

STATEMENT OF CASE

(A) Name of the Applicant : Orissa State Cooperative Handicrafts Corporation Limited

(B) Address : D-2 & 3, Industrial Estate, Rasulgarh, Bhubaneswar,
Odisha, India.

**(C) List of association of persons /
Producers / organization /**

Authority : To be provided on request.

(D) Type of goods : Handicrafts

(E) Specification :

Raw materials for Pattachitra can be divided into two broad headings i.e. raw material for patta and raw material for colors. These raw materials are listed below:

1) Patta

It is a double thickness coarse cotton cloth pasted together. This Patta is usually of GSM 565.71 and thickness of 4.07 mm. The materials required for this are:

- Cotton cloth
- Tamarind seeds
- Chalk powder or khadi

2) Colors

All the colors used in Pattachitra are vegetable and mineral colors. These are available at Rs-40-50 per kg. The source of each color is:

- vermilion red - hingula (cinnabar)
- brick red - geru (red ochre)
- yellow - hartala (orpiment)
- white - sankh (conch shell)
- black - lamp black
- gum resin (limonia acidissima)- kaintha plant

Other Raw materials which were used in the product diversification process are as follows:

Card board of two types- thin and thick available at Rs-3-5 per piece

- Fevicol available at Rs-36 per 200 ml
- Glass pieces available at Rs-15 per box
- Fabric-tussar, cotton available at Rs-180 and Rs-45 respectively.
- Lamination sheets available at Rs-24/ sheet
- Fancy yarn available at Rs.2/m
- Buckram cloth available at Rs-30 per m
- Rivets available at Rs-2 per piece

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

ORISSA PATTACHITRA

(G) Description of goods:

The paintings of patachitra is a living art which has its roots since ancient times. The word Pattachitra is derived from the Sanskrit word "patta", which means a painted piece of cloth, or a plate: chitra means paintings or picture. The brilliantly colored patachitra works were produced at par. or souveriers for the pilgrims of the Jaganath temple. Themes for these paintings range from incidents in Krishna life and the avatars of Vishnu to the epic tales of Ramayana and Maha'harata.

Themes used in this arts are:

Lord jagannath and the triad of deities
 Episodes from the Hindu epics
 Workshop of various gods and Goddesses
 Folklores
 Erotic Paintings

(H) Geographical area of Production and Map as shown in page no 83.**(I) Proof of origin: (Historical records)**

The proof of origin of the "Pattachitra" art can be traced from their primitive style and the important role it plays in temple services which are contemporary with the building of the Jaganath temple (12th century). All this suggests an early date for its origin.

Pata paintings or Patachitra is a very old form of art in Orissa. These paintings flourished in Orissa in early 15th 16th centuries. The cult of Jagannath used Pata paintings to spread the faith throughout Orissa and also outside because of the patronage by the temple of Jagannath. The Chitrakaras (the painters) painted Jagannath Patas in large number and slowly these Patas outnumbered other thematic ones in Orissa. Besides Jagannath, themes of Ramayana and Bhagabata are also popular theme for the Chitrakaras.

Every year on Jyeshtha purnima, the painted wooden images of Jaganath, Balabhadra and their sister Subhadra are ritually deansed with holy waters. This bathing discolors the icons and they are removed from the temple for 15 days so that they can be repainted. During this time, the three "Patachitra paintings" depicting the divine trio are substituted for the images by the temple painter.

Originally the only centre of patachitra paintings was in the district of puri where the artists lived in the villages of Raghurajpur and Dhandasahi opposite banks of the Bhargavi River. Later, when Jaganath temples were created in other provinces, some of the painters move to these centers. The proof of origin of the art can also be extracted from the list of awardees who have been winning acclaimed awards through many years. Ram Maharana, the famous artisan of chitrakaro caste of traditional painters participated in Asian artist mela in New York.

The following supportive documents have been produced.

Asian Artists In Crystal, printed in 1956, which proves the existence and popularity of the art.

The entire story of the art, pattachitra, undersigned by Shilp Guru Ananth Maharana and the copy of his certificate, "Indian pigment paintings on cloth" (volume iii) written by Kay Lalwar and Kalyan Krishna.

(J) Method of Production:

The method of production for Pattachitra is very long and entire process is completed in many steps. The artists and his family together perform these steps which are preparation of patta, preparation of pigments, motif selection and layout, and finally painting. All these steps again includes sub step which are discussed further. Each and every step is very crucial for the proper end product any mistake in any of these steps can lead to faulty painting. This being the tradition of these craftsmen they follow it very religiously. The steps are:

1 Preparation of patta , 2 Preparation of Pigments, 3 Motif selection , 4 Painting

Process:

Preparation of patta

Preparation of Pigments

Motif selection

Painting

1. Preparation of patta (patta astra)

First of all patta is prepared by following the given.

a. Canvas Making

In Orissa, the canvas is prepared by pasting layers of oid and used cloth with the help of tamarind glue. The first layer of cloth is spread on the connected floor or on a hensa (approx. size 158cm by 180cm). The glue is applied over it in the manner of smearing cow dung on the floor of a house. The second layer of cloth is spread over it and pasted together. The bubbles and patches of glue in between the layers are removed. Wherever it's torn a small piece of cloth is pasted on it to make it up for that area. If need arises a third and fourth layer are also used. Before pasting the cloth, care is taken to remove the edges and borders of the cloth to avoid ridges on the surface.

The tamarind seeds are crushed on a sila and then soaked in water in an earthen pot for half a day. Then they are grounded and made into thick liquid. This liquid is cooked to obtain the glue. For large canvas or pati 3-4 layers of cloth are pasted together. Now this is left in the sun to dry. When it is dried, it is taken off the floor, rolled and preserved for painting. Especially during winter and summer or spring, these canvases are prepared in large numbers and are stored. The housewives execute the entire process of making the gum and preparing the patta. Since these are rolled like mats (pati in Oriya for mats) these are known as patis. In Puri area these are known as pataastra.

b. Application of Khadi (Khadi Lagi)

The coating is obtained by mixing tamarind glue with chalk in the proper proportions. Generally the proportion of chalk and glue is fifty percent each. But in the rainy seasons due to dampness in the atmosphere the proportion of gum is increased by 5% to avoid the nasama (wet effect). This coating is also applied by hand in the manner of putting glue on the cloth while preparing pati.

When the first coat becomes a bit dry, it is rubbed with round soft stones called barada or jhuna barada. Two types of baradas are used. The rough one is called khadada barada and the fine one-

chikana barada. The first phase of rubbing is done with jhuna barada and the subsequent smoothing is done with chikana barada. Due to this rubbing the surface of pati becomes smooth and polished. Horizontal and vertical movements of the grinding stone do rubbing systematically. Sometimes barada is also replaced by pua, meaning a round stone. Rubbing and polishing are done on the both sides of pati otherwise it becomes shaky and twisted.

c. Sizing (Sama-Nakariva)

After the coats are applied and polished the patis are trimmed on the sides and are cut into required sizes with the help of scissors. Patis for ganjapa are cut by the help of ssama (a round iron rim with a sharp edge attached to a log), which is beaten on the particular forms result from this.

d. Preparing Tussar silk for painting

Required size of ply wood board is taken on which silk fabric is pasted with the help of Fevicol and then it is allowed to dry. After drying it is ready for painting.

Preparation of Pigments

All earth, stone and mineral colors are used to paint the patas. Basically primary colors are used in pata paintings. These pigments are added with the binding media and then used

White:

It is the basic color of the pata painters in the sense that the total values of all other colors are determined from the white as one of the primary or pure colors may be noted in almost all silpa texts dealing with painting. In Orissa, the white used in the pata paintings is prepared from conch shells, which are easily available on the seacoasts of Orissa. The conch shells are crushed and ground and made into a paste. This is kept in an earthen pot, mixed with water. After a few hours of storing the sedimented water comes up and khadada (rough) portion goes down the pot and is thrown away. Now the whole substance is filtered and it is put on a banana leaf to dry in the sun. The liquid becomes dry and is gathered as small cakes.

Vermillion or crude cinnabar (hingula)

The crude cinnabar is thoroughly levigated in a mortar with the help of sugar water or limejuice, which is a better substitute. Then the cinnabar is allowed to settle and the yellowish water is carefully drained off. The process is repeated fifteen times or even more to obtain the purest cinnabar. It is again levigated with sugared water or limejuice and gum and after being thoroughly mixed it is formed into tablets and dried.

Red Ochre (gairika or geru)

It is also used in place of vermilion red in most of the cases. Red clay or gairika is pulverized on stone for one whole day and thereafter the color is obtained by washing it in pure water. Geru (red) ochre is available in the form of small balls as well as in powdered form in the open market.

Yellow:

Oripment is a sulphide arsenic acid found in nature as stone. Its color is light, vivid yellow, but more often slightly inclined towards orange. In its natural state oripment has a mica-like sparkle that recalls the lusture of metallic gold.

Black:

It is obtained from oil wick lamp black. An earthen pot is put over the oil lamp. The black from the wick gets stuck inside the pot. These are collected and put to use.

Blue:

Ultramarine blue extracted from lazurite or lapis lazuli was used in Indian painting from a very early date, though it is somewhat rare in Eastern Indian paintings.

Green:

It is obtained by mixing yellow with blue or yellow with black.

The other colors which occur in present paintings are violet, grey, yellow, ochre, cobalt blue, orange, etc. there is no separate process of preparing these colors.

Binding media

Gum is used in all the colors to make them sticky and permanent. The gum obtained from neem tree and kapitha (elephant apple) are mostly mixed with colors. The gum is obtained directly from the trees and is made into liquid by adding water. This liquid is used in the colour. Lacquering is considered as another binding medium, generally applied to the painting after it is finished.

Selection of Motifs

Motifs or themes are one of those things, which identify Patachitra from other paintings.

Like many of the folk paintings gods and goddess are main themes but their depiction and style makes it different. Vaishnava episodes form the major theme of the patta paintings. Stories from the Bhagavata (Krishnalila portion), Ramayana and the Jaganatha paintings are generally included in the vaishnava themes. Pata paintings are absolutely traditional in thematic content and have essentially religious overtones. The themes may be classified into the following categories: Vaishnava paintings, Bhagavata (Krishnalila) paintings, Ramayana paintings, Jaganatha paintings, Sakta paintings, Savia paintings, Paintings on legends, Other themes, Composite figures, Ragachitras, Bandhachitras, Yama pati

(K) Uniqueness:

The most important feature of patachitra is the canvas on which the painting is done, without this base, called patta astra the significance of the art is incomplete. The uniqueness of the Patta chitra i.e. the preparation of patta has been discussed in the method of preparation. The motifs used in the painting symbolises the different poses of oddissi and gotipua dance. All the paintings done depicts one or the other story.

(L) Inspection body:

Managing Director, Orissa State Cooperative Handicrafts Corporation Limited (Utkalika).

Asst Director, Development Commissioner of Handicrafts Bhubaneswar, Orissa.

Deputy Director, Handicrafts Office Director Handicrafts & Cottage Industries, Bhubaneswar, Orissa.

Executive Director, State Institute for Development of Arts & crafts.

One National Awardee/ Master Craftsman/ Local Designer from Bhubaneswar/Konark.

M. LOGO AND MARK -As mentioned above, the production of Pattachitra involves number of processes, which require high level of skill, patience and concentration, but all the stakeholders involved in the production are carrying on their age-old traditional craft and passing on the skill to their new generation. **THE ODISHA PATTACHITRA LOGO AS SHOWN BELOW WILL BE USED BY THE ARTISANS AS LOGO AND MARK OF IDENTIFICATION AND IS TO BE REGISTERED WITH THE GEOGRAPHICAL INDICATION – ODISHA PATTACHITRA.**

This fresh application is in continuation of GI Application No. 88 and no change has been made except the LOGO MARK has been added, hence all annexure samples with original application may be treated as part of this application.



APPLICANT
THROUGH

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VIKAKAUL
SECRETARY

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