

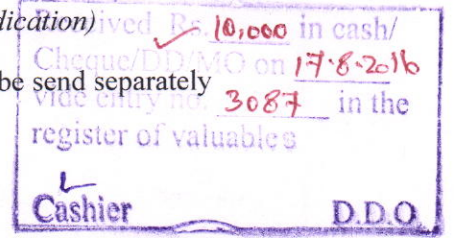


(REGISTRATION & PROTECTION) ACT, 1999

(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 A

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.1C of the First Schedule)

Application is hereby made by (a) The Secretary, Chitrataru for the registration in Part A of the Register of the accompanying geographical indication furnishing the following particulars:

i. **Name of the Applicant:** Chitrataru

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

ii. **Address of the Applicant:**

Chitrataru

Village – Naya, GP – Maligram, Block – Pingla, District – Paschim Medinipur, Pin - 721140

Address of the facilitator

West Bengal Khadi & Village Industries Board,
Hemanta Basu Khadi 'O' Gramin Shilpa Bhaban
12, B.B.D. Bag (East), 2nd & 3rd Floor, Kolkata - 700 001

iii. **List of association of persons/producers/organisation/authority**

Chitrataru, Village – Naya, GP – Maligram, Block – Pingla, District – Paschim Medinipur,
Pin – 721140

List of Artisans are enclosed in Annexure A

iv. **Type of goods :**

Painting and Artists material under class 16 and textile material used so under-24.

Patachitra is inexorably linked with Pater Gaan where the artists sing the story while displaying the Patachitra.

v. **Specification:**

Patachitra style of painting is one of the oldest and most popular art forms. The name Patachitra has evolved from the Sanskrit words patta, meaning canvas, and chitra, meaning picture. Patachitra is thus a painting done on paper, and is manifested by rich colourful application, creative motifs and designs, and portrayal of simple themes, mostly mythological in depiction. The traditions of Patachitra paintings are more than thousand years old.

Following presents the characteristic feature and unique material used for the preparation of Patachitra of Bengal.

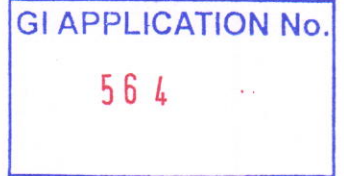
a. **Material used**

- Handmade paper, coarse cotton fabric or tussar silk were traditionally used as canvas for Patachitra paintings. The paper scrolls generally have a stick on both ends used for unrolling. Apart from paper and cloth, sometimes palm-leaf manuscripts were made to paint the scrolls, however, in recent years, this has been substituted completely by the use of paper, dexterously stuck on cloth to give it more stability and then used as a canvas for drawing.
- Five basic pigments –White (*Sankha*), Yellow (*Hingula*), Black (*Kala*), Brown (*Khayeri*), Indigo (*Neela*) and their combinations are used for colouring.

b. **Structural definition:**

The size of a 'Pata' generally varies from one to one and half feet in width and three to twenty five feet in length. The 'pats' are generally of two type. The '*Jarano*' or '*Gutano*' pat are scrolls depicting a story serially in picture frames. The '*Chauka Pat*' is smaller in

size and square in dimension. The *Chauka* canvas is used for painting one particular deity or a mythical or social subject.



Features of *Patachitra* of West Bengal

- There are big eyes of the character in the *Patachitra*
- The perspective used is limited.
- It is imaginative, simple.
- Inspiration obtained from surrounding and traditional stories.
- There are less hand movements
- The whole set of male character look alike and the whole set of female character as well, differentiation of sex and individual can be made on the basis of skin, clothes, hair styles etc.
- There are no eyelashes, no nails and mouths are closed.
- Use of borders on all 4 sides and between the divisions of panel

c. Technical specification of some types/samples

Patas can be painted in two different styles- *Jarano Pata* and *Chouko Pata*. There are various length and duration of *patas*: those with 10 to 15 rectangular panels are known as *latai patas*, those of 6 to 8 oblong panels are the *Arelatai patas* and there are also smaller square *chaukhosh patas*.

d. A few samples of 'items' (photographs with description)

Themes of figures: Miscellaneous

Source: A collection of Asutosh Museum of Indian art, University of Calcutta

<p>Figure 3.4.1: Krishna Lila Pat, Exploits of Young Krishna, River Jamuna flowing in the middle , Dt. Medinipur, West Bengal, 19th century, Asutosh Museum Of Indian art, University of Calcutta</p>	<p>Figure 3.4.2: Chaitanya Lila Pat, Kirtan Scene- Chaitanya and his Disciples, Niral, Dt. Bardhaman, West Bengal, 19th century, Asutosh Museum Of Indian art, University of Calcutta</p>	<p>Figure 3.4.3: Kamale- Kamini Pat, Durga, Dt. 24 Parganas, West Bengal, 18th -19th century, Asutosh Museum Of Indian art, University of Calcutta</p>

Themes of figures: Ramayana

Source: Illustrated Ramayana of Tulsi Das, Medinipur, West Bengal, 1772 A.D, Asutosh Museum Of Indian art, University of Calcutta

<p>Figure 3.4.4 : Coronation of Rama</p>	<p>Figure 3.4.5 : Pot containing baby Sita</p>	<p>Figure 3.4.6 : Battle scene between Rama and Ravana</p>

Different varieties of samples of *Patachitra* are available these days keeping in mind the commercial purposes. Here are some examples

- Shape: Large, Medium, Small
- Size: Large- 7ft * 2.5 ft, Medium: 4ft * 1.5ft , Small- 1.5 ft * 1ft
- Weight –Large-2 kg, Medium-500g, Small-100g
- Colour : Multi-colour



Figure 3.4.7 : Square *Patachitra* (Chouko Pat)
(2ft * 2ft) PC: banglanatak dot com



Figure 3.4.8: Sling Bag
(14" * 8")
PC: banglanatak dot com



Figure 3.4.9: *Patachitra* painting on apparel/ T- shirt
Available in different sizes
PC: banglanatak dot com



Figure 3.4.10: Part of a long scroll on
Ramayan (7ft * 2.5ft)
PC: banglanatak dot com

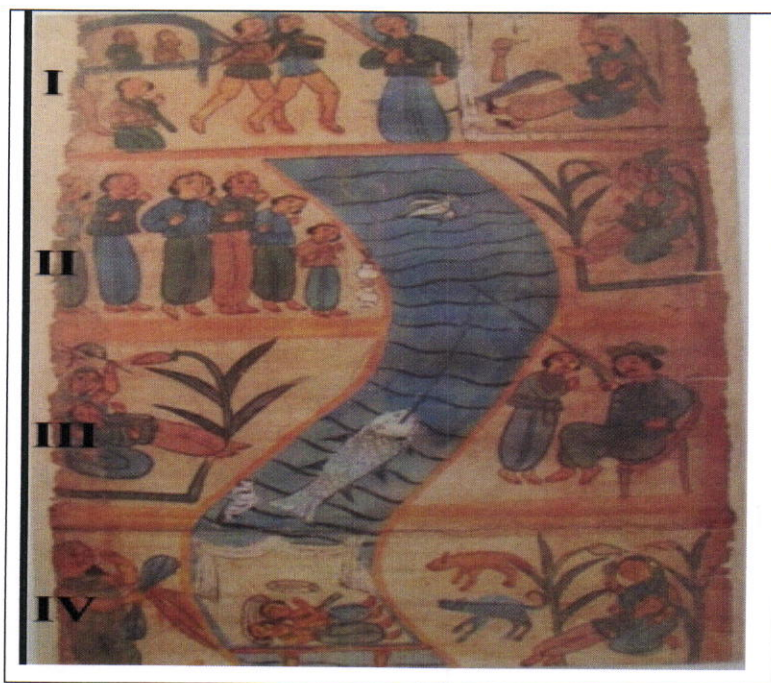


Figure 3.4.11:

The pata chitra in the left is Behula Pat, **I,II,III,IV**; Four different panels of patachitra which is linked to each other which narrate the story of Behula and her husband Lakshinder. The Patachitra (Behula Pat) belongs to - Dt. Medinipur, West Bengal, Early 20th century.

Source: Asutosh Museum Of Indian art, University of Calcutta
(It is a typical scroll Pata of West Bengal)

vi. Name of the geographical indication and particulars :

Bengal Patachitra- This Geographical indication is mainly of village Naya of district Paschim Medinipur under the block of Pingla. However there are concentrations of Patachitra artists at Chandipur, Narajol in Paschim Medinipur and Daspur in Purba Medinipur. Artists are also there in the districts of Purulia, Bankura and Birbhum, but in smaller concentrations.

vii. Description of goods:

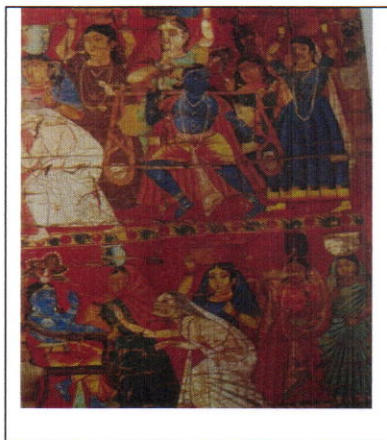

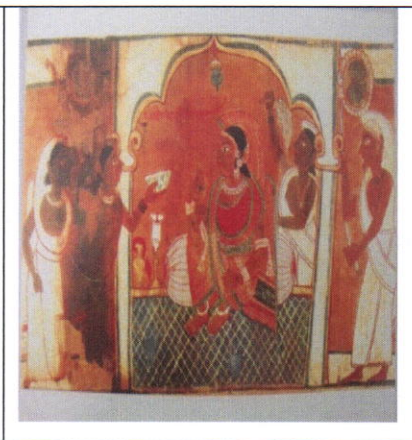
The Patachitra when painted on cloth follows a traditional process of preparation of the canvas. First the base is prepared by coating the cloth with the soft, white, stone powder of chalk and glue made from tamarind seeds. This gives the cloth tensile strength and a smooth, semi-absorbent surface, allowing it to accept the paint. The artist does not use a pencil or charcoal for the preliminary drawings. It is a tradition to complete the borders of the painting first. The painter then starts making a rough sketch directly with the brush using light red and yellow. The main flat colours are applied next; the colours used are normally white, red, yellow, and black. The painter then finishes the painting with fine strokes of black brush lines, giving the effect of pen work. When the painting is completed it is held over a charcoal fire and lacquer is applied to the surface. This makes the painting water resistant and durable, besides giving it a shining finish.

The materials used in the paint are from vegetable, earth, and mineral sources. The subject matter of the patachitras include religious, mythological, and folk themes. Krishna leela and Lord Jagannath are important motifs.

Patachitras paintings are done usually on long scrolls of paper and are depiction of mythological stories. The finished paintings are affixed to reused cloth to give flexibility in folding and unfolding. There are 3 kinds of Patas. They are ‘Dighal Pata’, ‘Latai Pata’ and ‘Chouko Pata’.

The *Patachitra* was painted both for religious and entertainment purposes. *Patachitras* are painted narrative scrolls executed by a class of itinerant singing scroll painters variously known as Patuas, Chitrakars, Patikars or Patidars. These paintings are characterised by religious, social motifs and images painted on cloth. Their art appealed to everyone and could be understood by even a child. For his efforts, the Patua would receive a little money but mostly payment in kind. *Patachitras* are made in two formats: the vertically scrolled paintings, the horizontally scrolled ones, both referred to as Jodano or Gutano Pata.

The three original formats of painting a *Patachitra* in Purulia, Bankura, Birbhum and West Mednipur are-¹

		
<p>Figure3.5.1: Krishna Lila Pat, a. Danalila, b. Krishna and Borai Buri, Dt. Birbhum, West Bengal, 19th century, Asutosh Museum Of Indian art, University of Calcutta</p>	<p>Figure 3.5.2: Ramayana Pata. Rama worshipping Durgat b. Battle between monkeys and demons, Dt. Bankura, West Bengal, Early 19th century, Asutosh Museum Of Indian art, University of Calcutta</p>	<p>Figure 3.5.3: Chakshudan Pat, Rani and attendants, Birpur, Dt. Midnapore, West Bengal, 19th century, Asutosh Museum Of Indian art, University of Calcutta</p>

¹ Bajpai.L.M. (2013), Intangible Heritage Transformations- *Patachitra* of Bengal exploring Modern New Media, International Journal of History and Cultural Studies (IJHCS) Volume 1, Issue 1, Page Number 1-13



Figure3.5.4: A typical Purulia Patachitra; activity of tiger, elephant birds deer in the forest

- *Jadano pat* or the scroll- showing episode sequences in a vertically placed manner- all illuminated along the picture frame one above the other- with commonly ten to fifteen frames in all.
- The *Arelatai pat*- here the picture frames are horizontal in nature- bound in two ends by two wooden sticks to enable the *patua* to unroll the *pat* as he gradually displayed it in front of an audience. This contained primarily six to eight frames.
- Finally, the *Choukosh pat* or the square *pat* is a single sheet of rectangular paper which commonly used to eulogise a deity or an incident.

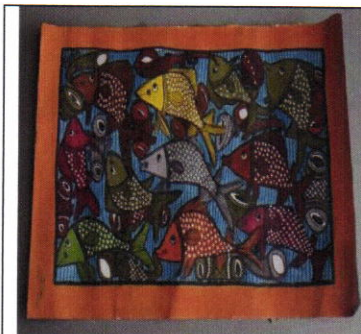


Figure: choukosh pat or the square/rectangle pat (left)- depicting a theme of 'machher biye' or the wedding of the fish
PC: Bajpai.L.M. (2013),



Figure: Jodano Pat of Medinipur districts
PC:<https://www.pinterest.com/pin/513410426240936274/>

Themes:

There are two types of Pata- religious and secular. Religious pata encompass the story of Hindu epics like, Purana, Ramayana, Mahabharata narrating stories of Hindu gods and goddesses like, Krishna, Chaitanya, Kali, Shiva and the indigenous Bengali folklore of Manasha and Chandi, Behula and Lakshinder being the most popular. Secular pata depicts important news events, scandals accidents etc such as bus accidents at Narayangarh, rural elections, the rationing system, family planning, evils of the dowry system etc. Every Patachitra has a song related to it, which the artists sing while unfurling the Patachitra.

viii. Geographical area of production with map (Map enclosed in Annexure B):

The Naya village of Paschim Midnapore is the face of the *Patachitra* of West Bengal till recent times. Some other areas of production are Purulia, Bankura, Birbhum and Purba Medinipur districts of West Bengal where the ancient Bengal *Patachitra* is produced to some extent till date. Here are the concise geographical descriptions of those districts and area therein.

The district of Paschim Medinipur lies in the South Western corner of the State of West Bengal. It is bounded by East Singhbhum (Jamshedpur) district of Jharkhand in the West and by the Mayurbhanj and Balasore District of Orissa in the south. To its eastern side is the Purba Medinipur, while the district Bankura lies to its North. The district's Head quarter is at Medinipur town. In recent times the main area of *Patachitra* production is the Naya Village of Paschim Medinipur. It is the face of *Patachitra* of West Bengal.

Naya is a large village located in Pingla block of Paschim Medinipur district, West Bengal with total of 70 households of artists. The total number of artists is 230 out of which 110 are female.

The Purulia district lies between 22°43' and 23°42' North latitude and between 85° 49' and 86° 54' East longitude. The Western part of district of West Bengal, Purulia is surrounded on its three sides by the State of Jharkhand and also On the North by Hazaribagh and Dhanbad, on the South by Singbhum and in the West by Ranchi. On the Eastern side the district of West Bengal namely Bankura, Burdwan and Midnapore covers the flank.

Bankura district is situated between 22°38' and 23° 38' north latitude and between 86° 36' and 87°46' east longitude. With a triangle shaped contour, the district lies in the Burdwan Division of West Bengal. The Damodar River separates Bankura from Burdwan district in the north. The district of Midnapore and Purulia share its southern and western boundaries respectively with Bankura. The south-eastern part of the district is bounded to a certain extent by Hooghly district.

The Birbhum district lies between 23°32' to 24°35' North latitude and 87°5' to 88°1' East longitude. The district is well drained by a number of rivers and rivulets running in nearly every case from west to east with a slight southerly inclination. The climate of the district is generally dry, mild and healthy. Summer lasts from the middle of March to the middle of June, monsoon from the middle of June to the middle of October and winter lasts from the middle of October to the middle of March.

Detail geographical descriptions of the districts are furnished in table form below in respect of census report of 2011 and districts gazetteers.

e. Geographical location :

Districts: Paschim Medinipur

1	Name of the district(s)	Paschim Medinipur
2	latitude-longitude	22°25' N 87°65' E
3	area in sq km	9,345 sq km
4	Neighbouring districts/state	Bankura and Purulia district in the North, Mayurbhanj and Balasore district of Orissa in the South, Hoogly, Purba Medinipur district in the east and Singhbhum district of Jharkhand & Purulia in West Bengal

Location of Naya	
Country	India
State	West Bengal
District	West Medinipur
Sub-division	Kharagpur
Block	Pingla block
Coordinates	22°16'N 87°35'E (Co ordinates of Pingla)

Districts: Purulia

1.	Name of the district(s)	Purulia
2.	latitude-longitude	23.3400° N, 86.3600° E
3.	area in sq km	6,259
6.	Neighbouring districts/state	Bardhaman at north Bankura at East west midnapore and orissa state at south and Jharkhand state at west

Districts: Bankura

	Name of the district(s)	Bankura
	latitude-longitude	23° 38' N 87° 46' E
	area in sq km	6,882 sq km
	Neighbouring districts/state	The Damodar river separates Bankura from Bardhaman district in the north. The district of Midnapore and Purulia share its southern and western boundaries respectively with Bankura. The south-eastern part of the district is bounded to a certain extent by Hooghly district

Districts: Birbhum

	Name of the district(s)	Birbhum
	latitude-longitude	24° 35' N 88° 01' E
	area in sq km	4545 sq km
	Neighbouring districts/state	It is bounded by Santhal Parganas of Bihar State in the West and North. Murshidabad district in the East & North East and Bardhaman district in the South

ix. Proof of origin (historical records)

History of the districts:**Medinipur:**

Medinipur district (undivided) is rich with ancient history of royal dynasty and their royal activities. The kingdom of Swashanka, Harshabardhan was the part of undivided Medinipur. One of the archaeological sites was the port at *Tmaralipto* which is present day Tamluk in the divided Purba Medinipur district. After the fall of last independent Hindu dynasty of Kalinga the region came under one of the five Sarkars of Mughalbandi Odisha which was ruled by the Subehdar of Odisha. Bahadur Khan was the ruler of Jaleshwar Sarkar or Hijli (including Medinipur) during the time of Shah Jehan. He was defeated by Shah Suja, the second son of Shah Jehan, then the *subhadar* of Bengal. Latter on the region comes under the control of Nawab Alivardi Khan.²

Purulia: Jaina Bhagavati-Sutra of circa 5th century A.D. mentions that Purulia District was one of the 16 Mahajanapadas and was a part of the country known as *Vajra-bhumi* in ancient times. However, little is known about Purulia before the East-India Company obtained the 'Diwani' of Bengal, Bihar, and Orissa in 1765. By Regulation XVIII of 1805, a Jungle Mahal district composed of 23 Parganas and mahals including the present Purulia was formed.

Bankura: The history of the district of Bankura from the 7th century AD right until the advent of British rule is dominated by the Hindu Rajas of Bishnupur. The area around Bishnupur was called Mallabhum.

Birbhum: Birbhum district was dominated by different dynasties for centuries. It was once a part of Mauryas and the majestic Guptas. The name Birbhum came to be recognized as an administrative unit only after the Santhal rebellion of 1855-56, which was overwhelmed with the martyrdom of Sidhu and Kanu.

History of the Patachitra:

Patachitra known for its brilliant play of colour is a traditional folk art form of rural Bengal that has been in existence for many centuries. It is world's first attempt to create motion pictures. There are varying opinions about the dates of ancient *Patas* but it has been suggested on the basis of historical themes connected with the accompanying songs. It dates back to the

²L.S.S. O'Malley (1995). Bengal District Gazetteer-Midnapore. Page number 22-37 (Annexure C.II)

Pre- Pala period from the days of Mohenjodaro to the 9th century A.D. It is still tucked away with small villages of Midnapore, Bankura, Purulia, Howrah, Hooghly and 24 Parganas.³ In Buddhist literature there is reference of *pata* in 1st century A.D.; in Haribansha in 2nd century, in Abhijnynasakuntalam and Malabikagnimitra in 4th century; in Kaya Khondasanjukta in 6th century, Harashacharit and Uttaramcharit 6th and 7th- 8th centuries. These literatures speak about certain types of *Pata* which were exhibited to educate and to entertain the people.⁴

Author Ajitcoomar Mookerjee in his book Folk Art of Bengal has mentioned that some mural paintings in the style of *Jadu-Patuas* can be seen in the temples of Bankura District. As Bankura district was not disturbed by the foreign influence its cultural integrity remained uninfluenced and the places like Mallbhum which is also called 'Land Of Wrestler' still hoards in its bosom. In the paintings of Bankura, line drawing of greater efficiency has been shown. The salient features of the paintings are - The lines are distinctly bold swift and attractive. The techniques which are used is bold and simple. The dignified attitude and novelty of form of the figures reveals the traditional hands of artists.⁵

In the book of D.P. Ghosh titled "Folk Art of Bengal", variation of the style of *Patachitra* painting in respect of the district of West Bengal has been mentioned.⁶

The *Patachitra* of different districts of West Bengal are characterized by many peculiarities in colour and design. The products of Manbhum (now known as Purulia) can easily be distinguished by their preference for one particular shade of burnt sienna relieved by white and yellow patches and densely packed composition. The seated figures of Dasratha and Chand Sadagar of Midnapore crowning the Ramayana and Kamale-Kamini scrolls are impressive and monumental. In the scrolls of Birbhum, Bankura and Burdwan preference for Indian red background usually found while Hooghly preferred a dark brown. The abstract linear treatment of the Hooghly and Manbhum 'pats' are peculiar and definitely modernistic. The technique of meandering river of Mahakapi Jatka at Sanchi also survives in the undulating Yamuna in Krishnalila pat from Midnapore dividing at the same time connecting the exploits of young Krishna in a typical Indian manner.

The most celebrated illustrated manuscript so far known from any part of Bengal is a copy of the Ramayana by Tulsidas from Midnapore district dated 1772. It is currently preserved in the Asutosh museum. The paintings about 150 in number (some of them are shown in figure) are undoubtedly the finest we know of the transitional period between the late mediaeval classical Indian style and the folk idiom.⁷

³ Craft council of west Bengal (1985-86), *The Jarana Patachitra of Bengal- Mahamaya*, Page number 112 (Annexure C.III)

⁴ Roy Niranjana (1973), *The Patas and Patuas of Bengal*. Indian Publications Calcutta, Page number 54-55 (Annexure C.IV)

⁵ Mookerjee Ajitcoomar (1939), *Folk Art of Bengal*. University of Calcutta, Page number 18-19 (Annexure C.V)

⁶ GHOSH D.P. (1977), *FOLK ART OF BENGAL*, Visvabharati, Page number 4-5 (Annexure C.I)

⁷ GHOSH D.P. (1977), *FOLK ART OF BENGAL*, Visvabharati, Page number 4 (Annexure C.I)

These days the *chitrakar*s (painters) of Medinipur and Purulia districts are the only ones involved with *pata* making. The *patuas*, painters, also serve as priests for the *Santhal* community, and make *patas* with *Santhal* folklore. The craft has been affected by the onslaught of lithography, oleography and bazaar pictures. The mythical narratives, contemporary tales and folklore painted on scrolls are carried from village to village, and narration is accompanied by folk songs⁸.

Sources:

1. <http://www.bharatonline.com/west-bengal>
2. <http://kanikanairsresearch.blogspot.in>
3. GHOSH D.P. (1977), FOLK ART OF BENGAL, Visvabharati, Page number 03 (Annexure I)
4. Bajpai.L.M. (2013), Intangible Heritage Transformations- *Patachitra* of Bengal exploring Modern New Media, International Journal of History and Cultural Studies (IJHCS) Volume 1, Issue 1, PP 1-13
5. L.S.S. O'Malley (1999).Bengal District Gazetteer-Midnapore .Page number 22- 37 (Annexure II)
6. Craft council of West Bengal (1985-86), *The Jarana Patachitra of Bengal- Mahamaya*, Page number 112 (Annexure IV)
7. Roy Niranjan (1973), The Patas and Patuas of Bengal. Indian Publications Calcutta, Page number 54-55 (Annexure V)
8. Mookerjee Ajitcoomar (1939), Folk Art of Bengal. University of Calcutta, Page number 18-19 (Annexure VI)
9. GHOSH D.P. (1977), FOLK ART OF BENGAL, Visvabharati, Page number 4-5 (Annexure I)
10. GHOSH D.P. (1977), FOLK ART OF BENGAL, Visvabharati, Page number 4 (Annexure I)
11. GHOSH D.P. (1977), FOLK ART OF BENGAL, Visvabharati, Page number 2 (Annexure I)

x. Method of production

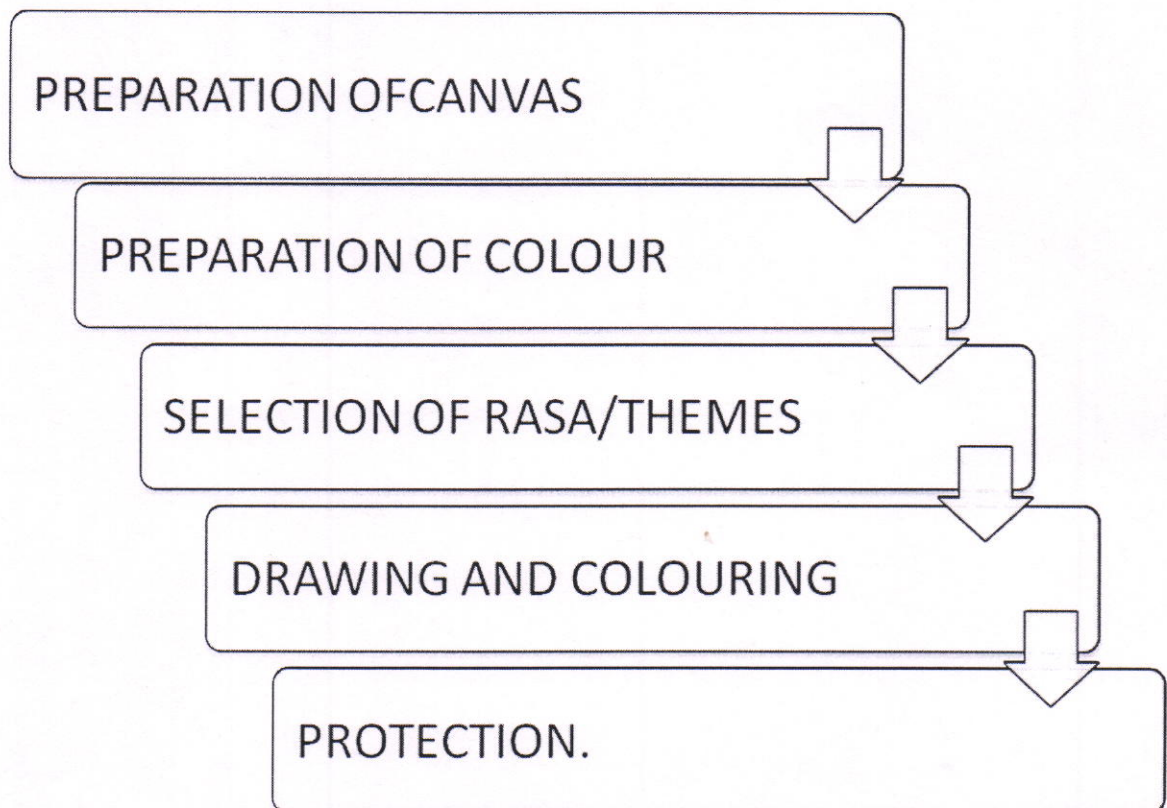
Tools:

- **Brushes:** Previously the brushes used were made of fur obtained from the shoulder of goats or buffalo and classified according to age of the animals which gives graded hardness or softness. A piece of cloth tied at the end of the brush also served as a substitute to it sometimes in order to draw thicker lines or applying dots for decoration. For fine painting rat hairs were used. At present brushes available in the market are used.
- **Kiya plant:** The stem of Kiya plant was used for drawing thick lines.

⁸ GHOSH D.P. (1977), FOLK ART OF BENGAL, Visvabharati, Page number 2 (Annexure C.I)

- **Coconut shell (Sadhei):** It is used for mixing colours and gum obtained from wood apple (*Bel*).
- **Scissor:** For cutting of canvas in accordance of requirement to complete the selected motif of *Patachitra*.
- **Oven:** For drying and providing stiffness to finished *Patachitra*.
- **Others:** Ghasa pathar(peeble stone), grinding stone, pestel stones are also used for different purposes.

Here are the five steps which are followed to prepare a complete *Patachitra* of West Bengal



Preparation of canvas:

Traditionally the canvas was prepared by the artists themselves. The cloth on which the painting would be done was coated with chalk stone powder and glue. Glue is made from tamarind seeds. The chalk powder and glue is mixed in equal proportion generally but it may also vary according to the atmosphere keeping in mind the humidity. After the coating it was rubbed with stone to make the surface polished. The rice powders are added also to make it stiff. It was then left for few days to develop strength and semi absorbent surface. The prepared canvas was cut in respect of required sizes by scissor. At present hand made papers are used.

Preparation of colour:

The colours are mixed in empty shells of broken coconuts (which serve as a palette) with the help of water and home-made glue from wood apple. The following are the most important natural colours used by the *patuas*-

- **White:** White colours are made from kusum mati which is a special type of clay and only the whiter stones are used in order to produce the white colour. White stones are collected and rubbed onto a plain surface forming a white paste. Then the white paste is collected and put in a pot and left to dry. A small amount of gum is added to the paste. The gum is used to ensure that the paint stays on the scroll.

In preparation of other pigments the raw materials are grinded with stone first then mixed with other in accordance of thickness of the colour needed.

- **Yellow:** Yellow is made from turmeric or marigold flowers mixed with glue from wood apple.
- **Green:** Green is made from leaves of hyacinth bean plant or the leaves of wood apple,
- **Brown** colour is obtained from limestone mixed with black catechu,
- **Red:** Red is made from vermillion, *alta* (a reddish or scarlet ink or dye solution used for coloring feet), or terracotta soil, or Khayer / Catechu
- **Grey:** Grey is obtained from the soot from earthen ovens,
- **Blue:** Blue is obtained from Aparajita flower
- **Black:** Black is obtained from scrapping the soot off from the outside bottoms of clay pots or even burning rice and pounding it to a powder to which is added home-made glue.

<p>Figure 8.1.1: Raw materials for preparing colour “bell” wood apple (<i>Limonia acidissima</i>); PC: banglanatak dot com</p>	<p>Figure 8.1.2: Raw materials for preparing blue colour- Pat beans PC: banglanatak dot com</p>	<p>Figure 8.1.3: Raw materials for preparing red colour- Segun PC: banglanatak dot com</p>



Figure 8.2.4: Raw materials for preparing yellow colour ; turmeric (*Curcuma longa*)
PC: banglanatak dot com



Figure 8.2.5: Raw materials for preparing colour- 'Seem' (Flat Beans)
PC: banglanatak dot com



Figure 8.2.6: Grinding of raw materials on *shila* with stone
PC: banglanatak dot com



Figure 8.2.7: Coconut shells to keep the colour after preparation and used at the time of painting
PC: banglanatak dot com

Selection of Rasa/Themes:

The *pata* depictions of social leaders generally drawn only from the pure rasa of the inspired memory of *chitrakar's* mind, they can never be copied from the photograph.

Drawing and colouring: After having the canvas / paper, the borders are drawn first. It is notable that charcoal or pencils are not used for the preliminary drawing.

The background colours selection and filling is known as “Pahili rang bhara” in which red background are mostly used. Then the figures are completed and decorated.



Figure 8.4.1 : colour filling on the border of the *Patachitra*

PC: banglanatak dot com

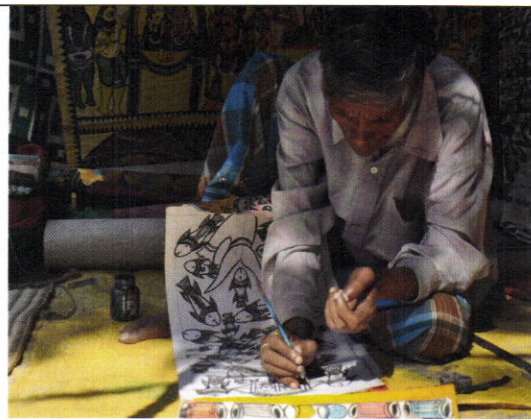


Figure 8.4.2: Artist is doing the last part of initial drawing.

PC: banglanatak dot com

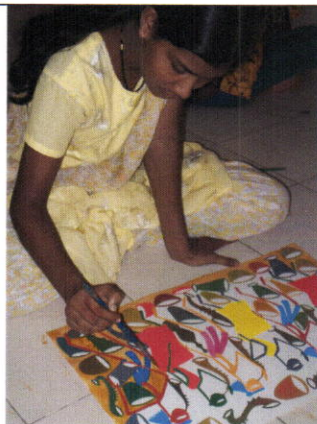


Figure 8.4.3 : Artists are busy with arrangement of the space of the canvas and initial drawing

PC: banglanatak dot com



Figure 8.4.4: Artist busy with further decoration and furnishing.

PC: banglanatak dot com

Protection:

Completed paintings are held over charcoal fire and lacquered which makes it water resistant, durable and gives a glazed varnished look.



Figure 8.5.1: The painted *Patachitra* are drying under sun upside down

PC: Personal Collection of Amitava Gupta

xi. Uniqueness

A single piece of cloth 12" × 2" long tied by two small bamboo sticks on both ends and pasted with paper there on is used by the scroll painters for drawing the scenes. Sometimes hard sheets of such length and size are alone used. It is really a wonder to see how dexterously the painters depict all events or episodes of the Ramayana or the Mahabharata or the stories of Manasa-Mangala or Chandi-Mangala. They sing simple narrative songs or ballads relating to these stories and show the public their scrolls while singing from door to door. To make the colours steadfast, each is mixed within the broken shells of coconut with gum made from grinding the seeds of the wood-apple tree and mixing with required quantities of water. Sometimes, the seeds of wood-apple are substituted with the seeds of tamarind, sap from the margossa tree or egg-yolk.

There are three types of formats in *Patachitra* - the vertical scroll, horizontal scroll and a single quadrangular sheet. The width of the paintings may be from one to two feet, while the length can be up to 25 feet. There are different stylistic characteristics such as the distinct tribal style of the Santhal patas, those from Birbhum, show an over indulgence of emotion and sentiment and the Bengali style in the Kalighat bazaar patas. Although Bankura and Birbhum are neighbouring area, yet there is a good deal of difference between the two local varieties. Linear reduction into straight pleat like folds of drapery, often floriated is a characteristic of Bankura present from the early times. Moreover the head is seldom represented other than in a sharp and

angular profile. A unique Ramayan 'Pat' from Bankura shows in the upper panel Durga being worshipped by Rama and his retinues and in the lower part the animated and vigorous fight between Vanaras and Rakshasas. Birbhum on the other hand favours a three quarter view. This will be evident from this remarkable Bastraharana 'Pat' from Bratachari Museum (also known as Gurusaday Museum, Bratacharigram, Joka, Kolkata, India) remarkable alike for the grouping of compact figures of the Gopies as well as the soft plasticity of their bodies. The conventional double eye brow is another unique feature invariably employed by the Birbhum *Patua*. These are some of the traits and stylistic elements that would help us in identifying the products of many districts.

In addition of aforementioned descriptions here are the salient features of West Bengal *Patachitra* which is mainly famous for the *Patachitra* of Naya village.

- The figures of the *Patachitra* looks like the classical Egyptian or Messopotemian style. Most figures depicted with frontal chest, profile head and limbs. No strict human proportions are there that means the size of the figure and limbs varies in respect of the space available for the *Patachitra*.
- Artists uses different colour in respect of the characters and suitable rendition of the themes so that it can be catchy and easily understandable to all kinds of peoples. Except borders organic shapes are painted in *Patachitra*. The paintings are two dimensional without shadings.
- The subjects or themes are chosen from story of ancient god and goddesses and also modern trends of civilization or social problems of society.
- The human figures are drawn with very strong facial expression so that the situation can be easily understood by the emotion. Use of contrasting colours helps the audience to view it quite clearly.
- The main characters are placed at the centre of the *Patachitra* and the emphases are given on principle figures.
- The *Patachitra* are narrative in style. Specific songs are accompanied with the *Patachitra*. The songs are composed by the artist who has made the *Patachitra*.

- In respect of thematic analysis- (i) In Ramayana Pata Karmayoga and ancient life styles are expressed. (ii) Spiritual and Philosophical truths are conveyed by Shkatipata (iii) Spiritual loves are expressed by Krishnaleela.

Impact of the environment:

Patachitra artists use natural colours from flowers, leaves, fruits, roots etc. All these are locally available. The scandals, accidents, mythological stories, regional folklore, social problems, and other local issues are depicted in the form of *Patachitra* which is entertaining as well as used as a media to educate peoples and spread awareness.

Human skill:

The *pata* depictions are drawn only from the pure rasa of the inspired memory of *chitrakar's* mind, they can never be copied from the photograph.

Comparision of Patachitra of West Bengal and Odisha

West Bengal	Odisha
1) The borders of the <i>Patachitra</i> are simple and not much decorated.	1) The borders of the <i>Patachitra</i> are elaborately decorated.
2) West Bengal <i>Patachitra</i> deals with narrative mythological stories as well as modern day issues and incidents like 9/11 attacks dowry problems, Delhi gang rape etc.	2) Odisha <i>Patachitra</i> mainly focused on traditional mythological paintings
3) West Bengal <i>Patachitra</i> artists are not bound to any authority. So the artists are free to paint with their versatile skill. They do not stick to mass balance and colour balance	3) Odisha <i>Patachitra</i> is bound to and patronaged by concerning authorities so there is mass balance and colour balance in the <i>Patachitra</i> .
4) There is uniqueness in preparation of colour such as green is prepared from leaves of hyacinth bean plant or the leaves of wood apple etc	4) The colour preparation differ from that of West Bengal like blue is made from rajaarta or lapis lazuli, green is made by mixing yellow with blue or yellow with black etc

5) The colours used are bold and the drawings are of simplistic type	5) The <i>Patachitra</i> drawing involves intricate work, fine outline and elaborate detailing.
6) The eye of the characters within the <i>Patachitra</i> is wide and big in proportion to the face.	6) The eye of the characters are in proportionate to the face
7) <i>Patachitra</i> is used as media for story/event description which encompass the instructional and entertaining part competing with motion pictures in some extent. Song is an inevitable part of <i>Jodano Patachitra</i> .	7) In Odisha the typical <i>jodano pat</i> is unknown and the song is not the necessary part of it. ⁹

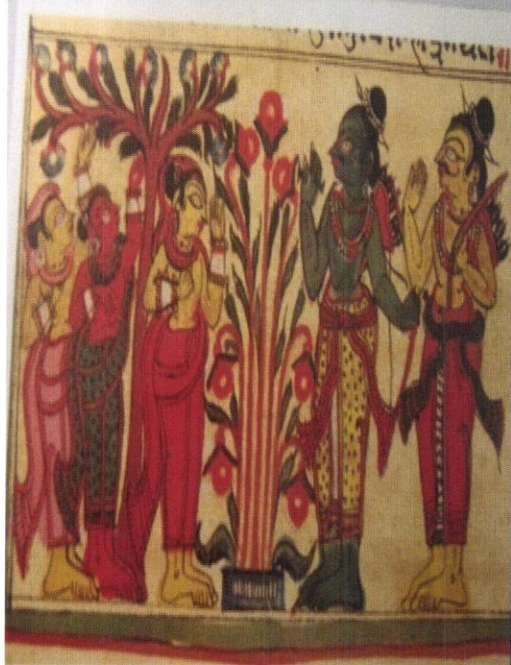


Figure 3.4.12: Meeting of Rama and Sita in the Asoka Forest, Illustrated Ramayana of Tulsi Das, Midnapore, West Bengal, 1772 A.D, Asutosh Museum Of Indian art, University of Calcutta



Figure 3.4.13: Orissa pat Krishna lifting Mt. Govardhan

PC:<http://kalarte.com/india/or-pc/patachitra.pdf>

⁹ GHOSH D.P. (1977), FOLK ART OF BENGAL, Visvabharati, Page number 03 (Annexure I)

xii. 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 Board
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.com

xiii. Others:

Socio economic profile

Prior to the 1980s, Patuas were mainly men. Since then after training was offered to them, women too began to paint and sell. Interestingly many of the woman Patuas of the villages as indeed other female folk artists also double as the local midwife – using this traditional training as a supplement to their incomes. Times have changed for the Patuas of Midnapore and especially for most at Naya. The socio economic conditions of these artists have gradually improved in the last couple of years with some of them gaining international recognition. Since 2004, banglanatak dot com is working with 230 Patuas in Pingla to rejuvenate the dying art form. The Patuas have learned to make diverse products using their painting skills through series of workshops and trainings. They are also using their art from as tool for social communication. The art form has become a means of livelihood. This has led to reduction of poverty and most importantly empowerment of the women in the community. With direct market linkage, Patuas are painting on diverse mediums and are producing for big business houses, retails etc. the Patuas have also showcased their talent many a times in UK, France, Italy, USA, Japan, Bahrain, Taiwan etc. Today young people are learning the art from their living Gurus. *Pater Gaan* which was almost extinct has been revived. Artists in Pingla celebrate their annual festival “PotMaya” since 2010. The next village festival will take place on Nov 11-13, 2016.

Well Known artists at Pingla

Dukhushyam Chitrakar is the living legend in Pingla. Gurupada Chitrakar who has travelled to UK, USA, Italy, Scotland and Anwar Chitrakar who has travelled to Japan, Germany won the National award. The other leading crafts persons are Swarna Chitrakar (travelled to France, USA, Australia, UK) Manu Chitrakar (travelled to France and Sweden), Monimala Chitrakar (travelled to USA, New Zealand, Germany, Thailand), Rahim Chitrakar (travelled to Japan and Germany),

Moyna Chitrakar (travelled to Australia,China, Bangladesh), Jaba Chitrakar (travelled to France), Montu Chitrakar etc.

1.	Number of cooperative societies involved	1
2.	Total no of crafts man / Family	230 / 70 families
3.	Average earning per family	Rs. 120000
4.	Average production per day	depends on the size of the work

a. Annual turnover year wise (latest 5 years)

The following figures show the earning of the Patuas in Pingla who are members of their collective Chitrataru

Year	12-13	13-14	14-15	15-16
Annual Turnover	1Crore	1.18 Crore	1.3 Crore	1.5 Crore

b. Action taken by the state government in association with the government of India for its development

DIC, Paschim Medinipur, 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. banglanatak dot com is the implementation partner in the project. Patachitra of Pingla is one of the hubs. banglanatak dot com is the implementing partner in the project and is supporting the community with skill development trainings, direct market linkage and exchange collaborations. West Bengal Khadi and Village Industries Board is constructing a Common Facility Centre in the village and has also provided the cluster with a working capital support of Rs. 5 Lakhs. The artists celebrate their annual festival “PotMaya” in November since the year 2010. Manu Chitrakar an eminent painter travelled to France in June 2015 to attend the Gannat festival and displayed his art work at UNESCO head quarter in Paris. Sushama Chitrakar participated in New Year festival in Taiwan in February 2015 and Mamoni Chitrakar visited Baharain to attend Handicrafts Fair in November 2014. Suman Chitrakar has attended the London Craft Week in May 2016 and has also displayed his works in Edinburg. The Patuas celebrate their annual festival PotMaya since 2010. The next festival will be held on Nov 11-13, 2016.

Acknowledgement:

We are thankful to banglanatak dot com for their co operation and valuable information. We also wish to thank the authority of Jay Krishna Library, National Library, Gurusaday Museum and Daricha Foundation for providing necessary facilities to carry out this work of documentation. We want to use the opportunity here to thank the artist Hamid Chitrakar, Subho Chitrakar, Fazlu Chitrakar of Midnapore for providing valuable information regarding Patachitra of West Bengal.

1. Along with the statement of Case in Class (a) 16 in respect (b) Painting and Artists material (a) 24 in respect (b) Textile materials of (d) The Secretary, Chitrataru , 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 100 years in respect of the said goods.
2. The application shall include such other particulars called for in rule 32(1) in the Statement of Case. Enclosed
3. 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 (WBSCST)
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
4. In case of an application from a convention country the following additional particulars shall also be furnished. NA
5. Designation of the country of origin of the geographical indication. N.A
6. 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





.....
Secretary, Chitrataru

Village: Naya, P.O. & P.S. - Pingla

District: Paschim Medinipur, PIN: 721140

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सत्यमेव जयते

Geographical indications Registry

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

E-mail: gir-ipo@nic.in



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