

FORM GI - 1

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	10/04/08

**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. 5,000/- (as per entry no. 1-A of the First Schedule)

1. Application is hereby made jointly/ by the following three associations namely;
 - a. The Uppada Handloom Weavers Co-operative Production & Sales Society Limited.
 - b. Durga Handloom Weavers Co-operative Production & Sales Society Limited, Kothapalli, and
 - c. Kothapalli Master Weavers' Association.

all being registered societies (legally incorporated entities) for registration of the accompanying Geographical Indication in Part A of the Register of Geographical Indications. The following particulars are furnished in this regards;

A & B) NAME AND ADDRESS OF APPLICANT/ASSOCIATION:

1. The Uppada Handloom Weavers Co-operative Production & Sales Society Limited,

Uppada, U Kothapalli Mandal,
East Godhavari District,
Andhra Pradesh - 533 447.
2. Durga Handloom Weavers Co-operative Production & Sales Society Limited,

Kothapalli,
U Kothapalli Mandal,
East Godhavari District,
Andhra Pradesh - 533 448.
3. Kothapalli Master Weavers' Association,

Kothapalli,
U Kothapalli Mandal,
East Godhavari District,
Andhra Pradesh - 533 448.

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

The list of members and bye laws of the first applicant are enclosed hereunder as Annexure – A & B respectively. The certificate of incorporation, list of members and bye laws of the second and third applicant would be filed in due course of prosecution.

D) TYPE OF GOODS/ CLASS:

CLASS 24 – In respect of textile and textile goods, furnishings, furnishing mats bed and table covers, Wall hanging, door and window curtains, all falling in class 24,

CLASS 25 – Clothing including Sarees, Chudidhar sets, scarfs, stoles & dress material (including material for shirts), all falling in class 25.

E) SPECIFICATION:

As furnished in the accompanying Statement of Case.

F) NAME OF THE GEOGRAPHICAL INDICATION:

UPPADA JAMDANI SAREES

G) DESCRIPTION OF GOODS:

The most prominent of the goods is Uppada Jamdhani Sarees which are sarees woven on cotton, silk, tussar or mercerized cotton or any combination of two or more of the same. Apart from sarees, chudidhar sets, scarfs, stoles, dress materials, textile and textile goods, bed and table covers, wall hangings, furnishing, furnishing mats, door and window curtains etc are also made by the Uppada artisans using the above said raw materials. The designs are intricately woven and are unique to the Uppada style of weaving. Further the special type of weaving using ada and jala and thillis contribute to the uniqueness of the goods.

The specialty of the designs that is woven, is that the design on the goods that the design can't be felt by the hand, separately from the surface of the cloth. That is the design blends into the cloth. Secondly the design is also clearly seen, and distinct and distinguishable on the reverse side also. Further no loose threads can

be seen on the either side (front and back) of the design. This is a unique feature of Uppada Jamdani weaving. That apart the entire designs is hand woven without using any mechanical device such as a doby or jacquard which are special mechanism fit into the loom to weave the design in other forms of weaving.

The design so woven are strong and durable compared to those woven using a doby or jacquard in normal systems of weaving. That apart the jamdani design will not disappear or get damaged or will threads come out over a course of time, as normally happens in normal weaving.

The designs are woven using silver or gold zari or a combination of both. Sometimes cotton threads are also used along with the silver or gold zari to weave the design.

The designs mostly woven are that of birds and animals. The mostly preferred birds are parrot and peacocks. Among animal's elephant designs are mostly woven. The designs of flowers are also woven on to the sarees. The design is created by the master weaver based on the market demand. The goods as such have a fine texture and intricate design and zari work.

H) GEOGRAPHICAL AREA OF PRODUCTION AND MAP:

The entire area of Kothapalli Mandal of East Godhavari District of the state of Andhra Pradesh in India and in particular the villages of Uppada, Kothapalli, Aminabad, Mulapeta, Ravindrapuram, Komaragiri are the areas of production. Kothapalli village inturn is comprised of three sub villages namely Kothapalli, Kutukudumalli and Vakathippa.

I) PROOF OF ORIGIN:

Uppada Jamdani style of weaving originated more than 300 years back. Mostly sarees were woven. This type of weaving was patronized by the Maharajas of Pitapuram, Venkatagiri & Bobili. The artisans wove Uppada Jamdani Sarees for being woven by the ladies of the royal house hold. They were prohibited from weaving the sarees or to sell them to any one outside the royal family. Originally the sarees were woven only on cotton, and only 100% pure gold or silver zari was used. Now a days the weaving is done on cotton silk or tussar or a combination of any one or more of them. The zari used now is 52% silk or gold. As such the tradition of Uppada Jamdani weaving in south India dates back to the 17th century AD with special patronage from kings of Chitrada Samasthanam whose capital

was Pitapuram, and the kings of Venkatagiri & Bobili. The capital Pirapuram of Chitrada Samasthanam exists even now. As such the weavers of uppada, Kottapalli and Pitapuram used to weave these sarees exclusively for the queens. The weavers were not allowed to publicize this style of weaving among the common people. Under royal patronage these weavers prospered well and produced some beautiful pieces. Initially only fine cotton sarees were made, with patterning (i.e. motif making/ designs) being done in pure zari. It is said that one whole saree was folded in a matchbox and presented to one of the kings of Chitrada Samasthanam. Unfortunately, with the fall of the kingdom, the then existing weavers lost the royal patronage which led to a decline in this style of weaving. However in 1985, the Weavers' Service Center, Vijayawada conducted a training programme for the Uppada weavers in the Jamdhani style of weaving and since then the art has flourished again in this region. The knowledge of manufacturing the Identified GI became a way of life of the inhabitants i.e. it is passed from one generation to another

J) METHOD OF PRODUCTION:

The production of goods in the name of Uppada Jamdani Saree is very unique and traditional. The entire production process consisting of the following steps;

A. RAW MATERIALS USED:

The raw material used in the production of the goods bearing the said GI are;

1. Cotton,
2. Gas Mercerized Yarn,
3. Silk, &
4. Tussar.

Or a combination of two or more of them along with silver or gold zari.

PROCUREMENT OF RAW MATERIAL:

Cotton is obtained locally from near by spinning mills and the mostly of 100 S count. Gas mercerized cotton yarn is obtained locally and also from the cities of Coimbatore and Madurai in the state of Tamil Nadu in India.

Raw Silk or Tussar is obtained from Andhra Pradesh Seri Culture Department or The Silk Marketing Federation or from the Private or Government Agencies in Bangalore, Karnataka.

The silver or gold zari is obtained from Surat which is very famous in India for zari making. The quality of zari obtained from Surat is also the best in the country.

The combined use of cotton, Gas mercerized cotton, silk and or tussar in the goods, for the weft or work threads of the loom are as furnished in the tabulation below;

S. No	Warp	Weft
1.	Cotton	Cotton
2.	Cotton	Silk
3.	Cotton	Tussar
4.	Cotton	Mercerized Yarn
5.	Silk	Silk
6.	Silk	Tussar
7.	Tussar	Tussar
8.	Silk	Cotton

DEGUMMING OF SILK:

Degumming is a process where the gum is removed from the raw silk which is purchased from the market. After the degumming the raw silk loose 25% of its weight and becomes light and as such ideal and suitable for saree weaving. In this process the raw silk is subjected to caustic treatment by boiling it with caustic soda.

PURIFICATION OF COTTON:

Cotton yarn is boiled in hot water by mixing it with soap oil. It is boiled for 6 to 7 hours, during which time it is in a local furnace. Then it is allowed to cool for 4 to 5 hours for heating the local furnace rise husk or locally available firewood is used.

TWISTING OF YARN:

The degummed silk or purified cotton is then twisted to drain of water and is then left to dry in the open air for the night.

DYING:

The twisted and dried yarn is then dipped into the dye of decided colour and taken out. This dipping and taking out is repeated many times

The dyes used are both natural (vegetable dye) or synthetic dyes. The time duration for dyeing varies between half an hour to one hour.

DRYING:

After dyeing the yarn is again twisted to remove it of the excess dye and is then placed in a container or in open air and allowed to dry for 12 hours. Usually dyeing is done in the evening and the yarn is allowed to dry in open air through out the night i.e. for about 12 hours. Drying in open air ensures better absorption of the dye by the yarn. Dyeing is done in shade and never in open sun light. Dyed and dried yarn is that issued to weavers who then start the pre-loom process. The salty sea air of the local place plays an important role as the absorption of the dye is better.

PRE-LOOM PROCESS:

Pre-loom process consists of the following steps:

- a. Warping – Warping is the process of placing the yarn on the warp i.e vertical alignment of yarn.

- b. Winding of yarn – Winding of yarn on the weft and also on the relevant places in the loom.
- c. Street sizing – In street sizing the yarn is spread to a length of 60 yards by supporting it on cross stands placed at a distance of 6 yards each.
The process is called street sizing because this process is done on the streets as the weavers do not have a lengthy space of 60 yards in their houses. That apart street sizing is done in the morning when the air is fresh and cool. In this process the starch powder and water are applied on the yarn and is allowed to dry. The fresh and cool salty sea air is highly advantageous for sizing because the finish obtained is finer, improving the texture of the yarn and it gives a glossy look to the yarn. Therefore the natural factor i.e. fresh and cool salty morning sea air has a impact on the sizing of yarn. Hence the geographical location of the area of production and environmental factor play a direct role in giving the yarn its texture, glossy appearance and fine finish through sizing.
- d. Rolling of yarn, and
- e. fixing of loom.

WEAVING:

The saree or desired goods are then woven on the loom. The weaving of the goods is purely manual no machine or mechanical devices such as doby or jacquard are used. The specialty in the weaving lies in the weaving of the design. This is because the design is so woven and the manner of weaving and the yarn used is such that the woven design blends into the goods.

CONCEPTION OF DESIGN:

Two types of designing are done for weaving Uppada Jamdani goods, namely;

- a. Polythene Paper Design, &

b. Graph Paper Design.

POLYTHEN PAPER DESIGN:

In polythene paper designing the design is drawn by black sketch by the master weavers on polythene paper. The paper with the design drawn on it is placed in the bottom of the warp threads and then by counting the threads by hand the design is woven. Here the exact shape and size of design is obtained. This design was greatly prevalent in older times and design woven was accurate to design on paper. Great human skill is required to weave using this design. But the design so woven is accurate.

GRAPH PAPER DESIGN:

In this method of designing the design is first plotted on graph paper. Thereafter by seeing the design, thread are set on the loom and by the weaver the saree is woven by counting the threads. Four inches of design on graph paper is to one inch of the design on the goods. i.e. the ratio of the design on the graph papers and that on the goods is 4:1. This designing on graph paper is called Graph Paper Designing.

CUTTING & FOLDING:

The woven yarn cloth is then cut according to the requirement of the goods which is to be made into. Then the cloth is folded and sent for inspection to the master weavers.

INSPECTION:

As detailed below under the heading 'Inspection Body'.

PACKING & MARKETING:

The goods are packed and then ready for market.

UNIQUENESS:

The Uniqueness of Uppada Jamdani Saree lies in,

- a. The Uppada style of weaving the design into the cloth, which is purely manual, as no mechanical devices such as dobby or jacquard are used as a usual forms of weaving.
- b. The use of ada, jala and thillis in weaving the design into the yarn,

The specialty of the design so woven is that the woven design:

- a. Blends into the cloth,
- b. The design is also clearly visible, distinct and distinguishable on both sides of the cloth (i.e. front and back),
- c. On the reverse no loose unattended threads can be found,
- d. Design is woven manually without using any mechanism such as dobby or jacquard.

In short the design is two sided and the surface of the cloth is touched the design can't be felt separately from the cloth. The design on graph paper is woven into the goods by using ada, jala and a number of tillis.

INSPECTION BODY:

Each product is made through the above mentioned process and inspected by the master weavers using a **counting glass**, which is a special instrument used for this purpose. Based on the number of threads available per inch the master weavers access the quality of the goods. If the goods meet the required standards, then upon being satisfied as to the quality of the goods, he affixes the handicrafts seal to the goods.

Therefore each product before going to the market is subjected to inspection and certification by the master weavers.

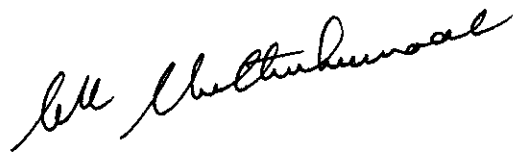
2. All communication relating to this application may be sent to the following address in India;

**ANAND AND ANAND
ADVCOATES
FLAT GA, NEW No.31, AR VILLA,
THIRD MAIN ROAD, GANDHI NAGAR, ADAYAR,
CHENNAI - 600 020.**

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

NOT APPLICABLE

Dated at Chennai on this the 9th day of April, 2008



SIGNATURE OF APPLICANT/ AGENT