

**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

A	Application for the registration of a Geographical Indication in Part A of the Register Section 11 (1), Rule 23 (2) Fee: Rs. 5,000 (See entry No. 1A 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 **BOMKAI SAREE & 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 under Class 24

(E) Specifications

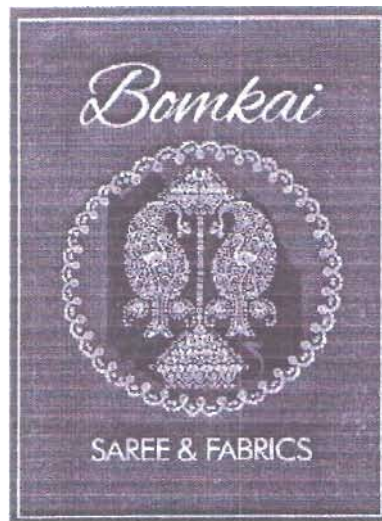
Sl. No.	Product	Specification
1	Bomkai Cotton Saree With Dobby plain/ Contrast/ bandha/ bandh-Dobby/2 Dhadi/ 3 Dhadi/ Box(jalla & Dobby) with or without Ikat design Border/ Plain/ Buti/ Buta/ Box/ (Jalla)/ Bandha Motif/ Srtipe/ Check Body/ and Single Chal/ Double Chaal/ Ganga- Jamuna/ 3-Dhadia / Bandh with jalla/ Buti & Buta design Anchal 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/Cotton/Zari or Any suitable yarn for ornamentation Size: Length- 5.00 To 5.50 Mtr without Blouse & 5.60 to 6.30 with Blouse. Width: 1.12 to 1.20 Mtr
2	Bomkai Silk Saree with Dobby plain/ Contrast/ bandha/ bandh-Dobby/2 Dhadi/ 3 Dhadi/ Box(jalla & Dobby) with or without Ikat design Border/ Plain/ Buti/ Buta/ Box/ (Jalla)/ Bandha Motif/ Srtipe/ Check Body/ and Single Chal/ Double Chaal/ Ganga- Jamuna/ 3-Dhadia / Bandh combined with jalla/ Buti & Buta design Anchal 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- 5.00 To 5.50 Mtr without Blouse & 5.60 to 6.30 with Blouse. Width: 1.15 to 1.20 Mtr
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 Mtr Width:1.00 to 1.20 Mtr
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 Mtr Width:1.00 to 1.20 Mtr
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 Mtr
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: Length- 6.75 to 7.25 Mtr Width:1.00 to 1.20 Mtr
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 Mtr
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 Mtr

(F) Name of the Geographical Indication:

BOMKAI SAREE & FABRICS



(G) Description of Goods:

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

1. 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.

2. Dress Material

Bomkai Dress materials are produce both in Cotton and Silk in sonapur 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 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.

3. 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.

4. Geographical Area of Production and Map as shown in page No.....

Sonepur, Bir Maharajpur, sonapur Rampur Tehsils

Bargarh District- Barapali block

Boudh District- Boudh Block ,Harabhanga Block ,Kantamal Block,

Angul District - Athamallik Block.

Cuttack District – Tigiria Block , Baramba Block, Narasimhapur Block

Ganjam District- Patrapur Block , Behrampur Municipal Corporation

The production area covers the following geographical coordinates:

Latitude: 19° 04' to 21° 41'

Longitude: 82° 39' to 86° 16'

(I) Proof of Origin (Historical Records):

1. 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 (Sonepur Cluster Website- **Annexure-I**).
2. 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 “*DoubleIkat*”. 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* (G.K. Ghosh and Shukla Ghosh- p.1-4- **Annexure-II**).
3. 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 (MSME Foundation, Sonepur Cluster Diagnostic Study Report – **Annexure – III**).

4. The original Bokmai 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. A row of Kumbha (temple spires) are favourite border motifs.
5. It could be gathered from the district gazetteers of Bolangir that here 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. (Bijoy Chandra Mohanty, 1974, p. 84 – **Annexure –IV**).
6. 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.
7. 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 naksho 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 like 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.' (Vijay Singh Katiyar, 2009, Indian Saris, p. 200 and 01 – **Annexure – V**).

8. During mid of 1960's, lot of modifications were done to upgrade the handloom sector of Sonapur. 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.
9. 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 Sonapur product in other States by participating in exhibition and fair conducted by handloom department and Govt. of India.
10. 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.
11. 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.

12. 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.
13. 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 Mr.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 (Chaturbhuj Meher Profile – **Annexure – VI**).
14. 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.
15. 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*.
16. Use of Jalla method is the peculiarity of bomkai sarees (directorate of Textiles, Orissa Handlooms, 1999 – **Annexure – VII**).
17. 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 Orissan Handloom Sarees.
18. **Annexure – VIII** - Photographs
19. Affidavits from weavers (**Annexure- IX**) and Director of Textiles (**Annexure – X**) are produced.

20. **Annexure – XI** - Affidavit from the Director of Textiles stating that he represents the interests of the whole weaving community in the State.
21. **Annexure – XII** – Additional evidence of Bomkai, <http://merieclaire.outlookindia.com>.

(J) Method of Production

1. 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 dobby. Elaborate and rich figures effects are obtained on the cloth by the use of this process.
2. 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.
3. 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.

4. 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.
5. 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.
6. 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.

I. 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 Sonapur 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

II. 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.

III. 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 pirn winding.

IV. 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.

V. 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.

VI. Dyeing

- The weavers in their cottage dyed both the cotton as well as silk yarn. Normally 2/4 pieces are dyed at time. Cotton dyeing is basically done with vat dyes where as silk yarns are dyed with acid dyes. The silk yarn prior to dyeing 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.

VII. 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.

VIII. 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.

IX. 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.

X. 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.

XI. Design Setting

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

XII. 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 heddles 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 heald. In this case the loops of the two main heald 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 heddles 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.

(k) Uniqueness:

1. "Bomkai" is the name of a design woven in handloom using Jalla technique.
2. 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.
3. It is an extra weft design with single colour or multicolour weft on the cloth.
4. The special attachments of Jalla sets like Dandi Rasi (pagia threads), Bouy (naka threads) and Langan (ankda) fitted to the loom for making bomkai design on cloth.
5. One assistant is required with the weaver for lifting the jalla during weaving.
6. The designs on the fabrics are woven one side only.
7. The solid border, anchal and body designs are also combined with ikat technique.
8. There is scope for multiple designs on the body/anchal of the fabric by use of one or more jalla set.
9. Design is woven in extra weft with 4 to 8 Ply threads.

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

Along with the Statement of Case in Class 24 in respect of **BOMKAI SAREE & FABRICS** in the name of Directorate of Textiles & Handloom, whose address is Director of Textiles & Handloom, Directorate of Textiles & Handloom, Satynagar, Bhubaneswar – 751007 who claim to represent the interest of the producer of the said goods to which the Geographical Indication relates and which is in continuous use since 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 of Textiles & Handloom
Directorate of Textiles, Government of Orissa
Satyanagar, Bhubaneswar
Orissa – 751007.

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



SIGNATURE
Director of Textiles & Handloom
Govt. of Orissa, Bhubaneswar,

NAME OF THE SIGNATORY: BIKAS/CHANDRA MOHAPATRA

DIRECTOR OF TEXTILES & HANDLOOM, GOVERNMENT OF ORISSA