

PANCHMURA MRIT SHILPI SAMABAY SAMITY
VILLAGE & P O – PANCHMURA,
DISTRICT- BANKURA, WEST BENGAL

To,
The Registrar of Geographical Indication
Office of the Geographical Indications Registry,
IPO Building, GST Road, Guindy, Chennai - 600032

Subject: NIFT, Kolkata - Facilitating for Registration of Geographical Indications – Reg.

Respected Sir,

This has reference to the above, The Secretary, Panchmura Mrit Shilpi Samabay Samity has initiated the project for Registering the Handicraft of North East Region of India under the Geographical Indications of Goods (Registration & Protection) Act, 1999.

NIFT, Kolkata is assisting and guiding us as facilitator in this project, therefore we request that all communications relating thereto may be sent to both the applicant and our facilitator at the address mentioned below:

1. Panchmura Mrit Shilpi Samabay Samity
Village & P O – Panchmura,
District- Bankura, West Bengal
2. Director,
National Institute of Fashion Technology,
(Ministry of Textiles, Govt. of India)
NIFT Campus, Plot-3B, Block-LA, Near 16 No. Water Tank,
Sector III, Salt Lake City, Kolkata - 700 098

Dated this 9th day of September 2013

Tarak

SIGNATURE

Taraknath Kundhakar

NAME OF SIGNATORY IN BLOCK

GI APPLICATION No.

453

यूनियन बैंक Union Bank of India

18714101

NDD560766 06-09-2013

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Authorised Signatories

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GI APPLICATION No.
453

Received Rs. 5000 in cash/
Cheque/DD/MO on 23.9.2013
vide entry no. 2253 in the
register of valuable s
Cashier
23/9/2013
D.D.O.

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 the Geographical indication)

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

FORM GI -1 (A)

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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A) Application is hereby made by Panchmura Mrit Shilpi Samabay Samity, for the
Registration in Part A of the Register of the accompanying geographical
indication furnishing the following particulars:

B) Name of the Applicant : Panchmura Mrit Shilpi Samabay Samity

c) Address : Village & P O – Panchmura,
District- Bankura

d) List of association of persons/

Producers/organization/authority : To be provided on request

e) Types of goods : Bankura Terracotta Horse

f) Class : 21

g) Specification :

Typical clay earthen model of long necked horse duly fired and finished with clay
having Red-brown color with glossy surface having heights ranging from 15 cm to 2
metres.

h) Name of the geographical indication : BANKURA PANCHMURA

[and particulars] TERRACOTTA CRAFT

GI APPLICATION No.
453

i) **Description of the goods** : Earthen model of horse with long round neck and round tapered legs as shown in the figure given in Annexure-1. Such model of horse also has erect ears and Tail. The long-necked Panchmura Horse of Bankura district is made hollow with some circular vents to facilitate uniform firing in the country kilns. Panchumura Horse stands on its four legs with long neck held high and the ears and the tail erect and straight. The original function of these terracotta horses were a ritualistic one. People would offer them as a token of their devotion to Dharma Thakur, Manasa and numerous other village deities. Such offerings are also made on the tombs of Muslim Saints whose worshippers do not necessarily belong to the Muslim community alone. The structure of 'Bankura Horse' has been so fashioned as to symbolize a mark of devotion.



j) Geographical area of production and map :



Situated on the Western periphery of the State of West Bengal, Bankura bordered the western limits of the State till transfer of Puruliya to West Bengal in 1956. Long known for its handicrafts, art and cultural traditions, Bankura boasts of the finest example of terracotta temple panels in the State at Bishnupur. Some pre-historic artifacts have also been discovered at Sushunia hillock of this district.

Bankura is famous for its Terracotta Temples of Bishnupur and many other places in the district. For centuries together the artisans of this area have developed this art. The most famous product of this district in terracotta handicrafts is the famous 'Bankura Horse'. It is produced exclusively by the artisans of Panchmura, a village, about 8 Km. south-east of Taldangra Block Headquarters. In course of the last few decades the fame of the commonly known 'Bankura Horse' has reached many parts of the globe. The 'Bankura Horse' has now come to be regarded as a symbol of the artistic excellence of Indian rural handicrafts - a fact which finds confirmation in its use as the official crest-motif of the All India Handicrafts Board.

k) **Proof of origin [Historical records]** : In West Bengal, There is a small village, Panchmura, about 30 Kilometers from Bishnupur (Bankura District) where about 100 families of traditional potters make the beautiful low temperature unglazed pottery which their forefathers have been making since time immemorial. The craft products in their design, shape, size, ornamentation and utility value, are the works of a school, perhaps a local school, not of any individual artist. The essential knowledge is passed on from parent to child. The technique of the terracotta craft can be dated to as early as the Neolithic times. The earliest terracotta can be traced to the Indus Valley Civilizations, around 3500 B.C. The invention of the Potter's wheel was one of the most important steps towards civilization. Utilitarian needs, aesthetic values, religious beliefs etc. strengthened the craft.

Over thousands of years, the potters of Bengal have been making pottery and other ceramic ware to meet the domestic, ceremonial and ritual needs of conservative communities almost imperceptibly to match the slow pace of evolution of life styles around them. The traditional potters of West Bengal belong to a specific caste, the **Kumbhakars** – Pot makers.

Traditional Indian pottery presents a number of beautiful shapes and forms, and also excellence of craftsmanship and technical competence. Its roots can be traced back to about two thousand years.

An area of terracotta work in which the Kumbhakars potters perhaps collaborated with the Sutradhars, the Carpenter carvers, is in the terracotta decoration of the temples. Most Hindu Temples built in Bengal over the 400 years ending with the first decades of the present century, were almost exclusively decorated with terracotta plaques of several unique styles.

The Sutradhars carved the plaques and tiles with small, thin chisels in semi hard blocks of plastic clay, specially prepared by the Kumbhakars for this purpose. These were then returned to the potters for drying and firing in kilns. For repetitive borders and other often repeated elements, the designs were carved by the Sutradhars in reverse on wood or semi – hard clay blocks

(burnt by potters after drying). These were used as press-moulds, cast by ordinary helpers and finished by Sutradhars in a semi hard condition in a carving style to match the other carved panels used.

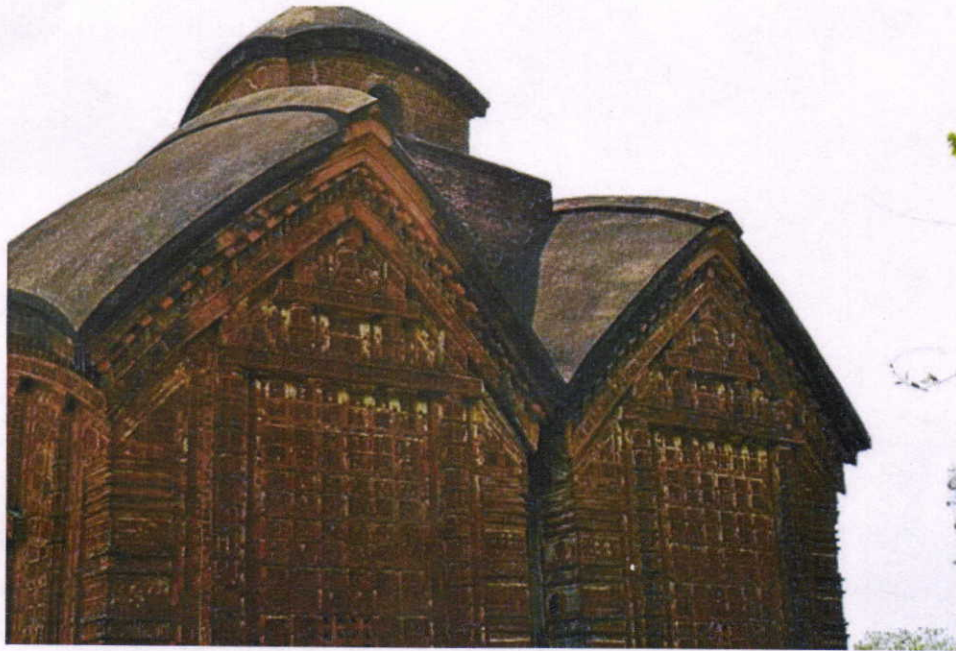
In the 14th and 15th Centuries^{1,2} during the rule of the Sultans, Muslims built a large number of mosques and mausoleums in which they adopted the local village architectural form of thatched house and used the art of terracotta to decorate their outer surfaces.

The surviving brick temples of Bengal were mainly built during a period when the region was witnessing a revival of Hinduism with particular focus on the cult of Krishna.

This was after prolonged exposure to Islam. As a result, the temples built during the 16th and 17th centuries and later. Under the Malla rulers, absorbed the monumental style of the traditional Muslim buildings, forms and techniques. Local materials, brick and terracotta and features like the curved "Bangla" roof blended with the Muslim domes and Islamic multi lobed arches. The best examples of that period can be seen at the temples of Shyam Rai (1642) and Jorabangla (1655) of Bishnupur.



Shyam Rai Temple

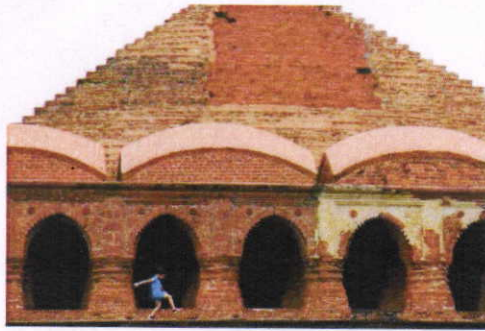


Jora Bangla Temple

The panels in the temples depicted scenes from the legendary lives of Krishna (Krishna Leela) or Rama (Rama Leela). The subject matter above the arch would be scenes from the great epics, the Ramayana and Mahabharata that would often include scenes of war. The ten incarnations, avatars of Vishnu, and figures of other gods and goddesses would be placed in smaller panels on both the sides, often illustrating some significant episodes relating to them. In the temporal area, there would be small plaques on the lives of saints and servants and scenes from contemporary social life. Often, large panels depicting devotees of Radha and Krishna, lustily dancing and singing to the rhythm of khol, drums, and cymbals can be seen.

It is in these earlier temples that the acme of the strength of the terracotta art movement is seen in the rhythm, passion and throbbing vitality that permeate the diverse sculptural panels, which constitute the grand design for temple facade.

The references of the origin can also be found in the publications such as other temples in Bishnupur



Rash Manoh Temple and Terracotta on temple walls



Madan Mohan Temple

- K) **Evolution of the bankura horse** : Panchmura (Bankura District) is very famous for its horses. It has a religious significance. There is a very interesting story associated with the evolution of the horse. There was a tradition that outside the house of the Zamindar, a person was made to stand on guard. His position had to be erect so that he was alert to do any work on being commanded. Inspiration for the terracotta horse was taken from the guard and the horse was made in a stylized form with an erect neck symbolizing duty and alertness.

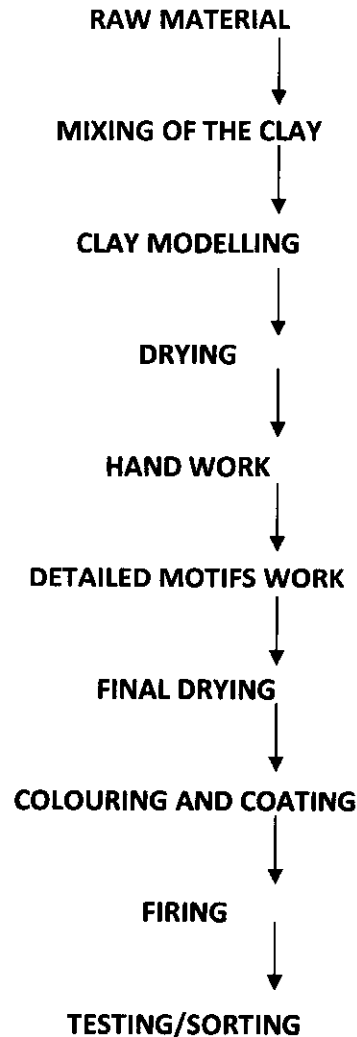
Another story relates its religious significance. It was believed that in earlier days, when a child was sick, the parents asked the potters to make a horse of the size of their child so that they could present it in front of the deity for their child's fast recovery. Since the horse in its normal shape could not be modified in different sizes, this led to the stylization of the horse. Later on, the potters diversified into making different objects.

References

1. Craft Council of West Bengal 1985-1986 and Crafts of West Bengal published by Mapin Publishing Pvt. Ltd.
2. "Mahamaya" Ed: S.Guha Thakurta, Pub: Craft Council of West Bengal , West Bengal 1985-86 ; P-107
3. "Living tradition of India; crafts of West Bengal" ; Ed: Samnel Isracl, Grantha Corporation India 1994 & Mapin Publishing.Pvt. Ltd. ,NJ ; P109
4. Chitrolekha International Magazine on Art and Design
5. Ruby Palchoudhuri - Executive Director, Crafts Council of West Bengal. 64 Lake Place, Kolkata -700 029, INDIA
6. Baul Das Kumbhakar - Master Craftsman, Village & P O - Panchmura,
7. P.S - Taldangra, Dist. – Bankura Pin -722 156, W.B., INDIA

L) Methods of Production :

The flow chart of the work process



The strength of Indian craftsmen lies in their traditional skills, their understanding of the materials, their taste and of course their grasp of the design form and decoration of their products, all acquired through generation of caste bound practice.

The workshop area of a potter's household is divided into five or six sections that merge very naturally with their living areas. Apart from the kiln and the wheel, the potters use a few self made hand tools of bamboo and wood namely kabani,

ucha to shape and smoothen the objects. Besides they also use a few simple iron tools, often made by his neighbor, the village blacksmith.

The potters start their day by worshipping their work place as well as their wheel. They generally work on the wheel in the early mornings, while the other work on the product is accomplished during the day. The entire process is not very complicated.

1) PROCUREMENT OF RAW MATERIAL : The Basic Raw Materials needed for making the Bankura horse and other similar crafts is mainly the TERRACOTTA clay, which is generally available in the region; the clay, Etel matti is found from ponds or quarried from pits or ditches in the forest and fields. Sometimes, they have to dig for about four feet within the soil to extract the clay. The clay is collected in the months starting from mid April to May and stored collectively. Often clays from two or three different places are mixed to get a better clay body. Maturing the mixed clay in an open pit throughout all the seasons of a year makes it even more malleable for working. otherwise the "Kumbhkars" (potters) get the clay from the other neighboring region of Bishnupur. The clay which they get is impure and the potters make the clay fit for the craft by removing the dust-particles - stones from it. The clay is generally ordered in bulk, and is kept outside of the house, and is covered if there is any rain.



The other Raw Materials which are mixed with CLAY are SAND, some "KHAR" -HAY,



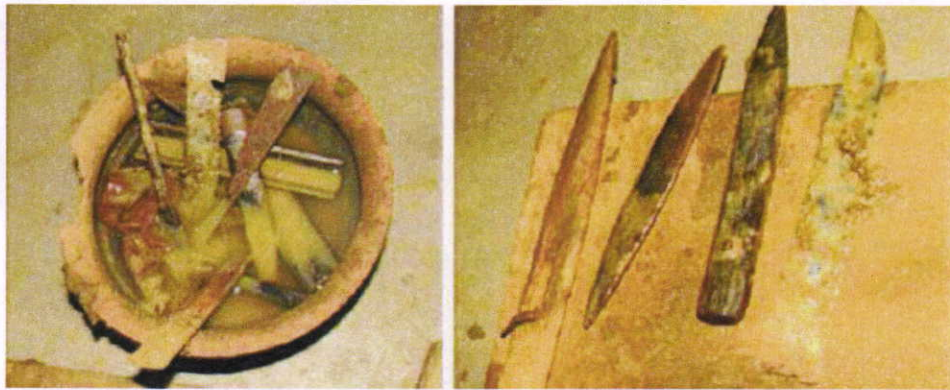
The dry leaves are used as fuel for the firing of the Terracotta products in the village Klin WATER & COLOR (PIGMENTS). Generally the water is either from the tube well or from the local pond. Sand and Grass is used to hold the clay together and bind it firmly. The fuel used for firing low temperature pottery is usually quick growing twigs, dry branches, leaves and some fire wood collected locally at little cost by the potters families themselves.

2) Tools and equipments : The tools used for making Bankura Pottery are

- 1) Ucha which is a semi circular piece of bamboo used for surface finishing



- 2) Balya which is a stone tool of about 3.5 " (inches) by 3 " used as a beater of the inner surface of a pot,
- 3) Pitna which is a wooden beater of about 10 " by 4 " used for beating and shaping the outer surface of the pot
- 4) Chiari made of bamboo of about 4.5 " by .5 " used for decorating clay figures.
- 5) Other than these tools, there are potters wheel and kilns for firing.
- 6) The kilns are generally of circular or parabolic (Kula-type or bamboo fan shaped) with enclosures on all sides with a permanent stoke-hole. It is locally known as Sheuna Poan and the circular type is known as Berasal Poan.



The Basic tools needed for making the Bankura Horse, is mainly the Potters WHEEL, with a STICK (danda) to rotate it manually. The wheel is used to make the Basic shapes such as CONE and CYLINDER, which are the main body parts of the Horse. The wheel is generally made of wood, and is 3-4 feet in diameter, it is made locally.



The Wheel is generally carried out - outside of the house, as it needs some space to maneuver. The wheel is also cleaned after the wheel work is finished so that it is in good condition for the next session. The Slurry, which is diluted clay with water, is used during the wheel work, to give better finish to the products. The tools that are used, after the basic wheel work is done are the mainly the scraps - such as BAMBOO TWIG, CUTTER'S BLADE, small piece of wood pointed at ends. These tools are mainly used to do the motifs and detailed decoration work, on the body of the horse, mainly the head and neck. In local language, these tools are called as CHIAR made of bamboo of about 4.5" by .5 "used for decorating clay figures. These tools are mainly made by the artists only, and the shape and size varies. Each Craftsman has his own tools to do the motifs work, and the tools are made according to the need of how motifs should look like, For example, if the

motifs should be more detailed than the twig or blade with more sharper edges are used. These tools are just like pencils or pen to draw and design on the body of the Horse. The cloth is an important tool, It is used to keep the lump of clay together, when motifs work is being carried out, so that the clay does not get dried too early and also to keep the clay away from dust.



The Piece of wet cotton cloth (NAIKRA) is also used to rub on the surface of the Horse, before putting the motifs, so that its get stuck well to the body of the Product. A wooden Planck (PATARA) is an important tool to carry out the detailed patterns and motifs, the Planck is used to roll out long and thin rods of clay (like threads) which are used to decorate the horse and other similar crafts product like clay elephants, fighting bull, etc., Also some ready-made MOULDS made of plaster of Paris (POP) is used for parts such as EAR, and of snake-head to make the 'MANSNA -JHAR' which is the figure of the goddess MANSNA surrounded by similar looking snakes head.



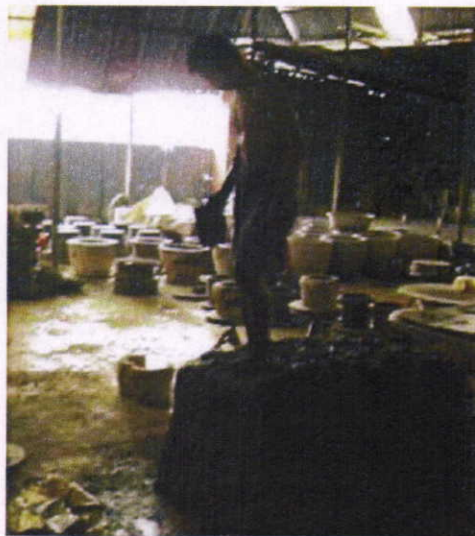
3) The Process:

1. Preparation of the raw material

The Preparation of the materials starts with removing the dust particles – small stones from the Terracotta clay to make it pure and refine for the wheel work. The clay is generally impure and need to be refined, this is done by breaking the lump of clay and making it into more finer and powder grains, and also refining it by removing the sand particles either by hand or by using some fine nets. After the clay has been refined, the next step is to add the other raw materials such as sand, khar (dried paddy plants) and water. Generally the other raw materials apart from terracotta clay is available locally, and the kumbhkars (artists) does not have to go far to get these materials.

2. Mixing of the Clay

Mixing of the clay, after adding the other Raw materials is an important step in the process of making the BANKURA Horse, the better is the mixing of clay with other ingredients, better is the outcome of the final product. Generally the mixing is done by hands if the quantity of the clay is less, but if the quantity is more than kumbhkars prefers using their legs. The mixing of the clay takes about 5-6 hours and sometimes even 2-3 hours depending on the number of person doing the work, and the working conditions.



3. CLAY MODELLING

The mixing of clay is followed by the wheel work, which is mainly to make the basic shapes such as CONE, CYLINDER, etc., which acts as the main body parts of the horse or the elephant, for example, the four legs are conical, the belly is a cylinder and also the jaw of the horses is a cone, with a shape of inverted onion on it. The clay for the wheel work is much more refined and pure. The wheel work is done by the male person of the family, and its been done 2-3 times a week depending upon the demand of the products in the peak season.

The potters create wonderful shapes from clay either by hand or on a simple stone wheel, which revolves on a pivot made of very hard wood, fixed on another piece of stone, set in the ground clay.

This is then mixed with sand and shaped by hands over the rim on the wheel. Some parts are pressed out from moulds made from Plaster of Paris and then modeled by hand to give finer details. Sometimes, they use water to smoothen the surface of the various parts either made on the wheel or from moulds. At times, the artisans first make a sketch of the product they desire to make and then convert its exact replica in clay.

The entire process of molding the clay is not so complicated. It is the deft and trained hands of the potter, which can create wonders from simple clay. Final unique shapes are given to the products by altering the pressure of hands.



4. DRYING

The drying of the product which has been made on the wheel, is an important step, Although the drying is mainly a Natural Drying, and it takes around a day or 2 for the product become a bit tough, so that it is ready for the next step. Care is being taken to put the put the products in sunlight and also to protect it from rain. The clay model after being molded is allowed to dry in shade either inside the house or outside the house until it dries completely. Sometimes drying takes around four to six days depending on the climate. In the rainy seasons, it takes more time to dry because of the humidity present in the air. Proper drying ensures good finished product as subsequent firing of the product with high moisture often leads to the development of crack in it.



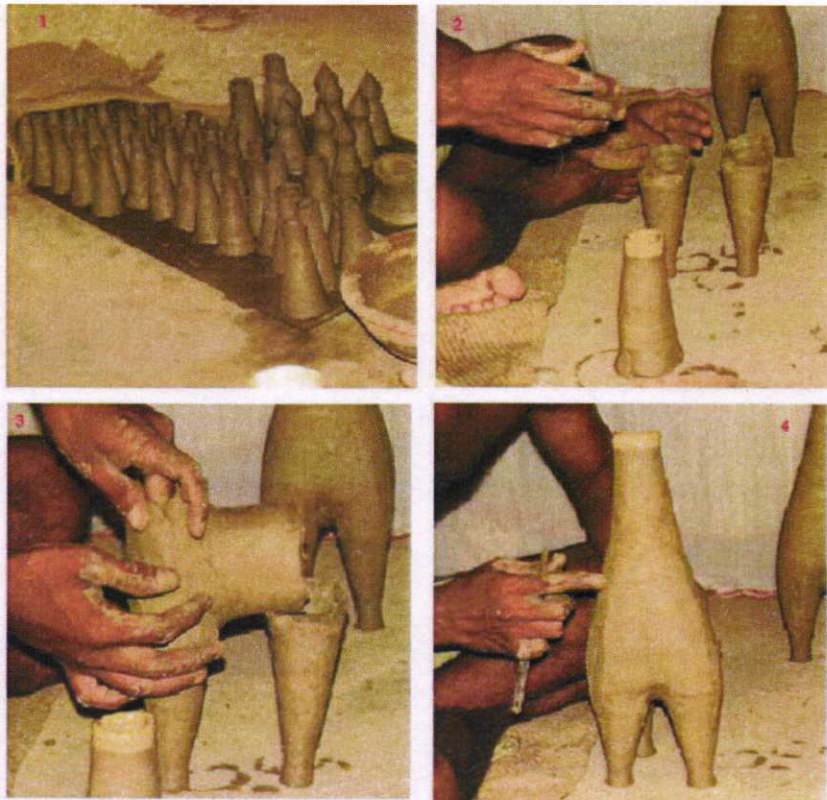
Sometimes the drying process is carried out on the corridor and not directly in front of bright sunlight, also care is taken that only the products are being dried just a bit and not become very hardened. Also small products are also covered with clothes to protect from excess drying during hot and humid day.

5. Hand Work

After the wheeled products are dried a bit, the hand work is done, which is mainly the joining of the different parts made on the wheel and to assemble it together to give a basic structure and shape to the product. This step is primarily done by the male person of the family. The images

below shows the step by step joining of the basic shapes made on wheel to give a basic structure to the HORSE.

1. This picture shows the first step, where the basic conical shapes are kept
2. uncover. The four Inverted cones are kept at equal distances, and will form the legs of the horse.
3. A cylinder is kept on the legs, which becomes the belly of the horse
4. Joining the basic shapes and filling the gaps are all being done by hand only.



The filling of the gap is also an important step, and being done carefully.

- a) The filling of the gap, is a delicate step and needs a bit experience & patience.
- b) Small holes are left on the body for the tail, to be put at later stage.
- c) When completed the horse takes its basic shape, and followed by the detailed work.

6. Detailed Motifs Work

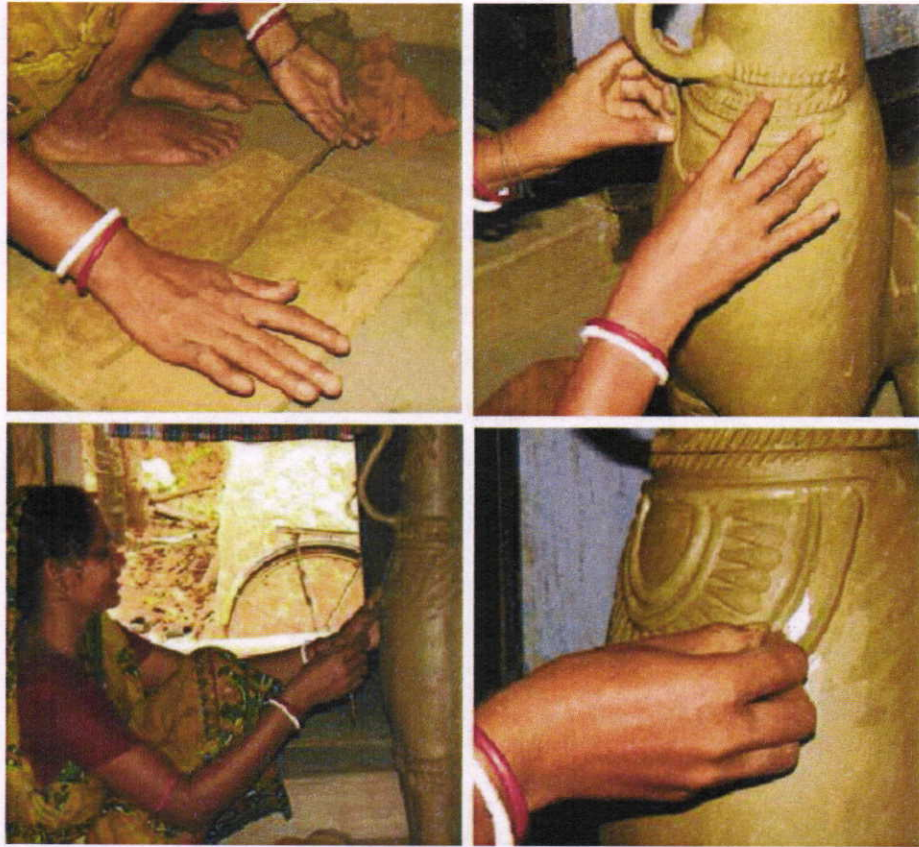
The detailed motifs work is done after the Horse/ Elephant have taken a basic shape, and have dried a bit to carry the designing work, also before this step, the surfaces are scraped to make it even and smoother using the small piece of semi-circular bamboo (chiari), also additional clay are put where ever needed to bring the horse into a perfect shape. The Pictures below shows how the detailed work of Decoration and Pattern making is being done by using simple tools (chirari) made from Bamboo. The Motifs and Patterns varies from one lot of Horses/ Elephants to the other, and also from one artists to the other.



The upper and lower parts of the body are put together during the motif work, so that the Design on both the parts looks similar. An application of wet cloth followed by little scraping is done so that the motifs sticks well to the surface.



The Motifs work is generally carried by the female member of the family, and is done by bare hand only, and the motifs/decoration can be simple or can be more elaborate, depending upon the demand from the client.

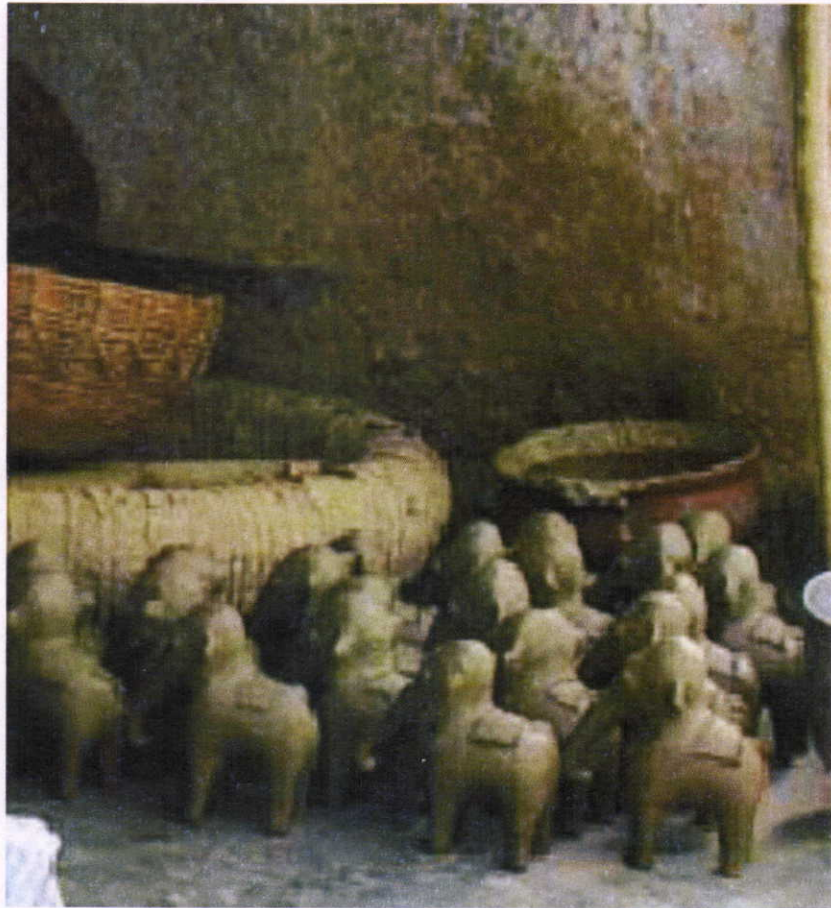


The Decoration work takes about 30-45 minutes for a horse, of size around 3 feet, and more for bigger sizes and elaborate work.



7. Final Drying

After a little drying in the sun, holes are made on appropriate parts of the body. This is done before full drying, otherwise the inner and the outer surface of the body will not be equally dry. Cracks may develop in the body for unequal drying of the inner and the outer portions. The dehydration is slowly done in the normal temperature of a closed room for about six or seven days.



8. COLOURING AND COATING

After drying, the model is coated with 'gadd' two times consecutively and finally coated with 'bonok'. After the final coating, it is allowed to dry for one to two days. Gadd and bonok are two different varieties of clay, which are diluted with water for coating. Their main function is to impart shine as well as reddish brown colour to the object.

9. Final Drying

After Final Drying they are brought out of the room and heated in the sun. On the figures thus heated the colour coats are given and the main work of coloring is done before firing in the kiln. The whole work of coloring is done by women from natural colours prepared from clay. The natural earths (clay) are generally of three types.

- (1) Khadigad, looks white like chalk
- (2) Bhalogad, looks yellowish, glazy and oily and
- (3) Banak, looks brownish, oily and glazy.

These earths produced from natural resources, are powdered and dissolved in water. The ingredients are placed in earthen vessels for about two or three months, while testing the water and sifting the sediment of sand from time to time. The residual portion is thickened into pigment under sun and preserved for coloring. The three kinds of pigments, Khadigad, Bhalogad and Banak are mixed with water and applied one after another on the pot and animal figures. Firing is done after coloring.

10. FIRING

The pottery is fired in simple open-pit kilns made with red bricks, clay and cow dung. This is a very efficient and inexpensive technique for firing at a temperature of 700° to 800°C.

The clay objects are arranged in layers around the central fire chambers to form a mound. Between the layers of objects, a layer of leaves, twigs and cow dung cakes are sometimes added. The mound is then covered with a blanket of rice straw, which in turn is covered with a thin layer of loamy soil. The firing takes four to six hours. Open firing imparts a reddish – brown colour, when the kilns are covered, the pottery gets a deep black colour.

The old traditional village kilns are generally of circular or parabolic (Kula-type or bamboo fan shaped) with enclosures on all sides with a permanent stoke-hole. It is locally known as Sheuna Poan and the circular type is known as Berasal Poan.

Generally the Firing takes about 10-15 days, or even a month sometimes depending upon the size of the Klin (Bhatti). Generally the terracotta horses and elephants of Bankura are turned out in two different shapes (COLOUR). The normal terracotta red color is obtained by letting out the smoke through the vents of the kiln after firing, and the black color, by sealing the

vents and not letting out the smoke. The red color horses are more known and famous owing to the natural terracotta color.



These days the potters have diversified into making stylized decorative pots, ashtrays, pen stands etc. They are also making 'Conch shells' molded in a way that they can actually be blown to sound just like an original shells, which are used while performing prayers.

Some fashion jewellery pieces are also being made. The potter developed a new technique of molding lightweight pottery pieces like tea sets, dinner sets, paper weights etc. These pieces have functional as well as aesthetic appeal. Beautiful terracotta murals are also being made which are much liked by the people these days. All the traditional as well as the latest products have acquired a good export value. Terracotta products are comparatively cheaper than other artifacts and hence have attained greater popularity among the masses.



11. TESTING/SORTING

After the Firing work is completed, the sorting and testing of the Product is carried out, the damaged pieces are separated from the good ones, and are kept together, also there are few pieces which does not burn properly in the kiln and the outer colors does not comes good, so, those products are also removed. Finally the good ones are kept together for display and the damaged ones are either repaired or sold at a lesser price otherwise thrown.



12. PACKAGING & TRANSPORTATION

The Packaging of the Product is also done by the kumbhkars or by the family member if someone purchases the craft directly from them. The material used for packaging the delicate horses and elephants is HAY, and generally its packed in a Carton of fruit or something else which is locally available. The hay are used as a shock-absorbing material against some kind of shock or damage. In local shops also HAY and stuffed Newspaper is used as packaging material. After stuffing the hay and Newspaper the carton is tied with a rope and a handle is made from the rope to carry it. The Transportation of the Handicrafts products are carried by 3-wheeler pedal rickshaw for smaller distances and by buses for larger distance, such as to Bankura or Bishnupur, which are the nearest tourists spots of the District, and also to the yearly fair at Bishnupur.

A craftman's Profile

Name - Baul Das Kumbhakar

Age - 42 years

Place - Panchmura, Bishnupur

Status - Married

Experience - 23 years

Award - District & State Award



Baul Das Kumbhakar is from the Panchmura Village of Bankura District, which is known for the famous Bankura Horses and Mansa Chali, He comes from a traditional Potters family, that pass down their skill from generation to generation. His father and grandfather were both National Awardees and they were the first class craftsmen. He has received State & District award from the Government of West Bengal. Below are some of his certificates.

m) Uniqueness : Amongst all pottery rich regions of West Bengal, Bankura stands out with its uniqueness. Bankura tradition of clay pottery dates back to the Neolithic age, and the characteristic shapes and forms have evolved out of the ethnic races and their practices and thus is a representative of the heritage of the region. This Terracotta horse is characterized by its typical shape. In particular, it has a long rounded neck witherect... ear and tail. It also has its legs rounded and tapered.

Bankura is known as the heartland of the beautiful terracotta temples of West Bengal, heritage structures in themselves, which show how much the society had adopted the practice of burnt clay products. Although the region was under influence of both Hindu and Muslim rulers at various periods in history, the local pottery craft retained its identity without apparent influence and subsequent changes in its form. This has brought in the need

to identify this special style which has withstood the onslaught of time on its form.

Panchmura, a village located about 30 kms. From Bishnupur in Bankura district is a traditional centre of ritual pottery. These traditional potters have retained the unique design and form of the horse, now famous worldwide symbolizing Indian and thus Bengal handicraft. Made in the typical potter's wheel, its design , shape, size , ornamentation represents a learning passed on from generation to generation, bound by strict customs and norms - thus occupying a prized place in any collector's home. As a result different stories revolve about its origin. Some say it was inspired by the guard outside the ruler's home – its straight and upright form symbolizing duty and alertness. Various practices generated from it, such as, offering a horse to the deity the size of the child who is sick to initiate speedy recovery. Other forms like elephants and tigers are also made, but are less significant. Another item of unique form is the ' Manasha chali' , a beautiful decorative piece representing the snake-goddess with her serpents. This is used in folk rituals to protect from snakes. Most of these forms generated out of animal forms owing to the dense forest cover and the fear of wild animals in Bankura prevailing at the time of inception of their designs centuries ago.

n) Inspection Body :

1. Representative member from the Office of Development Commissioner (Handicrafts), Ministry of Textiles, Govt. of India
2. Two faculty representative from NIFT Kolkata
3. Expert / Designer (NIFT or NID Alumni)

o) Others : There is growing interest of the Bankura Panchmura Terracotta Craft as decorative object. Also it is an item closely related to the ritual of the social life of west Bengal. Such popularity of Bankura Horse has made it to have good internal and export markets.

Along with the Statement of case in class **21** in respect of **Bankura Panchmura Terracotta Craft not included in other classes and other related goods** in the name of **Panchmura Mrit Shilpi Samabay Samity**, whose address is **Village & P O – Panchmura, Bankura District, Pin Code: 722101** claims to represent the interest of the producers of the said goods to which the geographical indication relates and which is in continuous use 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 Case.

Enclosed

3. All communications relating to this application may be sent to the following address in India:

The Director,
National Institute of Fashion Technology,
(Ministry of Textiles, Govt. of India)
NIFT Campus, Plot-3B, Block-LA, Near 16 No. Water Tank,
Sector III, Salt Lake City, Kolkata - 700 098

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

- a) Designation of the country of origin of the geographical indication.
Not Applicable
- b) Evidence as to the existing protection of the geographical indication in its country of origin, such as the title and the date of the relevant legislative or administrative provisions, the judicial decisions or the date and number of the registration, and copies, of such documentation.
Not Applicable

Date: 9 / 9 / 2013

Taral
SIGNATURE

Taral Kumbhakar
NAME OF THE SIGNATORY