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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 44 of the Geographical Indications Journal dated 11th January 2012 / Pausha 21st, Saka 1933 has been made available to the public from 11th January 2012.
PUBLIC NOTICE

No.GIR/CG/JNL/2010  Dated 26th 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 1st April, 2010, The Geographical Indications Journal will be Published and hosted in the IPO official website www.ipindia.nic.in free of charge. Accordingly, sale of Hard Copy and CD-ROM of GI Journal will be discontinued with effect from 1st April, 2010.

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

G.I. APPLICATION NUMBER - 197
Application Date: 08-02-2010

Application is made by **Maheshwar Hathkargha Vikas Samiti**, 306, Kherapatti Marg, Maheshwar, Madhya Pradesh, India, Facilitated by the District Handloom Training Centre, Government of Madhya Pradesh, for Registration in Part-A of the Register of **MAHESHWAR SAREES & FABRICS** under Application No: 197 in respect of Textiles Good not classified elsewhere i.e. Curtains, Cushion covers, Runner cloth, Home furnishing material, Table covers, etc. falling in Class – 24, Sarees, Dupatta, Stolls, Chunni, yards, Scarf, Dress Material 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 : Maheshwar Hathkargha Vikas Samiti

**B)** Address : Maheshwar Hathkargha Vikas Samiti (A registered Society under Society Registration Act) Having its registered office at 306, Kherapatti Marg, Maheshwar, Madhya Pradesh, India.

**C)** Type of Goods : Class – 24 – Textiles Good not classified elsewhere i.e. Curtains, Cushion covers, Runner cloth, Home furnishing material, Table covers, etc.


**D)** Specification :

Maheshwar Sarees and Fabrics contain Geometrical designs on its border, which are based upon the carvings/ scriptures/paintings and wall paintings engraved on the walls of Fort built by Maharani Ahilyabai in 18th Century. The Sarees & Fibric have same pattern of Borders and Pallava. However with the passage of time, the manner of construction has changed but the foundation of Boarder and Pallava remain same.

The size of motifs ranges from 10mm to 15cm depending upon nature of products and orders.

The detailed specifications of Maheshwar products are as follows:
<table>
<thead>
<tr>
<th>S.No</th>
<th>Product Name</th>
<th>Braid Count</th>
<th>Pick / cm.</th>
<th>Warp</th>
<th>Weft</th>
<th>Selven</th>
<th>Border</th>
<th>Pallu</th>
<th>Butt</th>
<th>Butt</th>
<th>Length</th>
<th>Width</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Maheshwari Saris Mencenned Bastra Resham Border Design Pallu</td>
<td>90 s</td>
<td>51-32</td>
<td>20-22 dram. Raw Silk</td>
<td>2/120 s M.Cotton</td>
<td>60 s M.Cotton</td>
<td>2/120 s M.Cotton (Ground Warp)</td>
<td>2/120 s M.Cotton (Plain Weave)</td>
<td>80 s M.Cotton Ground Weft</td>
<td>2/120 s M.Cotton (Extra Warp)</td>
<td>5.5 meters + 7 meters = 6.20 mtr With Blouse.</td>
<td>1.16 Mtr.</td>
</tr>
<tr>
<td>2</td>
<td>Maheshwari Saris 75% Boarder Design Pallu with Ben</td>
<td>90 s</td>
<td>53-34</td>
<td>20-22 Den. Raw Silk</td>
<td>2/20-22 Den. Katan Silk</td>
<td>80 s M.Cotton</td>
<td>2/120 s M.Cotton (Extra warp)</td>
<td>2/120 s M.Cotton (Ground Warp)</td>
<td>Zari Imitation (Extra Weave)</td>
<td>80 s M.Cotton Ground Weft</td>
<td>Zari Imitation (Extra Weave)</td>
<td>5.5 meters + 7 meters = 6.20 mtr With Blouse.</td>
</tr>
<tr>
<td>3</td>
<td>Maheshwari Saris Tazia Rama Sada Pallu</td>
<td>90 s</td>
<td>51-32</td>
<td>20-22 dram. Raw Silk</td>
<td>2/120 s M.Cotton</td>
<td>60 s M.Cotton</td>
<td>2/120 s M.Cotton (Extra warp)</td>
<td>2/120 s M.Cotton (Ground Warp)</td>
<td>Zari Imitation (Extra Weave)</td>
<td>80 s M.Cotton Ground Weft</td>
<td>Zari Imitation (Extra Weave)</td>
<td>5.5 meters + 7 meters = 6.20 mtr With Blouse.</td>
</tr>
<tr>
<td>4</td>
<td>Maheshwari Sarre mencenned Rasta Sada Pallu</td>
<td>90 s</td>
<td>51-32</td>
<td>20-22 dram. Raw Silk</td>
<td>2/120 s M.Cotton</td>
<td>60 s M.Cotton</td>
<td>2/120 s M.Cotton (Extra warp)</td>
<td>2/120 s M.Cotton (Ground Warp)</td>
<td>Zari Imitation (Extra Weave)</td>
<td>80 s M.Cotton Ground Weft</td>
<td>Zari Imitation (Extra Weave)</td>
<td>5.5 meters + 7 meters = 6.20 mtr With Blouse.</td>
</tr>
<tr>
<td>5</td>
<td>Maheshwari Sarre Tassas Pallu</td>
<td>90 s</td>
<td>51-32</td>
<td>20-22 dram. Raw Silk</td>
<td>2/120 s M.Cotton</td>
<td>60 s M.Cotton</td>
<td>2/120 s M.Cotton (Extra warp)</td>
<td>2/120 s M.Cotton (Ground Warp)</td>
<td>Zari Imitation (Extra Weave)</td>
<td>80 s M.Cotton Ground Weft</td>
<td>Zari Imitation (Extra Weave)</td>
<td>5.5 meters + 7 meters = 6.20 mtr With Blouse.</td>
</tr>
<tr>
<td>6</td>
<td>Maheshwari Sarre mencenned Rasta Sada Pallu with Buta and Ben</td>
<td>90 s</td>
<td>51-32</td>
<td>20-22 dram. Raw Silk</td>
<td>2/120 s M.Cotton</td>
<td>60 s M.Cotton</td>
<td>2/120 s M.Cotton (Extra warp)</td>
<td>2/120 s M.Cotton (Ground Warp)</td>
<td>Zari Imitation (Extra Weave)</td>
<td>80 s M.Cotton Ground Weft</td>
<td>Zari Imitation (Extra Weave)</td>
<td>5.5 meters + 7 meters = 6.20 mtr With Blouse.</td>
</tr>
<tr>
<td>7</td>
<td>Maheshwari Sarre mencenned Rasta Sada Pallu</td>
<td>90 s</td>
<td>51-52</td>
<td>20-22 dram. Raw Silk</td>
<td>2/120 s M.Cotton</td>
<td>60 s M.Cotton</td>
<td>2/120 s M.Cotton (Extra warp)</td>
<td>2/120 s M.Cotton (Ground Warp)</td>
<td>Zari Imitation (Extra Weave)</td>
<td>80 s M.Cotton Ground Weft</td>
<td>Zari Imitation (Extra Weave)</td>
<td>5.5 meters + 7 meters = 6.20 mtr With Blouse.</td>
</tr>
<tr>
<td>8</td>
<td>Maheshwari Sarre silk s silk Tassas Sada Pallu</td>
<td>90 s</td>
<td>54-35</td>
<td>20-22 dram. dugmented silk</td>
<td>2/120 s M.Cotton</td>
<td>60 s M.Cotton</td>
<td>2/120 s M.Cotton (Extra warp)</td>
<td>2/120 s M.Cotton (Ground Warp)</td>
<td>Zari Imitation (Extra Weave)</td>
<td>80 s M.Cotton Ground Weft</td>
<td>Zari Imitation (Extra Weave)</td>
<td>5.5 meters + 7 meters = 6.20 mtr With Blouse.</td>
</tr>
<tr>
<td>9</td>
<td>Maheshwari Sarre Tassas sada pallu with Buta</td>
<td>90 s</td>
<td>54-35</td>
<td>20-22 dram. raw silk</td>
<td>2/120 s M.Cotton</td>
<td>60 s M.Cotton</td>
<td>2/120 s M.Cotton (Extra warp)</td>
<td>2/120 s M.Cotton (Ground Warp)</td>
<td>Zari Imitation (Extra Weave)</td>
<td>80 s M.Cotton Ground Weft</td>
<td>Zari Imitation (Extra Weave)</td>
<td>5.5 meters + 7 meters = 6.20 mtr With Blouse.</td>
</tr>
<tr>
<td>10</td>
<td>Maheshwari Duppa silk s silk with pallu</td>
<td>90 s</td>
<td>58-39</td>
<td>20-22 dram. dugmented silk</td>
<td>2/120 s M.Cotton</td>
<td>60 s M.Cotton</td>
<td>2/120 s M.Cotton (Extra warp)</td>
<td>2/120 s M.Cotton (Ground Warp)</td>
<td>Zari Imitation (Extra Weave)</td>
<td>80 s M.Cotton Ground Weft</td>
<td>Zari Imitation (Extra Weave)</td>
<td>5.5 meters + 7 meters = 6.20 mtr With Blouse.</td>
</tr>
<tr>
<td>11</td>
<td>Maheshwari Duppa silk s Cotton sada pallu</td>
<td>90 s</td>
<td>54-35</td>
<td>20-22 dram. Raw silk</td>
<td>2/120 s M.Cotton</td>
<td>60 s M.Cotton</td>
<td>2/120 s M.Cotton (Extra warp)</td>
<td>2/120 s M.Cotton (Ground Warp)</td>
<td>Zari Imitation (Extra Weave)</td>
<td>80 s M.Cotton Ground Weft</td>
<td>Zari Imitation (Extra Weave)</td>
<td>5.5 meters + 7 meters = 6.20 mtr With Blouse.</td>
</tr>
</tbody>
</table>
E) Name of the Geographical Indication (and particulars):

**MAHESHWAR SAREES & FABRICS:**

F) Description of Goods:

Maheshwar Sarees and Fabrics (Handloom products) are in continuous production for last more than 250 years manufacturing Sarees, Dress material, ladies suits, Handloom etc. Its products are famous all over the country and as well in the international market. Needless to say those Maheshwar products are well known by its name and reputation.

G) Geographical Area of Production and Map as shown in page no. 13:

The Maheshwar Sarees and Fabrics are produced in the two revenue Tehsil with the following geographical regions having 22.11 degree (North) Longitude and 75.36 degree (East) Latitude:-

- Maheshwar (Tehsil)
- Kasrawad (Tehsil)

These two Tehsil are on two sides of the holy River Narmada. One can easily sail across the river and travel to other city within 5 minutes. Presently Maheshwar and Kasrawad Tehsils fall under District Khargaon (Madhya Pradesh). It is spread at 22.11 Deg. North (Longitude) and 75.36 Deg. East (Latitude). It is situated 92 km away from Indore in South & 12 km away from Dhamnod in West, 42 km away from Barwah in East and 40 km away from Khargaon in North direction.

H) Proof of Origin (Historical records):

The Government Gazetteer mentions in detail about the Maheshwar Sarees and Fabrics and its products, which has been used since the Moghul era. Even in the Imperial Gazetteer of India the production and manufacturing of Silk Sarees at Maheshwar are specifically mentioned. The construction of famous Fort at Maheshwar by Queen Ahilyabai in the 18th Century is the foundation of this Handloom cluster. The manufacturing & production of Handloom Sarees and other products was initiated by the Queen Ahilyabai, which continued thereafter to till date.

The District handloom Training Centre (Government of Madhya Pradesh) was established way back in the year 1920, which is still functional and is also acting as Quality Control Agency. It regularly imparts training to generate skilled weavers.
I) Method of Production:

Raw Materials:
List of raw material which are used in Maheshwari Product is as under:-

<table>
<thead>
<tr>
<th>Sl.No.</th>
<th>Name of Raw material</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>20/22 Dr. Single Silk</td>
</tr>
<tr>
<td>2</td>
<td>20/22 Dr. 2 Ply silk</td>
</tr>
<tr>
<td>3</td>
<td>20/22 Dr. 3 Ply / 4 Ply Silk</td>
</tr>
<tr>
<td>4</td>
<td>80s Cotton</td>
</tr>
<tr>
<td>5</td>
<td>2/120s Mercerized Cotton</td>
</tr>
<tr>
<td>6</td>
<td>2/80s Mercerized Cotton</td>
</tr>
<tr>
<td>7</td>
<td>Zari Imitation</td>
</tr>
<tr>
<td>8</td>
<td>Tussar silk (Gheechasilk)</td>
</tr>
<tr>
<td>9</td>
<td>Tussar silk (32-35 dr.)</td>
</tr>
<tr>
<td>10</td>
<td>Spun silk, 2/120 NM. &amp; 2/100 NM</td>
</tr>
<tr>
<td>11</td>
<td>Linen yarn</td>
</tr>
<tr>
<td>12</td>
<td>Flex yarn</td>
</tr>
<tr>
<td>13</td>
<td>Jute</td>
</tr>
</tbody>
</table>

Silk used:-
Maheshwari Products uses 20/22 dr. single silk in warp, 2/120 mercerized in border in non pure silk products. 20/22 dr. 2 ply Silk in warp. 20/22 dr. 3 ply / 4 ply silk are used in pure silk Maheshwari Products. All natural fibers are used in Maheshwari products.

Zari used:-
Zari imitation for extra warp designed in weft. Zari (imitation) used for production is of three kinds namely Golden, Silver and Copper. Much used Zari is of Golden colour.

Cotton used:-
Maheshwar products use 80s Cotton or 2/120s cotton. All natural fibers are used in Maheshwari products.

Water used:-
Maheshwar producers use normal Narmada River water for degumning, bleaching and dyeing.

Dyes used:-
Acid Colour is used for silk and vat Procaine, reactive, Napthal Colours for cotton. Hydrogen peroxide for bleaching of silk and bleaching powder for bleaching of cotton. Synthetic dyes and occasionally natural dyes are used for dyeing in Maheshwari.

Process of Production:
a. The production process starts with the selection of the Cotton yarn, Raw Silk, linen, Zari of various qualities and borrowed from various production centers within the country and abroad. Generally, the popular destinations of raw materials are Bangalore, Mumbai, and Varanasi. Cotton is
b. Silk yarn contains natural gum which is removed by washing it with hot water. Degumming facilitates fast colouring.
c. The colouring of Silk yarn is done manually by the weavers of Maheshwar products.
d. For dying cotton yarn wet colours are used and whereas for dying Silk acid colours are used. Dying is done in Maheshwar geographical region manually. The process of dying yearn takes around 30-45 minutes.
e. Hydro Exhauster machine is used for squeezing the yarn.
f. After dying & drying, the yarn is loosened or wound on reels or Swifts. This is a prelude to the preparation of the warp and weft.
g. After colouring, the yarn is sent for winding. Winding is done separately for the length and breadth of Sarees and other fabric products. Yarn wrapped for length is called ‘Warp’ and whereas the yarn wrapped for breadth is called ‘Weft’. For the weft the yarn is wound on prins with the help of a ‘charkha’ and this activity is usually performed by the members of weaver’s family.
h. Warping of yarn done thereafter is a specialized process, which is performed by the wrappers. The warp yarns are wound on bobbins, which are arranged across a wooden frame called reel. The yarns from these reels pass through a reed to be wound around a vertical drum. A warper warps around 5 kg of yarn per day, which is sufficient for 20 Sarees.
i. The next step is the task of passing the warp through the reed and the healds. The warp threads are then joined to the old warp threads with a deft twist of the hand of the women folk. This process takes approx 3-4 days.
j. Before the actual weaving begins the weaver sets the design of the border and the pallav. The respective ends of the design are tied to a vertical harness called jala and the process is called jala tying. This process takes anywhere between 3-4 days depending on the complexity of the design. Much complicated designs some time take even more time ranging up to 25 days. The figured effects are produced with the help of an extra weft and the number of tillis (or the no of weft yarns will determine the time taken), i.e. the number more will be the time taken. The time reduces, if the number of ply in the weft yarn is more and consequently the weaver can move faster and cover more ground. However in this case the output is less fine. Similarly higher the reed count more is the production time.
k. The final step towards weaving is performed by one or two very skilled weavers of the same family. The looms being used are largely traditional Pit-loom and Frame-loom with throw shuttle.
l. The Maheshwar Sarees and Fabrics does not require any post loom process and is cut off from the loom to be packed and sold. The specialty of Maheshwar Sarees and other Products is that it is does not require any other activity like Roll press or Zari polishing.
m. Customised packing and folding of Sarees is also done by the skilled and experienced hands and the Maheshwar Sarees are also known and identified by the special process.
n. The entire process of production is done manually.
J) Uniqueness:

a. Maheshwar Sarees & other Fabrics products are known and identified by the Boarder & Pallav containing the carvings/ scriptures/ paintings engraved on the walls of the Fort built by Queen Ahilyabai at Maheshwar. The design of both Boarder and Pallav shall be matching with each other.
b. The weavers have unique human skill to weave and replicate the scriptures, engravings and paintings of the historical Fort at Maheshwar,
c. The weavers carrying on the production activities for number of generation are based only in Tehsil Maheshwar and Kasrawad. Such skilled and exclusive weavers are based in these two Tehsil due to the existence of Fort at Maheshwar and they don’t anywhere else in the country. Such traditional weavers does not exist any where else in the country due to their exclusiveness, skill and craftsmanship.
d. The looms used for production is exclusive to Maheshwar cluster as it is known as ‘Double Box Slay’ looms. These kinds of looms are must for carrying production activities and are not used/ found in any other handloom cluster of India.
e. Maheshwari fabric is gossamer thin – a delicate blend of silk and cotton yarn- made in tiny checks or stripes with a coloured border. The specialty of Maheshwari Sarees is its distinctive border which looks alike from both the sides. Normally the border is traditionally 2.0 to 2.5 inches with geometric designs.
f. All Maheshwar products consist of carvings/ scriptures/ paintings engraved on the walls of Fort built by Maharani Ahilayabai. It is only with the help of these patterns that a border can be increased or decreased in width. The ‘pallav’ is woven separately on dobby looms. They are known for there permanent colour fastness, softness and exclusiveness resulting from its simplicity.

K) Inspection Body:

a) Presently State Govt. of Madhya Pradesh is involved in quality control of the Maheshwar Sarees and Fabric and all of its products. The Directorate of Handloom, Government of Madhya Pradesh is also stamping the quality products against usual charges. The Directorate of Handloom, Government of Madhya Pradesh vide its orders dated 22.05.1998 has laid down specific Rules in this respect and they are issuing Cards to the producer/ weaver whosoever applies to them for stamping the quality and specifications.
b) The office of Assistant Director of Handloom & Training Centre, Department of handloom, Govt. of MP, Maheshwar shall act as inspecting agency. The applicants further affirms to abide by all the Rules, Regulations and Orders so issued by the MP Government and by the aforesaid Inspecting agency in regulating its standards and specifications of Maheshwar Sarees & Fabrics.
L) Others:

Maheshwar Hathkargha Vikas Samiti, is a specially constituted Society for the purposes of protection, upliftment of weavers and to promote their interests shall constitute its Inspecting agency in consultation, participation, involvement and support of the Department of Handloom, Government of Madhya Pradesh.

G.I. APPLICATION NUMBER - 207
Application Date: 13-07-2010

Application is made by **Dhalapathar Weavers Co-operative Society**, Kalapathar P.O, District: Khurda - 754009, Orissa, India, for Registration in Part-A of the Register of **DHALAPATHAR PARDA & FABRICS** under Application No: 207 in respect of Textiles and textiles goods not included in other classes; bed and table covers falling in Class - 24 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** : Dhalapathar Weavers Co-operative Society.

B) **Address** : Kalapathar P.O, District: Khurda - 754009, Orissa, India

C) **Type of Goods** : Class – 24 - Textiles and textiles goods not included in other classes; bed and table covers

D) **Specification** :

The items manufactured in Dhalapathar are mainly Parda (Door Curtain), wall hanging, table cover, lungi, shirting, furnishing and saree.

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Product</th>
<th>Specification</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Dhalapathar Parda (Door Curtain)</td>
<td><strong>Yarn</strong> :Cotton &lt;br&gt;<strong>Warp × Weft</strong>: Coarse count ranging from 17NF, 20s to 40s in plied or twisted form &lt;br&gt;<strong>Size</strong>: Required Size.</td>
</tr>
<tr>
<td>2</td>
<td>Dhalapathar Wall Hanging</td>
<td><strong>Yarn</strong> :Cotton &lt;br&gt;<strong>Warp × Weft</strong>: Coarse count ranging from 17NF, 20s to 40s in plied or twisted form &lt;br&gt;<strong>Extra weft</strong>: same as above &lt;br&gt;<strong>Size</strong>: As per requirement</td>
</tr>
<tr>
<td>3</td>
<td>Dhalapathar Table cover</td>
<td><strong>Yarn</strong> :Cotton &lt;br&gt;<strong>Warp × Weft</strong>: Coarse count ranging from 17NF, 20s to 40s in plied or twisted form &lt;br&gt;<strong>Size</strong>: Required Size.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
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<tr>
<td>---</td>
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<td>---</td>
</tr>
</tbody>
</table>
| 4 | **Dhalapathar Lungi** | **Yarn**: Cotton  
**Warp × Weft**: 2/80s to 2/120s  
In plied form as per the requirement.  
**Length**: 1.80 to 2.25 Mts  
**Width**: 1.10 to 1.25 Mts. |
| 5 | **Dhalapathar Saree**  
Local Names:  
Kusumi Kapta / kasta,  
Mukta punji, Nahati, Akata Saree. | **Yarn**: Cotton  
**Warp × Weft**: 20s to 2/120s  
in plied or twisted form  
**Size**: 5.00 to 5.50 Mts  
(without or with blouse piece of 0.70 to 0.80 Mts) |
| 6 | **Running material**  
(Shirting) | **Yarn**: Cotton  
**Warp × Weft**: 2/40s to 2/120s  
2/40s×2/100s  
or any single Cotton  
**Length**: Running Mts  
**Width**: 0.90 to 1.22 |
| 7 | **Furnishing** | **Yarn**: Cotton  
**Warp × Weft**: Coarse count ranging from 17NF, 20s to 80s in plied or twisted form  
**Size**: Required Size |

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

**DHALAPATHAR PARDA & FABRICS**

![Dhalapathar Parda & Fabrics Logo](image)

**F) Description of Goods :**

The items manufactured in Dhalapathar are mainly Parda (door curtain), Wall hanging, Table cover, Lungi and Saree. Dhalapathar Parda (door curtain), due to its unique design and beauty has got places in the doors of many handloom, art and craft loving people of Orissa. The Parda is woven with thick threads by using a special weaving technique with the help of Chiaries and cotton handmade heald shafts.
The Dhalapathar Sarcees originally known as Kusmi Kapta, Nahati and Akata were woven with medium and coarser count threads like 26 and 40 cotton plied yarn gradually changed to fine count thread like 2/100 and 2/120 with the same original designs resulting a very smooth textured and costly saree. The sarees are now popular among the middle and high class family women. The wall hangings are woven with same construction as door curtains with different sizes with different cultural designs. The Lungies are woven with very simple designs to keep the cost low with the similar weaving technique. The table covers are woven with similar technique and quality with designs suitable for the same.

G) Geographical Area of Production and Map as shown in page no. 21 :

Towards the south west of Bhubaneswar at a distance of 60 KMs lies in the village of Dhalapatath in the Khorda district.
(a) Longitude-85 degree 40’ (EL)
(b) Latitude- 20 degree 17’ (NL)

H) Proof of Origin (Historical records) :

About a century ago a number of beautiful sarees were hand loomed with a special technique of weaving in the village of Dhalapather, by a community known as ‘Rangani’, a community included in the entry no. 48 of list of Other Backward Class in the Central list now. The sarees were popularly known as in the name of ‘Kusumi Kapta, Kankana Pedi, Muktapunji, Nahati and Akata. As a proof, one Kusumi Saree has been displayed by the Orissa state museum in its Gallery which was purchased from a person named Shri Nityananda Mekap in the date July 31st 1962 with a cost of Rs 10.75.

The population of the Dhalapathar village is mainly dominated by “Rangani” community and their sole livelihood is weaving on Handloom. The community with the weaving profession is living more than a century and almost every elder member of each family are well known about the technique of dyeing and weaving. Many old people of the community say that ‘Rang’ means color and “Ani” means “to bring” so who knows the art to bring the color on cloth are recognized as “Rangani”.

Their family members are purely vegetarian and the influence of “Budhism” on their lives is clearly visible from their lifestyles.

Out of those sarees woven by them at that time Kusumi Kapta & Kankana Pedi, saree were used as bridal sarees in many places of Cuttack, Sonepur & Madhya Pradesh. Due to entrance of low cost mill printed sarees in the market these sarees lost their importance. Then the weaving community faced a very crucial moment for their livelihood. During that period, a person named Ganes Pujari’ with his visionary thinking motivated the community to use the craft of those sarees in making of door curtain (Parda).
By the inspiration of Shri Ganesh Pujari the struggling weaver community put their efforts in making of Pardas. As the result, the first Dhalapather parda came from loom in 1936. The first pardawas of yarn dyed with natural colors extracted from different leaves, fruits and trees with very beautiful figures. Afterwards two weavers, Late Udayanath Sahoo and and Harekrushna Rout came up with beautiful parda designs with special weaving technique.

The dedication of these two weavers was vital to give a unique place to the Dhalapather Parda craft in the craft map of India. As a proof till today a beautiful Parda woven by Shri Krushna Rout with the design of Tajmahal and the year of manufacture(1945) below the Tajmahal was preserved with his son Shri Madhusudan Rout, At-Gopinathpur, Samil Dhalapathar, Po- Kalapathar, Dist-Khurda, Pin-754009, Puri, Orissa.

Then the weavers Narayan Sahoo, Baidyanath Rout, Dasarathi Rout, Udayanath Nayak, Kapil Das, Raghunath Prusty, Arjuna Rout, Mohan Behera, Krushna Rout, Nidhi Sahoo, Krushna Sahoo created many designs on Parda like Temples, Hansa Kalas, Tajmahal, figure of Indira Gandhi, Surya Namaskar, Scenery of Sun Set, Bagha Sabar, Ashoka Chakra, Map of India, Map of Orissa, Budhadeb on Parda.

Shri Brundaban Sahoo S/O Late Udayanath Sahoo, the then president of Dhalapather WCS. Ltd. the known legendary Parda weaver had taken a number of steps for the betterment of Parda weavers.

The temple designs on parda have an aesthetic look and became very popular as in any door it created a temple feeling at home in the minds of the viewer. Due to popularity of temple design Parda, the weavers created designs of all the famous temples of Orissa like Puri Jagannath Temple, Konark Temple, Lingaraj Temple etc. on Parda.

I) Method of Production:

All the important products of Dhalapathar region viz. Dhalapathar Parda, Dhalapathar saree, Wall hanging, Table cover, furnishing and Lungi are woven with the same weaving technique. The process sequences which are followed during their production are described as below.

♦ Raw Material
The raw material used for all the products are 100 per cent cotton yarn procured in the form of hank by the co-operative societies /weavers/master weavers from the local dealers or through the yarn bank situated in clusters or from the state level agencies like Orissa State Handloom WCS Ltd. (BOYANIKA). Sometimes also the Societies procure the grey yarn and get these dyed in the local dye houses for the required colors and fastness. The cotton yarn procured are 20* 26* 40* 2/17th, 2/20* and mercerized cotton are 2/80* 2/100*, 2/120*.
Dyes and Colors
Originally the yarn of the Kusumi Kasta Saree, Akata saree, Nahati saree were dyed using the available local leaves, fruits, stems, roots, muds and outer cover of tree. They were using the following elements to get the respective colors as mentioned below

Karkacha mud - Brown color
Sagwan Tree - Red color (Teak wood-Tectona Grandis).
Harida +mango nut - Black color ((Mangifera Indica).

At the time of dyeing of hank yarn soda ash with common salt were used with the above mentioned materials at boiling temperature. But after the synthetic dyes became available to them they abandoned the usage of natural material and adopted the synthetic dyes.

In case of Door curtain, Wall hanging and Table cover the Azo free dyes are extensively used to color the warp and weft. Mostly contrast colors are used in figure with respect to body. The common colors like violet, yellow, red, green, white, off white, natural sky blue and beige are used. In case of Saree and Lungi the vat dyes are used to get the proper fastness.

Sizing
At the time of weaving Door curtain or Saree with 20° and 26° Sizing is carried out for warp threads by putting the hands inside a pot which contains 2 to 3 days old water rice. Pressure is applied on the rice as well as the hank by the two hands of the worker in such a way that the water rice is converted to a paste and stick to the individual thread of hank. Then the hank is squeezed and taken out and dried in the shadow over a bamboo. During drying the hanks are subjected to individualization and parallelization of threads of hank by worker’s hand applying tension on hank around the bamboo which facilitates easy winding of bobbins for warping.

When the mercerized cotton yarns are used, no sizing is required for warp as they already have sufficient strength to withstand the strain during weaving.

Winding
Winding is a process where the hank is converted into the bobbin for warping and pirn for picking. The ordinary “Charkha” is used to prepare bobbins for warping as well as pirns for weft and extra weft. Sometimes during Door curtain, Wall hanging and Table cover the extra weft yarn is wound by hand in to a very small hank form so that it can be easily inserted into the shed.
Warping and Beaming
Warping and beaming is a process where the beam is prepared with required number of ends to be in the intended product. Hand operated wooden sectional warping machines are used to carry out the warping. Required number of warp threads are warped and wound on to the beam.

Loom Arrangements
All the products are woven on fly shuttle pit looms having the dimension of width=80", length=42" and height=6'. The depth of the pit is 18". There are no backrests in these looms. The warp beams are placed parallel to the cloth beams and just 2"-3" below cloth beam level.

Hand operated Take-up and let off motions are used in these looms. After weaving a small length of cloth the cloth beam is rotated and the warp beam is unwound simultaneously manually and then both are kept under tension with certain arrangement.

Handmade crossed cotton healds are used for the ground shedding. The flat rectangular wooden pieces, locally known as “Chiaris” of size 60” x 3” x 0.25” are used for the formation of shed for design. The number of “Chiaris” depends upon the design.

For ground pick ordinary handloom shuttle is used. For extra weft, the weft threads in the form of ply yarn is converted into the hank of small diameter by rotating the weft thread over the weaver’s palm and then make it out. The number of extra weft palm hank depends upon the number of colors and intricacy of the design.

In these days the weavers use the commonly used frame looms and the Jala system for design formation in both pit looms as well as frame looms instead of Chiaris system due to its complexity and tediousness.

Weaving Technique
In all the products the ground weave is always plain and the shed is formed with the help of handmade cotton heald shafts, roller and treadle.

Design is always in the form of weft rib, either of 4 up 1 down or 6 up 1 down depending upon the intensity of color and effects required. To form the rib the shedding is always done by means of “Chiaris”. After warping heald shafts are made by making individual heald eyes around every warp threads.

After looming the warp, a small length of ground weave is woven with fly shuttle to condition the loom for running. The next step is the important one at where the weaver inserts the “Chiaris” just behind the heald shafts in warp by making all the threads into two layers by his hand either 4 up 1 down or 6 up 1 down. This “Chiaris” is responsible for design in body of “Parda”.

11/01/2012
In almost every “Parda” panels of different colored stripes are woven in the bottom to get a good look and in case of saree at the Anchal the colored stripes are also needed to increase the beauty of the design. In between these stripes some rib effects are also made in the form of small diamond or triangle. To facilitate quick and easy weaving of these diamond or triangle figure the weaver uses 3, 4 or 5 “Chiaris” instead of one.

J) **Uniqueness :**

1. A single repeat design on the whole body of the door curtain.
2. Designs like different temples of Orrisa, sun set, tiger with hunter, Tajmahal, Ashok chakra, Lord Buddha, Surya bandana, Navagunjara, Arghya are woven.
3. The design is woven on the fabric without the use of dooby, Jala or jacquard.
4. For such a single repeat design, where at least 400 hooks jacquard is required to weave, the weaver weaves this design only with the help of Chiaris.
5. The fabrics are woven with warp rib structures woven with extra weft with the help of Chiaris technique.
6. The skill of these weavers is such that without the use of any graph they will be able to create very beautiful designs on the fabrics.
7. The Chiaris are made of bamboo in form of a rectangular shape with slopes elliptically towards both the ends.
8. The base fabric of a door curtain is dark in color whereas designs are with contrast light color on it or vice -versa.
9. The bottom horizontal panel is with the help of small butti like fish, flower, diamond etc.
10. The sharpness and accuracy of the designs are very good.

K) **Inspection Body :**

It is proposed by Department of Handlooms and Textiles, Government of Orissa to form a core team towards ensuring standards, quality, integrity and consistency of goods. The team of members would be:

1. Representative of the Director of Textiles, Department of Textiles & Handlooms, Government of Orissa – Member Secretary
2. Deputy Director, Weavers Service Centre, Bhubaneswar – Member
3. Managing Director, Orissa State Handloom WCS Ltd.(BOYANIKA) - Member
4. Nominee from NHDC – Member
5. ADT, Kurda - Member
6. Nominee from Textiles Committee– Bhubaneswar – Member

G.I. APPLICATION NUMBER - 208
Application Date: 13-07-2010

Application is made by Directorate of Textiles & Handloom, Government of Orissa, Satyanagar, Bhubaneswar - 751007, Orissa, India, for Registration in Part-A of the Register of SAMBALPURI BANDHA SAREE & FABRICS under Application No: 208 in respect of Textile and textile goods not included in other classes; falling in Class - 24 and Clothing 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 : Directorate of Textiles & Handloom Government of Orissa.

B) Address : Directorate of Textiles & Handloom, Government of Orissa, Satyanagar, Bhubaneswar-751007, Orissa, India.


D) Specification

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Product</th>
<th>Local name of the design</th>
<th>Specification</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Cotton Saree (Single &amp; Double Ikat)</td>
<td>Sakta (5 Kothi to 30 Kothi) Dhadi saka Aradhana, Taapoi, Srilaxmi, Lahari bandha Ashwini,Rukimini, Laxmipada, Tara, Gouri Utkal Laxmi, Babita, Padmarupa, Sudarsani, Dolly, Putli, Bandha Bichitra, Bindu, Puspasankha, Arghya, Puspachakra, Srimati, Kakali sakta, Kutir sakta Pasa sakta SP , Patli rani,</td>
<td>Yarn: Cotton Yarn in Warp &amp; Weft: Ranging from 2/60s to 2/120s Size: Length- 5.00 to 5.50 Mtr without Blouse &amp; 5.60 to 6.30 with Blouse. Width-1.12 to 1.20 Mtr</td>
</tr>
</tbody>
</table>
|   | **Bed Cover** *(Single & Double Ikat)* | **Yarn:** Cotton Yarn  
**Warp & Weft:** Ranging from 2/17NF, 20S/2, 26S/2, or 2/20S to 2/120S  
**Size:** Single (48 inch. to 54 inch X 2.15 to 2.30 Mtr.)  
Medium (60 inch to 72 inch X 2.20 to 2.30Mtr.)  
Large ( 90 inch X 2.50 to 2.75 Mtr) |   |
|---|---|---|
| **2** | **Pillow cover** | **Yarn:** Cotton Yarn  
**Warp & Weft:** Ranging from 2/17NF or 20S/2 to 2/120S  
**Size:** As per Requirement |   |
| **3** | **Stole / scarf / Dupatta / Chunni /Odhn!** | **Yarn:** Cotton Yarn  
**Warp & Weft** Ranging from 20S/2 or 2/20S to 2/120S  
**Size:**  
*Length: 1.60 to 2.75 Mtr*  
*Width: 0.50 to 1.20 Mtr* |   |
| **4** | **Dress Set ( Three Pieces) (Single & Double Ikat)** | **Yarn:** Cotton Yarn  
**Warp & Weft:** Ranging from or 2/40S to 2/120S Mercerized  
**Size:**  
*Length: 6.75 to 7.25 Mtr*  
*Width: 1.00 to 1.20 Mtr* |   |
| **5** | **Handkerchief / Head scarf (Single & Double Ikat)** | **Yarn:** Cotton Yarn  
**Warp & Weft:** Ranging from or 2/40S to 2/120S Mercerized  
**Size:**  
*Length: 0.30 to 0.60 Mtr*  
*Width: 0.30 to 0.60 Mtr* |   |
<table>
<thead>
<tr>
<th>No.</th>
<th>Product</th>
<th>Description</th>
<th>Yarn:</th>
<th>Warp &amp; Weft:</th>
<th>Size:</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>Lungi (Ikat)</td>
<td>Bandha, Lahari, Sakta, Star and many more</td>
<td>Cotton Yarn</td>
<td>Ranging from 0/40S to 2/120S Mercerized</td>
<td>Length: 1.80 to 2.25 Mtr</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Width: 1.12 to 1.25 Mtr</td>
</tr>
<tr>
<td>8</td>
<td>Napkin</td>
<td>Gamcha, Karia, Badi kumbha, Paanchi and many more.</td>
<td>Cotton Yarn</td>
<td>Ranging from 0/40S to 2/120S Mercerized</td>
<td>Length: 1.60 to 2.50 Mtr</td>
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<td></td>
<td></td>
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<td></td>
<td>Width: 0.90 to 1.20 Mtr</td>
</tr>
<tr>
<td>9</td>
<td>Yardage / Furnishing</td>
<td>Lahari, Check, Bandha, Sakta and many more.</td>
<td>Cotton Yarn</td>
<td>Ranging from 0/20S to 0/240S or 0/217NF to 0/220S Mercerized</td>
<td>Length: Running Meter</td>
</tr>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Width: 0.90 to 1.20 Mtr.</td>
</tr>
<tr>
<td>10</td>
<td>Home Furnishings</td>
<td>like Table Cover, Curtain, Cushion Cover, Bolster, Table mat (Single &amp; Double Ikat)</td>
<td>Cotton Yarn</td>
<td>Ranging from 0/17 NF or 0/20S to 0/220S</td>
<td>As per Requirement</td>
</tr>
</tbody>
</table>

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

SAMBALPURI BANDHA SAREE & FABRICS
F) Description of Goods:

The range of products produced by the Sambalpuri Tie & Dye is large. The products are well embellished sarees, dress material (both cotton & silk), Home furnishings like door and window curtain, bed cover and bed spreads, table cloth, stoles, upholstery etc.

1. Saree
Sambalpuri saree is a traditionally woven ikat saree from Orissa. There are different type of Sambalpuri tie and dye saree; cotton saree, silk saree, silk and cotton mixed (Bapta), coarse cotton saree. Sambalpuri ‘saktapar’ Saree, this is the oldest form of Sambalpuri tie and dye. It has double ikat (described later) chequer board pattern and brocaded boader of ‘rudraksha’ bead compositions. In fact Sambalpuri cotton sarees have a smooth finish and a distinctly original border and pallu. Many traditional motifs like fish, conch shell, birds, animals and other floral designs are woven in fabrics. The Imperial Gazette observes “the flower bordered sarees of Sambalpur are called Phulia; and peculiar to the district are sarees known as ‘Hansabali bordered’ or striped with fantastic animal designs. These Hansabali are the most artistic product of the Central Provinces (Imperial Gazette, Govt. of India, pp. 199-200)’’.

2. Wall Hanging
The wall hangings are one of the modern products of Sambalpuri tie and dye. The size of the wall hanging varies according to the design nurtured in the mind of the skilled weaver. Each design of wall hangings are weaven with a central theme. The theme is expressed in terms of motifs used in that particular design arranged in a decorative pattern. The name of the few designs are like ‘Arka kshetra’, ‘Sankha kshetra’, ‘Sri kshetra’, ‘Soura kala’ etc.

3. Individual Bed Sheet, Bed Cover, Pillow Cover/ Coordinate Set
Specification: Bedsheets are woven for different sizes with different specifications. Colour: The colour range varies from very bright colour combinations to sober as well. Variety: There are two varieties of this with respect to quality. One is made of coarse cotton other is a smoother and fine one. Design: Mostly curves, checks and floral patterns are woven. Saptapad /saktapar of big sizes are used in bedsheets and bed covers.

4. Door Curtain:
These are made of coarse cotton in general, where as smooth and well finished design and material are included in export quality door curtain (parda) and coordinated set.

5. Dress Material
There are two types of dress material. 1: than (long cloth), 2: ladies salwar suit piece, Dupattas, tops material.
Ladies dress materials are mainly cotton tie and dye products, finer and decorative like that of Sambalpuri cotton saree. Small sactapads are popular in kurta piece in salwar suit materials. The salwar piece is either plain without any design or of mixed shades matching to the colour of the dupatta.(Long Scarf)

6. Dupattas and Others:
The Dupattas (udhni) are woven with two side boarder and pallu at the two length ends. Stoles and Dupatta in both cotton and silk yarn is woven. The handkerchiefs are made with border in four sides and motifs at the centre.

G) Geographical Area of Production and Map as shown in page no. 34:

In ancient time the entire western part of Orissa is known as Kosal region. The weavers are distributed throughout Bargarh, Boudh, Sonepur, Bolangir, Nuapada and Sambalpur districts and the weavers of some parts of Dhenkanal, Kalahandi, Sundargarh, Jharsuguda districts, where Meher community are residing and producing pure Sambalpuri Bandha (Tie & Dye). The weavers population of these areas shall be around 1,00,000.

Sambalpur district lies between 20° 40’ N and 22° 11’ N latitude, 82° 39’ E and 85° 15’ E longitude with a total area of 6,702 Sq. Kms. The district is surrounded by Deogarh district in the east, Bargarh and Jharsuguda districts in the west, Sundergarh district in the north and Subarnpur and Angul districts in the South. The district has three distinctive physiographic units such as, Hilly Terrain of Bamra and Kuchinda in the north, plateau and ridges of Rairakhol in the southeast and valley and plains of Sambalpur Sub-division in the south east.

Presently sambalpuri bandha (tie & dye) technique is used widely in the following districts of Orissa:
1. Bargarh
2. Sambalpur
3. Jharsuguda
4. Sundargarh
5. Boudh
6. Bolangir
7. Sonepur

The Bargarh district lies between 20° 43’ to 21° 41’ North latitude and 82° 39’ to 83° 58’ East longitude. It is one of the western most districts of the State of Orissa and came in to existence as a district from 1st April 1993. It is bounded on the north by the State of Chhatisgarh and on the east by the district of Sambalpur, on the south lies the district of Balangir and Subarnapur/Sonepur and on the west the district of Nuapada. Situated left bank of Jira river. The town is on the National Highway No.6, 59 km to the west of Sambalpur.

Jharsuguda is situated at the Western end of Orissa on the State Highway No. 10. It is situated at a distance of 515 km from Calcutta and 616 km. from Nagpur. The river ‘IB’ flows along the Western side of Jharsuguda town and the river ‘Vheden’ flows in the south. The area of the town is 70.47 sq.km. The town
situated at 21.82° North latitude and 84.1° longitude at a height of 700-750 feet above mean sea level. The highest temperature recorded in summer is 46.7° Centigrade and it has an average rain fall of 1527 mm.

The Sundargarh district lies in the North Western portion of the State. It is bounded on the north by Jharkhand State, on the south by Jharsuguda, Sambalpur and Deogarh districts, on east and noth-east by Keonjhar and Paschimi Singhbhum districts of Orissa and Jharkand, on the west and north-west Raigarh district of Chhatisgarh. The district lies between 21 degrees 35'N and 22 degrees 32'N latitudes and between 83 degrees 32'E and 85 degrees 22'E longitudes. Area of the district is 9712 sq.km. The district headquarters is located at Sundargarh.

Boudh district composed of Boudh, Harabhanga, Kantamal blocks situated, Latitude – 20 50’N and Longitude – 84 23’E. The District spread over an area of 3098 sq.km. It is bounded on the north by River Mahandai & Angul District, on the south by Kandhamala District, on the east by Nayagarh District of Orissa, on the west by River Tel & Sonepur District.

The district of Balangir is named after the headquarter town of Balangir which lies between

- 20°11'40" - 21°05'08" North latitude
- 82°41'15" - 83°40'22" East longitude

The district of Balangir is flanked in

- The north west by the Gandhamardhan Hills, a name of Ramayan fame.
- The north east by the rock infested Mahanadi.

The district is bounded by

- Sonepur in the east
- Nuapara in the west
- Kalahandi in the south
- Bargarh in the north

Sonepur (Subarnapur), the City of Temples is situated between 20°30’N to 21°11’N latitude and 83°27’E to 84°16’E longitude. The district spreads over an area of 2284.89 Sq. KM. It is also known as Second Varanasi of India for its cluster of temples having architectural importance and is also famous for handlooms. Sonepur comprised of the following blocks: Sonepur, Binika, Tarva, Dunguripali, Ulunda and Birmaharajpur.

H) Proof of Origin (Historical records):

1. Sambalpur saw the dawn of civilization long before the introduction of any regular script in India, ancient man have left at Vikramkhol on the wall of a cave pictograph writing still undeciphered. The district was long under Gond and Binjal chiefs before historical dynasties like Gangas, Kadambas and Chauhans appeared and became masters of different regions.
2. It is learnt from an inscription dating back to 600 BC found in Khandagiri that Ukala (Orissa) had reached in the art of weaving a high place not only in India but also in the world. Orissa handlooms have a rich tradition and the history of handlooms is part of the progress of Indian civilization. The district is noted for “bandha” (tie & dye) weaving in cotton and tassar silk bringing out most artistic designs from the loom almost like magic with the help of formulae which have passed down from father to son for generations. It is believed that this art migrated to Western Orissa along with the Bhulia community who fled Northern India in 1194 A.D. accompanying the queen “Padmabati” of Sambargarh (youngest queen of Hatambarev son of Prithviraj Chowhan) where it flourished under the royal patronage and was used for the fabrication of silk fabrics for the royal wardrobe.

3. According to the history, Bhulias are associated with Prithvi Raj Chowhan the last Hindu ruler of Delhi. The Bhulia community fled Northern India in the year 1192 AD after the fall of Chowhan empire. The tie and dye weaving in western Orissa came into existence during Mid of 14th century when 100 weaver’s families were brought from Raipur area of Madhya Pradesh by the then ruler of Patnagargh (Chowhan dynasty) Sri Ramai Dev. It is presumed that they are settled around Balangir and Sambalpur district during the reign of King Balarama Deva towards the later part of 16th Century. All the Bhulias community use the surname Meher thereby they are referred to as Meher Tanti. The term Meher is derived from the word Mihir meaning surya or sun since they were followers of sun banshis. The Meher weavers worship Visvakarma, the loom, gods and goddesses as well as folk goddesses such as Samaleswari (goddess of Sambalpur) and Pataneswari (goddess of Bolangir Patna).

4. Tussar silk weaving was for several years the principal industry of the district. Visitors like Dr. Shortt in 1855 to the district found that Tussar silk was manufactured and fabrics being used locally and also exported. In 1876 it was reported that Sambalpur was more advanced than other districts of the Central Province both in the quality of the cocoons exported, and workmanship of the cloth produced by its weavers.

5. Up to year 1925 it flourished in Western Orissa in a limited number of designs and in vegetable colours and consisted mostly of saris used by the womenfolk of the Kosal region. These saris were known as 'Bhulia-Kapta'. Made of coarse cotton yarn in a limited number of designs and in vegetable dyes. The products are mostly Chandankura, Dasphulia, Baulamaala, Sachipari, Bichitrapi, Shaktapari, Pattanaik pari, etc.

6. The concept of tie and dye has the origin from Rekha Saree where the weft yarn has gone through a process of winding using a Charkha possessing perimeter equal to width of cloth on loom and then it is dyed width equal to border by knotting same hanks as prepared above with some colour of saree.
boarder. Thus the saree becomes more appealing. The intricate process involves tie and dye-knotting sections of the yarn before dipping them in colours one at a time, and finally weaving them to produce motifs in multi-hued tones.

7. Tie & dye or bandha is a Malayan word and refers to a technique for producing a pattern in a fabric by partly dyeing the threads before weaving. It is used for yarn tie and dye only as against tie and dye of fabrics which, in India, is known as bandhni. It is considered as equivalent to the word “Bandhana” locally known as “Bandha” and “Kam”. Orissa handloom is world famous in bandha (tie & dye) patterns. In the bandha (tie & dye) process, the designs in various colours are formed on a fabric with the warp threads or the weft threads (single ikat) or by both (double ikat). The threads forming the design are tied and dyed repeatedly to bring the desired colour at desired places and the simple interlacement of the threads produces the design on the fabric. Different places in the state specialize in different motifs.

8. Tie-dye came back in style in the 1960's when a great movement emerged among young people that emphasized individuality. It was time to "do your own thing." Each person could make a statement by tie-dyeing clothes with a personal combination. Tie-dyed sheets were used as room dividers and wall hangings. Silk and cotton banners were used as backdrops for rock and roll concerts.

9. Since the 1980's, tie-dye has seen a reemergence as style and as a highly skilled, difficult and labor intensive art form. Many different colors can now be put on one item to get intricate detailed designs in brilliant colors. The dyes, which used to fade so badly, have been replaced by dyes that are permanent and easier to use.

10. The list of fabrics given in Jyotirisvara’s Varnaratnakara written in Eastern India in the early 14th century in Maithili gives a list of vandha fabrics, namely, Surya vandha and Gaja vandha. The names Vichitra and Vichitrarangada appearing in the same list have been linked to Vichitrapuri saree available in Sambalpur and Bolangir districts of Orissa.

11. Handloom industry is the basic economic activity in and around the Sambalpur region. The district is famous through centuries for the Bhulias and costas, master craftsmen who work excellent motifs on cotton and Tussar fabrics of the district is noted for tie and dye weaving in cotton and Tussar silk bringing out most artistic design from the loom almost like magic with the help of formulae which have pass down from father to son for generations. The Bhulias are capable of weaving very fine clothes having the intricate tie and dye and jala designs.
12. Most of the Sambalpuri saree have been named after the places of their origin, and are popularly known as Pata. Paintings on Tussar saris depicting Mathura Vijay, Raslila and Ayodhya Vijay (from Hindu mythology) owe their origin to ‘Raghurajpur patta paintings’.

13. Similarly the concept of tie and dye may also be imagined from making the anchal of the saree colour i.e. a simple process while warping the anchal portion is dyed after tying both sides of the total warp. The fabrics once colored cannot be bleached. Generally Meher community of Orissa is dexterous enough in producing tie and dye fabrics. There is no reference in connection with dynasties or king of Puri shrial etc.

14. Sambalpuri Bastralaya Handloom Cooperative Society Ltd., Bargarh is the pioneer Handloom Institution of the state which was established at Bargarh during the year 1930 by late Padmashree Krutharth Acharya. Subsequently it was recognized by Orissa Government in the year 1954. It is the largest Primary Handloom Cooperative Society in the State and Country as well. Since its inception, it has been working as production and marketing society by providing impute and marketing support regularly to its weaver members under the Co-operative framework. Sambalpuri Bastralaya made significant contribution to the development of Sambalpuri bandha (Tie & Dye) in the post of Independence era and handloom industry in Orissa in particular.

I) Method of Production:

The technology involved is purely indigenous and local. The bandha (tie & dye) technique is a work of art, highly labour intensive and family oriented job. Production by an individual alone or with the help of hired labour is technically not feasible.

The processes that are followed are as follows:-

Preparation of yarn:
The raw material i.e. cotton yarn is procured in hank form by the weavers / master weavers from the local yarn dealers / Sambalpuri Bastralaya / local market. The cotton yarns procured are mainly pre-dyed and usually of 2/80s, 2/120s cotton. The gray yarn requires further processing before being put on the loom for weaving.

Bleaching & Dyeing:
The cotton threads are bleached and dyed by the weavers themselves. The maximum quantity of threads dyed is for two to four saris only. VAT and Naphthol-Fast Base dyes are used for dyeing cotton hank yarns. The process sequences of cotton yarns used by the weavers are given below:

Cotton:
   1. Soaking of yarns over night in a caustic soda and soap solution
2. Washing of yarns with canal water / tap water
3. Whitening of yarns using surf/ 'Tinopal' / whitening agent
4. Washing of yarns

The entire process is done by the weavers at their homes using stoves, improper utensils and crude make-shift kind of gadgets. The process parameters like temperature, time, quantity of chemicals to be taken etc. are therefore not within the control of the weavers.

Warping:
The preparation of yarns for separation, grouping and sub grouping is known as warping. Here, warping is done by peg warping method using wooden pegs. These wooden pegs are placed along the whole length of the yarn so that a continuously criss-crossed set of two yarns may be obtained for the weaving process which helps in finding out the broken yarn on the loom during the course of weaving.

Tie & Dyeing:
The yarn in the warp and/or weft is dyed in different colours at different places by tying the place tightly by thread, thick leaf or rubber strip where no dyeing is required and then dipping the yarn in dye bath. Thus the untied portion of the yarn gets dyed while the tied portion remains un-dyed. The process may be repeated by tying and dyeing the portions and opening full or part of the tied portion as required and then dyeing the yarn, bringing in another colour on the yarn at places wherever required as per the design.

Bobbin Winding:
After dyeing, the yarn is loosened and wound on a bobbin for preparation of warping, sizing and pirn winding. This is achieved using small bobbin winding machines made out of a simple pulley mechanism where the dyed yarn gets transferred onto a swift and from which it is woven onto bobbins using a simple 'charkha'. Pirn winding is the process of transferring the yarns from the hanks into spools of the shuttles used in the weft while weaving. Pirn winding is achieved by using a small swift consisting of a rotary wheel attached to a harness of convey belt giving a similar rotary motion to the spool mounted at the other end. Rotation of the wheel by hands results in the rotation of the spool and thereby the thread is wound on small spindles.

Sizing:
Sizing is a process where starch based chemicals is coated on the warp threads for imparting strength, surface glaze and stiffness so that it can withstand the yarn breakage during the course of weaving and also maintain the stiffness necessary for even weaving and a proper look of the sari once the weaving is complete. Sizing is done only for cotton yarn . The process involves painstakingly brushing of the yarns stretched along a stand using the sizing paste and special brushes for
this activity. The sizing pastes are basically a thin paste of rice (Maandi) or a mixture of maida and rice paste.

**Preparation of Loom:**
Preparation of the loom for weaving is done by the skilled weavers and the process involves the following activities:

**Drafting:**
The process of passing the warp yarn through the heald of the loom as per the design to be woven is known as drafting. This helps in the future process of weaving when locating a broken yarn becomes easy due to the heald and also helps in the designing processes.

**Filling of Reed:**
In this process, warp is passed through the reed and the heald. The warp threads are then joined to the old warp threads with a deft twist of hand.

**Setting up of Dobby:**
Prior to start of the weaving process, the weaver sets the design of the border and the pallu. The respective ends of the design are tied to an attachment called Dobby. This process takes around 2 to 3 hours or more depending on the nature of the design. The effects are produced with the help of weft threads.

**Weaving:**
The weaving is performed by the skilled weavers of the family. The looms being used are mainly traditional pit looms with throw / fly shuttle technique. It is essentially a household enterprise involving active participation of female members in the family.

**J) Uniqueness:**

1. Designs are developed on the yarn using bandha technique and subsequently woven into saree and fabric.
2. There is multiple scope of developing designs by the use of tied & dyed yarn without use of devices like dobbey, Jacquard or Jalla.
3. In this bandha product, the designs get reflected almost identically on both the side of the fabric.
4. Sambalpuri tie and dye is not confined to geometrical design rather fine, sharp artistic curvilinear design in the form of shankha (conch), phulla (flower), machha (fish), lata (creeper), lahari, ghagra, deuli (temple), hansha (swan) etc. The design is intricate and equisetic in nature.
5. In Double Ikat, from 5 lines to 30 lines are most frequently used which is the tradition of Sambalpuri Style of tye & dye.
6. Grouping of threads which is a process of bandha technique is carried out in minimum two and maximum four threads, sometimes three-thread grouping is also adopted.
7. Figures as well as letters (Calligraphy) of any shape and colour are easily produced with full prominence and accuracy.

8. Colour yarn is also used for tie and dye, and during the process, the colour of the primary yarn is discharged/superimposed giving most fine curve line designs in the fabric which is unique.

9. The harmonious blending of colours giving out rainbow brilliance make Sambalpuri style of Ikat more appealing. The floral and animal motifs with shading effect in the designs are also unique.

10. Full intricacy in design starting from sarees, dress material, home furnishing to wall hanging is obtained which touches the susceptibility of all.

11. Both single and Double Ikat Style is found in Sambalpuri bandha, that in both silk as well as cotton fabrics.

12. Street warping is carried out for two to four sarees/dress materials only at a time for a loom.

K) Inspection Body:

It is proposed by Department of Handlooms and Textiles, Government of Orissa to form a core team towards ensuring standards, quality, integrity and consistency of goods. The team of members would be:

1. Managing Director, Orissa State Handloom WCS Ltd.(BOYANIKA) - Chairman
2. Deputy Director, Weavers Service Centre, Bhubaneswar - Member
3. Managing Director, Sambalpuri Bastralaya - Member
4. Nominee from NHDC - Member
5. ADT - Burgarh - Member
6. Nominee from Textiles Committee- Bhubaneswar - Member

G.I. APPLICATION NUMBER - 217
Application Date: 13-09-2010

Application is made by **Directorate of Textiles & Handloom**, Government of Orissa, Satyanagar, Bhubaneswar, Bhubaneswar – 751007, Orissa, India, for Registration in Part-A of the Register of **BOMKAI SAREE & FABRICS** under Application No: 217 in respect of Textile and Textile goods not included in other classes falling in Class - 24 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**
   : Directorate of Textiles & Handloom, Government of Orrisa

B) **Address**
   : Directorate of Textiles & Handloom, Satyanagar, Bhubaneswar – 751007, Orissa, India.

C) **Type of Goods**
   : Class – 24 – Textile and Textile goods not included in other classes.

D) **Specification**

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Product</th>
<th>Specification</th>
</tr>
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| 1      | Bomkai Cotton Saree | **Yarn:** Cotton  
Cotton Yarn in Warp & Weft ranging from 2/60s to 2/120s or any single Cotton  
**Extra Warp & Weft:** Art Silk/Cotton/Zari or Any suitable yarn for ornamentation  
**Size:**  
Length-5.00 To 5.50 Mts without Blouse & 5.60 to 6.30 with Blouse  
Width-1.12 to 1.20 Mts |

| Bomkai Silk Saree | **Yarn:** Silk  
Warp-2-4 ply organzine silk of different denier.  
Weft-2-6 ply Charkha / Organzine / Malda Silk of different denier.  
**Extra warp & weft** – Art silk / silk / |
| Check Body/ and Single Chal/ Double Chaal/ Ganga- Jamuna/ 3-Dhadia / Bandh combined with jalla/ Buti & Buta design Anchal and many more. | Zari or Any suitable yarn for ornamentation  
Size:  
*Length* - 5.00 To 5.50 Mts without Blouse & 5.60 to 6.30 with Blouse.  
*Width* - 1.15 to 1.20 Mts |
|---|---|
| **3** Bomkai Dress Set (Silk)  
(Single Chal, Double chaal, Body bomkai, plain body multi border) and many more. | Yarn: Silk  
Warp - 2-4 ply organzine silk of different denier.  
Weft - 2-6 ply Charkha / Organzine/ Malda Silk of different denier.  
**Extra warp & weft** – Art silk / silk / Zari or Any suitable yarn for ornamentation  
Size:  
*Length* - 6.75 to 7.25 Mts  
*Width* - 1.00 to 1.20 Mts |
| **4** Bomkai Dress Set (Cotton)  
(Single Chal, Double chaal, Body bomkai, plain body multi border) and many more. | Yarn: Cotton  
Cotton Yarn in Warp & Weft ranging from 2/60s to 2/120s or any single Cotton  
**Extra warp & weft** – Art silk / silk / Zari or Any suitable yarn for ornamentation  
Size:  
*Length* - 6.75 to 7.25 Mts  
*Width* - 1.00 to 1.20 Mts |
| **5** Bomkai Dress than( Silk)  
(Single Chal, Double chaal, Body bomkai, plain body multi border, different bandha designs combined with Dobby/Jalla design) | Yarn: Silk  
Warp - 2-4 ply organzine silk of different denier.  
Weft - 2-8 ply Charkha / Organzine/ Malda Silk of different denier.  
**Extra warp & weft** – Art silk / silk / Zari or Any suitable yarn for ornamentation  
Size:  
*Length* - Running length  
*Width* - 0.90 to 1.20 Mts |
| **6** Bomkai Dress Than (Cotton)  
(Single Chal, Double chaal, Body bomkai, plain body multi border, different Bandha Design combined with Dobby/ Jalla design) | Yarn: Cotton  
Cotton Yarn in Warp & Weft ranging from 2/60s to 2/120s or any single Cotton  
**Extra warp & weft** – Art silk / silk / Zari or Any suitable yarn for ornamentation  
Size: |
| 7. Bomkai Silk Furnishings | Yarn: Silk  
Warp: 2-8 ply organzine silk of different denier.  
Weft: 2-16 ply Charkha/ Organzine/ Malda silk of different denier.  
Extra warp & weft – Art silk / silk / Zari or Any suitable yarn for ornamentation  
Size:  
Length- Running length  
Width- 0.90 to 1.20 Mts |

| 8. Bomkai Cotton Furnishings | Yarn: Cotton  
Cotton Yarn in Warp & Weft ranging from 2/60s to 2/120s or any single Cotton  
Extra warp & weft – Art silk / silk / Zari or Any suitable yarn for ornamentation  
Size:  
Length- Running length  
Width- 0.90 to 1.20 Mts |

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

BOMKAI SAREE & FABRICS

F) Description of Goods :

The products are well embellished sarees, dress material (both cotton & silk), stoles, and upholstery.

- Saree

The varieties of bomkai Sarees are produced both in cotton and silk. The saree has a remarkable wide boarder lavishly decorated by traditional motifs like
swan, deer, lotus, lion and flower side-lined by temple-like fira-firbi. The different names are danti, chariphullia, kelikadam, rudraksha, etc. are available in the market.

- **Dress Material**

  Bomkai Dress materials are produce both in Cotton and Silk in sonepur District by the weavers. The pre loom process of cotton and silk are same as in case of sari but the dimensions for Dress materials are different.

  The dress material for ladies is known as **Dress Set** containing Three items like trouser piece of 2.5 Mts long Top piece of 2.5 Mts long and dupata piece of 2.25 Mts to 2.75 Mts long. These three items are produce in same loom containing different color combination for trouser, Top, and dupata. The sets are produce both in cotton and silk.

  In case of **three piece dress set** the Trouser, top, dupata pieces are produce in separate three looms by three different weavers. Three items like trouser piece of 2.5 Mts long Top piece of 2.5 Mts long and dupata piece of 2.25 Mts to 2.75 Mts long. The sets are produce both in cotton and silk.

  The dress material are for gents is known as bomkai Shirting, produce as 12.5 Mts running than with medium size buti on it arrange in various combination. The Thans are produce both in cotton and silk.

- **Dupatta and Others**: The dupattas (**udhni**) are woven with two side boarder and pallu at the two length ends. Stoles and Dupatta in both cotton and silk yarn is woven.

**G) Geographical Area of Production and Map as shown in page no.47**:

- The production area covers the following geographical coordinates:
  - Latitude: 19° 04' to 21° 41'
  - Longitude: 82° 39' to 86° 16'
  - Sonepur, Bir Maharajpur, Sonepur Rampur Tehsils
  - Bargarh District- Barapali block
  - Boudh District- Boudh Block , Harabhangha Block, Kantamal Bolck,
  - Angul District - Athamallik Block.
  - Cuttack District – Tigiria Block, Baramba Block, Narasimhapur Block
  - Ganjam District- Patrapur Block, Behrampur Municipal Corporation

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

The writings in the stones of Khandagiri caves of Orissa suggest that the art of weaving in Orissa was started before 600 B.C. Similarly some carving in the temples of Sonepur cluster (Baidyanath) indicates that weaving was in existence in the area during prior to 9th B.C. Besides weaving with cotton yarn, there was also weaving with wild silk (Tassar), wool and fibers from stem of lotus.
Tie and dye is also known as Ikat technique. The word Ikat derived from Malayan word “Mangikat” mean to bind, knot, and wind around. If in a fabric the longitudinal (Warp) and Horizontal threads (Weft) both are dyed with predetermined design and woven to meet each other in a weaving process by forming a bold design, it is called “Double Ikat”. In case where a single yarn either warp or weft is tied to form a specific design during the weaving, it is term as single Ikat.

The tie-dye weaving in western Orissa came in to existence during mid of 14th century when 100 weaver's families were brought from Raipur area of Madhya Pradesh by the then ruler of Patnagarh Sri Ramai Dev. The weavers' later on titled as Meher and their caste known as Bhulia. Such weavers were traditionally weaving the tie and dye fabrics. Orissa has also history of exporting handloom to south-east Asia countries like Thailand, Java, Borneo and Sumatra (Last three are Island of Indonesia) during pre-independence period in sea route. It is therefore also the bank of river Mahanadi and some other big river of Orissa has developed weaving culture.

The original Bomkai saree has been originated from a small picturesque village called Bomkai in Ganjam district. The characteristic of this traditional Bomkai lies in stepping and shaft formula to weaver regular motifs remains the same in any composition. Uniqueness is that there is no fixed layout for the anchal panels brought out by extra wefts in various colours. The motifs used are Kanthiphula, Atasi flower (linum usitatissimum), Bitter gourd flower, Fly, Birds, Peacock, Fish, Lotus, Damru (Maclura cochinchinensis) etc. in geometrical forms. Rows of Kumbha (temple spires) are favourite border motifs.

It could be gathered from the District gazetteers of Bolangir that the main occupation of "Bhulia" community was weavings. They do excellent work in weaving cotton and tassar fabrics. They are also known as Meher. Weavers had looms of short width and they used to weave cotton saree of length 12ft and its width was 36 inches. Warping is very popular in Sonepur.

During that period, cotton yarn of (10 to 40) counts were available in the market. Weavers by own used to sell woven saree at nearby locally market and whatever they got remuneration by selling the saree, they used to brought yarn for further weaving. During this period, due to absence of chemical dyes, mainly vegetable dye was used to dye the yarn. Vegetable dye had limited colours i.e yellow (From Turmeric), Maroon (From bark of Aal trees - *Morinda citrifolia*), Blue (Nile) and black (Hirakasi and Chakda seeds – *sonneratia griffithii*). The colour of vegetable dyes was not fast in the fabrics. The vegetable dye has limited ranges of colour that limit the design of tie & dye fabrics.

Bomkai, a single village in Ganjam district, is worth taking note of as it has kept alive a range of coarse cotton sarees such as the *muhajorha nakshe saarhi* (Three-shuttle contrast border end-piece saree). These are distinct in their use of only
heavily plied cotton, with stylized floral and geometrical patterns in the borders and *muhajorha* (contrast-colour attached end-pieces; as seen below). These were woven by the local sadhaba (mercantile community), now settled in the area as landlords. The weavers remember sarees such as ramchandra pedi and kuthi ramchandra pedi, one plain and the other with the kuthi (check) in the body and various forms of stylized kalera phulia (flowers) in the end-piece. In the saree we can see a fence-like edging and the contrast-coloured attached end-piece with the parrot or peacock motif. The advent of chemical dyes in the 1930s and the setting up of the kalinga spinning mills at Dhenkanal facilitated the weaving of these sarees. However, the production of these sarees had petered out by the 1970s, and it was only in the mid-1980s that they were revived for the Visvakarma Exhibition. Bomkai sarees in 2/120s and 80s, and now even in mulberry silk, but without the originality, flair and flourish of Bomkai. There is a trickle of sarees still produced in Bomkai on throw-shuttle looms in cotton, and as the weavers put it, what we lack here is infrastructural support.

During mid of 1960's, lot of modifications were done to upgrade the handloom sector of Sonepur. The widths of looms were widening up to (48 to 50) inches; mercerized yarns of finer quality (60 counts) were introduced. A popular weaver of the area Shri Kruthartha Acharya also introduced chemical dyes. Many weavers were trained to adopt the change.

Due to introduction of chemical dye, the ranges of colour shed were increased which helps the weavers to produce variety of design in tie and dye fabrics. Slowly other weavers of the cluster adopted the new technology. Dr Acharya also searched other market by promoting the Sonepur product in other States by participating in exhibition and fair conducted by handloom department and Govt. of India. He also used to purchase the woven saree from weaver and used to supply raw materials and design to them. This helped the weavers to only concentrate on production work instead of marketing the products.

The other major changes taken place in the cluster was introduction of silk yarn in early 1980's. The body part of silk fabric was woven with silk yarn and Anchal by cotton tie and dye. It took two - three years to develop Jala design which helped the weaver to design the fabric in simple way.

The Bomkai design were developed in the late 80's and introduced in early 1990's in the Sonepur cluster. Since then, the permutation and combination of designs involving in tie-dye, Bomkai, Jala etc. are practicing in the cluster.

Latter on the body design was also developed to make the fabric more attractive and Zari were used to add value to the fabric. Weaver co-operative societies were the major firms operating in the handloom sectors. These societies were large in number during mid of 90's. The entry of private entrepreneurs and private traders started from 1980's. In 1983 when Padmashree Chaturbhuj Meher was working in Weavers' Service Center, Bhubaneswar, prepared a Bomkai Saree in fine count. It was prepared referring to a Bomkai saree brought from Ganjam by
Padmbibhusana Shri. Martand Singh, the then Advisor to Ministry of Textile and Govt. of India. It brought a revolution in Orissa Handloom introducing fine count Bomkai sarees in cotton and silk.

Unlike the Tie-Dye work in the other part of India, the motif and design of the cluster are infinite in number and every motif or design is characterized under a special caption. No design is let out without giving it a name. It shows the creative mind of the weavers of region.

The weaver population of the district is mainly Bhulia by sub-caste and among all the weaver sub-castes of Orissa, the Bhulias are most skilful with a higher social status in the caste hierarchy and they are the originators of tie and dye weaving works in Orissa. Almost all the weavers in this cluster have now acquired the art of weaving modern silk sarees in their country made looms and the design of silk sarees presently woven by them is popularly known as Bomkai Jala or Sonepuri Patas. Use of Jalla method is the peculiarity of bomkai sarees.

Since 1980s the technique was introduced and gradually developed on finer cotton and silk with a numerous buta / buti design which nowadays is the main focus point of Orissa Handloom Sarees.

I) **Method of Production:**

The handloom industry of Orissa is famous for its tie and dye works. The weavers of Orissa are well known for their talent. They are competent to weave decorative design locally known as *bandha* works. Dyeing both warp and Weft and then adjusting the designs on the loom is known as double *ikat* design or double tie and dye works. Whereas, the weavers of Orissa, dye the yarn and then bring the design on the loom. In case of Orissa handloom fabrics, when the tie and dye design is made on either warp or weft, it is known as single *ikat* design. Apart from the richness of motifs, the tie and dye design of Orissa handloom is unique in textile designing as the colours of the fabrics are harmoniously blended and without using any extra shedding mechanism like the jacquard and doby. Elaborate and rich figures effects are obtained on the cloth by the use of this process.

Both the warp and weft are dyed by this process in accordance with the requirement of the design. For border design the warp alone is processed. For *Palavas* or Anchals of the saree, the weft is processed and for the overall body designs both the warp and weft is processed. Before the preparation of warp and weft, the yarn is wound around a wooden frame. The length of one turn in case of weft yarn wound depends on the reed width to be woven. The weaver learns from his experience the total allowance he has to give in the length of the yarn, taking into consideration the counts of warp and weft and the reed and pick used in the cloth.
After the preparation of weft yarn to be used for Anchal or Palav the weavers sit with his paper design before the frame and carefully binds the outline of the figure on the yarn itself to prepare ‘Bandha’. This process is known as tying. While tying the weaver takes into consideration the likely waste in the subsequent process of winding, warping and looming and makes due allowance for it in the initial stage of preparing the yarn for tying.

After tying the yarn the weaver dyes it with different colours. In this process of one tying the weaver gets ‘Bandha’ material for several pieces of cloth of the same design. Besides the preparation of weft yarn for the ‘Anchal’ i.e. the ‘Bandha’ the weaver takes out the weft yarn from the frame and dyes parts of the tied yarn in different colours to be woven horizontally over the body of the warp yarn stretched in the loom. Here also the weaver makes weft yarn for several pieces of cloth of the same design at one time.

Thus, the designs of cloth woven in this process differ from printed and jacquard designs. The figures produced by printing and jacquard can be developed only on one side of the cloth, whereas equally prominent bright coloured designs are produced on both sides of the cloth by the tie and dye process.

However, in recent years besides the bandha design’ of the ‘Anchal’ the weavers have started making ‘Jala design’ in the ‘Anchal’ taking into consideration the change in consumers tastes and preferences for certain designs. In this process of ‘Jala design’ the figures of animals and floral motifs look more prominent and attractive. The weaver does this design by working in the loom itself with the help of his drawing in the graph and he does not require the tying and dyeing of Anchal weft yarn by putting it in a separate frame.

Specific procedures
The process of weaving involves a number of activities like warping, sizing, winding, dyeing, preparation Bandha, and designing of Graphs etc.

Tying Process.
- Then yarn from the tie and dye grouping frame or tie and dye grouping machine is brought to the tie and dye frame for tying the design. After keeping the grouping threads in the frame, groups are treated with hand for uniform tension. Then tying of design is made observing from the graph paper where it is enlarged. The procedure is to start the tying from the middle of the frame where the surplus or loose lengths if any is brought to the margin in both sides. Thus the design becomes perfect.
- Besides, the threads used for tying is now readily available in the market as 30s and 10s. The fine threads is used for fine yarn and loose threads for course yarn and course design.
- In Sonepur the weavers have a practice of doing the tie dyeing on the Weft i.e. Buna in their local language. The Warp beam yarn is generally a single colour plain dyed one, which is done independently at each and every household. But the main art and skill is in generating a
good tie-dye design on the weft. The Tie & Dye activity for some of the routine normal traditional motifs are being practiced by almost all the weaver households.

- **Preparation of warp**
  The hank yarn is first transferred to Natai (a traditional winding device) and then it is wound around the warping frame in relation to the length of the warp. This activity is normally performed by the non-weaving members of the family mostly by ladies. Then it is wound around the warping frame. After that sizing is done by making the warps straight before it is taken to loom. Now a day’s silk yarn are also available in shape of warp measuring 13 meters for preparation of two sarees.

- **Preparation of weft**
  In weaving of Bomkai Sarees there is a weft preparation process as the border of the Bomkai sarees are tied and dyed to get a prominent border. In such process the hank yarn are transferred to “Natai” and then wounded on a device locally known as “Bandhi Pura” as per width of the sarees to be woven. Then the border portion is tied and dyed as per the width of the border followed with pin winding.

- **Sizing**
  Sizing is done to strengthen the warp yarn and make little stiffer so as to withstand the beating of the reed during the weaving process. It also gives the fabric an even weaving and sound look. Sizing is done only for cotton yarn by using residue after rice. Preparation called “Mud” in local language by help of a sizing brush locally termed as “Kunchi”. The sizing is normally done in the free space nearer to the weaver cottage in the village. The weaver used to do this with the help of female member of his families.

- **Preparation of Bandha**
  Before the yarn is tied as per the design, the white yarn is straightened by the help of a wooden frame named “Kamada”. Prior to this, the yarn is warped according to the desired length. The ends are set separately in portions known as Ganthis. Now the Ganthis are tied as per the design and whole of the tied/untied yarns known as “Chhanda” are dipped in to the colour bath. The colour thus penetrates in to the untied portion. Subsequently the coloured portions are untied to dye with a different colour as the design requires. Such process of Tying & Dying is repeated till the Chhanda gets its Bandha design. After dying is completed, the Chhanda are completely dried, all tied portions are untied and strengthen to make it ready for weaving.

- **Dyeing**
  - The weavers in their cottage dyed both the cotton as well as silk yarn. Normally 2/4 pieces are dyed at time. Cotton dying is basically done with vat dyes where as silk yarns are dyed with acid dyes. The silk yarn prior to dying passes through another process called degumming, for removing its sericin (A coating of impurities).
• If the yarn used is silk, then it is dyed with Acid dye and Metal complex dye.
• The dye stuff is made into perfectly smooth with soft water and then dissolved by adding boiled water over the paste while stirring.
• The dye bath is set at 40°-50° with 10% glauber salt and is added in two portions. The yarn was taken and temperature was raised to 90°-95°C. Then the yarn was treated for 15 minutes. Then 1-2% glacial acetic acid is added and dyeing is continued for 45 minutes at above temperature. 1% formic acid is added at the end of the dyeing and further 10-15 minutes dyeing is continued. Yarn is removed, rinsed well, squeezed and dried. For multi colour designs, some portion of colours are required to be covered with unused cycle tube and 2nd colour is applied.

Unwinding of Tie and Dye
After drying of tie and dye, the knotted threads are removed. Then it is kept in a swift and it is wound on the Natai first. Then from Natai it is wounded on a pirn by help of a Charkha.

Preparation of Looms
Preparation of looms are involved the following activities in case of a newly installed looms or a loom changing its warp count. In case of old loom where productions were going on with same count of the warp, the warp threads are simple to the end portion of the large sarees by hand twisting.

Drafting
The process of passing the warp yarns through the heald of the loom as per the designing to be woven is known as drafting. This help in further process of weaving when a broken yarn become easy due to the heald and also help in design the process. In Sonepur cluster, the heald is no more in use and replace by nylon twine which performs the same function as that of wire/varnish heald.

Denting
The reed is the technique term but known as “pania” in the local language is filled with the yarns by the weavers (comb). Reed plays the role to place the pick yarns on the fall of the cloth during the beating process. The reed used in the cluster is mainly made in the steel. It is changed as per the count of the yarn.

Design Setting
The setting of designing is done either by “Jala” or by “Dobby” or by both. Jala used to extra weft threat where as Dobby performs the role of putting extra warp threat as the design envisages.

Weaving
• Then the tie and dye yarn wound on the pirn goes to the loom for weaving. Here for this patent the body portion possessed no warp. The weft tie and dye as prepared above is woven on the border position only, leaving the body portion only with weft tie and dye for knowledge for the lay man to understand how it is brought through cumbersome process. The
craftsmanship of the tie and dye is come to picture when the upholstery comes out of the narrow model loom.

- Most of the weavers work in throw shuttle pit looms. There are generally two handles used in this type of looms. The healds (Nylon twine) raise or depress each alternate warp strand at the same time and they are raised up and down by the legs. Two ropes attached to one heald are hung into the pit. The weaver sits at the edge of the pit by hanging his legs down into the pit. By peddling his feet inside the bit, he simultaneously pulls the rope attached to the even heald and releases the other attached to the odd heald to raise the odd threads and depress the even threads.

- In this way an opening is produced, which is called the shed through which the shuttle is shot rapidly with a single motion with the help of a wooden propeller fitted in the loom by rope between these threads and the rest. Thus, the mechanism for raising and lowering the healds is to produce shed and counter shed for the passage of the weft.

- To weave floral, animal and various line designs on the side border and barrier (Anchal) separate heald of required numbers are used in addition to the two main healds. In this case the loops of the two main healds cling to only warp strands of the body of the cloth, whereas the loops of those for floral designs encircle the warp threads of the side borders of the cloth. These separate additional healds are raised or depressed by hand according to their requirement.

- For making Jala design in the end border separate healds or jacquards fitted with number of strong threads or strings get affixed in the loom. Each time the paddle is raised or depressed, one pick of the weft yarn is shot through the shed. Each pick of the weft yarn after being shot by the shuttle, it gets beaten up pressed by a pronged instrument called reed (a comb/pania).

- The strands of the warp pass through the intervening spaces of the teeth of the comb. This comb is fixed in a swinging batten or wooden frame (tanta), which swings immediately in front of the two main healds. The comb helps in beating the weft threads and also keeps the warp threads apart. Even the density of the clothes determined by the number of teeth in the comb and according to the number of teeth in the comb the threads to be used for the warp are laid accordingly. If the teeth of the comb are laid thinly the cloth is thinly woven; whereas if they are laid thickly then it is thickly woven. The shuttle used for the purpose of weaving is charged with weft thread by means of pirn (nali or kanda).

- Cloth in the handloom is, thus, woven by keeping the warp (tani) stretched and extended by artificial means while the weft threads (bharani) are interwoven with it. The warp is attached at the end near the weaver or operator to a cloth beam and at the other to a yarn beam. In order to economize the space of the loom shed, the warp is found wound up in the yarn beam and some portion of it is extended on the frame of the loom (tanta) and it is kept tightly stretched by means of a rope. This rope is tied
to the yarn beam at one end and at the other to a firm pole or pillar raised on the ground of the loom shed. The warp is set in a horizontal plane. The cloth beam is kept motionless by means of two pegs slantingly stuck on the ground. Of these two pegs one is of forked type and the other one is pointed at the end. Hole is made at one end of the beam to affix that portion with the sharper peg and the other end portion of the beam is placed in the forked peg.

- The weaver after weaving a certain length stops and exposes a shorter length of warp from the yarn beam and rolls up the finished cloth upon the cloth beam and then continues weaving. It is also found specifically that at Sonepur weaver weaving silk sarees of deha bandha or Jala design takes the help of a child or an adult to weave weft yarn suitably and also to lift the Jala threads at regular intervals for making various designs at the time of weaving.

J) **Uniqueness:**

- “Bomkai” is the name of a design woven in handloom using Jalla technique.
- The design not confined to geometrical shape and size and also floral, ornamental, attractive with more prominence in designs like dancing doll, chariot, trees, duck, tortoise, fish, Buta, Buti, and creepers.
- It is an extra weft design with single colour or multicolour weft on the cloth.
- The special attachments of Jalla sets like Dandi Rasi (pagia threads), Bouy (naka threads) and Langal (ankda) fitted to the loom for making bomkai design on cloth.
- One assistant is required with the weaver for lifting the jalla during weaving.
- The designs on the fabrics are woven one side only.
- The solid border, anchal and body designs are also combined with ikat technique.
- There is scope for multiple designs on the body/anchal of the fabric by use of one or more jalla set.
- Design is woven in extra weft with 4 to 8 Ply threads.

K) **Inspection Body:**

It is proposed that the Department of Handlooms and Textiles, Government of Orissa to form a core team towards ensuring standards, quality, integrity and consistency of goods. The team of members would be:

1. Managing Director, Sambalpuri Bastralaya – Chairman
2. Deputy Director, Weavers Service Centre, Bhubaneswar – Member
3. Managing Director, Orissa State Handloom WCS Ltd.(BOYANIKA) Member
4. Nominee from NHDC – Member
5. Deputy Director, Textiles, Sonepur - Member
6. Nominee from Textiles Committee – Bhubaneswar – Member

G.I. APPLICATION NUMBER - 219
Application Date: 13-09-2010

Application is made by Chichaiguda Weavers Co-operative Society, Chichaiguda, District: Kalahandi – 766014, Orissa, India, for Registration in Part-A of the Register of HABASPURI SAREE & FABRICS under Application No: 219 in respect of Textiles and Textiles goods not included in other classes falling in Class - 24 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 : Chichaiguda Weavers Co-operative Society.

B) Address : Chichaiguda Weavers Co-operative Society
              Chichaiguda, District: Kalahandi – 766014, Orissa, India.

C) Type of Goods : Class – 24 - Textiles & Textiles goods, not included in other Classes.

D) Specification :

The items manufactured in Habaspuri are mainly Saree & Dupattas.

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Product</th>
<th>Specification</th>
</tr>
</thead>
</table>
| 1.     | Habaspuri Silk Saree (Plain or Buti Body Jalla Anchal with Dobby Border) | Yarn: Silk
         |                                                                      | Warp-2-4 ply Orgazine Silk of any desired Denier.  |
         |                                                                      | Weft-3-6 ply Charkha or Malda Silk of desired Denier.  |
         |                                                                      | Size:                              |
         |                                                                      | Length - 5.30 to 5.50 Mtr with or without Blouse piece of 0.70 to 0.80 Mtr.  |
         |                                                                      | Width -1.12 to 1.20 Mtr            |
| 2.     | Habaspuri Cotton Saree (Plain or Buty body, Jalla Anchal with Dobby Border) | Yarn: Cotton
         |                                                                      | Warp-20s to 2/120s cotton          |
         |                                                                      | Weft-20s to 2/120s cotton          |
         |                                                                      | Size:                              |
         |                                                                      | Length- 5.00 to 5.50 Mtr with or without Blouse piece of 0.70 to 0.80 Mtr.  |
         |                                                                      | Width -1.10 to 1.20 Mtr.           |
### Habaspuri Silk Stole / scarf / Dupatta

- **Yarn**: Silk
- **Warp**: 2-4 ply Organdine Silk of any desired Denier.
- **Weft**: 3-6 ply Charkha or Malda Silk of desired Denier.

**Size:**
- **Length**: 1.60 to 2.75 Mtr
- **Width**: 0.75 to 1.20 Mtr

### Habaspuri Cotton Stole / scarf / Dupatta

- **Yarn**: Cotton
- **Warp**: 20s to 2/120s cotton
- **Weft**: 20s to 2/120s cotton

**Size:**
- **Length**: 1.50 to 2.75 Mtr
- **Width**: 0.50 to 1.20 Mtr

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

HABASPURI SAREE & FABRICS

**F) Description of Goods**:

Habaspuri fabrics are one of the most popular tribal based fabrics of Orissa. The products categories include Sarees and Stoles (Dupattas). The products are well embellished with various motifs seen in nature. Sarees are produced both in cotton and silk whereas Dupattas are produced only in Cotton. For dyeing purpose, Natural extracts of barks and fruits of local forest trees and some selected synthetic dyes which are not harmful to human skins are used. Raw materials used are mulberry silk and mercerized cotton of 2/100s and 2/120s count.

**Saree**: The varieties of Habaspuri sarees are produced both in Cotton and Silk. The Saree has a remarkable Anchal lavishly decorated by traditional motifs, like fish, flower & tortoise lined by ribs (Danti). Body is decorated with small Buties. The boarder is decorated with the same traditional motifs in vertical way which looks very attractive.
Stoles (Dupatta): Dupattas are produced in 2/100’s and 2/120’s cotton decorated with the same traditional motifs on both the borders as well as on the Anchal or pallu.

G) Geographical Area of Production and Map as shown in page no. 55:

Kalahandi District is bounded in the north by the district of Bolangir and Nuapada, on the south by the district of Rayagada, on the west by the district of Nawarangapur and on the east by district of Rayagada & Boudh. Habaspuri fabrics are woven in Checiguda a village under Junagarh block of Kalahandi district.

Habaspuri fabrics are woven in Chicheiguda, a village under Junagarh block of Kalahandi District. Chicheiguda is 40 km. away from dist, headquarter Bhawanipatna. The village is situated between 19° 48’ N latitude and 83° 10’ E longitude.

II) Proof of Origin (Historical records):

- The present District of Kalahandi was in ancient times a part of south kosals. It was princely state then. After independence, the princely state of Kalahandi was merged with Orissa along with other princely states on 1st November, 1949. This is one of the tribal districts of Orissa, with dense forests, hills and minerals.
- Habaspuri saree woven by the skilled hands of backward tribal weavers of Habaspur, a small village in Kalahandi district has got a rich tradition since ages. Presently the place of production has shifted from Habaspur to Chicheiguda village. This is used as a ceremonial bridal saree by the local people. The traditional Saree originally woven with coarse cotton with less width & length has now been diversified to finer cotton with standard size.
- Habaspuri style of weaving is influenced by age old tribal traditions of Kalahandi. The speciality of this saree is that the extra warp temple motives are arranged longitudinally on the border. The anchal has extra weft designs consisting of local motives. As per the District gazetteers of the Kalahandi, “weaving of cotton is one of the oldest cottage industries of the district. The handloom weavers comprise of some members of Scheduled Castes and the Tribes and the artistic weavers of the Bhulia community”.
- An exhibition was organized by Maharaj Pratap Kishari Deo (the then king of Kalahandi), in Delhi on the occasion of Republic day Celebration in 1951. The Habaspuri handloom products were highly appreciated by Pandit Jawahar Lal Nehuru in that exhibition, as said by Maharaja Pratap Keshari Deo.
- With an aim to keep alive this exclusive variety of product, a primary Weavers’ Co-operative Society was registered under Orissa co-operative Act on 26th May, 1951 in Chicheiguda.
Habaspuri sarees are now woven at Habaspur, Chicheiguda, Chakuli, Baladimal and nearby places of Kalahandi. As the weavers of Habaspur got the first opportunity to market it, soon the product became famous as Habaspuri fabric, in the name after Habaspur.

I) Method of Production:

It is worthwhile to mention here that, the magic touch of Handloom weavers of Orissa finds a special place in the field of Textiles. The weavers of Habaspur and its periphery in the Block of Junagarh of Kalahandi District of Orissa are producing Habaspuri fabrics exotically decorated with traditional tribal motifs by using Jalla technique on fly-shuttle pit looms. They are producing well-known Habaspuri saree in both silk and cotton and Dupattas are in cotton, dyed with the natural/ selected synthetic dyes.

- **Specific Procedures:**
  - The process of yarn preparation, design preparation and weaving, involves a number of activities like degumming, dyeing, sizing, winding, warping, loom gaiting-up, designing and weaving.

- **Scouring of Cotton and Degumming of Mulberry Silk Yarn**
  - The cotton grey yarn is scoured with 1 gram per ltr. Caustic and 1 gram per ltr. Soda Ash for four hours at boiling temperature and the yarn is kept overnight in the boiling tank. In the next day the yarn thoroughly washed and squeezed and then taken for bleaching if white color is required or dyeing if colored yarn is required.
  - The mulberry yarn is treated with 7-10 g/c buffer soap i.e. sunlight soap at 90+90o for 1 to 2 hrs to remove gum chemically known as serisin. The mulberry silk yarn contains 20-30% gum. This process is a must for uniform dyeing. The silk hanks are suspended on smooth rod during degumming.

- **Precaution**
  - i) Temperature of bath should be kept constant as boiling will entangle the yarn and fall of temperature will reduce the efficiency of degumming.
  - ii) Silk hank should be stretched during degumming to avoid entanglement of yarn.
  - iii) After degumming silk yarn should be rinsed immediately to avoid the re-fixation of gum.

But the scouring and bleaching processes are not carried out by them as the mercerized cotton yarns are used which already have undergone these processes earlier.

- **Collection and Preparation of Natural Dyes**
  - The materials (barks and fruits) which are used as coloring materials are found abundantly in nearby forests. “Bahada (Ficus glomerata),” is used mainly for “Matha” (raw-silk colour), “Khair (Acacia catechu)” for deep brown colour,
“Bija (Pterocarpus marsupium)” for light brown colour and “Babool (Acacia arabica)” for reddish colour. “Harida (Terminalia chebula)” is used for mordanting of the material. These materials are collected by the weavers in winter seasons as the colour component in the materials is more during this season. After collection, these materials are dried on grass or bamboo mats in controlled exposure to sunlight. Then these materials are prepared into powdered forms with the help of threshing pedals/ mortars and stored in gunny bags for use throughout the year.

**Dyeing of Both Cotton and Silk with Natural Dyes**
The powdered natural dye is boiled with water in 100°C and then sieved to get a clear solution. The yarn is dyed in hank form adopting exhaustion method by using 1:30 material to liquor ratio for silk and 1:20 material to liquor ratio for cotton with or without mordanting. In some cases mordanting is carried out before or after dyeing by using allum 5 gms. per litre and/or copper sulphate 1gm. Per litre.

The materials are dyed in 80°C-100°C for 1-2 hours, squeezed and rinsed with plain water then squeezed and dried. To get deep shade, higher quantity of dye powder is used and repetition of dyeing process is done.

For chemical dyeing, the manufacturer’s recipe for respective material and conditions during dyeing are maintained according to the instructions given by the dye manufacturer with dyestuffs.

**Preparatory Work:**

- **Winding:**
The yarns from hanks are transferred to “Nateis” (a traditional winding device) commonly by the female members of the families.

- **Warping**
It is wound round the warping frame (Tana pura) in relation to the length of the warp i.e. 13 mtr for two sarees. These works are done by other non-weaving family members. At present time, prepared warp of 13 meters of two silk sarees are available.

- **Sizing:**
In case of silk the sizing is done using starch paste in street-sizing method, in order to strengthen and stiffening to with stand the beating-up of the reed during the weaving process and this work is preferably done in morning hours. Then it is brushed by a “Kuncha” for getting uniformity in starching, separation of each warp threads.
In case of cotton yarn generally very little or no sizing is carried out as the twisted mercerised yarns are used which have sufficient strength to sustain the strain during beating-up.
• **Weft preparations:**
During preparation of weft, dyed yarn (silk, cotton, art silk) transferred to "Nateies" and then from Nateies to miniature pirns (Nali).

• **Loom arrangement and gaiting-up:**
Loom arrangement plays an important role in this loom to ensure the high efficiency as the design is formed with the help of Jalla. Commonly less than 40 numbers of jallas are implemented in the loom either in straight or pointed tying-up of nylon threads from the “Jalla Pattas” to the respective ends. The “Jalla Pattas” are the horizontal nylon threads are tied with high tension over two parallel bamboo/wood sticks on both sides of the loom fitted to the top of the two bamboo/wooden posts. The number of nylon threads in “Jalla Pattas” determines the capacity of jalla.

Loom gaiting-up involves the following activities

a. In case of a newly installed loom or a loom where the warp is to be changed.

b. In case of old loom where the same count of warp threads are to be used again, the piecing is carried out.

• **Drafting:**
The process of passing the warp yarns through the heald eyes of the heald shafts of the loom as per the design to be woven is known as drafting. It is usually done by a hook known as healed hook by two persons. This help in further process of weaving, and easy detection at the time of breakage of any warp thread.

• **Denting:**
The reed is a technical term locally known as “Pania” is filled with the warp yarns by the weavers and fixed in a sley. Reed plays the role to place the pick yarns to the fell of the cloth during the beating-up process. Then the warp is set on the back of the pit loom and the healds are at the back of the reed.

• **Design Setting:**
The desired design drawn on a paper is transferred to graph paper by taking into consideration the ends and picks per inch in the cloth to be produced and the width and length of the motif to be produced. Then it is transferred to Jalla design through a Jalla frame using nylon threads. The Jalla frame is set on the loom and joined to “Jalla Patta” through “Jalla Badi”.

• **Weaving:**
For weaving Habaspuri fabrics mostly throw-shuttle pit-loom are used. Another person other than the weaver is engaged for preparation of weft yarns winding on a “pirn” from a “Natei” by using “Charakha”.

The weaver sits on the ground facing towards loom hanging his feet inside the pit. So that he can easily operate the treadles which are fixed to healds through ropes according to the pattern. Then he operates the weaving process through picking of the shuttles containing pirns i.e. pick yarn and
beating of sley having reed to bring the pick yarns to the fell of the cloth by using right hand and left hand respectfully.

Jalla design shedding process is done by “Ankda” locally known as “Nangal”. Usually 3-5 miniature shuttles i.e. “Nali” are used for extra-weft designing for Anchal, for border 4-6 sticks (badies) and bel putli (sand balls) are used for lifting of threads. Sometimes, one assistant is required for weaving purpose. The weaver after weaving a certain length stops and release a shorter length of warp from the warp beam and rolls up the finished cloth upon the cloth beam and then continues weaving, in order to maintain proper tension on the warp.

J) Uniqueness:

• The characteristics of the fabrics are the extra warp border and the extra warp temple (Kumbha) motifs arranged in longitudinal manner in the border.
• Threads of multi colours (up to five) are used for motifs in the border and anchal to give attractive look.
• A selected motif of the border (Eleven karias, local method of counting motif size) is woven in the middle of the anchal in an enlarged manner to produce harmonious effect.
• The vertical arrangement of motifs in border instead of horizontal arrangement.
• Intermittent bindings are given skillfully in the motifs for reducing float in order to protect from getting distorted.
• The anchal has extra weft designs having typical tribal motifs.
• Overall, Habaspuri designs i.e. motifs of fish, tortoise, flower, tribal wall art & tattoos etc. are woven skillfully and distinctly, reflecting the tradition and culture having its own identity.

K) Inspection Body:

It is proposed by Department of Handlooms and Textiles, Government of Orissa to form a core team towards ensuring standards, quality, integrity and consistency of goods. The team of members would be:
1. Director of Textiles, Department of Handlooms, Government of Orissa – Chairman
2. Deputy Director, Weavers Service Centre, Bhubaneswar – Member
3. Managing Director, Orissa State Handloom WCS Ltd.(BOYANIKA) - Member
4. Managing Director, Sambalpuri Bastralaya – Member
5. Nominee from NHDC – Member
6. ADT - Kalahandi - Member
7. Nominee from Textiles Committee– Bhubaneswar - Member

**G.I. APPLICATION NUMBER - 220**
Application Date: 13-09-2010

Application is made by **Directorate of Textiles & Handloom**, Government of Orissa, Satyanagar, Bhubaneswar – 751007, Orissa, India, for Registration in Part-A of the Register of **BERHAMPUR PATT A (PHODA KUMBHA) SAREE & JODA** under Application No: 220 in respect of Textile and Textile goods not included in other classes falling in Class - 24 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**: Directorate of Textiles & Handloom, Government of Orissa

B) **Address**: Directorate of Textiles & Handloom, Satyanagar, Bhubaneswar – 751007, Orissa, India.

C) **Type of Goods**: Class – 24 – Textile and Textile goods not included in other classes.

D) **Specification**:

The items are manufactured in Berhampur are mainly Silk Phoda Kumbha Saree, Silk Kumbha Joda, Dhoti, Chadar and stoles.

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Product</th>
<th>Specification</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Berhampuri Patta Saree</td>
<td>Yarn: Silk&lt;br&gt;Warp-2-4 ply orgazine silk of different denier.&lt;br&gt; Weft-4-8 ply Malda or Charkha silk of different denier.&lt;br&gt;Extra warp &amp; weft – Art silk or silk&lt;br&gt;Size:&lt;br&gt;Length - 5.30 to 5.50 Mtr without or with Blouse piece of 0.70 to 0.80 Mtr.&lt;br&gt;Width - 1.10 to 1.20 Mtr</td>
</tr>
<tr>
<td></td>
<td>(Plain or Buty Body, Dobby with or without Bandha, Phoda Kumbha Border &amp; extra weft Anchal with Chirai technique or Jalla technique.)</td>
<td></td>
</tr>
</tbody>
</table>
|   | Berhampuri Patta Dhoti and Joda (Ek, Dui or Tini Phulia Phoda Kumbha Border with Anchuda Anchal with Chirai technique) | Yarn: Silk  
Warp-2-4 ply organzine silk of different denier.  
Weft-4-8 ply Malda or Charkha silk of different denier.  
Extra warp & weft – Art silk or silk  
Size:  
Length - 3.60 to 6.30 Mtr  
Width - 1.12 to 1.20 Mtr |
|---|---|---|
| 3 | Berhampuri Patta Chadar (Gents Scarf) | Yarn: Silk  
Warp-2-4 ply organzine silk of different denier.  
Weft-4-8 ply Malda or Charkha silk of different denier.  
Extra warp & weft – Art silk or silk  
Size:  
Length - 1.80 to 2.25 Mtr  
Width - 1.00 to 1.20 Mtr |
| 4 | Berhampuri Patta Stole / scarf / Dupatta (Ek, Dui or Tini Phulia Phoda Kumbha Border with Anchuda Anchal with Chirai technique) | Yarn: Silk  
Warp-2-4 ply organzine silk of different denier.  
Weft-4-8 ply Malda or Charkha silk of different denier.  
Extra warp & weft – Art silk or silk  
Size:  
Length - 1.80 to 2.25 Mtr  
Width - 0.75 to 1.20 Mtr |

E) Name of the Geographical Indication (and particulars) :
BERHAMPUR PATTA (PHODA KUMBHA) SAREE & JODA

![Logo](image-url)
F) **Description of Goods**

Berhampur phoda kumbha sarees are popular as Berhampuri patta and famous for its quality among the coastal tracts of Orissa, West Bengal and Andhra Pradesh. The products are made up of pure silks both in warp and weft. In body warp it contains 20-22 deniers 2 ply Bangalore silk and in border warp and weft, the 40-50 denier Malda silk is used. The products are saree, Joda, Dhoti, Chadar and Stoles. The sarees and Jodas are of medium weight and are very bright in colour. All the products are used by the local people at the time of any traditional ceremony in their homes. The cost of the products is rather high as these are made up of only silk with the phoda kumbha. The weaving cost of the product accounts at least 45 per cent of the total cost of production. This is due to the engagement of two weavers per loom for weaving of phoda kumbha (temple spire) at border.

The peculiar feature of the products is that their face and back sides are alike and they can be used either side as face. The designs are simple both in anchal and body of the products. In solid border, designs like temple, Katuri and Tajmahal are used as kumbhas which is the sole uniqueness of the products and for which they are popular as Berhampuri Phoda Kumbha design. The silk tie &dye designs are also used in anchal of some variety of Berhampuri Patta (silk) Sarees to cope up with the present design diversification trend. The Berhampur Phoda Kumbha Patta sarees are very popular in marriages for the brides.

G) **Geographical Area of Production and Map as shown in page no. 63**

Berhampur is in the Ganjam District of Orissa and one of the three Sub-divisions in the District. Latitude- 19° 32’ N and Longitude-84° 46’ E

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

According to the Orissa District Gazetteer, Ganjam 1995 the craft of silk weaving was introduced at Berhampur town in 14th century A.D. by the Mohuri kings. Previously the first grade ornamental products with zari work were sent to Rajas (kings) and their families. The second grade products were kept for the Courtiers and Dewans, and the customers for the last grade products were rich persons and the money-lenders. The borders are of extra design Kumbha which is prominent on both the sides of the saree.

Berhampur is famous for exclusive silk sarees not only in Orissa, but also in neighbouring Andhra Pradesh. It is said that many Telegu aristocrats prefer to procure silk sarees for marriage purposes from Berhampur. These sarees were woven by community called Dera. They were also known as Debangas originally belongs to Andhra Pradesh. It is said that about 600 to 700 years back the King of Ganjam brought the Deras from Rajamundry of Andhra Pradesh and offered them the honourary title of Behera.
According to the old weavers and some other communities of Orissa, Andhra Pradesh and West Bengal, they believe that the Patta (silk) fabrics are lord’s fabric. This is used at the time of certain occasions where the human is treated as lord, like thread ceremony in Brahmin community and marriage ceremony in all Hindu communities. In these ceremonies the Patta (silk fabrics) are considered as customary. Due to this tradition, the Patta is popular among local communities at the time of traditional ceremonies like marriage.

Phoda kumbha (temple spire) is a design look like pointed triangular temple shape motif generally used along the border. When the design is developed by tie & dye effect without serrated lines, it is known as badhi kumbha. When it is developed by interlocking the ground weft using three shuttlers, it is known as phodakumbha

Joda (two piece cloth used by men-one is dhoti and the other piece is chadar) is usually made up of silk and tussar. It is an integral part of ceremonies like marriage, thread ceremony, temple havens (puja) etc. This cloth is used by men usually on auspicious occasions. Earlier the colourful jodas are used only by Lord Jaganath and Kings. Phoda kumbha is woven in the border of Joda for its intricate design look.

I) Method of Production:

♦ Raw Material
The raw material used in different products of Berhampur Patta (Phoda kumbha) are silk, procured in the form of hank by the co-operative societies /weavers/master weavers or from the local dealers or through the yarn bank situated in clusters or from the state level agencies like Orissa State Handloom WCS Ltd. (BOYANIKA). The Societies procure the silk yarn and supplies to the respective weavers where they dye the silk yarn after warping and degumming in their home with the colors required. The 20-22 denier silk (Bangalore) of 2 fold, 3 fold are used as warp and 40-50denier silk (Malda) of 4 fold or 5 fold are used as weft.

♦ Warp Winding
The winding process for warp is carried out with help of Chadhiki (Raati) and bobbins (spindle or cylinder used for winding of yarn).The warp is wound on bobbins with the help of Charkhas.

♦ Warping
Warping is carried out with the help of ‘self leasing warping machine’ with a circumference of about 8 meter. Warping is done for two pieces of sarees at a time. To get the desired numbers of warp threads wounded in to the Drum section wise. The number of sections depends upon the number of total threads required for warp. After warping all the threads from all the sections are taken out from the warping machine and roped separately for each saree. Then it is supplied to the weaver.

♦ Degumming
The rope form warp yarn is subjected to degumming to remove the sericin from the surface of the silk. Yarn is first degummed with 25-30% Soap
solution initially at 45°C up to the boiling temperature for 1-2 hour. After degumming treatment, it is washed well with water. Then dyeing is carried out for required color.

**Dyes and colors**

Synthetic dyes are used for dyeing of silk. Mostly metal complex dyes are used.

**Silk dyeing with dyes**

As per the desired shade percentage and material weight to be dyed, weight of dye stuff is calculated and dissolves in warm water to form a paste and then diluted with poured boiling water up to a measured quantity. Dye bath (steel vessel) is set at 40°C approximately with material to liquor ratio M:L:1:20 and chemicals like 10% of Glauber’s salt (Sodium sulfate), 1-2% glacial acetic acids are added separately depending on the requirements. Before entering the tied material into the dye bath the tied silk yarn is wetted in water for 4-6 hours with 0.5-1% of wetting agent (Turkey Red Oil) and squeezed gently. This is very important because uneven shade may be developed if the material is not properly wetted.

The material in hank is impregnated into the pre set dye bath. The temperature is gradually increased to 90-95°C in around 45 minutes. The material is stirred continuously by steel rod for about 45 minutes. For effective absorption, 1% of formic acid is added and worked for 15 minutes. After complete exhaustion, the material is taken out, squeezed mildly, washed in warm water followed by cold water then squeezed, dried in open air.

**Sizing**

The sizing of silk warp yarn is carried out with the help of boiled rice (Peja). Continuation of boiling till the sizing paste becomes transparent and of constant viscosity. It is then checked by lifting the Liquor with the help of a stick. The paste is then cooled with continuous stir. It is mainly done by the weaver in their house to increase the strength of yarn and to bear the friction during weaving.

**Beaming**

After sizing, the drying of warp is done in the village street in proper climatic condition at moderate temperature which is essential for better weaving and maintaining texture of the fabric. The sized warp is wound up over 6 pairs of lease rod and taken up for piecing i.e. tying with end pieces of previous warp for drafting & denting. After completing the piecing up warp is taken to the village street for beaming. In Village Street the warp threads are kept straight with number of posts.

Instead of warp beam, the weavers use thin round shape wooden rod instead of warp beam used in the ordinary handlooms. For a single saree, 3 pairs of such wooden rods are required for the purpose of beaming. The warp threads are wound over a pair of wooden rod for two meters and then another pair is used for the next two meter. In this way the total warp for two pieces of saree is wound over six pairs of wooden rods.
♦ **Weft Winding**

The winding process for weft is carried out with help of NATAI (Panti) (stick-cage) (Latai or Ashara in other parts of Orissa), CHADHIKI and pirn. First, the plying of threads is done with NATAI (stick-cage) and CHADHIKI. Then the small hanks from NATAI are taken out and transferred to the pirns (Oosha) and throw shuttles which is ready for weaving.

♦ **Loom Arrangements**

Throw shuttle Pit looms are seen in Berhampur area. The basic weaving pattern of the saree is plain but in anchal some rib weaves or other designs are inserted as decoration. Due to this kind of weaving almost all looms run with two heald shafts for plain and one for CHIARI to create the rib weaves behind the heald shafts. For extra warp design on the borders of both sides of the saree, dobby is used with capacity of 6-48 levers. The bamboo reeds as well as steel reeds are used and that are healds of nylon thread to get a varied count.. In the whole body of the saree, the reed is having one count and in both the side of the saree the border reed count is little lower as that they use 40-50 denier silk (Malda) yarn 4/5 ply in border of the saree.

The beam is placed behind the loom with the help of an about 3 inch diameter round shaped wooden log, a rope and a wooden post. The let-off motion is controlled by the weaver time to time after weaving of certain length of cloth by loosening the rope tied around the wooden post behind the loom.

The temple design used in this loom to maintain the width of the cloth is unique. It consists of one inch diameter round shaped wooden rod which is having length of about twelve inches greater than the width of the saree and is having groves in both of its end. A cord is just come over the saree with the wooden rod and passed through the grooves at each side of the rod and from the groove the cord is split into four sub cords and each cord holds one bronze pin through the selvedge of the saree with required tension. In other words at both sides of the saree four bronze pins with four sub cords passed through the selvedge at required tension to maintain the width of the cloth. After weaving a small length of cloth of respective sub cords with the bronze pins are shifted towards the rest of the cloth in the selvedge.

♦ **Weaving Technique**

In the weaving three shuttles are used. The heald shafts used are handmade with nylon thread. Two weavers are required for weaving of Berhampuri phoda kumbha designs. The main weaver operates the loom and weaves the plain body of the Sareee by inserting the throw shuttle and throws the right hand side shuttle towards right side for getting a solid border kumbha. The other weaver throws the shuttle towards left hand side for getting solid border kumbha in the respective pick.
J) **Uniqueness :**

- Both the sides of the solid border Kumbha are alike.
- As the face and back side of the fabric are similar, it can be used on either side as face.
- Lower reed counts are maintained on the border in comparison to the body for prominence of the Phoda Kumbha design.
- Street warping is carried out for four sarees and Joda with sizing.
- Sizing of warp yarn is done in moderate temperature preferably in the early morning.
- One weaver and one assistant weaver are required to weave the Phoda Kumbha design.
- The Chiari technique is used to create the traditional Anchal design on the fabric.
- Traditional Anchal designs are alike in both face & back.
- The fabric is woven on high tension of warp which is essential for better prominence in Kumbha design with four to five ply weft.
- Kumbha size on the fabric ranges from quarter inch to more than one feet.

K) **Inspection Body :**

It is proposed by Department of Handlooms and Textiles, Government of Orissa to form a core team towards ensuring standards, quality, integrity and consistency of goods. The team of members would be:

1. Managing Director, Orissa State Handloom WCS Ltd.(BOYANIKA) - Member Secretary.
2. Deputy Director, Weavers Service Centre, Bhubaneswar – Member
3. Nominee from NHDC – Member
4. ADT, Berhampur – Member
5. Nominee from Textiles Committee – Bhubaneswar – Member
NOTIFICATION

Additional Protection under Section 22 (2) of Geographical Indications of Goods (Registration & Protection) Act, 1999, vide Government of India notification dated October 01, 2010 has provided Additional Protection to Wines & Spirits.

Geographical Indications Details

Geographical Indications: Champagne
GI Application Number: 140
Class: 33
Goods: Wines
Date of Filing: September 29, 2008
Status: Registered

Registered Proprietor Details

Name: Comite Interprofessionel du Vin de Champagne (CIVC)
Proprietor Address: 5, rue Henry Martin, 51204, Epernay Cedex, France
Country: France
Journal Number 34 Dated May 31, 2010
Certificate Number: 133
Additional Protection available from November 28, 2011
NOTIFICATION

Additional Protection under Section 22 (2) of Geographical Indications of Goods (Registration & Protection) Act, 1999, vide Government of India notification dated October 01, 2010 has provided Additional Protection to Wines & Spirits

Geographical Indications Details

Geographical Indications: Scotch Whisky

GI Application Number: 151

Class: 33

Goods: Whisky

Date of Filing: January 5, 2009

Status: Registered

Registered Proprietor Details

Name: The Scotch Whisky Association

Proprietor Address: The Scotch Whisky Association, 20 Atholl Crescent, Edinburgh, EH3 8HF, Scotland, UK

Country: Scotland, United Kingdom

Journal Number 36 Dated September 23, 2010

Certificate Number: 148

Additional Protection available from November 28, 2011

65

11/01/2012
NOTIFICATION

Additional Protection under Section 22 (2) of Geographical Indications of Goods (Registration & Protection) Act, 1999, vide Government of India notification dated October 01, 2010 has provided Additional Protection to Wines & Spirits

Geographical Indications Details

Geographical Indications: Porto
GI Application Number: 226
Class: 33
Goods: Alcoholic beverages (Except Beer)
Date of Filing: December 9, 2010
Status: Registered

Registered Proprietor Details

Name: INSTITUTO DOS VINHOS DO DOURO E DO PORTO
Proprietor Address: INSTITUTO DOS VINHOS DO DOURO E DO PORTO, a Portugese Legal entity, Rua Ferreira Borges, no.27, 4050 PORTO,
Country: Portugal
Journal Number 41  Dated  August 11, 2011
Certificate Number: 167
Additional Protection available from November 28, 2011
NOTIFICATION

*Additional Protection under Section 22 (2) of Geographical Indications of Goods (Registration & Protection) Act, 1999*, vide Government of India notification dated October 01, 2010, has provided *Additional Protection to Wines & Spirits*

Geographical Indications Details

- **Geographical Indications:** Douro
- **GI Application Number:** 227
- **Class:** 33
- **Goods:** Alcoholic beverages (Except Beer)
- **Date of Filing:** December 9, 2010
- **Status:** Registered

Registered Proprietor Details

- **Name:** INSTITUTO DOS VINHOS DO DOURO E DO PORTO
- **Proprietor Address:** INSTITUTO DOS VINHOS DO DOURO E DO PORTO, a Portugese Legal entity, Rua Ferreira Borges, no.27, 4050 PORTO,
- **Country:** Portugal
- **Journal Number:** 41 **Dated** August 11, 2011
- **Certificate Number:** 168
- **Additional Protection available from:** November 28, 2011
NOTIFICATION

Additional Protection under Section 22 (2) of Geographical Indications of Goods (Registration & Protection) Act, 1999, vide Government of India notification dated October 01, 2010 has provided Additional Protection to Wines & Spirits

Geographical Indications Details

Geographical Indications: Cognac
GI Application Number: 230
Class: 33
Goods: Spirit
Date of Filing: December 28, 2010
Status: Registered

Registered Proprietor Details

Name: Bureau National Interprofessionnel du Cognac (BNIC),
Proprietor Address: 23, Allees du Champ de Mars,m 16100, Cognac, France.
Country: France
Journal Number: 39 Dated March 25, 2011
Certificate Number: 156
Additional Protection available from November 28, 2011
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. There 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 Indications 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 good 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:

- **Filing an Application**
- **Examination**
- **Objections**
- **Opportunity for Hearing**
- **Refused**
- **Acceptance**
- **Advertised in the GI Journal**
- **Opposition if any**
- **Allowed or refused**
- **Appeal to IPAB**
- **Acceptance of GI**
- **Entered in the GI Register**
- **Particulars of Regd. GI entered in Part A of the Register**
- **Particulars of Regd. GI entered in Part B of the Register**
- **Registration Certificate issued**