The application shall include such other particulars called for in Rule 32(1) in the Statement of case.

Enclosed.

2. All communications relating to this application may be sent to the following address in India; P.Sanjai Gandhi, Advocate, YMIA Building , New No.49, Moore Street 1st Floor, Second Line Beach Road, Chennai - 600 001.

4. In the case of an application from a convention country the following additional particulars shall also be furnished.

Not Applicable

- a. Designation of the country of origin of the geographical indication.

Not Applicable

- 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.

Date: 16/05/ 2013


SIGNATURE ON BEHALF
OF APPLICANT

(P. SANJAY GANDHI)

Addl. Govt. Pleader
High Court of Madras