



650000062

THE GEOGRAPHICAL INDICATIONS OF GOODS

(REGISTRATION & PROTECTION) ACT, 1999

(To be filed in triplicate along with the Statement of Case accompanied

By five additional representation of the geographical indication)

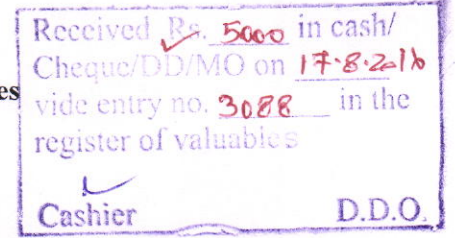
One representation to be fixed within the space and five others to be send separately

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, *Chau Mukhosh Shilpi Sangha* for the registration in Part A of the Register of the accompanying geographical indication furnishing the following particulars:

- i. **Name of the Applicant:** Chau Mukhosh Shilpi Sangha  
Village: Charida, GP- Sindri, Block – Baghmundi, District: Purulia,  
PIN: 723152

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, DST-GoWB

- ii. **Address of the Applicant:** Chau Mukhosh Shilpi Sangha  
Village: Charida, GP- Sindri, Block – Baghmundi, District: Purulia,  
PIN: 723152. Contact Person: Subhash Mondal, 9735228086.

E-mail: rch.chaumask.charida@gmail.com

Address of the Facilitator

- 1.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

2. Patent Information Centre, West Bengal State Council of Science & Technology, Vigyan Chetana Bhavan, 3<sup>rd</sup> Floor, 26/B DD-Block, Salt Lake, Kolkata-700 064.

**i) List of association of persons/producers/organisation/authority**

Chau Mukhosh Shilpi Sangha, Village: Charida, GP- Sindri, Block – Baghmundi, District: Purulia, PIN: 723152

**List of the artisans are enclosed in Annexure A**

**ii) Type of goods : handicraft**

Purulia Chau Mask of Charida which is under Baghmundi block of Purulia **Class: 27**

**iii) Specification:**

- a. Materials and accessories
  - I. *Kather Pata* ( Short wooden plank)
  - II. Loam and clay
  - III. Containers
  - IV. Old cotton clothes
  - V. Papers except news papers for making paper pulp
  - VI. Tamarind seed powder
  - VII. Flour gum
  - VIII. Iron piece (*Bhromor*)
  - IX. Fine ash of charcoal
  - X. Colours: red, yellow, white (*Khori mati*<sup>1</sup>)
  - XI. Paint brush- No 1,2,3 and 20)/ or *Kora Tuli*
  - XII. Varnish ( *kopal* varnish)
  - XIII. Embellishments (plastic flower, leaf, bead, rolex, wire, peacock feather etc)

**iv) Structural definition:**

The masks from Purulia are elaborate and ornamental. They show much exaggerated emotions since the masks cover the dancers face. The faces on the masks are geometric and the colours are bright. The eyes are often very large. The faces on the masks are symmetrical.

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<sup>11</sup> *Khari Mati*: A type of soil which is used for background colouring purpose.

v) **Technical specification:**

The masks have feathers and other ornaments that surround the face part of the mask. These can extend off about 2 feet from the mask itself. Dark yellow or bright orange are the colours often used to portray Gods and Goddesses like Devi Durga, Lakshmi, and Kartik. White is generally used for Lord Shiva, Ganesha and Goddess Saraswati. Black or blue are generally used for masks portraying Goddess Kali. A talisman or a tilak is generally applied on the forehead of Lord Rama and Krishna and the Asuras are painted in black or deep green with thick moustaches and protruding teeth and large eyes.

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

- Shape: Large, Medium, Small
- Height: Large-45"x50", Medium: 18"x12", Small-5"x6"
- Weight –Large-6kg, Medium-3kg, Small-25g
- Colour : Multi-colour



**Figure 3.4.1:** Small Chau Mask S: 4.8" x 3.9"  
PC: banglanatak dot com



**Figure 3.4.2:** Ravana Mask , S: 36" x 36"  
PC: banglanatak dot com

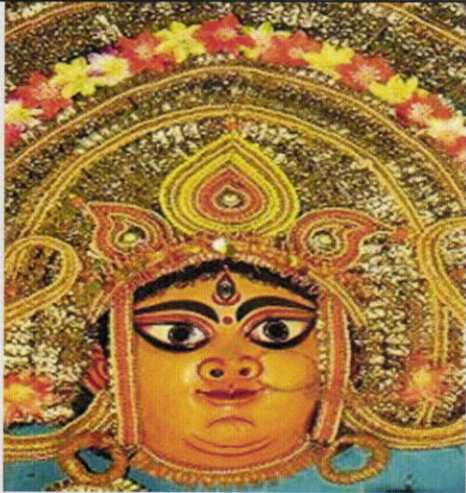



**Figure 3.4.3:** Mask of Ganesha, S: 18" x 18"  
PC: banglanatak dot com



**Figure 3.4.4:** Santhal Couple Mask , S: 10" x 6"; PC: banglanatak dot com

Comparison between *Chau* Mask of Purulia (Charida, West Bengal) and *Chau* Mask of Seraikella (Jharkhand):<sup>2</sup>

<u>Purulia Chau</u>	<u>Seraikela Chau</u>
1. Purulia Chau Masks have very vivid facial expressions.	1. Seraikela mask emphasizes on the mood of tranquillity and transcendence.
2. Purulia Chau Mask uses mostly the theme of Hindu mythology in its rendition and the colour used for character depiction is different from that of Seraikela.	2. The Seraikela mask is mainly focused on human characters but characters of Hindu mythology is also part of it though the colour used for the depiction of character is different from that of Purulia mask
3. The mask has glossy finish	3. The mask has 'matte' (rough) finish
4. Purulia masks are painted in vivid colour.	4. The facial features of the masks are drawn in pastel shades.
 <p><b>Figure 3.4.5:</b> A typical Chau Mask of Purulia PC: <a href="https://www.flickr.com">https://www.flickr.com</a></p>	 <p><b>Figure 3.4.6:</b> A typical Chau Mask of Seraikela PC: Personal collection of Uma Ray</p>

vi) **Name of the geographical indication and particulars ( area of existence i.e. towns and its districts):**

Purulia Chau Mask Geographically it is located at Charida village of Bagmundi block of Purulia district. Other information is in specification

<sup>2</sup> The Craft Council of West Bengal (1989), Damaru, Page number 54-75 (Annexure-C.I)

**vii) Description of goods:**

*Chau* Masks are famous all over the world. Masks of Charida village of Purulia are mainly used for *Chau* dance and for decoration too. About 308 artisans of Charida are involved in this craft. The masks are made of paper pulp, mud and clay subsequently dried in the sun to make it hard. The masks are then colourfully painted. The eye and nose areas have holes to enable vision and breathing. Finally the masks are decorated with zari, and other adornments. A full sized decorated mask costs around Rs 3000-Rs 3500.

The masks portray different characters. There are masks depicting particular Gods and Goddesses, demons and monsters. There are also interesting masks for different animals like the lion, tiger, bear, monkey and so on. These finely-crafted masks are made by the painter artistes of Charida. With the face covered by a mask, it is left to the dancers to emote using their bodies. Movements and postures therefore serve both to portray emotions and make the dance lively.

**viii) Geographical area of production with map:**

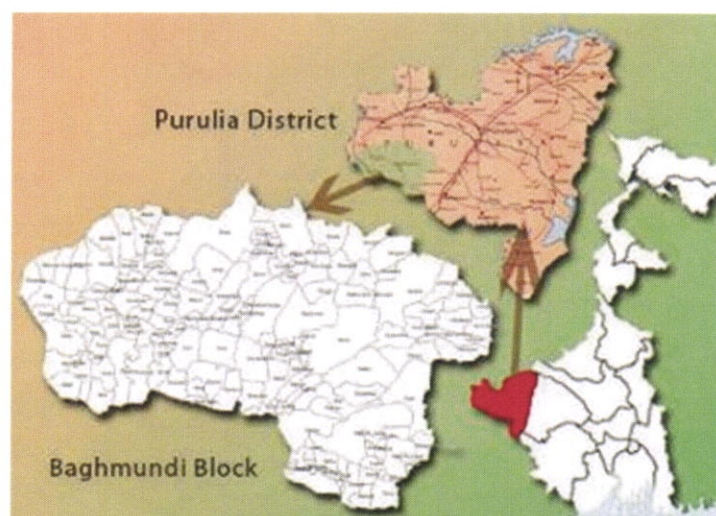
Charida village of Bagmundi block of Purulia is the main area of fabrication of *Chau* Mask. The district of Purulia was carved out of the former Manbhum district of Bihar and was merged with the State of West Bengal in November, 1956. The district occupies 5<sup>th</sup> position in the State in respect of its size with an area of 6259 sq.km. Situated at the western part of district of West Bengal, Purulia is surrounded by the State of Jharkhand in the north and west and Odisha in the south. The districts of Bankura, Bardhaman and Paschim Medinipur cover the eastern and south eastern side of the district.

**a. Geographical location ( Maps enclosed in Annexure B) :**

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	Jharkhand in the north and west, Odisha in the south, the districts of Bardhaman, Bankura and Paschim Medinipur in the east and south eastern part

<b>Location of Charida village</b>	
<b>Country</b>	India
<b>State</b>	West Bengal

<b>District</b>	Purulia
<b>Sub-division</b>	Purulia Sadar west
<b>Block</b>	Baghmundi
<b>Coordinates</b>	23°12' N 86°03' E / 23.20°N 86.05°E.



#### ix) Proof of origin ( historical records)

Purulia is one of the oldest districts of West Bengal which is enriched with culture and heritage. The district has gone through many changes over the time. Purulia was part of the erstwhile Manbhum district. According to the Jaina Bhagavati-Sutra, the place existed as early as 5th century and was one of the 16 Mahajanapadas of its time. It was during the British rule in India that Purulia gained importance. Just when British East-India Company acquired the 'Diwani' of Bengal, Bihar and Odisha, in the year 1765, Purulia achieved significance. In 1805, by the Regulation XVIII, a Jungle Mahal district, comprising of 23 parganas and mahals - including the present Purulia, was formed. However, years later, in 1833, the Jungle Mahal district was ruled out and a new district, by the name of Manbhum, was constituted with headquarters at Manbazar. Manbhum was extremely large in size and constituted of Bankura and Bardhaman (in the present West Bengal), apart from Dhanbad, Dhalbhum, Saraikela and Kharswan (in the present Jharkhand and Odisha). In the year 1838, the district headquarters was shifted from Manbazar to Purulia (as it is known today). With this, Purulia was withdrawn from regular administration and placed under an officer called Principal Assistant (better known as Deputy Commissioner today) to the agent of the Governor-General for South-Western Frontier. It was in 1956, nine years after India received its

independence, the district of Manbhum was partitioned and the states of West Bengal and Bihar were formed, under the States Reorganization Act and Transfer of Territories Act. In the November of 1956, Purulia was formed as one of the districts in West Bengal. Located at the westernmost side of the state, Purulia boasts of a tropical location. It acts as a funnel, transferring tropical monsoon current from the Bay of Bengal to the subtropical parts of northwest India. Purulia also acts as a gateway to reach the industrial belts of West Bengal and the hinterlands in Odisha, Jharkhand, Madhya Pradesh and Uttar Pradesh.

### **History of the Chau Mask**

Around 150 years back during the rule of king Madan Mohan Singh Deo of Baghmundi the tradition of making *Chau* Masks started. *Chau* Dance is an acrobatic martial dance form of Purulia. The *Chau* Mask is traditionally associated with this age old dance form of Purulia, where the performers wear masks of various mythological characters and also different animals. In Purulia *Chau* dancers wear large stylised masks while performing and hence the evolved the art of *Chau* Mask making.<sup>3</sup>

The king of Bagmundi and bhumiji chieftains who had acquired the status of Kshatriya had a striking influence on the *Chau* dance. The present day themes of the mask and the narrative styles are passing by generation to generation from that time. The tradition of *Chau* dance with the *Chau* Mask is going on over the century in Purulia.<sup>4</sup>

Due to lack of sustained patronage and guidance, Purulia *Chau* show very little evolvement since its hunting or warfare origin, performed by the early inhabitants of this arid region. Till the early decades of this century these dancers and the form were patronized by the Bagmundi ruler, but due to unproductive land and ever failing rains the ruler could hardly provide necessary support.<sup>5</sup> The performers too were forced to migrate to nearby urban city like Calcutta in search of living. Since 1961, when this form was first witnessed by an anthropologist in a remote village of Purulia district and their subsequent visits in major cities world over, the locals have formed their own parties in anticipation of a sponsored trip abroad. They have added more exciting combat scenes with more skill full pirouettes and summersault. The costumes specially the headgears have acquired enormous size and jazzy decorations. Influenced by the more respected Hindu culture the natives adopted the epical themes but they naturally opted for the warfare scenes that would reflect their life of perpetual hardships and conflict with nature itself. Even the noble and heroic characters like Rama and Sita are

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<sup>3</sup>Kumar B.B., Ranjan C.B., Mukherjee S., Ray P., Sengupta S., Sanker S.K., Nath S.N., Maity T., (1985) Gazetteer of India- West Bengal, Purulia, Page number 198 (**Annexure-C.II**)

<sup>4</sup> Kumar B.B., Ranjan C.B., Mukherjee S., Ray P., Sengupta S., Sanker S.K., Nath S.N., Maity T., (1985) Gazetteer of India- West Bengal, Purulia, Page number 432 (**Annexure C.II**),

<sup>5</sup> Kumar B.B., Ranjan C.B., Mukherjee S., Ray P., Sengupta S., Sanker S.K., Nath S.N., Maity T., (1985) Gazetteer of India- West Bengal, Purulia, Page number 427 (**Annexure C.II**)

depicted with forceful gestures. During the festival time a special flask shaped dancing arena is prepared where several dancing 'parties' assemble to perform.

Nepal Sutradhar is the master artist in Charida. Moreover there are around 15 mask makers like Manoranjan Sutradhar, Parimal Dutta etc. who have received state and district level awards. Promising artists include Falguni Sutradhar, Bhim Sutradhar, Dharmendra Sutradhar, Parimal Dutta, Uttam Sutradhar and many more.

Sources:

1. [http://www.daricha.org/sub\\_genre.aspx?ID=85&Name=Chho](http://www.daricha.org/sub_genre.aspx?ID=85&Name=Chho)
2. [http://www.daricha.org/sub\\_genre.aspx?ID=85&Name=Chho](http://www.daricha.org/sub_genre.aspx?ID=85&Name=Chho)
3. <http://my.ilstu.edu/~eostewa/ART211/2013%20MASKS/SKayla%20Purulia%20Mask%20Handout.pdf>
4. [http://purulia.gov.in/distAdmin/departments/dico/Chau\\_dance.html](http://purulia.gov.in/distAdmin/departments/dico/Chau_dance.html)
5. <http://www.westbengaltourism.gov.in/web/guest/handicrafts>
6. <http://www.bharatonline.com/west-bengal/travel/purulia/history.html>
7. [http://dcmsme.gov.in/dips/PURULIA\\_wb.pdf](http://dcmsme.gov.in/dips/PURULIA_wb.pdf)
8. Shovana Narayan (2004) ,Folk Dance Tradition of India, Page number 50-52, 75
9. Kumar B.B., Ranjan C.B., Mukherjee S., Ray P., Sengupta S., Sanker S.K., Nath S.N., Maity T., (1985) Gazetteer of India- West Bengal, Purulia, Page number 198
10. Kumar B.B., Ranjan C.B., Mukherjee S., Ray P., Sengupta S., Sanker S.K., Nath S.N., Maity T., (1985) Gazetteer of India- West Bengal, Purulia, Page number 432
11. Kumar B.B., Ranjan C.B., Mukherjee S., Ray P., Sengupta S., Sanker S.K., Nath S.N., Maity T., (1985) Gazetteer of India- West Bengal, Purulia, Page number 427
12. <https://www.flickr.com/photos/23985194@N06/9492121161>
13. <http://www.worldlibrary.in/articles/baghmundi>

#### **x) Method of production**

Tools

- a) *Flat wooden stick locally called "Thapi"*
- b) Bamboo plank (*Basher chiari*)
- c) Tongs, Scissors, Cutter, Knife, Needle
- d) A flat iron piece called *Bhromor* to shape the eyes, nose, ear
- e) Small iron rod
- f) Pliers




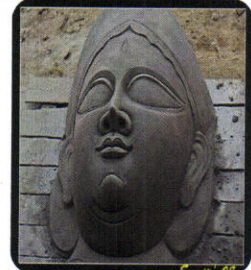


The making of *Chau* Mask is completed in three basic stages- *Mathamathi*, Colouration and Decoration. The first stage is again divided into four sub stages. Details of the processes are as follows





***Mathamathi:***

The process of *Mathamathi* involves rubbing of *thapi* on the face of the mask made of solid clay. The sub processes are

i) ***Matir Muha:*** Loam is prepared and given a globular shape. Thereafter it is hand moulded to portray the initial structure of the face including ear, eye, nose, mouth. This process is called *Matir Muha*. The *Matir Muha* is dried in the sun before taking it to the next sub stage.

			
<b>Figure 8.1.1.1:</b> Loam preparation	<b>Figure 8.1.1.2:</b> Face rendition	<b>Figure 8.1.1.3:</b> Eye making	<b>Figure 8.1.1.4:</b> <i>Matir muha</i> kept for drying

ii) **Paper coated Mask:** Charcoal ash is spread over the *Matir muha* with the help of old cloth. Flour is mixed with copper sulphate to make a turbid liquid and papers are dipped into it and rubbed slightly to evenly distribute the mixture on it. This process renders stiffness to the paper so that the curve and the design of the mask can be easily visible. Thereafter the stiff paper is coated on the mask. This is called paper coating. The paper coated mask then is allowed to dry under sun for two hours. On drying the mask is then taken over to the next sub process.

			
<b>Figure8.1.2.1:</b> Spreading of ash over matir muha <b>PC: Daricha Foundation</b>	<b>Figure8.1.2.2:</b> Gumming of paper and its rubbing <b>PC: Daricha Foundation</b>	<b>Figure8.1.2.3:</b> Paper setting over mask <b>PC: Daricha Foundation</b>	<b>Figure8.1.2.4:</b> Finished paper set <i>Matir muha</i> <b>PC: Daricha Foundation</b>

iii) **Kabis Lepon:** Thin paste of fine clay is made. This mixture is called *Kabis* which is applied on the mask wrapped with paper to give finite shape of a face. Different expressions of the face are minutely portrayed by the magic figures of the artist. The next step is *Mathamathi*.



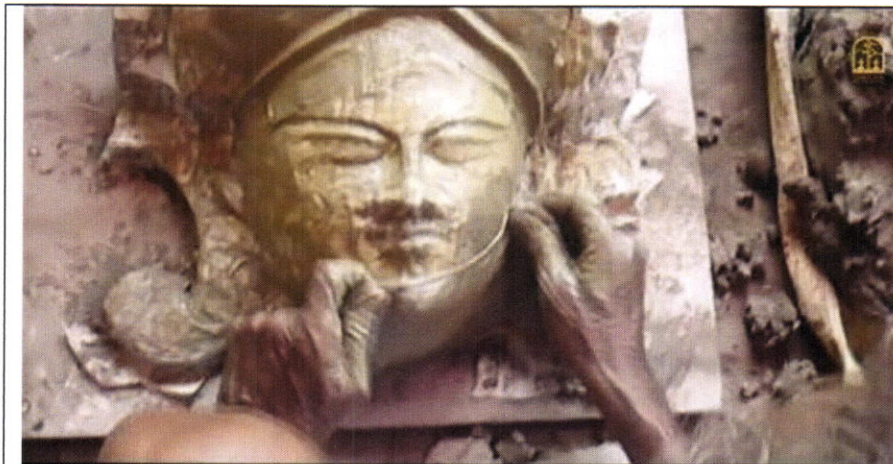
**Figure 8.1.3.1:** Paste of pure clay is being applied to the paper coated mask  
**PC: Daricha Foundation**

**Figure 8.1.3.2:** Kabis lepon finished mask is ready for Kapor satae  
**PC: Daricha Foundation**

(iv) **Kapor satae and Mathamathi**

A piece of cotton cloth is dipped in the *kabis*<sup>6</sup> and stuck on the mask. The facial expressions are made prominent with the help of fingers and wooden *thapi*<sup>7</sup>. Then it is kept under sun for 10 mins and polished with the help of wooden *thapi*. Again it is kept under the sun for 10 mins and re polished with the help of wooden *thapi*.

The mask is then sundried for few hours and thereafter the clay soil is separated from the back of the mask. Normally, this process is done next day.



**Figure 8.1.4.1:** Clothes are being applied on the mask in the process of *Kapor satai*  
**PC: Daricha Foundation**

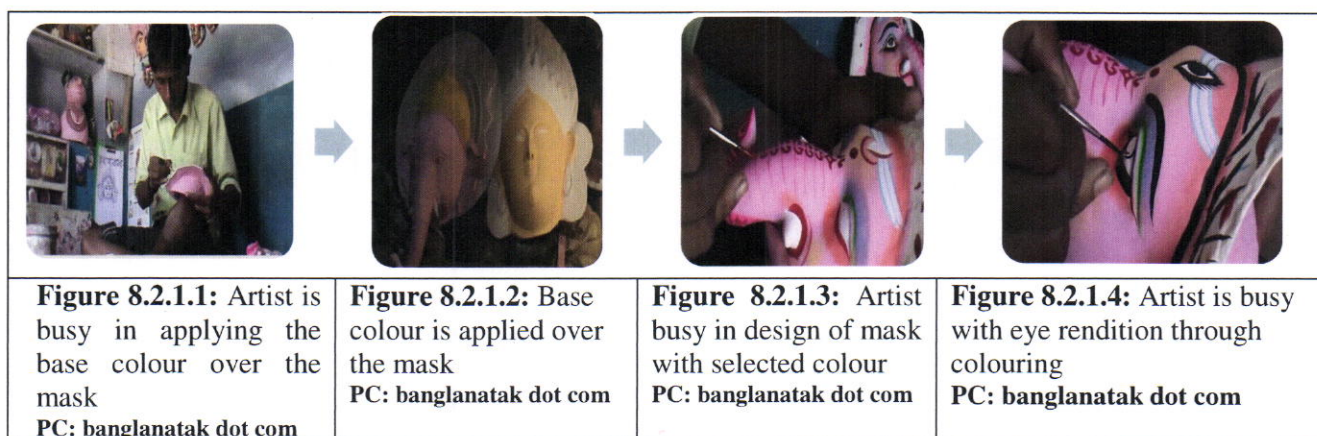
<sup>6</sup> *Kabis* – Fine clay

<sup>7</sup> *Thapi* – Flat wooden board

### Second step – Colouring:

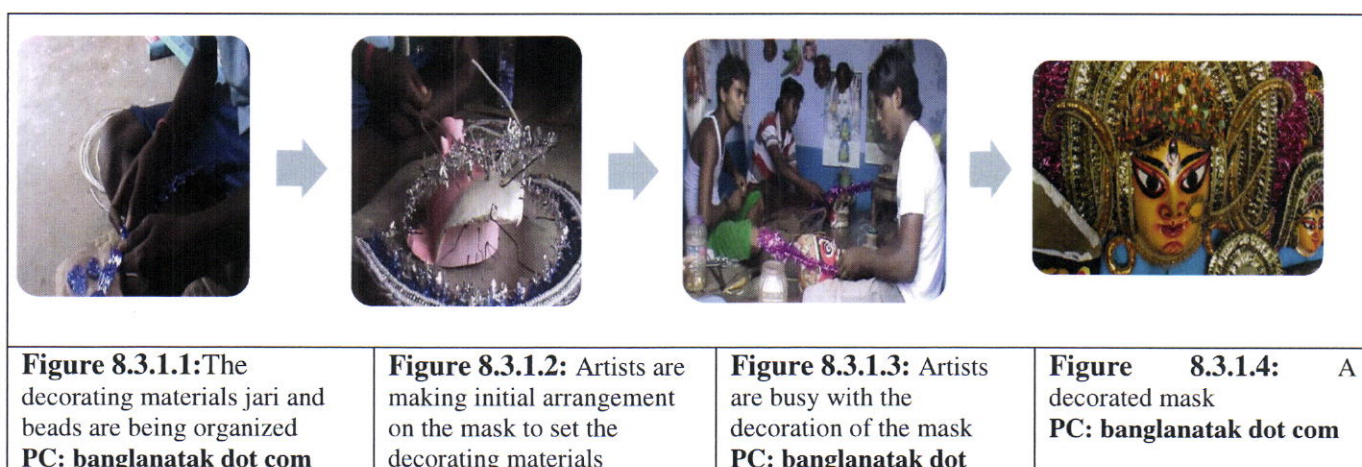
The clay mask is now ready for painting. After applying a layer of zinc oxide, the mask is painted and decorated according to the character. Generally powdered colours available in the market are used. These are dissolved in water along with grinded tamarind seeds which acts as adhesive. Red coloured stones are also collected from the river Marangburu from which red colour is extracted. Previously fruits and leaves were also used for colouring the masks. As a practice, artists first colour the masks in white with the help of *khari mati*.

The eyes of the mask are made by inserting a hot iron rod. These holes help the *Chau* dancers to see while performing. Different characters are painted with different colours: For Durga the colour is yellow, for Shiva the colour is white, for Kartick the colour is mild red, for *bhut mukhosh* (Ghost Mask), it is black, a distinct type of coloured clay is used for *santhals*. According to the expression of the face, the forehead, medium shaped crown, chin, the postures of the nose and eyes are also coloured. After colouring, varnish is done to make it glossy.

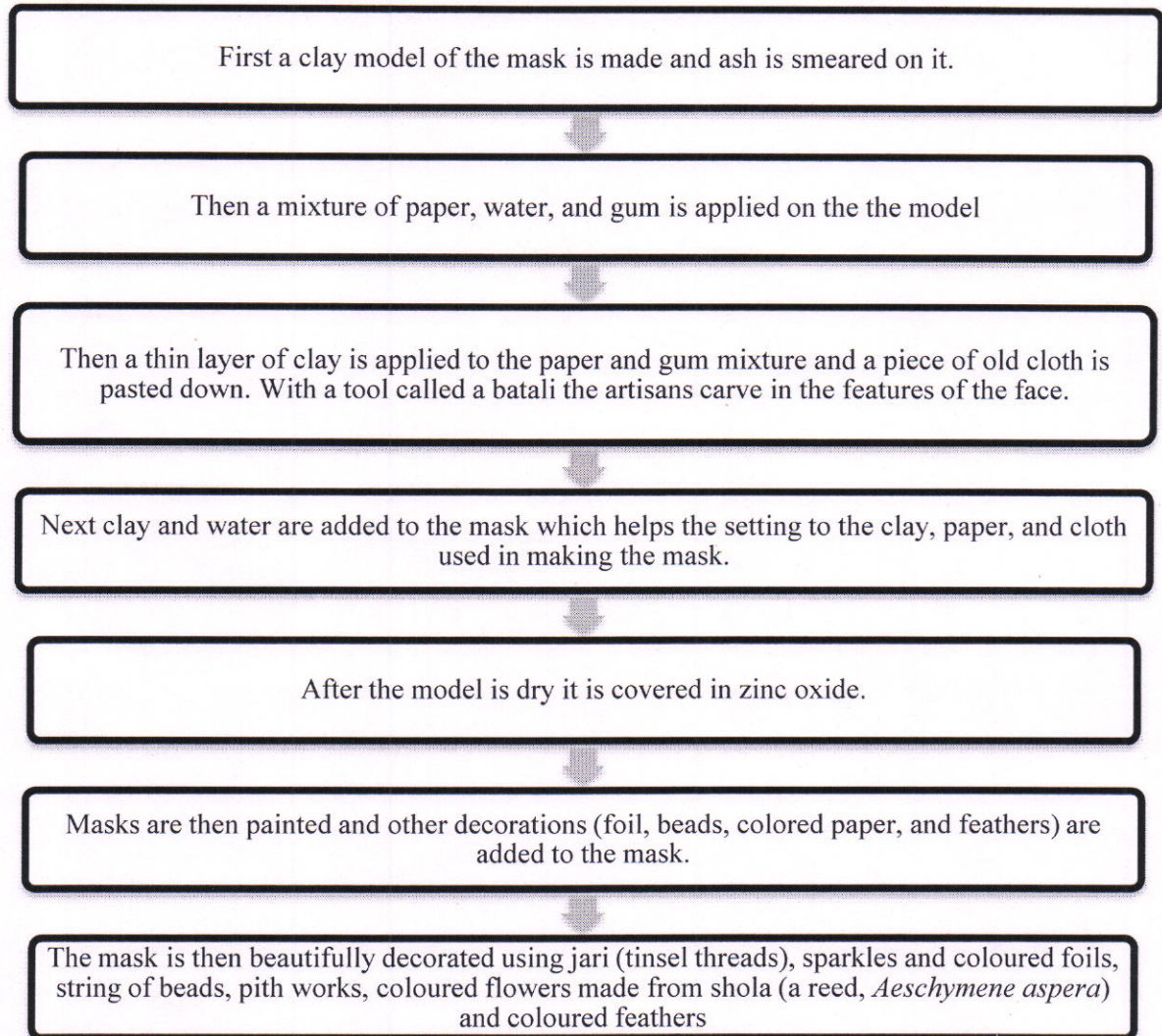


### Third step – Decoration

The prepared mask is finally decorated by the women of the family or the children after their school. Glass beads and coloured feathers were used in the previous days. Nowadays, different types of plastic beads, colourful plastic feathers are used. These plastic decorated materials are preheated to insert a metallic wire. Decoration is the most important part of the mask. Decorations gives fulfilment to the mask thus helps to impart perfection to the performance. Finally, traditional gurjan oil (Oleoresins from *Dipterocarpus*) is applied on the mask for a fine shiny finish.



### Flowchart of Production process



#### xi) Uniqueness

Purulia Chau is the most robust and virile form of dance. With great gusto the dancer plant their feet forcefully on the ground and freeze in postures of encounter and challenge, bent knee foot stamping, short vertical jumps and full circle spins characterise this style as does the violent juggling of shoulders and shivering of the upper torso.

The Purulia masks are painted in vivid colour. The pattern of them symbolizes the rank and temperament of the character. The masks have a glossy finish. In terms of colour the masks of heroes and heroine are white and delicate in designs, with blue and green painted along the jaw line and the forehead. The mask of Lord Rama is green whereas Lord Krishna's mask is blue with white designs. All heroic characters wear elaborate head dress that form part of the mask. The crown is completed with beads and yarn. In contrast the masks of the demons in Purulia *Chau* are in vivid red or green colours. They have ferocious facial expressions, blood shot eyes, wide dilated nostrils, wrinkled skin and open mouth from which fangs come out. They also sport unkempt black hair and black beard.

**Impact of the environment:**

Clay is locally available from river Marangburu, which is just right for the robustness and durability of masks. The hot and arid climate of Purulia helps in baking the mask. The mask makers also used to adorn the masks with leaves and flowers collected from the nearby village.

**Human skill:**

The facial expression of the mask is the reflection of the local culture and perception of the artist. The making of Chau Mask is a delicate piece of work from the preparation of mould to rendition of the face and the decoration thereafter each of the steps required distinctive skills. These skills acquired by the artist traditionally from their ancestors.

**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 dot com

**xiii) Others:****a. Socio economic profile**

The mask makers belong to Sutradhar community. Most of them live in mud houses. There is electricity in every house. Sanitation coverage is 71%. Most of the artists have low level of education and literacy.

Jeepa Singh and Babulal Mistri were the pioneers in introducing the present form of Purulia *Chau*. Jeepa Singh's son, Gambhir Singh Mura went on to contribute immensely in representing *Chau* to the world arena. He was awarded the prestigious Padmashri award by the Government of India in 1981, as was Nepal Mahato in 1983. But no other artist has been recognised since. *Chau* dance was inscribed in the UNESCO representative list of Intangible Cultural Heritage of humanity in 2010.

1.	Number of cooperative societies involved in Chau Mask making	1
2.	Total no of crafts man / Family	308/115
3.	Average earning per family	5500
4.	Average production per day	5

**b. Annual turnover year wise ( latest 5 years)**

The artists collective Chau Mukhosh Shilpi Sangha was formed 2 years back. Cumulative earning of the artists in Charida who are all members of the Society are as follows:

Year	12-13	13-14	14-15	15-16
Annual Turnover in Rs.	76 Lakhs	83 Lakhs	96 Lakhs	1.13 Crores

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

Chau dance troupes in Purulia and adjoining locations are the main buyers of Chau Mask. Moreover, District Industries Centre, Department of MSME&T, Governmental of West Bengal and DC Handicrafts provide opportunities to sell through different fairs and festivals in and outside West Bengal. Recently Biswa Bangla has started procuring Chau Masks. Chau Mask of Charida is one of the 10 Rural Craft Hubs in West Bengal which is being supported by Department of MSME&T, Govt of West Bengal in collaboration with UNESCO. banglanatak dot com is the implementation partner in the project. During the course of the project direct market linkage has been done across India through a number of fair, festivals and exhibitions. Linkage has been established with retail outlets and business houses. Income of the artists has increased substantially as compared to the previous years. The artists celebrate their annual festival "Chau Mukhosh Mela" since 2014. The next festival will be held on Dec 16-18, 2016.

**Acknowledgement:**

We gratefully acknowledge the cooperation received from banglanatak dot com for providing us the valuable information. We also wish to thank the authority of Joykrishna Library, National Library, Gurusaday Museum and Daricha Foundation for providing necessary facilities and information to carry out this work of documentation. We also want to take this opportunity to thank the artist Dilip Sutradhar, Habu Sutradhar, Purnima Quiry of Purulia for providing valuable information regarding Chau Mask.

- i) Along with the statement of Case in Class (a) 27 in respect (b) wall hanging in the name(s) of (d) Chau Mukhosh Shilpi Sangha, Charida, District: Purulia, PIN: 723152 ,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 at least 150 years in respect of the said goods.

- ii) The application shall include such other particulars called for in rule 32(1) in the Statement of Case. Enclosed
- iii) 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**

- iv) In case of an application from a convention country the following additional particulars shall also be furnished. NA
- v) Designation of the country of origin of the geographical indication. N.A
- vi) 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

*Rama Sutradhar*

.....  
**The Secretary**

**Chau Mukhosh Shilpi Sangha**

**Village: Charida, GP- Sindri, Block – Baghmundi,**  
**District: Purulia, PIN: 723152**

**Chowmukosh Silpe Sangha**  
President -  
Secretary -  
Cashier



# 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 :3088

Date : 17/08/2016

TO

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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
565	GI-1A	27	1	Purulia Chhau Mask	Handi Crafts	5000

### Payment Details :

Payment Mode	Cheque/DD /PostalNO	Bank Name	Cheque/DD/Postal Date	Amount Calculated	Amount Paid
DD	050297	Central Bank of India	04/08/2016	5000	5000

Total Calculated Amount in words : Rupees Five Thousand only

Total Received Amount in words : Rupees Five Thousand,only

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



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सेंट्रल बैंक ऑफ इंडिया  
Central Bank of India

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जारी करने वाली शाखा  
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C-588  
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M-2733

S. S. No. AUTHORIZED SIGNATORIES  
Please sign above

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