

GI APPLICATION No.
208

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

(To be filled in triplicate along with the Statement of Case accompanied by five additional representation of Geographical Indication)

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

FORM GI-1

C	A single application for the registration of a Geographical Indication in Part A of the Register for goods falling in different classes Section 11 (3), Rule 23 (5) Fee: Rs. 5,000 for each class (See entry No. 1C of the First Schedule)	
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1. Application is hereby made by **Directorate of Textiles & Handloom, Government of Orissa, Satyanagar, Bhubaneswar - 751007, India** for registration in Part A of the Register of the accompanying geographical indication **SAMBALPURI TIE & DYE SAREE AND FABRICS** furnishing the following particulars: -

(A) Name of the Applicant : Directorate of Textiles & Handloom,
Government of Orissa

(B) Address : Directorate of Textiles & Handloom,
Satyanagar, Bhubaneswar, Orissa -751007

(C) List of association of person/

Producers / organization/ authority : To be provided on request

(D) Type of Goods : Textile and textile goods,
falling in Class 24 and clothing in Class 25

E. Specifications:

Sl No.	Type of Product	Local name of the design	Yarn used		Ends per inch	Pick per inch	Length	Width	Weight per Sq. mtr.
			Warp	Weft					
1	2 Cotton Sakta saree / Pasapali Saree	3 5 Kothi Sakta to 30 Kothi Sakta in weft direction.	4 2/80's to 2/120's mcz.	5 2/80's to 2/120's mcz.	6 56 to 76	7 60 to 78	8 5.00 mtr to 6.20 mtr.	9 42 inch to 48 inch	10 64 gm to 90 gm.
2	Border Sakta Cotton Saree	Dhadi sakta	-do-	-do-	-do-	-do-	-do-	-do-	-do-
3	Cotton body bandha saree (Single Ikat)	Aradhana, Taapoi, Srilaxmi, Lahari bandha Ashwini, Rukimini, Laxmipada, Tara, Gouri Utkal Laxmi, Babita, Padmarupa, Sudarsani, Dolly, Putli, Bandha Bichitra, Bindu, Puspasankha, Arghya, Puspachakra, Srimati Sradhanjali, Girmala Sobharani, Supriya Konark Chakra, Rekha, Chitrarekha, Jochhana Chandratara, Swagatika Sashikala, Chandrasini Patrarekha, Sayaprabha, Manjusha, Manisha, surya, Ragini, Sashmita, Trupti, Avanti, Chandraudiyani.	2/80's to 2/120's mcz.	2/80's to 2/120's mcz.	56 to 76	60 to 78	5.03 to 6.20 mtr.	40 inch to 47 inch.	64 gm to 90 gm.
4	Cotton double ikat sakta saree	Kakali sakta Kutir sakta Pasa sakta SP, Patli rani, Sakta jinia patli, Sakta Lahari, Danti sakta, Bicitrapuri, Sachi sakta	2/80's to 2/120's mcz.	2/80's to 2/120's mcz.	56 to 72	60 to 76	5.00 mtr to 6.20 mtr.	42 inch to 48 inch	64 gm to 90 gm.
5	Bed Cover (Single Ikat)	Thikdi diamond, Tara, Puchki, Padma, Boita, Indumati, admakadhi, Konark charka, Ananta	2/17's NF to 2/80's	2/17's NF to 2/80's	36 to 56	40 to 60	2.29 mtr to 2.74 mtr	48 inch to 90 inch	67 gm to 137 gm.
6	Bed Cover (Double Ikat)	Nau kothi sakta, centre design	2/40's to	2/40's to	48 to 56	52 to 58	2.29 mtr	60 inch to	67 gm to

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

SAMBALPURI TIE & DYE SAREE AND FABRICS

(G) 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) chequerboard 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 hansabalies 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: *thaan* (long cloth), 2: ladies salwar suit piece, dupatta, 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. **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. The handkerchiefs are made with border in four sides and motifs at the centre.

(H) Geographical Area of Production and Map as shown in page No. 23

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 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 toal 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 south-east and valley and plains of Sambalpur Sub-division in the south east. Sambalpur district experiences extreme type of climate with 66 rainy days and 153 centimetres rainfall on an average per annum. Most of the rainfall is confined to the months from June to October visited by south west monsoon. Mercury rises upto 47° Celsius during May with intolerable heat wave and falls as low as 11.8° Celsius during December with extreme cold. The rainfall is highly uneven and irregular.

Presently sambalpuri tie & dye technique is used widely in the following districts and talukas of Orissa:

District Name	Block Name	Village Name
Bargarh	Jharbandh	Ureidadar, Niljipatra, Laudidarha, Goudmal, Saldih
	Paikamal	Bhubaneswar Pur, Saplahar, Sargipali
	Rajborasambar	Sargibahal, Panchabahiya, Nagenmal, Sargijuri, Chandipali, Pathuri, Jamala, Fatamunda, Barikel, Singanpur, Gadabhathi, Kudasingha, Kansar, Sampia, Banupali, Khairpali, Bajenmunda, Tendapadar, Badimal, Brahmandihi, Darliguda, Bubuda, Keutenbahali, Budamal, Guthurla, Luhakhan, Bhaludunguri, Dahita, Gailguda, Dangachhancha, Silatpali, Phulmatipur, Padmapur N A C
	Gaisilet	Baidpali, Nuapali, Dangar Munda, Guderpali, Kujamunda, Khalabahal, Magha, Barhiapali, Kundakhai.
	Bijepur	Ainlabhata, Nuapali, Sanbaunsen, Buromal, Bandupali, Barmunda, Masanabahal, Banjidunguri, Baunspula, Bilaipali, Samlaipadar, Manoharpali, Purna, Jaring, Sargipali, Lemdhar, Pipilipali, Kandhra, Kalangapali, Gudimunda, Keutipali, Bijepur, Majhipali, Pada, Rengalipali, Jhankarsrigida, Srigida, Talpadar, Jhalpali, Kanpuri, Balanda, Nuapali(kha), Kalangadera, Pukhamunda, Gandapali, Bhoipali, Karle, Charpali, Teligandapali, Bhairapur, Budhapali, Surubali, Jalpali, Bairakhpali, Bhalubahal, Katapali(kha), Sadhupali, Kharmunda, Karnapa, Rangamatia, Dhumapali, Luhurapali, Kurlamunda, Jampali, Arda, Gandpali (ku), Brahmanipali, Litipali, Jokhipali, Badipali (jo), Bhatigaon, Rengalpatra, Satabandha, Cherengamunda, Ailpur, Kurkuta, Badbaunsen, Salehdamki, Tengara, Khaliapali, Katapali, Rangmatia, Saipali, Khuntipali, Patharla, Laumunda, Tangurupadar, Ranimal, Khanda, Tileimal, Beniachal, Darlipali, Putukigrinjal, Putuka, Barkani, Badipali Ma, Mahaberna.
	Sohela	Barpadar, Ghumunipali, Petupali, Beherapali, Chuhanpali,

		Ghens, Kuchipali, Kuamania, Nuapali, Baidespali, Brahmanipathar, Balipata, Birjam, Bijapali, Batterma, Salepali, Jampali, Chikhili, Ghanamal, Sarangpur, Samarapali, Kudopali, Mangalpali, Rengali, Grinjal, Budamal, Beherapali, Barihapali, Pipalkhunta, Jamchhapar, Damkipali, Sarkanda, Jatla, Sirigida, Samakata, Dumerpali, Kangaon, Badipali, Pipilipali, Pastamunda, Karalmal, Bindhanpali, Khairpali, Birjupali, Katharpali, Dhusarbahal, Haldipali, Chichinda, Hirapali, Nagaon, Bhatbida, Salepali, Panimora, Bandala, Baunsenmura, Sadhupali, Khaliapali, Kendbahal, Jampali, Chhuriapali, Gobindapur, Muchbahal, Kalangapali, Kudapali, Gandpali, Jhar, Jitapali, Banabira, Dumerpali, Jharmunda, Tungibandhali, Maraikel, Tandol, Chitakhai, Sahajbahal, Barupali, Bahalbahal, Kanapali, Kusrda
	Bhatli	Bisipali, Sohela, Sagunapali, Tambimunda, Runipali, Badmal, Kesaipali, Sukuda, Kharsal, Kanakbira, Badaamalipali, Handasankri, Kushanpuri, Bhatli, Karlajori, Kamagan, Chadheigan, Deultunda, Temren, Niliji, Goudgaon, Hatisar, Bichhuan, Mahulapali, Badatunda, Kharmora, Sirapali, Beherapali, Udhepali, Bhadigaon, Bisalpali, Karlakhai, Mahada, Tukurla.
	Ambabhona	Darlipali, Ruchida, Dwari.
	Atabira	Jhiliminda, Kadalipali, Dhirpur, Baralabhal, Tejanga, Dalpatpali, Pahadsrigida, Dhemsa, Janged, Kuketira, Amlipali, Lachida, Hirllipali, Banhar, Singhpali, Tope, Manapada, Lastala, Janhapara, Ladaripali, Rengalipali, Kandpali, Bhoipali, Saranda, Chakuli, Gambhari Pali, Tamparasara, Khirapali, Jhiliminda, Kadobahal, Barapali
	Baragarh	Tentla, Katapali, Banda, Nuniampali, Bargaon, Bardol, Ulba, Bagaibira, Turunga, Barahaguda, Talsirgida, Ambasadha, Tora, Haldipali, Gudesira, Gobindpur, Kendpali, Jhankarpali, Chakarkend, Sarsara, Dumerpali, Dhanger, Kuruan, Gondapali, Khuntpali, Sahajbahal, Banabaspali, Nuapali, Birmal, Balijori, Behera, Tumgaon, Mahulpali, Desh Kumbhari, Dhatukpali, Bheden, Tehikipali, Mehena, Bardol, Tumagaon, Launsara
	Barapali	Sarandapali, Katapali, Banjipali, Phulapali, Kusanpuri, Julat, Bagbadi, Grindola, Kumbhari, Mahulpali, Bandhpali, Dhaurakhanda, Gopaipali, Barikel, Latakera, Pradhanpali, Kainsir, Barangpali, Jhulopali, Tingipali, Khemasara, Barguda, Rabanguda, Amamunda, Sujia, Bhatigaon, Retamunda, Dhangerpali, Charmunda, Jhulpiapali, Kead, Kadalimunda, Remta
	Bheden	Kelendapali, Kultapali, Remunda, Thuapali, Bhoipali, Rupapali, Burda, Talmenda, Chichinda, Manpur, Rusuda, Hatagaon, Jandol, Katapali, Bargaon, Salepali, Pudapali.
Sambalpur	Rengali	Dehuripali, Dalpatpali, Baijapali, R C Nagar.
	Dhanakuada	Baijamunda, Kardola, Rani Khinda.
	Maneswar	Huma, Charpali.
	Jujumura	Badturang.
	Rairakhhol	Kandhara.

Jharsuguda	Lakhanpur	Kanaktora, Palsada, Luhabaga, Dhulunda, Charapali, Chantipali, Panchgaon, Tilia,
	Jharsuguda	Bhoimunda, Ektali.
	Laikara	Talmenda, Sahaspur, Khotamal.
	Kolabira	Raghunathpali, Jhirlapali, Amnapali, Guchhapali,
Sundargarh	Sundargarh	Ulba, Ledhimang, Dharuadihi, Kopsingha, Rupidihi, Kirei
	Lefripada	Raibaga, Nakadihi
	Tangarpali	Mangaspur,
	Bargaon	Bhoipali,
	Subdega	Subdega
Boudh	Boudh	Butupali, Marjakud, narayan nagar, Laxmiprasad, Baunsuni, Tikirapada, Maulimunda, Ainlapali, Khuntbandh, Jagti,
	Kantamal	Khaliapali, Amurda, Kurumunda, Patlipada, Khairmal, Bagedia, Manamunda, Gabjor, Junani, Dengpadar, Deuli, Janimunda, Bandhanjodi, Basudevpati, Sadanandapur, Padmapuri, Malikud, Gudvelipadar, Bilaspur, Ratakhandi, Palsagoda, Patharla,
	Harbhanga	Chamapur, Mahakurpali, Sanabankapada
Bolangir	Agalpur	Mahakhanda, Naugaon (a), Agalpur, Roth, Manupali, Salebhata, Kutasingha, Naugaon (b), Rengali.
	Luisingha	Kutrapali, Sargada, Badimunda, Jharmunda, Luisingha, Chatabahal, Maharpali, Kautipali, Taljuri, Rengali, Phatabahal, Ratakhandi, Jatipali, Taliguda.
	Patnagarh	Daldali, Patnagarh, Gambhari, Kukrumunda, Ghasien, Bharatbahal, Dhodmahul, Khuntsamalei, Daitarimunda, Baneimunda, Dalapali, Gadagadachapar, Tamia, Bhatapali, Deulgaon, Bijamagur, Jugimunda, Balipata, Solebandh, Batharla, Tendapadar, Kusankani, Ulba, Kaudia, Kutmenda, Sunamudi, Barapita, Diadumer, Naktasara, Chelkhai, Dhupalpara, Saramuhan, Babijori, Sialbandhar, Barabahal, Mayabarha, Bhalupita, P. rampur, Salepali, Chulhadarha, Samaleswar, Ghumer, Talpadar, Gandamel, Kusabahal.
	Khaprakhol	Turla, Salepali, Golamunda, Tamiapadar, Sargipali, Tengrapathar, Damaipali, Juria, Luhasingha, Gourpali, ,
	Belpada	Malimunda, Parlimal, Rengali, Bagdol, Munapali, Chacheribanga, Patarapali, Mundodarha, Khalipathar, Juba, Tentulimunda, Dunguripali, Belpada, Nunhad, Sarmuhan, Tanla, Karlabahali, Kapani.
	Tureikela	Larki, Semala, Mahulbaharli, Jharani, Chaulsukha, Kharli.
	Bangomunda	Malapada, Belpada, Ganjabahal, Bhalumunda, Bongamunda, Guhirapadar, Barabahal, Kansil, Ranipur, Balikhama.
	Muribahal	Patarapali, Bhairigubha, Goimunda, Gunjitara, Bhandarbanji, Chanabahal, Sukunapadar.
	Saintala	Kandhakolhagaon, Jaliadarha, Phatamunda.
	Gudbhela	Kandamunda, Sindirabahali, Tebedamunda, Buromal, Jambhela, Ghusuramuda, Luruki, Jumel.
	Deogaon	Phapsi, Satighat, Sunarijor, Desandha, Sialjor, Bandhapara, Arada, Badabandha, Siletkani, Mursingh, Bahali, Naikensira, Hatisara, Jarasingha, Badadunguripali, Barkani, Kuliabahal,

		Salepali, Kuturla, Babijor, Udar, Nandapatha (Haripur), Guelpita.
	Balangir	Bandanjanor, Chandanbhati, Chantimunda, Pipalkani, Sargadapali, Badatelen, Kermeli, Chudapali, Tusurabahal, Babuphasad.
	Puintala	Lukapada, Chichindapali, Begpali, Bishipali, Bahirasar, Pipirda, Samantapur.
	Titlagarh	Manigaon, Bhatipada.
Sonepur	Sonepur	Kabat Talai, Bankabija, Pratappur, Sarganamunda, Khairitikara, Khaliapali, Asurmunda, Balpur, Baladi, Daurakhama, Baidyanath, Baghapali, Hariharpur, Harad Khol, Sialjori, Sagarapali, S.Kalapatar, Bair, Haman, Khrjuranua Basti, Lachipur, Chepapali, Bisi, Unda, ,Allik Munda Sahajpita, Kasurpali, Gadia, Bagdoli, Medinpali, B.K Bandha Pali, Mahulakhunta, Khambeswaripali, Kharjur P/ Basti, Sonepur Town,
	Tarava	Ranisarda, Kumunday, Menda, Brahmanipali, Deulpadar, Narayanpur, Nuapali, Bhagiamunda, Bhaludungri, Rugudipali, Bokabahal, Talpali, Nuamunda, Putikipali, Atasinga, Padampur, Thelamunda, Kukutapali, Ranipur, Tilesara, Budelbahali, Antarda, Tarava Nac, Manahira, Takarla, Sagartol.
	B.M.Pur	Amsarbhata, Khandahata, Tulsipur, Telitikira, Tevapadar, Gudipali, Pitamahul, Raj Bahadurpali, Sangrampur, Hanumanpali, Kamalpur, Baghamari, Nuapali B.Ghat, Khambeswari Pali, Tribeni Chhak Champapur, Kendupali, Tikirapada, Subalaya, Bikal Pali, Ranipur, Pandaipali, Rajsree Nagar, Tangarsahi, Rathipada.
	Ulunda	J.N.Pali, Kumarkeli, Dasrajpur, Nimna, Palas, Pipilikani, ,Podgatikira Udeyapadar, ,Limbapali, Amurda, Mahulpali, Saharapali, Matikhai, Matikhai Nuabasti, J. , Uapali, Kulpadatikira, Chaidaipank, Ichhapur, Govindapur, Laxmanpur, N.Tikira, Manpur, Dakhinipali, Sindhol, Mundamahul, Bhaga Munda.
	Dunguripali	Dunguripali, Gambharipali, Badanuapali, Shial Bahali, Maghi Munda, Bilaipali, Beheramal, Pipilikani, Jivan, Dadar, Dhanabasa, Badbhalupali, Lingmonni, Khuntpali, Bandhapali, Naikenpali, Rampur, Harihar Nagar, Digisira, Sahala, Sargul, Sukha, Haladi, Gajbandha, Brahmanipali, Sunapali, Pahandi.
	Binka	Gulunda, Silati, Nakatamunda, Bausuni, Binika Nac, Phulmuthi, Sankara, Nandah Mal, Jhasapur, Jamchapar, Bilaibahali

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/sonapur 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 515km 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 north-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 3098sq.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 & Sonapur District.

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 was formed on 1st Nov, 1949. Sonapur was carved out as a separate district on 1.4.1993. The district is bounded by

- Sonapur in the east
- Nuapara in the west

- Kalahandi in the south
- Bargarh in the north

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

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.

(I) 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 Binjhal chiefs before historical dynasties like Gangas, Kadambas and Chauhans appeared and became masters of different regions (District Gazette Sambalpur, 1990, p.425 -**Annexure-I**).
2. It is learnt from an inscription dating back to 600 BC found in Khandagiri that Utkala (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 "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 Hatambardev son of Prithiviraj Chowhan and killing of Sambargarh near Kanauj) where it

flourished under the royal patronage and was used for the fabrication of silk fabrics for the royal wardrobe (**Bikram Kumar Meher, Opencity Books, 2001,p. 4 – Annexure-II**).

3. Tie-dye became fully developed in China during the Tang dynasty (618-906 A.D.) and in Japan during the Nara period (552-794 A.D.). The availability of silk and hemp, which are very receptive to the resist technique, made these countries' art outstanding. Some early tribes in Western China, South East Asia, and Central America tied and dyed the threads before weaving their cloth. When it was woven into material, beautiful designs appeared where the white lines of the tie contrasted with the colored dyes. This method is known as *ikat* in India (the History of Tie & Dye-Harmonytie-dyes.com – **Annexure-III**).
4. Early dyes were extracted from roots, flowers, leaves, and berries. These include blackberries, lichen, safflower, marigold, onion, red cabbage, sage, and indigo. Although these dyes are still used today, synthetic dyes have been developed that are permanent, quick-setting, safe, easy to use, and are ensured by accurate formulas. As in ancient times, we still use natural fibers for tie-dyeing. Silks from China, cottons from Egypt, and rayon from Bali are still highly prized. Hemp has always been used as a durable and dyeable natural fabric.
5. 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 1192AD after the fall of Chouhan empire at the hands of the Mughals and he was killed by Mohammad Ghori. 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 Patnagarh (Chouhan 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) (G.K. Ghosh and Shukla Ghosh, 1995, p.150- **Annexure- IV**)

6. Tusser silk weaving was for several years the principal industry of the district. Visitors like Dr.Shortt in 1855 to the district found that tusser 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 (Bihar and Orissa District Gazetteers-Sambalpur, 1932, p. 171 and 172 – **Annexure -V**).
7. 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, Bichitrapari, Shaktapari, Pattanaik pari, etc.
8. 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.
9. Tie & dye is a Malayan word and refers to a technique for producing in 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 tie & dye patterns. In the tie & dye process, the designs in various colours are formed on a fabric wither by 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 (Satya Narayan Dash, Handloom Industry in India, Mittal Publications: New Delhi, 1995, p. 14- 15 -**Annexure-VI**)

10. 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.
11. 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.
12. 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 (Bijoy Chandra Mohanti, 1974, p. 15 - 18 – **Annexure-VII**).
13. 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 craftsman who work excellent motifs on cotton and tassar fabrics of the district is noted for tie and dye weaving in cotton and tassar

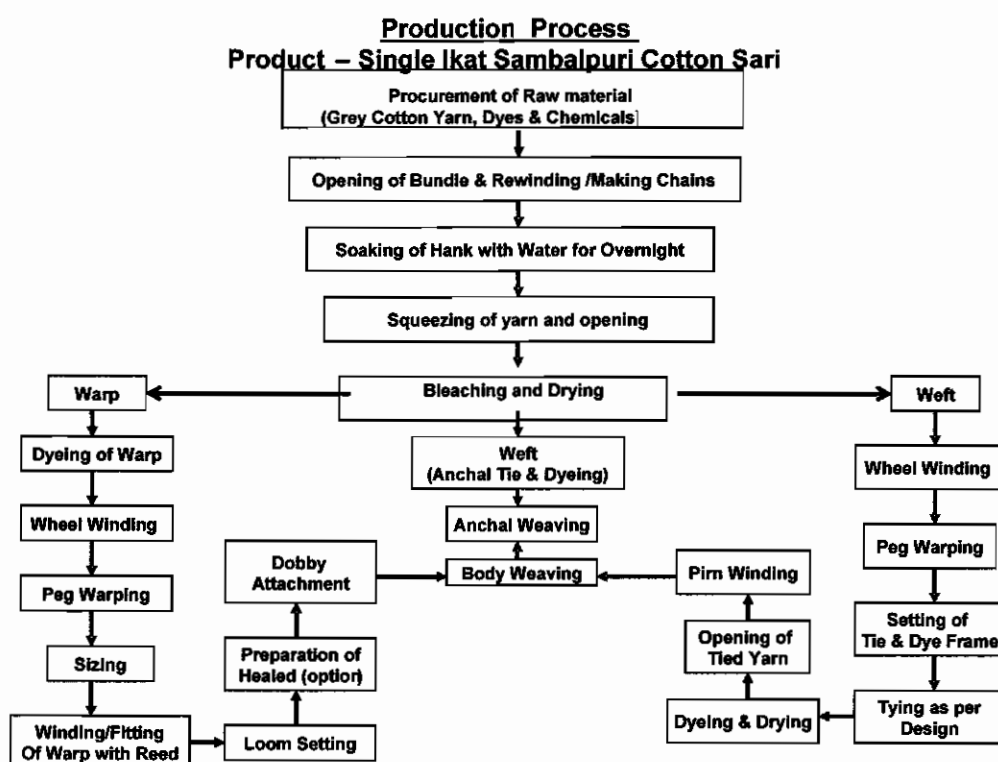
silk bringing out most artistic design from the loom almost like magic with the help of formulae which have pass down from father to son for generations. The Bhulias are capable of weaving very fine clothes having the intricate tie and dye and jala designs.

14. 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*' (**Wikipedia.org-Annexure – VIII**).
15. 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.
16. 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 Tie & Dye in the post of Independence era and handloom industry in Orissa in particular (Sambalpuri Bastralaya **Website-Annexure-IX**).

(J) Method of Production:

The technology involved is purely indigenous and local. The 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:

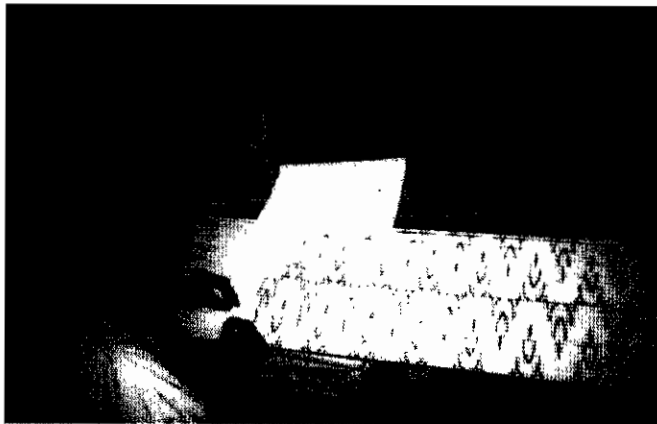
Cotton:

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
5. Dyeing of yarns using VAT and Naphthol- base separately.

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.



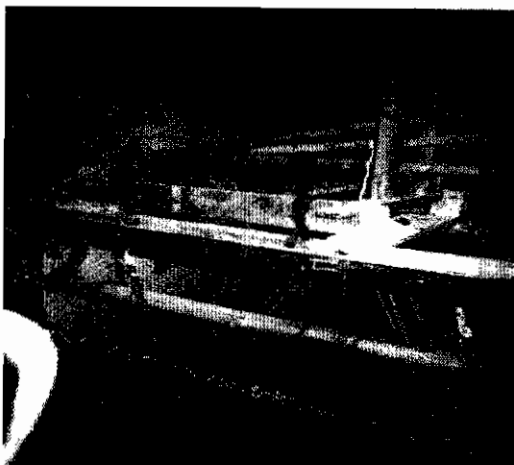
Bobbin Winding:

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: (Denting)

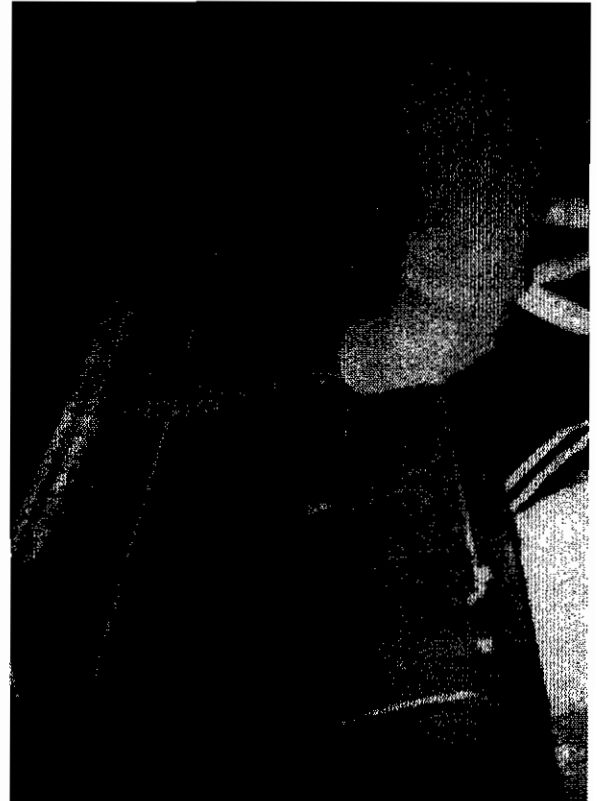
In this process, warp is passed through the reed and the heald. The warp threads are then joined to the old warp threads with a deft twist of hand.

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.



(K) Uniqueness:

1. Designs are developed on the yarn using tie & dye 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 dobby, Jacquard or Jalla.
3. In this tie & dye 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 equisetive in nature.
5. In Double Ikat, from 5 lines to 30 lines are most frequently used which is the tradition of Sambalpuri Style of tie & dye.
6. Grouping of threads which is a process of tie & dye 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 tie & dye, 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.

(L) 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 – Member Secretary
2. Dy. Director, Weavers Service Centre, Bhubaneswar – Member
3. M.D, Orissa State Handloom WCS Ltd.(BOYANIKA) - Member
4. M.D, Sambalpuri Bastralaya – Member
5. Nominee from NHDC – Member
6. ADT - Bargarh - Member
7. Nominee from Textiles Committee– Bhubaneswar - Member

Along with the Statement of Case in Class

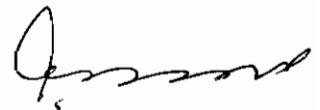
- (i) 24 in respect of Textile and textile goods
- (ii) 25 in respect of clothing

In the name of Directorate of Textile & Handlooms, whose address is Directorate of Textiles & Handloom, Satyanagar, Bhubaneswar – 751007, Orissa who claim to represent the interest of the producer of the said goods to which the Geographical Indication relates and which is in continuously since time immemorial in respect of the said goods.

2. The application shall include such other particulars called for in rule 32(1) in the statement of case.
3. All communication relating to this application may be sent to the following address in India:

The Director
Directorate of Textiles & Handloom,
Government of Orissa
Satyanagar, Bhubaneswar- 751007
Orissa.

4. In the case of an application from a Convention Country the following additional particulars shall also be furnished: NA



SIGNATURE

NAME OF THE SIGNATORY: LAXMI NARAYAN NAYAK
I.A.S.

DIRECTOR OF TEXTILES AND HANDLOOMS, GOVERNMENT OF ORISSA

Director of Textiles & Handloom
Orissa, Bhubaneswar.