GI APPLICATION No.
207 1

Received Rs. 10000 in cash/ Cheque/[illegible] on 24-8-2010 vide entry at 0248 in the register of [illegible]
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FORM GI – 1

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

(Filed in triplicate alongwith the Statement of Case accompanied by five additional representations of the geographical indication)

Section 11 (1), rule 23 (2)

Fee Rs. 10,000/- (as per entry no. 1-C of the First Schedule)

1. Application is hereby made by The Sarada Veena Workers Cottage Industrial Co-operative Society, facilitated by the Andhra Pradesh Handicrafts Development Corporation, for the registration in Part A of the register of the accompanying geographical indication furnishing the following particulars;

NAME AND ADDRESS OF APPLICANT:

Sarada Veena Workers Cottage Industrial Cooperative Society,
Gollapalli Village, Bobbli Municipality & Mandal,
Vizianagaram, Dist.,
Andhra Pradesh. Pin: 535573

A) LIST OF ASSOCIATION OF PERSONS/ PRODUCERS/ ORGANISATION/ AUTHORITY :

Not Applicable.

B) CLASS AND TYPE OF GOODS:

Class 15- Veenas (functional) being Musical Instruments falling in class 15.

Class 20- Small size veenas (non functional) for use as gifts items, momentos, decorative items etc., made from wood which are not included in any other class and fall under class 20.

C) SPECIFICATION:

As furnished in the statement of case.

D) NAME OF THE GEOGRAPHICAL INDICATION:

"BOBBILI VEENA"

also called as

"SARASWATHI VEENA"

E) DESCRIPTION OF GOODS:

BOBBILI VEENA is a traditional musical instrument, which is also known as Saraswathi Veena. It has great importance and

significance in the evolution of music and in particular carnatic music in our country. The Bobbili Veenas are made up of seasoned jack woods and is an integral part of carnatic music. Vibrant designs and colors are used in order to give the veenas a designer look. Designs of flowers and leaves are inlayed on the main plastic sheet. The Veena is mostly made up of a single piece of jack wood and is called as Ekandi Veena. In some cases one joint near the dandi and alley is used. There are 4-5 varieties of Bobbili Veenas. They are

1) Ekandi- made out of single log wood.
2) Kamalam- Lotus.
3) Nemali- Peacock.
4) Swarna Mandal- Peacock shaped only for showcase.

Carnatic music played on these Bobbili Veenas has won the hearts and earned the applause of the music lovers throughout the world transcending geographical barriers and regional cultures.
Over the years the craft has diversified by the artisans and at present the artisans are making miniature veenas as decorative art pieces or for the purpose of being given as gifts or momemtos. These do not have any functional aspect and they cannot be played.

Only seasoned jack wood is used in the making of 'Bobbili Veena'(functional and non functional). The frout main parts of it are the kunda, dandi, thumba and the alley. Kunda, dandi and

alley are made only out of seasoned jack wood, while the thumba is made only out of pumpkin. Ekandi Veena is made out of a single log of wood, which measures18" in length and 16" in width and 12" height. In other Bobbili Veenas there is only one other joint, joining the dandi to the alley which has been made separately. Jack woods are seasoned by placing in shades. It takes a few weeks to a few months time to get the desired quality of seasoning. The total length of veenas which are used as musical instruments are 48-51 inch (from the outer end of kunda to the outer end of the alley).The diameter of the kunda, which is the main base of the veena is 13 ½ to 14 ½ inch, its height is 12 inch The thickness of kunda which is grooved into a hollow structure is maintained at ¼ inch all through the veenas length. The distance between the meruwa and bridge is always 42".

The length is 51 inch & thickness of the dandi is 31/2 inch respectively.

The thumba is fixed at the end of the dandi which is opposite to the end to which the kunda is fixed. The diameter and height of the thumba fitted to the dandi is about 11-12 inch respectively. The tumba is prepared by drying an oval shaped ripe bottlegourd (sorakaya). The design of inlay works are mostly flowers and leaves.

At the front bottom end of the dandi the kunda is fitted. At the rear bottom end the thumba is fitted. As the rear end of the dandi

the alley is fitted. The alley is lion face commonly In most of the veenas the carving on the alley is that of the figure of a lion, in some cases the figures of a peacock or kamalam (lotus) are also carved. Apart from these, no other figures are carved in the alley. The Bobbili Veena are known for the artistic pattern and the lion face (simham), mayuri (peacock) or kamalam (lotus) carved/fitted at the alley which is the extension of the dandi of the veena, as the case may be.

There are three main and 4 ancillary strings. In total only 7 strings are there. The first and second strings are known as Sajammam and Pachammam, respectively. Only brass is used to make these strings and the thickness is 30 and 28, respectively. The third and fourth strings are called as Mandaram and Anumandaram. These strings are made up of steel and are 24 and 22 gauge, respectively. The side strings are called as SA PA SA and are 32 and 34 gauge, respectively. These are also made up of steel.

The other components of the veena are the knobs- There are 7 knobs which are used for seeting the rhythm and loosening the strings. Bridge plateis the plate that is used in the side to tie the other three strings and the bridge which helps the 4 strings to rum over it and made of rose wood, ghanta – This is called as it is in the shape of a bell and it is used in the fixing of the Tumba to the dandi by screws , kadiyam- it is made of brass and is the end point where allt he seven strings are tied and given the strength, malem- is the term used for setting the tune of the veena as per

the carnatic music and frets are used as the base which the strings .run over and are very important for tuning of the veena

The veenas weigh around 18 to 20 kilos. The gift veenas, which are used as show piece or decorative items, measure 9-23 inch in total length and the base measurement is 3-4 inch in diameter. These veenas weigh around 250-300 gms.

F) GEOGRAPHICAL AREA OF PRODUCTION AND MAP:

The area of production pertaining to the said Geographical Indication is Bobbili Municipality in Bobbili Mandal, of Vizianagaram District in the State of Andhra Pradesh, in India and lying within latitude and longitude as to be furnished in the Statement of Case. The said village is about 120 Kms from the city of Vizag also in the State of Andhra Pradesh in India.

H) PROOF OF ORIGIN:

The origin of the Geographical Indication Bobbili Veena can be traced back to 16th century to the days of the Bobbili Samasthanam. The forefathers of the present day artisans migrated from Vizianagaram and settled in Bobbili, in the year 1757. The making of the Bobbili Veena in the Bobbili Kingdom was introduced by Sarva Siddhi Acchanna, in the year 1880. Earlier Veenas were not produced in the Bobbili Samasthanam/

Kingdom. The kings used to order the veenas from other places and listened to the music of it. Even after the introduction of production of veenas in the Boobili Kingdom, it was used to entertain the kings alone. Commercialisation of the Bobbili Veenas was started by second generation artisans led by Sarva Siddi Appalaswamy in or around the year 1960

In 1959, the third generation established a society with 34 members under the leadership of Sarva Siddi Laksmanswamy. They followed the tradition in manufacturing of Bobbili Veena and started producing and selling the veenas in full swing and during these years the production of veenas reached its peak.

Andhra Pradesh Handicrafts Development Corporation has setup a Craft Development Centre with 40 members, at a private site in the year 1994. In 2002, Craft Development Centre constructed its own building and at present the Bobbili veenas are produced here. The members are producing both musical instruments and also the small size veenas for show case purposes.

There are no specific literatures to show the origin of the Bobbili Veenas, except brochures and newspaper cuttings along with newspaper articles.

The Bobbili Veena is played in a unique style which has developed in Bobbili over the last three centuries and is known as BOBBILI VEENA SAMPRADAYAM. This Bobbili veena

Sampradayam was made world famous by great veena players and teachers like Vasa Appayya, Vasa Sambayya, Vasa Venkata Rao and Nandigama Venkanna. Along with this the fine and intricate art of veena making reached its pinnacle of beauty in design and sound, equaling the skill of these talented veena vidwans.

I) METHOD OF PRODUCTION:

An elaborate method and procedure is involved in the production of Bobbili Veena. The method of production is as detailed hereunder;

1. Seasoning of the Jack Wood:

The first step would be the procuring of jack woods in logs of different sizes from the local wood selling vendors. The length of the logs, range from 6-8 feet in size. The most important and foremost step in making the Bobbili Veena is the seasoning of these jack woods. The seasoning is done by keeping the jack woods in shades for a long time say few weeks to even months. This is done to get the required grading of the woods i.e. red grade and light weight, which is very important to start the production.

2. **Cutting and Shaping of the Log Woods:**

Once the wood logs are ready with the required standard, it is cut into different sizes and shapes according to the requirement. The cutting and shaping of the woods is different for big Veenas, which are used as musical instruments from that of the smaller ones, which are used only as show pieces. The artisans use machines for cutting the logs.

3. **Grooving of the Wood**:

The next important step in making the Bobbili Veena is grooving the single piece of wood to make the Kunda and Dandi. First the kunda is grooved and then the dandi. Grooving is done only by hand using chiesels and no machines are used.The kunda is the base of the veena and dandi is a frame that forms the length of the veena. These two parts are very essential for the musical instrument.

Various flat and round shaped chisels and files are used by the artisans to carve the wood into a kunda. The next step is grooving the kunda into a hollow structure. The thickness is maintained at ¼ inch throughout the kunda. This step is very crucial done only by hand (no machines being used), and requires great human skill, expertise and experience. This is because the quality of music emanating from the veena largely depends on the proper making of the kunda.

The kunda once made is carved to make the dandi, which forms the length of the veena. The dandi is also grooved in order to make a hollow structure.

4. Filing and Applying the Paste:

The next step involved in making the veena is to cover the holes or rough patches, which had occurred during carving with a special paste which is made out of a yellow coloured power mixed with gum (fevicol). The wood is applied with the paste to make it smooth and also to get the color of the wood. Once this process is over, dandi cover and kunda cover is put over the top.

5. Pasting the Plastic Design:

The plastic white sheet with inlay work of art is pasted throughout the veena, including the kunda and the dandi. This acts as a border to the entire veena, giving an artistic look to the veena and with this, the basic structure and skeleton of the musical instrument is complete.

6. Fixing the Bridge, Knobs and Meruwa:

The next step in making the Bobbili Veena is making the knobs, maruwa- a platform in the front side and bridge. Rose wood is used to make these three parts. The bridge and meruwa forms the two important parts in the veena, since all the seven strings pass through these two points, which contribute a lot apart from the kunda, to the sweet music notes emanating while playing.

There are seven strings, four main and 3 secondary. The first two strings are called as Sajammam and Panchammam and are made up of brass. They are 30 and 28 gauge. The third and fourth strings are made up of steel and are called as Mandaram and Anumandaram. They are 24 and 22 gauge. The three side strings are made up of steel and are called as SA PA SA and are of 32 and 34 gauge.

There are totally 7 knobs in the veena and they are fitted with the help of a hand drill, on the either side of the dandi.
Once the knobs are fixed, the strings are tied to it. The strings run over the meruwa to the bridge and end in the kadiyam.

7. Making the Alley:

In order to give an artistic look to the veena, the artisans carve out the figures of lion face or peacock or kamalam in seasoned jack wood and fix it or join it to the end of the dandi, which is opposite to the kunda. Mostly, the bobbili veena has the lion face/nemali. In some cases peacock or kamalam figures are also used. No other figures are used. Joining is done by fevicol.

8. Tumba Preparation:

The tumba is made by drying a ripe bottle gourd (sorakaya). The sorakaya chosen is in oval shape. Then a hole is made at the bottom and top of the sorakaya, to take out the stuff which is inside the sorakaya. Then it is kept for drying in the sun follwed by shade in order to make it hard. Once it attains hardness, colors

are used to design the tumba, by appropriately painting it. Here alone hand is used to draw the art. The painting done is by using enamel colors and mostly floral and leaves are made.

Once the tumba is ready it is fitted to the veena at the joint called meruwa, with the help of screws and it is attached by Ghanta which is bell shape and made of brass.

9. Fixing of the Strings:

Once tumba is joined, the next step is, fixing the strings. The strings are fixed and tied with the knobs. (***Pls mention which end is tied first)*** The three side strings run over the bridge to the three knobs and the other four strings are tied with four knobs/Biridas and extend over the bridge and are tied at the kadiyam. In order to give strength to the strings which runs from bridge to kadiyam, the kadiyam .is made up of brass.

The distance from the meruwa to the bridge is always 42". This is standard and always followed in making all the veenas.

10. Tuning and Fixing the Frets:

The strings once fixed, are tied at both the ends. The frets, which are made of bell metal and 24 in no. are then fixed to give the required rhythm. Based on the placement of the frets music is tuned and as required can be modified to give the sa re ga ma tunes.

The frets are placed on the layer of the beewax colored with black. The manchi gogillam and beewax and black color is used to prepare the platform on which the frets are placed.

11.**Fixing the Tumba with the main Instrument**:

The tumba is then fixed to the bottom portion of the dandi with a ghanta (bell shaped brass metal) at the meruwa, and at the rear side of the dandi which is opposite to the front side which has the kunda at the bottom.

12.Polishing:

The next step is polishing the veena with shellac polish, to give a luster and shinning look to the veena.

13.Malem:

The most important and final step in making the veena is the tuning of the instrument (malem is set) to hear the music flowing out is the good and as per the desired best musical notes.

UNIQUENESS:

The uniqueness of bobbili veena is based on all the three parameters specified under the GI Act 1999. That is, uniqueness based on

a) reputation
b) quality, and
c) c) other characteristics.

a. Reputation:

Uniqueness based on reputation is based on knowledge, awareness, use through purchase of the veenas. These veenas are a very popular musical instruments in carnatic music. The average turnover for the years 2002-2008 was Rs.15 lakhs. The expected turnover for the years from 2008-2013 is about Rs.25 lakhs.

The price of bobbili veena which is used for playing music, range from Rs.8,500/- to 13,000/- including the packing box. The Ekandi Veena is the most popular and famous type of Bobbili Veena. The gift veena which is made for showcase and decorative purpose is smaller in size and costs between Rs.260/- to Rs.370/-.

b. Quality:

The quality parameters followed in producing the Bobbili Veena are based on the following aspects.

a) Use of only seasoned jack wood for making veena.
b) Cutting and shaping the logs as per the needs.
c) Red grade and light weight woods are only used.
d) Seasoning of the woods is done with the woods being kept in shades for few weeks or even few months.
e) Grooving is done in such a way that 1/4" thickness is maintained all through the kunda.
f) To get a artistic look, white sheet with inlay work of art is pasted all over the length of the veena, as a border. This is done for the kunda and dandi too,
g) Meruwa, knobs and bridge are made out of rose wood only,

h) The first two strings used in the veena, are made up of brass and are 30 and 28 gauge respectively,

i) The third and fourth strings are made up of steel and are 24 and 22 gauge respectively,

j) The side strings are also made up of steel and they are 32 and 34 gauge, in thickness,

k) The alley, which is the extension of the dandi has mostly the lion face/nemali, or in some cases mayuri (peacock) or kamalam (lotus),

l) The design of the inlay works are mainly flowers and leaves.

m) The distance from the meruwa to the bridge is 42" and this is always standard and strictly followed.

n) Tumba is prepared by drying an oval shaped ripe bottle gourd (sorakaya),

o) Tumba is painted with beautiful designs and colors, by the artisans. Only hand is used to draw and paint the tumba.

c. Other characteristics:

(Subhajit please specify)

Further particulars on uniqueness are as furnished in the Statement of Case.

J) INSPECTION BODY:

Inspection to ensure the quality of the veena is done by the artisans, themselves, as they are the best judges. There is no specific inspection body. The inspection begins from the beginning i.e. from the first and foremost step in making a big

veena. While selecting the wood, it is ensured and checked whether it is seasoned properly. Once, it is ensured that the wood is seasoned properly, the work begins. Then at every step of chiseling and filing regular checks are done, whether it is carried out properly as per the requisite specifications, so that the quality of music flowing from it would not be affected. While grooving, it is also checked whether ¼" thickness is uniformly maintained on the inner side of the kunda. Since, maintaining thickness is very important. The distance between the meruwa and bridge should always be 42", and proper check is also done regarding this.

The malem set is also tuned, to check whether the music coming out is good and as per the requisite effect.

K) INVOLVEMENT OF HUMAN ELEMENT:

Human skill, effort, labour and experience and a certain amount of creativity are involved in making the bobbili veena.

Human Labour:

Totally, 40 persons belonging to the Sarada Veena Workers Cottage Industrial Cooperative Society are presently involved in making the Bobbili Veenas. It takes 20-25 days for the craftsman to make one standard size Bobbili Veena , measuring 51 inch by 13-14 inch from the wood log and send it to the market. The working hours per day is around 8 hrs. The smaller or miniature

ones, which are known as Gift Veenas, measuring 9 to 23 inch by3-4 inch, takes 1-4 days to finish and pack.

Human Skill:

The human skill involved in Bobbili Veena making lies in the following aspects:

1) Seasoning of the jack wood,
2) Cutting and shaping of the log of jack wood as per the need to make veena,
3) Grooving of kunda with various flat and round shaped chisels and files into a hollow structure and to maintain a thickness of ¼ inch throughout the kunda. This requires a fair amount of human skill,
4) Pasting the plastic white sheet with inlay work of art all over the length bordering the veena including kunda and dandi,
5) Carving out the lion face or peacock or kamalam in wood for the alley,
6) Colouring the tumba, the only part where hand is used to draw the art and paint it,
7) Maintaining a distance of 42" from maruwa to the bridge,
8) Polishing,
9) Tuning the malem, and
10) Making a Ekandi veena, out of a single log of wood.

All communication relating to this application may be sent to the following address in India;

GMS LAW ASSOCIATES,
ADVCOATES,
'ERODE HOUSE", NEW No.66, THIRD MAIN ROAD,
GANDHI NAGAR, ADAYAR,
CHENNAI 600 020.

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

NOT APPLICABLE

Dated at Hyderabad on this the 19th day of March, 2010.

for GMS Law Associates
Counsel for Applicant

SIGNATURE OF APPLICANT/ AGENT

THE BOBBILI SARADA VEENA
WORKER'S COTTAGE INDUSTRIAL
CO-OPERATIVE SOCIETY
INDL. 6, BOBBILI.