

**APPLICATION FOR REGISTRATION OF  
KASARAGOD SAREES OF KERALA**

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

**FORM G1-1C**

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(REGISTRATION AND PROTECTION) ACT, 1999**

**FORM G1-1C**

1. Application is hereby made for the registration in Part A of the Register of the accompanying geographical indication furnishing the following particulars:-

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| 1A | Name of the Applicant  | The Director<br>Directorate of Handlooms and Textiles<br>Government of Kerala   |
| 1B | Address  | The Director<br>Directorate of Handlooms and Textiles<br>Government of Kerala<br>"Vikas Bhavan", 4 <sup>th</sup> floor,<br>Thiruvananthapuram - 695 033<br>Kerala   |
| 1C | List of association of persons/producers/organizations/authority | Will be submitted if requested  |
| 1D | Type of Goods  | Class-25: Clothing  |
| 1E | Specification  | The detailed specification of the products are attached in the <b>Annexure- 1</b>   |
| 1F | Name of the geographical indication (and particulars)            | <b>Kasaragod Saree</b>  |
| 1G | Description of the goods   | Dyed Saree OR Coloured Saree  |
| 1H | Geographical area of production and map                          | The handloom weaving, like the other clusters of Kerala, was a home based cottage industry in Kasaragod district also. The co-operative movement initiated in the erstwhile Madras State in the year 1912 as part of the National Movement for the freedom of the country has its waves in the erstwhile Malabar and South Canara regions of the present Kerala. This movement has organised the handloom weavers into the co-operative fold. As a result, several handloom co-operative societies were formed much before the independence. One such |

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|    |                                      | <p>handloom co-operative society, <i>The Kasaragod Weavers' Co-operative Production &amp; Sale Society Ltd. No. L. 381</i>, established in the year 1938 at Kasaragod had organised the handloom weavers of the Kasaragod taluk especially the villages of <i>Kasaba, Kudlu, Thalagara, Madhur</i> and part of the <i>Koipady</i> village. Over a period of time, many societies were formed and almost all the weavers in the district were covered by these co-operative societies. Now the Kasaragod Sarees are mainly produced by <i>The Kasaragod Weavers' Co-operative Production &amp; Sale Society Ltd.</i>, the other co-operative handloom societies in the district are also capable of producing these Sarees.</p> <p>Kasaragod district lies between 12° 02' and 12° 45' North Latitudes and between 74° 52' and 75° 26' East Longitudes.</p> <p>The details of the Geographical area of production and map is enclosed in <b>Annexure-2.</b></p> |
| II | Proof of origin (Historical records) | <p>The handloom weaving in Kasaragod dates back to the era of the 18<sup>th</sup> Century. In the history, it is recorded that the weaving community, <i>the Shaliya</i> (or the <i>Chaliya</i> or <i>Saliya</i>), has been migrated from <i>East Karavali</i> cost of the present Karnataka State en route Tamil Nadu. This group of weavers already settled in the weaving clusters left Tamil Nadu due to political, social and natural reasons</p>   |

and settled in *Tulu Nadu* of the *South Canara region*. It is widely believed that another group of *Padmashaliyas* reached the present Kasaragod taluk from the Mysore and surrounding regions of the present Karnataka. It is also believed that the weaving community north of the river *Chandragiri* is directly migrated from the present Karnataka regions. *Kannada* is the mother tongue of the weavers of Kasaragod cluster of Kerala.

Kasaragod was part of *Bekal taluk* in the South Canara district of *Bombay presidency* till 1882. Kasaragod taluk came into being when *Bekal taluk* was included in the *Madras Presidency* on 16<sup>th</sup> April 1882. Till the reorganisation of states and formation of Kerala on 1<sup>st</sup> November 1956 on the basis of languages, Kasaragod was under South Canara district. Kasaragod and *Hosdurg taluks* became parts of the Kannur (Cannanore) district when the formation of the Kerala state in 1956. Finally the Kasaragod and Hosdurg taluks were carved out of the Kannur district and the present Kasaragod district was formed on 24<sup>th</sup> May 1984.

(The relevant parts of the unpublished P.hd thesis titled *Study on the Shaliya /Devanga Community of South Canara and Kasaragod* of Mrs. Meenakshi. K, is enclosed and is marked at **Annexure-3**)

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| 1J | Method of Production | <p>The hank yarn dyed and hand-woven (or coloured) Saree, known as <i>Kasaragod Saree</i>, is the major traditional product manufactured in the Kasaragod cluster. These Sarees are produced either with <i>check</i> design in the body with solid border or Plain Saree with <i>Butta designs</i>. The weavers in the entrepreneurial sector, who were engaged in the production of Kasaragod sarees, were organised and brought under the co-operative fold of the handloom sector. Hence, presently the production of the Kasaragod Sarees is mainly centred on the Co-operative Handloom sector of the cluster.</p> <p>The activities in the production process are summarised below:</p> <p><b>Raw Material</b></p> <p>The basic raw material of the cluster is cotton yarn, procured in the form of hank by the co-operative societies from the yarn bank or through the state level agencies like <i>The Kerala State Handloom Weavers Co-operative Society Ltd.</i> (HANTEX) and <i>Kerala State Handloom Development Corporation</i> (HANVEEV). The cotton combed yarn procured are of 80<sup>s</sup>, 60<sup>s</sup> etc. Cotton yarn of count 100<sup>s</sup> is also used in the cluster. Art Silk yarn of 120 Denier (120D) is also used in weft for the manufacture of <i>Kasaragod Sarees</i>.</p> |
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### **Washing & Scouring (Boiling)**

The first activity in the production process is to immerse the grey yarn, which is in the hank form, in a solution of normal water with soap and drops of coconut oil for about 45 minutes. This process not only cleans the yarn but also increases the dye absorbability of the yarn. After this, the grey yarn is boiled or scoured in a solution of caustic soda and soda ash in water at an appropriate temperature for at least 24 hours to remove all the impurities except the natural colouring matter. This will help them to carry out the subsequent processes without any difficulty. The same is again got washed in normal water and squeezed with the help of a hydro-extractor before taking up for further processes like bleaching and dyeing etc.

### **Dyeing**

Colouring - creating a desired colour- on grey/bleached yarn with any kind of pigment (colouring matter or dyes) is called dyeing. Dyes are classified into many groups based on their method of application, chemical constitution, physical properties etc. The dye which is predominantly used for dyeing the yarn meant for Kasaragod Saree is Vat dyes. If light shades are required, the yarn undergoes the process of bleaching, otherwise, for dark shades; it will be

dyed directly after the process of scouring and washing. To remove the particles of the bleaching powder, the yarn is washed in water with diluted sulphuric acid.

The first step in the dyeing process is the preparation of recipe or dye bath meant for dyeing. Like any other dyeing, the medium for dyeing with Vat dyes is also water. Caustic soda and Hydrosulphate are added at the required quantity to hot water alongwith the Vat dyes and the dye bath is prepared. The dye bath preparation is the most important step in the dyeing process. The Dyeing Master, who is well aware of the dyestuffs which are available for matching combination shades, and their chemical, physical and functional properties, decides the quantity of dyes/combination of dyes required for a particular colour. After the dye bath is prepared, the yarn is put in the dye bath for about 30 to 45 minutes and rinsed properly for absorbing the dye uniformly throughout the yarn. Once this process is over, the yarn is squeezed through a squeezing machine (hydro-extractor) and then washed in ordinary water. This dyed yarn is then dried in shade for two days. This will help for proper oxidation and thereby provide more strength and original colour to the dyed yarn. This dyed yarn is made in the form of bundles before taking up for winding.

**Winding**

Winding is a process of transferring yarn from one type of package to another, i.e. hank to bobbin or pirn. The dyed yarn for the warp and for the weft are separately taken up for winding. The dyed yarn for warp in the hank form (from bundles) is converted into bobbins through manual process called bobbin winding. Recently the manual process of bobbin winding has been replaced by a motorized machine. Once the winding is over, the yarn in the bobbin form is taken up for further processes. On the other hand, the yarn which is used in the weft does not require any further processing and hence it is wound into a pirn with the help of a small, hand-driven charkha and is called pirn winding. Pirn winding is the process of transferring the yarns from the hanks into small bobbin/pirn in the shuttle used in the weft while weaving. The yarn in the form of pirn is used in the weft while weaving. The wound pirns are dipped in mild starch solution before taking up for weft insertions.

**Warping**

The warping is a process of making desired length and width of warp sheet by combining many small packages of bobbins/spools according to the desired patterns. There are various types of



warping by which yarns from a large number of warper's bobbins are collected together and made into a suitable form of package. The process of warping used in Kasaragod is known as sectional warping. Sectional warping process is carried on a wooden frame from a wooden peg creel. A suitable frame called bobbin creel to hold the required number of bobbins in such a way that the yarns from them can be drawn separately without touching each other. The bobbins are put on the creel according to the pattern of the warp and the required number of yarn is then drawn through a comb to the wooden drum. The yarn in the form of warp is released from the wooden drum in the form of chain or loop; and then taken to the next process called beaming. One of the uniqueness of Kasaragod Saree weaving is the lengthy warp which is enough to produce 30 to 33 sarees unlike other saree weaving clusters.

#### **Beaming & Preparation of Loom**

The process of transferring warp sheet to a weavers beam to mount on loom is called beaming. All these processes are carried out by manually without using power.

The process of beaming is followed by looming, which finally prepares the loom beam for weaving. Preparation of loom is broadly classified into two categories of work, known as Drafting and Denting.

Drafting is the process of passing the warp yarn through the healds of the loom as per the design. This helps to keep the warp yarn in parallel form over the width of the loom and in locating a broken yarn during the process of weaving. In the case of denting, the warp yarn ends are passed through the reeds and the healds. The warp threads are then joined with the old warp threads with a local method of twisting by hands.

### **Sizing**

Sizing is a process where starch is coated on the warp yarns for imparting strength; enhance abrasion resistance to withstand the stress and strains exerted during the weaving process. Sizing is required for cotton yarn for imparting strength by using the sizing mixture with the help of a sizing brush. Unlike other clusters, in Kasaragod the method of 'loom sizing' is practiced. Here the sizing material is applied directly to the yarn while the weaving is in progress. That is, the sizing material is applied to that portion of the warp yarn, which is about to pass through the healds and reeds while weaving. Hence, the sizing is normally carried out in the weaving shed itself. Natural materials such as *Tapioca powder* or *Maida* form the important ingredient for sizing, which is boiled and diluted as per the climatic conditions and requirement. A special brush is used to brush the yarn during the process of sizing. The sizing reduces the yarn

breakage and improves the quality and efficiency of weaving. Moreover the on-loom sizing imparts additional stiffness and shining finishes to the product.

Though the yarn is sized in which the individual threads are laying in a parallel condition, the threads are not free from sticking to one another. To rectify this defect, dividing rods, i.e. lease rods are used to effect separation of the threads.

### **Weaving**

The looms used for weaving *Kasaragod Sarees* are frame looms known as *Malabar looms*. The *Malabar looms* are very strong looms with fly shuttles. These frame looms can weave heavy furnishing material, bed sheet of greater warp (upto 100-110" width), towels, dress material, striped check material, gauze cloth, and so on. Moreover, it is suitable for sarees with plain solid border, with extra warp and cross border designs. The Missionaries of the German *Basel Mission*, commenced its activities in India in 1834 at Mangalore, also established weaving factories in Malabar region (at Kannur in 1852 and Kozhikode in 1859), has introduced the frame looms and hence the name *Malabar looms*. The looms are equipped additionally with lattice dobby and jacquard according to the design of the sarees woven. The lattice dobby is used to produce extra warp design on the border of the saree. The Jacquard is used to weave designs

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|    |            | <p>with extra warp or extra weft or both. Though there is limitation for the design width in the border design using Lattice Dobby, the design could be extended till the end of the fabric. The designs in the border using Lattice Dobby is locally called <i>Tappet designs</i>. The Jacquard lifts the required threads in the warp and the <i>Butta Design</i> is laced in the body of the Saree with extra weft by hand. The other important technique widely used in this cluster is the <i>Catch-Cord Technique</i> (locally known as <i>Kotench</i>) for creating solid border for the Saree. The solid border used in Kasaragod Saree is very unique as the weft for solid border is sourced from purely off the loom from a pirn under the loom and then drawn through separate mail eye apart from the body weft which is woven through shuttle. Though bamboo reeds were used in the loom earlier, brass/steel reeds are now commonly used.</p> <p><b>Quality Checking &amp; Packing</b></p> <p>The quality of the woven products are checked thoroughly and taken up for packing. First it is folded properly and then packed according to the specification.</p> |
| 1K | Uniqueness | <p>Handloom creations are products of the artistic traditions of the area of production. Different geographical areas are renowned for its characteristic fabrics, which are the fruit of a long</p>  |

association between the weaver and the equipment and technique that weaver employs. The structure of the loom and the processes adopted for manufacture are subject to geographical variations and hence each cluster has its own specialities and uniqueness. The uniqueness of the product, Kasaragod Sarees, and its production processes are listed below:

- Kasaragod Handloom industry has the unique reputation of using the best quality combed cotton yarn of counts 80<sup>s</sup> and 60<sup>s</sup>. In some cases, even finer yarn of count 100<sup>s</sup> and Art Silk yarn of 120D is also used for weft.
- The medium for dyeing any fibre with any class of dyes is water. So the quality of water plays a major role in dyeing. The major source of water available in Kasaragod area is sub-soil water (well water). This water has a lot of dissolved organic matters and minerals collected during its percolation through the soils. The sub-soil water in Kasaragod area is pure natural soft water (low hardness) which is best suitable for better results in vat dyeing.
- The dye which is predominantly used for dyeing the yarn meant for Kasaragod Saree is Vat dyes. The vat dyes are preferred by the

manufacturer of Kasaragod sarees over all other groups of available dyes is due to its excellent colour fastness properties. These dyes are the fastest dyes available for dyeing cellulosic fibres. Therefore, the Kasaragod Sarees are famous for its luster and colour fastness due to the best dyeing quality and techniques.

- Since natural materials such as fire wood and coconut shells are used for boiling of yarn and preparation of dye bath etc., there is little pollution and hence eco-friendly. Besides, the bristles of the brush used for sizing is also specially made from one type of *palm tree* which prevents damage to the yarn.
- The looms used for weaving *Kasaragod Sarees* are frame looms known as *Malabar looms*. The *Malabar looms* are very strong looms with fly shuttles. These frame looms can weave heavy furnishing material, bed sheet of greater warp (upto 100-110" width), towels, dress material, striped check material, gauze cloth, and so on. Moreover, it is suitable for sarees with plain border, with extra warp and cross border designs. The Missionaries of the German *Basel Mission* has introduced the frame looms in the Malabar region and hence it is called *Malabar looms*.
- Rampant usage of modern or

improved devices such as lattice dobbie and jacquard for making intricate designs using dyed yarn in the border, cross-border, pallav (or pallu) and also for buttas in the body is prevalent in the cluster. The looms are equipped additionally with lattice dobbie and jacquard according to the design of the sarees woven. The lattice dobbie is used to produce extra warp design on the border of the saree. The Jacquard is used to weave designs with extra warp or extra weft or both. The designs in the border using Lattice Dobbie is locally called *Tappet designs*. The Jacquard lifts the required threads in the warp and the *Butta Design* is laced in the body of the Saree with extra weft by hand. The other important and unique technique widely used in this cluster is the *Catch-Cord Technique* (locally known as *Kotench*) for creating solid border for the Saree. The solid border used in Kasaragod Saree is very unique as the weft for solid border is sourced from purely off the loom from a pirn under the loom and then drawn through separate mail eye apart from the body weft which is woven through shuttle. Though bamboo reeds were used in the loom earlier, brass /steel reeds are now commonly used.

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|  |  | <ul style="list-style-type: none"><li>• Sizing is also done differently in Kasaragod cluster from most of the other handloom clusters. Sizing is a process by which a natural starch solution is applied to warps to strengthen the yarn in order to protect it from abrasion in the healds and reeds of the loom. In this cluster, unlike other clusters, the method of 'loom sizing' is practiced. Here the sizing material is applied directly to the yarn while the weaving is in progress. That is, the sizing material is applied to that portion of the warp yarn, which is about to pass through the healds and reeds while weaving. Hence, the sizing is normally carried out in the weaving shed itself. Natural materials such as <i>Tapioca powder</i> or <i>Maida</i> form the important ingredient for sizing, which is boiled and diluted as per the climatic conditions and requirement. A special brush with bristles made from the parts of a typical <i>palm tree</i> is used to brush the yarn during the process of sizing. The sizing reduces the yarn breakage and improves the quality and efficiency of weaving. The on-loom sizing provides good stiffness and shining finishes to the woven Saree.</li></ul> |
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|    |                 | <ul style="list-style-type: none"> <li>• In almost all the cases, the pallav portion of the saree is dyed in dark shade before weaving and extra weft designs are woven with attractive colour in order to get more attraction or enrichment of saree pallav (one type of tie &amp; dye method).</li> <li>• While weaving with twisted art silk yarn in the cross border of the Saree, the weavers create a rib weave effect in it with the help of the treadle. Due to this weave, there is a series of horizontal ribs (cross bar effect) in the cross border of the Saree.</li> </ul>  |
| 1L | Inspection Body | <p>(1) The Department of Handlooms &amp; Textiles, Government of Kerala, (2) Development Commissioner (Handlooms), Govt of India are supporting the weavers in quality control of the products. (3) Besides, the weaving master in the co-operative society has their own quality control mechanism. During the process of production like winding &amp; warping, creation of motifs, weaving, etc., the weaving master use to inspect the different predetermined parameters and the quality before permitting final/finishing stage of production. (4) Textiles Committee, a statutory body under the Ministry of Textiles, Government of India, known all over the country for quality inspection and testing of different textiles and clothing products is also actively</p> |

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|    |        | <p>participating in educating the weavers and other stakeholders about maintaining the quality and its importance, marketing strategies, brand building of the product, and other development activities relating to the stakeholders of Kasaragod Sarees.</p> <p>Even the traders and exporters involved in the marketing of the unique traditional products are also specifying specific quality while placing orders to the manufacturers on the basis of demand patterns in the market and subsequently inspect the various stages of production &amp; final product before procurement. But in the present scenario, it has been decided that the Textiles Committee, Government of India, Mumbai having Regional office at Kannur along with the Department of Handlooms, Government of Kerala will provide inspection mechanism for maintaining quality of the product in the post-GI registration scenario.</p> |
| 1M | Others | <p>The Kasaragod Sarees are socio-culturally associated with the people of Kerala especially to the Malabar region due to its confluence with the religious and other festivities of these regions.</p>   |


Along with the Statement of Case in Class-25 in respect of the name(s) of whose addresses are given below who claim to represent the interest of the producers of the said goods to which the geographical indication relates and which is in continuous use 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. The statement of case attached.
2. All communications relating to this application may be sent to the following address in India.

**The Director**  
**Department of Handlooms & Textiles**  
**Government of Kerala**  
**'Vikas Bhavan', 4<sup>th</sup> Floor,**  
**Thiruvananthapuram - 695 033**  
**Kerala**  
Phone No. 0471- 2303427  
Email: dir\_handloom@asianetindia.com

3. 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 documents.

**Not Applicable**



SIGNATURE

P. R. LUIS

Director of Handloom & Textiles  
Directorate of Handloom & Textiles  
Vikas Bhavan, Thiruvananthapuram-33

NAME OF THE SIGNATORY

Dated this 8<sup>th</sup> day of April 2009