



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

Received Rs. 15,000 in cash/
Cheque/DD/MO on 17.8.216
vide entry no. 3086 in the
register of valuables
Cashier D.D.O

GI APPLICATION No.
563

(To be filed 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 C

A single application for the registration of a geographical indication in Part A of
The Register for goods falling in different classes

Section 11(3), rule 23(5)

Fee: Rs. 5,000 for each class (See entry No.1A of the First Schedule)

- i. Application is hereby made by
- (a) The Secretary, Bankura Bikna Dokra Hastajata Kutir Silpa Kalyan Samity.
 - (b) The Secretary, Dariapur Dokra Artisans Co-operative Industrial Society Ltd.

For the registration in Part A of the Register of the accompanying geographical indication furnishing the following particulars:

i Name of the Applicant :

- ii. Bankura Bikna Dokra Hastajata Kutir Silpa Kalyan Samity,
Shilp Danga, Bikna District: Bankura,
PIN: 723152
- iii. Dariapur Dokra Artisans Co-operative Industrial Society Ltd, Dokrapara,
Dariapur, Bardhaman, PIN: 713128

Facilitated by:

1. The Chief Executive Officer, West Bengal Khadi & Village Industries Board, Government of West Bengal
2. Patent Information Centre, West Bengal State Council of Science & Technology (WBSBST)

Department of Science & Technology (DST),
Government of West Bengal

i Address of the Applicant:

1. Shilp Danga, Bikna, District: Bankura, PIN: 723152
2. Dariyapur Dhokra Artisans Co-operatives Industrials Society Ltd, Dokrapara, Dariyapur, Bardhaman, PIN: 713128

Address of the Facilitator

1. West Bengal Khadi & Village Industry Board,
Hemanta Basu Khadi 'O' Gramin Shilpa Bhaban
12, B.B.D. Bag (East), 2nd & 3rd Floor, Kolkata -700001
2. Vigyan Chetana Bhavan, Block DD, Plot 26/B, Sector
1, Salt Lake, Kolkata-700 064 West Bengal

Telefax—033 2321 1342/ 2334 4616,

e-mail-picwbscst@gmail.com

1. List of Association of persons/producers organization/authority:

- i. Bankura Bikna Dokra Hastajata Kutir Shilpa Kalyan Samity,
Shilpdanga, Bikna District: Bankura, PIN: 723152
Contact Person: Harendra Nath Rana, 9932601095
E-mail: rch.dokra.bikna@gmail.com
- ii. Dariyapur Dokra Artisans Co-operatives Industrials Society Ltd, Dokrapara, Dariapur,
Bardhaman, PIN: 713128
Contact Person: Subhash Mondal, 9735228086
E-mail: rch.dokra.dariyapur@gmail.com
- iii. List of Artisans enclosed in Annexure A

2. Types of goods- Handicraft class 6, 14, 21(Fourth Schedule).

3. Specification:

- a. **Structural definition:** Dokra is made by the "Cire-perdue" or the "lost Wax" process of metal casting which is one of the oldest traditional ways of metal casting in India. Dokra artists of Bikna, Rampur and Dariyapur use "Hollow Casting" process. Hence the Dokra craft that has been formed is of lighter weight. The Dokra workers of West Bengal mainly produce different

kind of animals and natural art items, statuettes of gods and goddesses, jewellery, objects of daily use and decorative items.

- b. **Material used:** Brass scrap, wax, clay, coal, mustard oil, 'dhuna' (a kind of resin extracted from the Sal tree), tar, soil of a particular type.
- c. **Technical specification of some types/samples :** The Dokra artists create different types of items like
 - i) Animals and natural art items: Elephant, horse, goat, frog, bull, cow, bullock, elephant with five head, fish, crocodile, owl, different types of birds etc. Décor items like horse / bullock drawn carts, man riding a horse, royal elephant with adornments etc. are also crafted.



- ii) Votive of gods and goddesses: Radha – Krishna, Durga, Ganesh, Saraswati, Lakshmi, Shiva and Parvati etc.



- iii) Jewellery: Bangles, necklace, pendants, buttons etc.



- iv) Objects of daily use: Initially crafts persons used to make brass vessels to measure rice, bells of different kinds, anklets, lamps (diya) etc. At present the artists make decorative jewellery boxes, containers, towel rings, napkin holders, candle stands, pen stands etc.



- v) Decorative items: Decorative items mainly comprise of tribal figures and ornamental animals. They make mini sculptural figures representing their daily activities and take inspiration from the surroundings. Mainly they make frames for decoration, Wall panels, door handles, incense stick holders, lamps, water jugs, coasters, soap case, ashtray, mobile holders, bells, key holders, cutlery items, lampshades and so on.



i.

Exquisite range of Dokra Crafts by Galaxy Export, Mr Snigdendu Kumar Shaw is the founder of Galaxy Exports, Bardhaman. It was established in the year 1990.

4. Name of the geographical indication and particulars:

Dokra of West Bengal is mainly practiced in three districts.

1. Bankura : (Bikna and Rampur)
2. Bardhaman : (Dariapur)
3. Purulia : (Manbajar)



5. Description of the goods:

The Dokra of West Bengal is made by using the technique of *Cire- Perdue* or the lost –wax process of metals casting. Besides wax the Dokra workers in West Bengal also use resin extracted from Sal tree. Different types of idols of deities, and *puja* accessories, different votives are made by the Dokra artists. In Bengal the groups are found in the tribal regions of Bankura, Bardhaman and Purulia. The traditional themes of these cast metal sculptures include images of Hindu or 'tribal' gods and goddesses (like Goddess *Durga*, *Laxmi*, *Saraswati* and Lord *Sri Krishna*, *Shiva*, *Kartik*, *Ganesh* etc.), bowls, figures of people or deities riding elephants, musicians, man riding horse figures, men rowing boat, elephants, cattle and other figures of people, animals, and birds, tribal jewellery, tribal doll, lamp, chains, caskets, etc.

6. Geographical area of production and map (Map enclosed in Annexure B):

Geographical Location:

Geographical Location of Dariapur (Guskara, Bardhaman) is described as follows:-

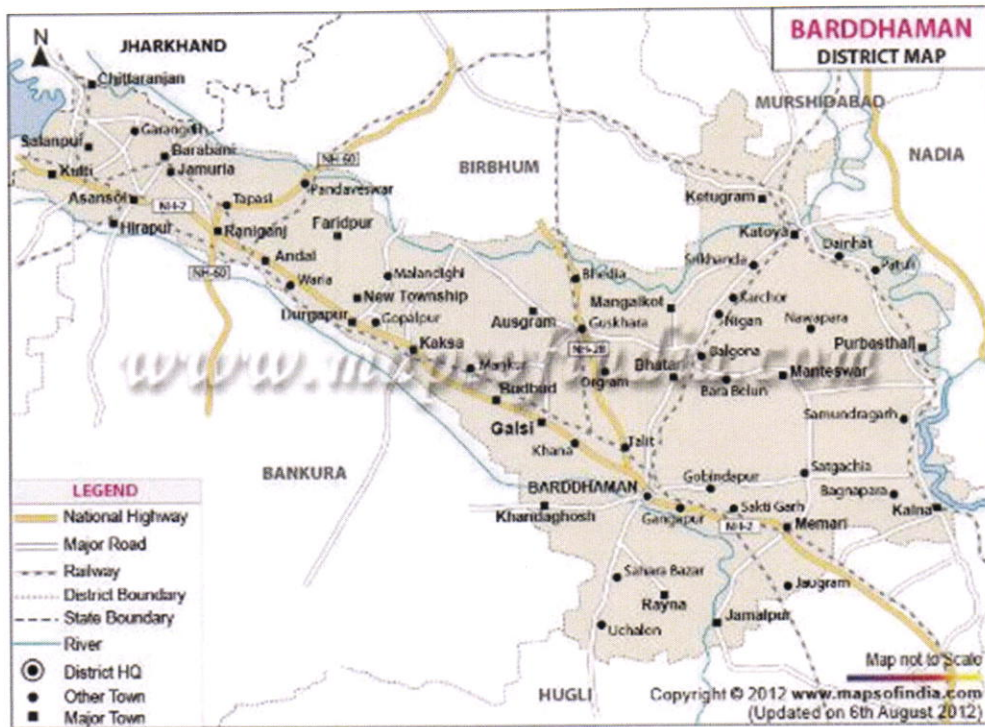
Geographical location of Bardhaman district:-

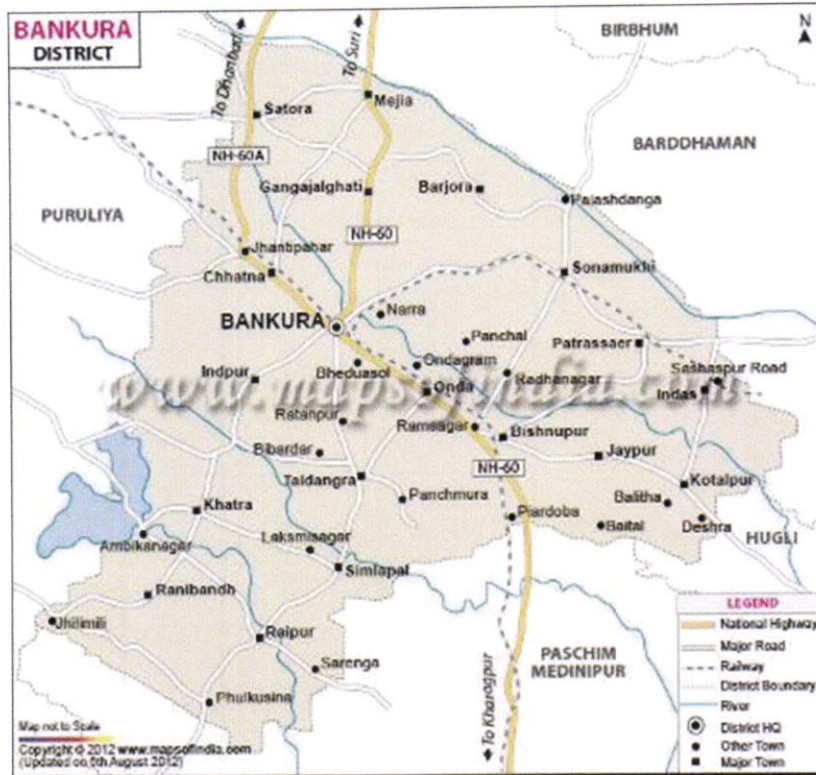
Name of the district(s)	Bardhaman
latitude- longitude & Time Zone	The Latitude: 23.259977 , [DMS (Lat) 23°15'35.9172''N] Longitude : 87.876320 , [DMS(Long) 87°52'34.7520''E] IST(UTC+5:30)
area in sq km	7,024 sq km
Population	Population (2011) 7,717,563

Neighboring districts/state	The Neighboring state is Jharkhand, and the neighboring districts are Birbhum, Bankura, Hugli, Murshidabad, Nadia

Geographical location of Dariapur:-

Country	Indian
State	West Bengal
District	Bardhaman
Sub-division	Bardhaman sadar North subdivision.
Block	Ausgram-I
Coordinates	23°31'04''N 87°39'37''E





Geographical location of Manbazar in Purulia district is described as follows:-

Geographical location of Purulia district:-

Name of the district(s)	Purulia
latitude-longitude& Time Zone	Latitude 23°43'(N) - 23°42'(S) Longitude 86°54'(E)-85°49'(W), IST (UTC+5:30)
area in sq km	6,259 sq.km
Population	2,930,115
Neighboring districts/state	This district is bordered on the east by Bankura, Paschim Medinipur districts, on the north by Bardhaman district of West Bengal state and Dhanbad district of Jharkhand state, on the west by Bokaro and Ranchi districts of Jharkhand state and on the south by West Singhbhum and East Singhbhum districts of Jharkhand state.

Geographical location of Manbazar:-

Country	Indian
State	West Bengal
District	Purulia
Sub-division	Purulia sadar East
Block	Manbazar-II
Coordinates	23°03'41''N 86°39'51''E

Purulia district's map.



Proof of origin:

History of Bardhaman, Bankura and Purulia Districts.

Bardhaman, Bankura and Purulia have a long history and have a strong cultural impact on the tradition of West Bengal. Bardhaman also called Burdwan, or Barddhaman is a major communications centre located on the banks of the Damodar River. The town of Bardhaman is the district headquarters. It was named after the 24th Jain monk, Tirthankar Mahavir Bardhaman. During the *Mughal* rule, its name used to be Sharifabad. In the 17th-18th century, Krishnaram Ray, belonging to a merchant family from Punjab, established the *zamindari* of Bardhaman on a *farman* issued by the *Mughal* Emperor Aurangzeb. The Rays went on to rule Bardhaman till 1955.

Bankura district was part of Rarh in ancient times. In the old Jain book *Acaranga Sutra* (around 4th century) there is mention of *Sumha* and *Ladha* and there too the reference is to an area inhabited by uncivilized and barbaric people. In the fourth century, Susunia edicts record in Prakrit and Sanskrit that *Chandravarman*, son of *Simhavarman*, was the ruler of *Pushkarana* (modern Pokhanna in Bankura district). According to the inscription on the Allahabad pillar, *Chandravarman* was defeated by *Samudragupta* and the area became a part of the Gupta Empire. The area was for many years part of *Dandabhukti* and *Bardhamanbhukti*.

Jaina Bhagavati-Sutra of 5th century AD mentions that Purulia was one of the sixteen mahajanapadas and was a part of the kingdom known as *Vajra-bhumi* in ancient times. In 1833, Manbhum district was carved out of *Jungle Mahal* district, with headquarters at Manbazar. In 1838, the headquarters was transferred to Purulia. In 1956, Manbhum district was partitioned between Bihar and West Bengal under the States Reorganization Act and the Bihar and West Bengal (Transfer of Territories) Act 1956.

History of Dokra:

- The *Cire Perdue* or lost wax method of casting different shapes in Bronze, Gold or Silver evolved in the 4th millennium BC. The earliest examples are from the Nahal Mishmar hoard in Palestine. Dokra metal casting is one of the oldest traditional techniques of metal casting in India that uses the lost wax casting method. One of the earliest known Indian lost wax artifacts is the dancing girl of *Mohenjor-daro* in the Indus valley, which dates to 2500 B.C. Dokra metal casting has been practiced in India for over 4,000 years and is still used today.
- The ancient craft of Dokra [(Cire Perdue, or lost wax) N.B Cire Perdue is a French term meaning lost Wax] metal casting was once widespread throughout India, but is now restricted to a small number of groups of traditional artisans in widely dispersed locations. One significant nucleus of

the craft exists among related groups of families in Bikna (Bankura), Rampur (Bankura) and Dariapur (nearby Gushkara, Bardhaman), in West Bengal.

- The name 'Dokra' or 'Dhokra' was formerly used to indicate a group of nomadic craftsmen, scattered over Bengal, it is now generically applied to a variety of beautifully shaped and decorated brassware products created by the *Cire Perdue* or 'lost wax' process. The first detailed study of *Cire Perdue* work in the Bankura District was carried out in the early 1960s by Ruth Reeves (1962)¹.
- According to Sen (1994) "Perhaps the poorest craft group of West Bengal, the Dokras is the most interesting and creative". Sen describes the traditional Dokra craft in West Bengal and its typical products: "...They [The Dokra makers] used to move from village to village in the south western districts, repairing old and broken utensils and selling small images of Lakshmi, her mount, the owl, *Lakshmi Narayan* riding on an elephant, *Radha* and *Krishna* in different attitudes, all made in a very strong and primitive folk style. These images were installed in the household shrines of newly married Hindu couples to bring prosperity and happiness. They also made and sold decorative caskets in different shapes and sizes, purchased by housewives for various purposes. They made and sold measuring bowls in different sizes. These were considered symbols of *Lakshmi* and were therefore highly prized by those villagers who could afford them. Ritual lamps in different designs were also popular items. Their other products included small models of animals and birds and a variety of trinkets and bells..."².
- Risley's monumental 'Tribes and Castes of Bengal' (1891) must be seen as reflecting both the anthropological fashions of their era. Risley defines 'Dokra' as: "A sub-caste of Kamars or blacksmiths in Western Bengal, who make brass idols"³.
- By the middle years of the twentieth century, the Bankura Dokra makers were being described as 'Mal' or 'Malars'. Ruth Reeves (1962) refers to the Bankura Dokra as '*Kainkuya Mal*' (which possibly derives from association with the traditional measuring vessels known in Bengali as 'kunke'). In doing so, Reeves is following SK Ray's contribution to A. Mitra's ethnological analysis of the 1951 Census of India. In his treatment of 'The Tribal Group of Craftsmen', Ray asserts that: "...We can divide the Mals readily into two groups: (i) the Sanakar Mals or painters and (ii) the Kaikuya [NB it is possible that this variant of the name is simply a typographic error] *Mals* or brass workers. As a matter of fact, the form of caste system that prevails among the aboriginal and backward classes of West Bengal can be called the Mala-system."⁴ Reeves (ibid. p.36) refers to the

¹ Ruth Reeves, "Cire perdue casting in India" 1962, Page No 36-46 (**Annexure C.I**)

² Rajesh Kochhar Report on "The Dhokra Artisans of Bankura and Dariapur, West Bengal".(Annexure II)

³ Resley, "Tribes and Cast of West Bengal", 1891, Page No 236.(Annexure III)

⁴ Ruth Reeves, "Cire Perdue Casting In India", 1963, Page No 36.(Annexure I)

Bankura Dokra makers as 'Dhokras' or 'Dheppos'⁵ described by Ray as: "...wandering artisans belonging to aboriginal stock [who] maintain a tradition of metal craft in a primitive manner...". Despite its stability over many centuries, the Dokra craft has not remained entirely static. Ruth Reeves in this book named "Cire Perdue Casting in India" described the techniques as followed by the KainKuya Mal, Bankura, West Bengal.

- Historian "Binay Ghosh" when explain the Dokra worker of West Bengal he says "at historical time during civilization the Dokra workers also civilized in parallel way. They placed at the lower part of the society. In this way the people those are placed at the lower part of the society are called Dokra Kamar"⁶.
- According to the Report of Crafts Council of West Bengal during 1985- 86 documented at 'Mohamaya', "Dokra are one of the traditionally nomadic adivasi tribes who have been engaged in the craft of metal casting for centuries"⁷.
- Lee Horne (Research Associate in the Museum Applied Science Centre for Archaeology, MASCA) in her report "The Brass casters of Dariapur, West Bengal" says that "The Dokra artisans of Dariapur of West Bengal are brass casters by occupation, working with simple indigenous decorated wax models into traditional eastern Indian versions of brass items such as rich measuring bowls, oil lamps, fish containers, horses, elephants, tribal and Hindu deities. Their small settlement lies directly on the paved road from Gush Kara to Dariapur since the village was built in the early 1960s. Until 1940s most of them were itinerant, perhaps settling now and then in small groups outside the agricultural villages, but always remaining highly mobile and quick to pick up and move on with the demand of the market . They are members of one of a similarly isolated group that can be found scattered through parts of Madhya Pradesh, Bihar, Orissa, and West Bengal. Many of those groups call themselves by the variants of the same name such as *Mal, Malar, Maral, Malhor* or *Mahuli*, all are through to share the common origin in the tribal area of Chotanagpur, where they have spread over the past several hundred years"⁸.
- In the "West Bengal district Gazetteers, Bardhaman", March 1994, it is reported that ... "Dariapur Dhokra Artisans Co-operatives Industrials Society Ltd located at Dariapur, has been established to help development of Dokra metal craft. It has been one of the traditional tribal crafts of West Bengal. The artisans are chiefly concentrated in the western part of the State and produce a variety

⁵ Ruth Reeves, "Cire Perdue Casting In India", 1963, Page No 36.(Annexure I)

⁶ Borun kr Chakroborty, "Lokojho Shilpo", ISBN 978-93-81140-57-4), 2011, page No 93.(Annexure IV)

⁷ Crafts council of West Bengal ,1985-86. "Mohamaya" Script by Ira De and research by Neelanjana.(Annexure V)

⁸ Horne, Lee " The Brasscasters of Dariapur, West Bengal" Expedition Magazine 29.3(November 1987).(Annexure VI)
www.penn.museum/sites/expedition/?p=14488

of metal castings which are appreciated by art-loving people. The process involves replacement of wax-coated clay cores with metal by traditional hollow casting method”⁹.

- Some of the Dokra items of Bankura are stored in the Museum of Anthropology, Mizzou North, Columbia ¹⁰.

Tiger Votive



(Bankura, West Bengal, India, 1984, cast brass, MAC 2007-01-138, Donated by Robert F. Bussabarger).Museum of Anthropology.

Ganesh Votive (Ganesh, son of Shiva and Parvati)



Bankura, WestBengal, India, 1961 castbrass, MAC2007-01-155, Donated by Robert F. Bussabarger). Museum of Anthropology.



Bankura, West Bengal, India, Cast Brass MAC 2007-01-310, Donated by Robert F. Bussabarger. Museum of Anthropology.

- Sri Haradhan Karmakar a well known artist of Dariapur West Bengal went to Philadelphia in 1988 to participate in the festival of Indian exhibit, Mahamaya, at the port of history Museum. During his stay, he came twice to cast his moulds in the courtyard of the university Museum as a demonstrator for the Museums international class

⁹ West Bengal District Gazetteers, March 1994, page 247(Annexure VII)

¹⁰ Museum of Anthropology, Mizzou North, Suite 2002, 115 Business Loop 70 W, Columbia, MO 65211-1440 anthromuseum.missouri.edu/minigalleries/lostwax/ (Annexure VIII)

room program. Haradhan Karmakar has not only been to Philadelphia, he also went to London , Chicago and Japan¹¹. Harendra Nath Rana participated in Gannat festival in France in June 2015 and Subhash Mondol of Dariapur attended the NABC in Houston USA in July 2015.

- Dokra artists like Late “Shumvo Karmakar” received prize from President of India at 1966. Another Dokra artist of Dariapur “Haradhan Karmakar” received prize from President of India in 1988. Juddha Karmakar of Bikna in Bankura won prize from President of India in 1988. Ramu Karmakar of Dariapur won the National award in 2009.
- In Bikna artists like Amar Karmakar, Dhiren Karmakar, Buddhadeb Karmakar, Nitai Karmakar are state awardees. Besides there are experienced artists like Putul Karmakar, Rekha Karmakar, Sudhir Karmakar, Gopen Karmakar and Sadhan Karmakar. In Dariapur there are young promising artists like Subho Karmakar, Ashok Karmakar, Ganga Karmakar etc.

Source :

1. Ruth Reeves, “Cire perdue casting in India” 1962, Page No 36-46.
2. Rajesh Kochhar report on “The Dokra Artisans of Bankura and Dariapur”, West Bengal.
3. Resley, “Tribes and Cast of West Bengal”, 1891, Page No 388-389.
4. Resley, “Tribes and Cast of West Bengal”, 1891, Page No 236.
5. Ruth Reeves, “Cire Perdue Casting In India”, 1962, Page No 36.
6. Ruth Reeves, “Cire Perdue Casting In India”, 1962, Page No 37.
8. Borun kr Chakroborty, “Lokojho Shilpo”, ISBN 978-93-81140-57-4), 2011, page No 93.
9. Crafts council of West Bengal ,1985-86. “Mohamaya” Script by Ira De and research by Neelanjana.
10. Horne, Lee “ The Brasscasters of Dariapur, West Bengal” Expedition Magazine 29.3(November 1987);
www.penn.museum/sites/expedition/?p=14488
11. West Bengal District Gazetteers, March 1994, page 247.
12. Museum of Anthropology, Mizzou North, Suite 2002, 115 Business Loop 70 W, Columbia, MO 65211-1440; anthromuseum.missouri.edu/minigalleries/lostwax/

8. Method of Production:

Dokra artists use a very interesting method to cast metal into the craft, the technique is known as “Cire perdue” or 'lost wax' process. This technique is almost as old as settled civilization. There are two main processes of lost

¹¹Horne, Lee “ The Brasscasters of Dariapur, West Bengal” Expedition Magazine 29.3(November 1987).
www.penn.museum/.../the-brasscasters-of-dariapur-west-bengal (Annexure VI)

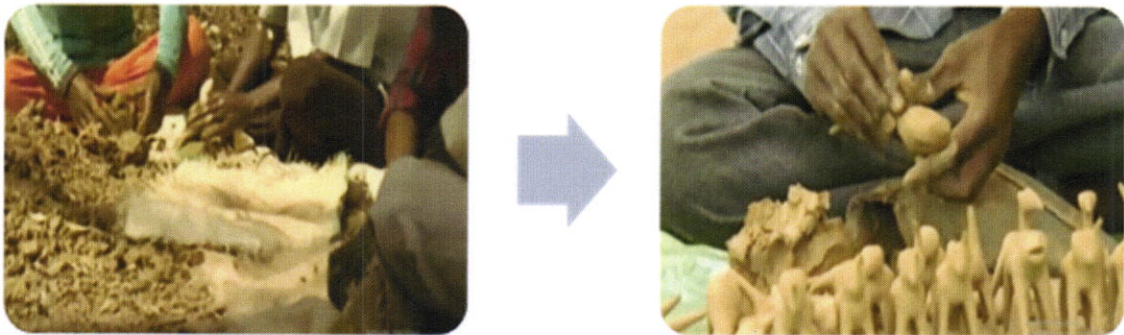
wax casting: solid casting, and hollow casting. Solid casting does not use a clay core. Instead a solid piece of wax is used to create the mould; hollow casting is the more traditional method and uses the clay core. Artisans of Bikna, Rampur and Dariapur use hollow casting method.

Materials used: The brass metal, wax, clay, bees-wax threads, coal, mustard oil, 'dhuna' (extracted from the Sal tree), tar is used as the materials to make Dokra.

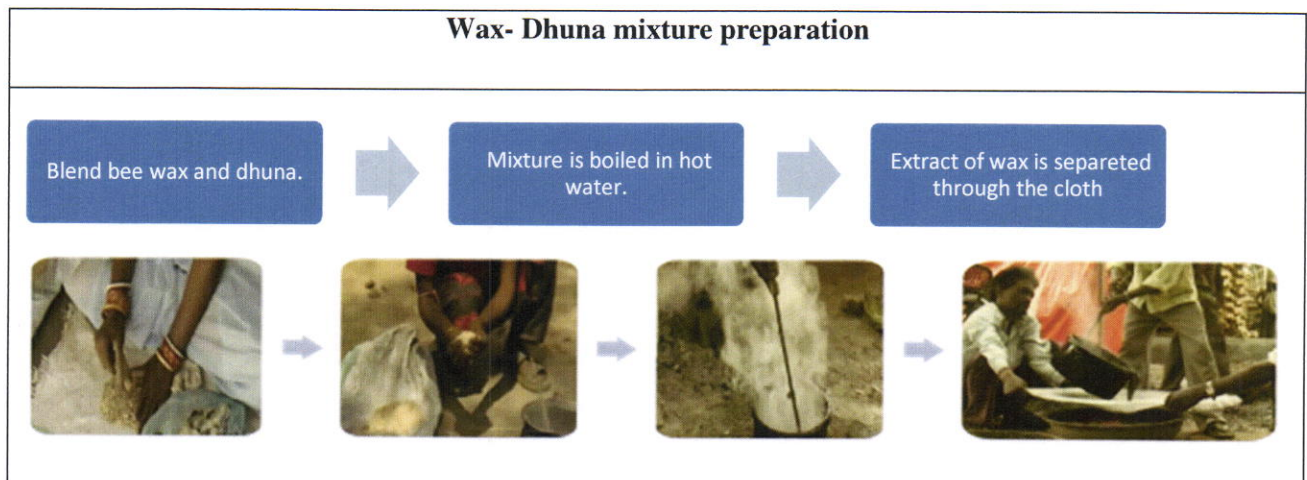
Tools used: They use different types of tools like Furnace (*bhatti*), *sulka* (to give impressions), Small chisel (*nihan*), big chisel (*batani*), hammer, and Graphite container to melt brass (*kui*), tongs (*chimta*).

The Technique involves six stages:-

1. **Core-making:** A clay core is made which is slightly smaller than the final intended size of the artifact. Core may be hardened by firing or sun-drying. Normally *bele mati* is used which is available from the local river bed.



Modelling: The fine detail of the object to be created is built onto the core using wax or some other suitable medium like tar. The Bikna, Rampur and Dariapur's Karmakars prefer to use 'dhuna' mixed with mustard oil as modelling medium. Dhuna is a natural plant resin extracted from the Sal tree (*Shorea robusta*). Dhuna becomes very plastic when warmed, but holds its shape very well, even in high ambient temperatures. This Modeling process carried out in two parts: preparing wax and then creating objects in wax.'



Creating objects in wax

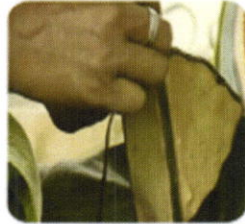
The molten extracted wax and dhuna mixture is then dried and rubbed by hand to form shape.



The wax ropes are then draped around the dried clay mold. By this process very fine structure is made.



The core clay is fully covered by the Wax.



Moulding:

The completed model that takes an impression of all its surface details is covered in a layer of very fine clay. This layer is then sun-dried. When the first layer is dry, a second layer is applied onto it. The clay used for the second mould coat is usually mixed with sand. A hopper (cup shaped structure) is built on the model for holding the brass pieces. Reinforcement wire provides extra protection from cracking due to thermal shock when the metal is melted. The mould is dried under sun or alternatively baked in a low burning fire.

Moulding

A layer of sand clay is coated when the wax solidifies over the model



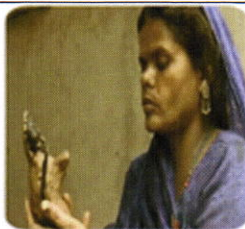
Reinforcement wire is used



Higher layers of clay of the mould is rounded by the wire

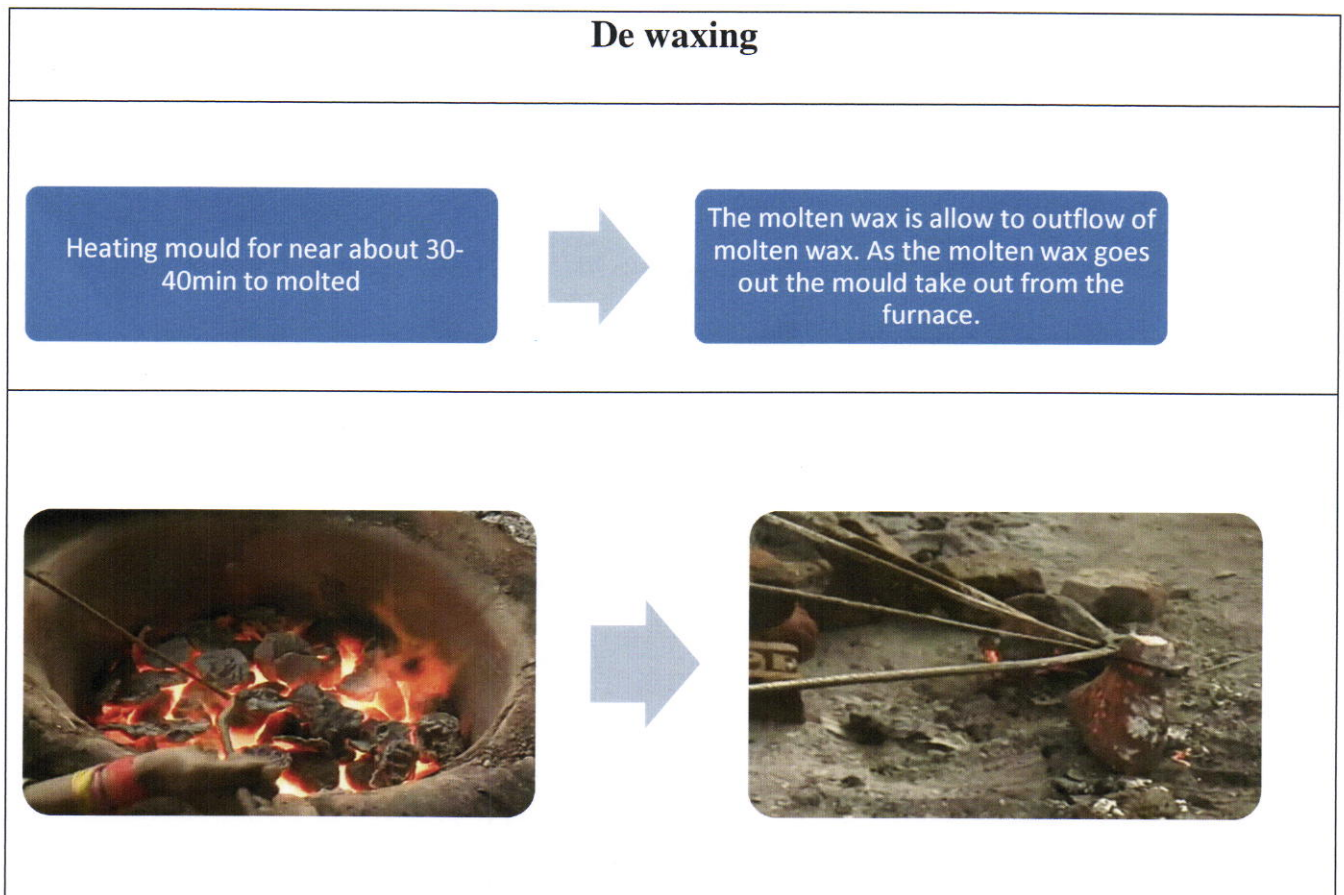


Next layers are place over the previous layer of clay which is rounded by the wire



De-waxing: There are two types of furnace - one for heating the clay models and another for melting the brass. The mould is pre-heated to melt the wax, and the molten wax is poured out (it may be recovered for subsequent re-use). This leaves a cavity which has the exact size, shape and surface contours of the intended artifact. The process of de-waxing goes through the successive steps like pre heating the artifacts, and then placing them in the furnace. Before that loading the *Bhatti* or furnace which is build for each item depending on the size and number of articles. There is a small opening beneath the models to allow the outflow of molten wax.

A crude furnace is built in a convenient open space, using loose bricks, as in the case of Dariapur. There are fixed furnace in Bikna. The fire is made using cow dung and charcoal. Completed moulds are laid in the fire, with the cup downwards. Wax is melt by less intense fire mostly fuelled by using cow dung. Melting the wax quickly can cause mould to crack as the heat quickly increase the volume of the wax. The Dokra workers control the heat of the fire by controlling the feeding of fuel.



Pouring: Once the worker decides that the mould is ready for pouring metal, the red hot mould is taken out of furnace. Another worker is ready with bucket of water and some very moist clay to seal any crack that may appear on the surface of the mould. If the crack appears the moisture clay hardens the molten metal and sealed the lick. The molten brass is taken out from the fire place and then the brass is poured in the clay structure. As the mould is upraised the molten brass enters the hole filling the empty space which the wax figure occupied previously.

Pouring

The molten brass is taken out from the fire place.



The brass drained inside the clay structure.



6. Finishing: The mould is taken out of the furnace and the dipped in water to cool it. After cooling the product becomes hard. At this stage the brass around the core is hardened and can tolerate blow from hammer to remove the clay. After the clay is removed, the final product comes out of it.

Finishing

Investment is taken out of the furnace



Dipped in water to cool it



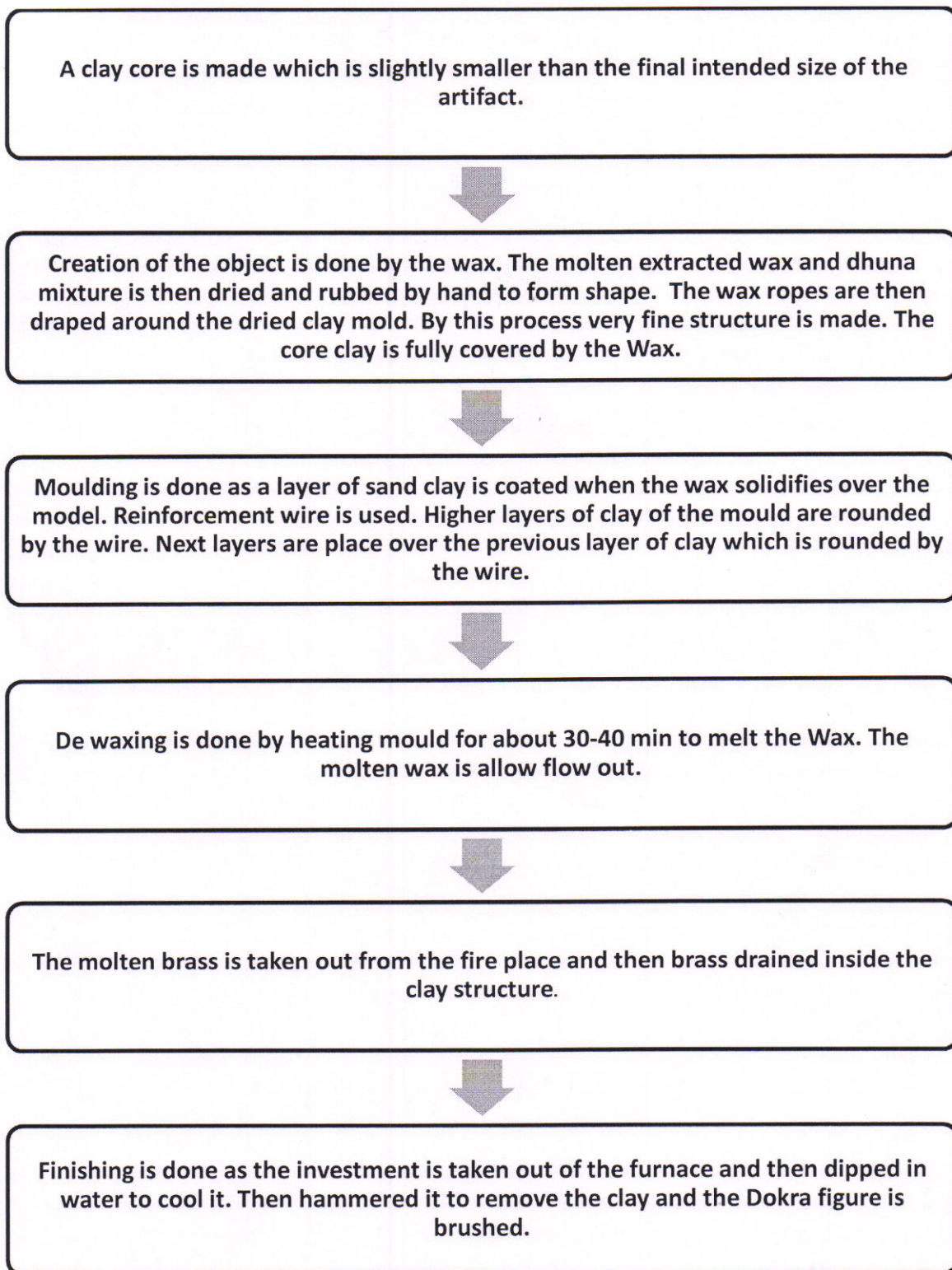
Hammered to remove the clay.



The fig is brushed



Flowchart of production process:



9. Uniqueness:

The uniqueness of the Dokra art of Bengal is mainly in its process of production, craftsmanship i.e human skill associated with it and the different materials that is used:

- A. Unique feature of 'Dokra' art lies in unique concept in each model. Thus each piece shows distinct identity. The reason behind the fact is that each piece is hand- made and hence, is distinct.
- B. The artists of Bikna, Rampur and Dariapur use hollow casting method. The Cire Perdue hollow casting technique of the Rampur, Bikna and Dariapur Dokra artists do not involve them in the sculptural activities of modelling a replica in the round except for the clay core, hence the only means by which they achieve the modelling of the features of their brass deities and ritual animals is by superimposing on the plain Dhuna surface of the replica what might be called three dimensional Dhuna wire drawing. The making of the clay core is therefore, the first craft activity undertaken.
- C. The Dokra workers of West Bengal use "Brass" as the raw material. Brass is a metal alloy made of Copper and Zinc; the proportions of Zinc and Copper can be varied to create a range of brasses with varying properties.

Impact of Environment: The role of forest and its products on the economy and culture of any region is too obvious to warrant any elucidation. Bankura and central-western part of Bardhaman and Purulia district is fortunate in having extensive forest area and it plays a crucial role in imparting a distinct identity to those district in terms of its forest resources and the cultural fabric of people living in close proximity to the forest areas in those districts. This forest is the easy source of wax and wood. Sal tree is one of the most abundant trees of those areas. "Dhuna" a kind of resin extracted from those Sal tree is a replacement of wax which is used in modeling in the Dokra making process.

The main hallmark of Dokra craft is enchanting folk motif, primitive simplicity, a rustic beauty and imaginative designs and patterns which finds influence from life and surrounding environment of the artisans. Brass elephant is one of the abundant animal idols of Bikna, Rampur and Dariapur Dokra. "*Devi Durga*" the most important and major festival of Bengal and it impacts heavily on the tradition and culture of Bengal and also on the Dokra art of West Bengal.

Human Skill:

The Dokra works of Bengal (Dariapur, Bikna) have some specific difference from that of the other Dokra making parts of India in there process of production, metal used to make the Dokra and also other materials that are used. The Dokra art of Bengal is also different from that of others in its colour and structure.

- During the process of production of Dokra in the successive steps of core making, wax preparation, creating object in the wax, moulding followed by de-waxing and pouring and then

finally polishing a high amount of human skill is required. The size and the shape of the final product largely depend upon the clay core; hence it has to be perfect. Similarly in the modeling process the fine structure is made by using wax ropes. The core clay is fully covered by the Wax, so the perfect preparation of wax is of high importance. Moulding is done as a layer of sand clay is coated when the wax solidifies over the model, the mould have to be strong otherwise it will not be capable to resist the heat of furnace during the de-waxing and pouring process, for that it is first dried under sun and also rounded by wire. Even if crack appears moisture clay is used to harden the molten metal and seal the lick. Finally the figure is brushed to have the final product. All those steps are of equal and high importance as if any one of it goes wrong then it will cause a complete failure. Due to the high level of human skill of the Dokra workers of Bikna and Dariapur and the knowledge that they carry from their forefathers generation by generation help them to make perfect and delightful Dokra craft.

- The Dokra artist of Bengal [Bikna, Rampur and Dariapur] use Brass metal [alloy of Copper (Cu) and Zinc (Zn)]. Because of that Bengal Dokra have a unique muted yellow colour.
- Dokra artist of Bikna and Dariapur are highly influenced by the local culture and also by the nature, and that reflect on their art. As a result of this “Durga”, one of the foremost goddess has high abundance in the works.

The common difference between the Dokra art of West Bengal (Bikna, Dariapur, and Rampur) and Dokra of (Bastar), Chhattisgarh:-

State	West Bengal (Bikna, Rampur, Dariapur)	Chhattisgarh (Bastar)
Processes of Production	There is no farther decoration on the finished products. Bengal Dokra products are not that much polished like that of other part of India.	In many cases the Dokra product of Baster is farther decorated. And the dokra product is much polished.
Materials used	The Bengal Dokra workers from Bikna, Dariapur and Rampur use Brass as the raw material to make their art. Brass metal is an alloy of Copper (Cu) and Zinc (Zn).	The Bastar Dokra workers use Bell metal as the raw material. Bell metal is a form of bronze and an alloy of Copper (Cu) and Tin (Sn).

	Dokra artists of Bengal also use Dhuna (A kind of resign extracted from Sal tree) in place of Wax to make the model.	Dokra artist of Bastar use Wax to make their Dokra model. They are not used to with Dhuna.
Colour of the product	Muted yellow, somewhat similar to gold but dull in appearance.	Reddish brown.

The difference between the Dokra art of West Bengal (Bikna, Dariapur) and that of South India:-

State	West Bengal(Bikna, Dariapur)	South India
Processes of Production	In West Bengal the Dokra workers use the "Hollow Casting" process.	"Solid Casting" is predominant in the southern part of India .
Materials used	Dokra artists of Bengal also use Dhuna (A kind of resin extracted from the sal tree) in place of Wax to make the model.	Dokra artists of south India use Wax to make the model.

10. Inspection Body:

1. Director, Directorate of Micro, Small and Medium Enterprises, Government of West Bengal
2. The Chief Executive Officer, West Bengal Khadi & Village Industries
3. Director, MSME - Development Institute, Government of West Bengal
4. Director, District Industries Centre of concern region
5. Representative of Patent Information Centre, West Bengal State Council of Science and Technology, Government of West Bengal
6. Director, West Bengal State Export Promotion Society
7. Representative of banglanatak dot com

11. Others:

a. Socio-economic Profile:

Dokra art form is widely appreciated and is wooing art lovers across the globe. The products have a world wide appeal owing to their primitive simplicity, enchanting folk motifs and forceful form. Dokra art is used for figurines and statues while Dokra art jewelers is also very famous and becoming

b. Action taken by the state government/government of India for its development (mention the name of the scheme and budget involved)

DIC, Bankura, DCH organise fairs and festivals at Kolkata, Delhi, Surajkund. (Haryana), Siliguri, Jaipur etc where substantial sale takes place. Since 2013 Department of MSME&T, Govt of West Bengal and UNESCO have undertaken the initiative of developing 10 Rural Craft Hubs in West Bengal and Dokra of Bikna is one of them. banglanatak dot com is the implementation partner in the project. As part of the project, design skill development workshops, direct market linkage is being carried out. The artists are participating in fairs and festivals across the country and also on international platforms. Harendra Nath Rana an eminent crafts person travelled to France in June 2015 to attend the *Gannat* festival and displayed his art work at UNESCO head quarter in Paris. Subhash Mondol of Dariyapur travelled to Houston in USA to attend the fair at NABC in July 2015. These communities have been the subject of an action research project initiated and coordinated by the National Institute for Science, Technology and Development Studies NISTADS within the Indian Council for Scientific and Industrial Research CSIR. DCS MSME'S Design clinic and NID made documentation on the Dariyapur Dokra artist. New and efficient furnaces have been installed at Bikna and Dariyapur in collaboration with NML Jamshedpur. WBKVIB has constructed resource centre at both the locations and equipped them with tools and appliances. They have also given a working capital support of Rs. 5 Lakhs to each of the hubs. With the increase in income the life style of the artists have also changed. The artists of Bikna and Dariyapur celebrate their annual festival "Dokra Mela" during Sep-Oct timeframe

Acknowledgement

We thank the following organization for their assistance and cooperation:

1. National Library, Belvedere Rd, Alipore, Kolkata, West Bengal 700027
 2. Uttarpara Jaykrishna Public Library, 229, Grand Trunk Rd, Kotrung, Uttarpara, Uttarpara Kotrung, West Bengal 712258
 3. Bangiya Sahitya Parishad, 243/1, A.P.C. Road, Beadon Street, Kolkata - 700006
 4. Craft Council of West Bengal, 13, Chowringhee Terrace, 1st Floor, Kolkata - 700 020
 5. Banglanatak dot com (social enterprise), 58/114,prince Anwar Shah Rd, Lake Gardens, Kolkata, West Bengal, PIN- 700045
- i) Along with the statement of Case in Class a) 6 in respect of b) goods of common alloy (a) 14 in respect (b) Jewellery (a) 21 in respect (b) kitchen utensils and containers in the name(s) of (d) The Secretary, Bankura Bikna Dokra Hastajata Kutir Shilpa Kalyan Samity and Dariapur Dhokra Artisans Co-operatives

Industrials Society Ltd. who 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 **150 years** in respect of the said goods.

- i) The application shall include such other particulars called for in rule 32(1) in the Statement of Case. Enclosed
- ii) All communications relating to this application may be sent to the following address in India:
Patent Information Centre
West Bengal State Council of Science & Technology (WBCSCT)
Department of Science & Technology (DST), Government of West Bengal
Vigyan Chetana Bhavan,
Block DD, Plot 26/B, Sector 1, Salt Lake, Kolkata-700 064
West Bengal
Telefax—033 2321 1342/ 2334 4616,
e-mail-picwbscst@gmail.com
- iii) In case of an application from a convention country the following additional particulars shall also be furnished. NA
- iv) Designation of the country of origin of the geographical indication. N.A
- v) Evidence as to the existing protection of the geographical indication in its country of origin, such as the title and date of the relevant legislative or administrative provisions, the judicial decisions or the date and number of registration, and copies of such documentation. NA

সীল/স্বাক্ষর



Sobhakar Maikar
Secretary
Dariapur Samabey Samity Dokra

The Secretary

Bankura Bikna Dokra Hastajata Kutir
Silpa Kalyan Samity. ShilpDanga, Bikna
District: Bankura, PIN: 723152

The Secretary

Dariapur Dokra Artisans Co-operative
Industrial Society Ltd, Dariapur,
Bardhaman, PIN: 713128

SECRET
DISTRIBUTION RESTRICTED





Geographical indications Registry

Intellectual Property Building,
G.S.T. Road, Guindy, Chennai - 600 032

Phone: 044-22502091 & 92 Fax : 044-22502090

E-mail: gir-ipo@nic.in



Receipt

CBR NO :3086

Date : 17/08/2016

TO

Generated by :BABU

PATENT INFORMATION CENTRE,
WEST BENGAL STATE COUNCIL OF SCIENCE & TECHNOLOGY, VIGYAN CHETANA BHAVAN, BLOCK DD,
PLOT 26/B, SECTOR 1, SALT LAKE ,
KOLKATA,
WEST BENGAL,
700064,
INDIA

C B R Details :

Application No	Form No	Class	No of Class	Name of GI	Goods Type	Amount Calculated
563	GI-1C	6,14,21	3	Dokra of West Bengal	Handi Crafts	15000

Payment Details :

Payment Mode	Cheque/DD /PostalNO	Bank Name	Cheque/DD/Postal Date	Amount Calculated	Amount Paid
DD	050294	Central Bank of India	04/08/2016	15000	15000

Total Calculated Amount in words : Rupees Fifteen Thousand only

Total Received Amount in words : Rupees Fifteen Thousand only

*** This is electronically generated receipt,hence no signature required ***

GI APPLICATION No.
563

MANIPAL TECHNOLOGIES LTD., CTS-2010
केवल तीन महीने के लिए वैध FOR THREE MONTHS ONLY

A/c Payee Only

सेंट्रल बैंक ऑफ इंडिया
Central Bank of India
C.B.I. SALT LAKE
700-016-045 01353
जारी करने वाली शाखा
ISSUING BRANCH
अल्फा कोड क्र.
ALPHA CODE NO.

सभी स्थानीय शाखाओं पर सममूल्य पर देय
PAYABLE AT PAR AT ALL LOCAL BRANCHES
0 4 0 8 2 0 1 6
D D M M Y Y Y Y

मांगे जानेपर **REGISTRAR OF GEOGRAPHICAL INDICATIONS** उनके आदेशपर
ON DEMAND PAY **OR ORDER**

रुपये **Fifteen Thousand only** *****

RUPEES ***** अदा करें **₹ 15000.00**

अदाकर्ता शाखा
DRAWEE BRANCH **02331-SSB CHENNAI**

मूल्य प्राप्त **VALUE RECEIVED**
C-588
ह.न.क्र. प्राधिकृत हस्ताक्षरी

A
4 2 0 0 1 9 7
अ.क्र./SR. NO.

A. MAJUMDAR
M-2733
S. S. Nos. **AUTHORISED SIGNATORIES**
Please sign above

EM/NCAREG/A Prefix:DDI

⑈050294⑈ 0000160001⑈

16