

## The Geographical Indication of Goods (Registration & Protection ) Act, 1999

*(To be filled in triplicate along with the Statement of Case accompanied by five additional representation of Geographical Indication)*

One representation to be fixed within the space and five others to be send separately  
FORM GI - I

<b>A</b>	<p style="text-align: center;">Application for the registration of a Geographical Indication in Part A of the Register Section 11(1), Rule 23(2) Fee: Rs. 5,000 (See entry No. 1B of First Schedule.)</p>	<p>5000 02 04 2012 0824</p>
<b>B</b>	<p style="text-align: center;">Application for the registration of a geographical indication in Part A of the Register from a convention country Section 11(1), 84(1), rule 23(3) Fee: Rs. 5,000 (See entry No. 1B of the first Schedule.)</p>	<p>14/12</p>

1. Application is hereby made by (a) 1. H.P. Patent Information Centre, State Council for Science, Technology & Environment. 2. Department of Language & Culture, Govt. of H.P., and 3. Kangra Arts Promotion Society for the registration in Part A of the Register of the accompanying geographical indication furnishing the following particulars:

**- (A) Name of the Applicant:**

1. H.P. Patent Information Centre, State Council for Science, Technology & Environment B-34, SDA Complex Kasumpti Shimla – 171009.
2. Department of Language & Culture, Govt. of Himachal Pradesh
3. Kangra Arts Promotion Society, (KAPS), Mount View Complex, Main Bazar, Meleod Ganj, Dharamshala, District Kangra, HP 176219

**- (B) Address:**

1. H.P. Patent Information Centre, State Council for Science, Technology & Environment B-34, SDA Complex Kasumpti Shimla – 171009.
2. Department of Language & Culture, Govt. of Himachal Pradesh, B-39, SDA Complex, Kasumpti, Shimla – 171009
3. Kangra Arts Promotion Society, (KAPS), Mount View Complex, Main Bazar, Meleod Ganj, Dharamshala, District Kangra, HP 176219

**- (C) List of Association of persons/ producers/ organization/ authority: To be provided later**

**- (D) Class : 16**

**- (E) Type of goods: Paintings**

**- (F) Specification:**

Kangra paintings have no specific dimension. These are painted in small sizes as well as in big sizes on walls, clothes or papers. Rectangular size of paintings, generally 12 inch x 16 inch are very popular on fibre paper. One major theme of the Kangra Paintings is love. A favourite text with the painters is the *Rasikapriya* of the poet Keshav Das. It derives inspiration from Krishna cult. The *Nayak* and *Nayika* in the *Rasikapriya* are Krishna and Radha, the ideal lovers, symbol of God and Soul.

The romances of Heer Ranjha and Sohni Mahiwal are favourite themes of the Kangra Paintings. The paintings based on *Geet Govinda*, *Mahabharata* can also be seen. In Kangra Paintings one can see the freshness of colours, minuteness in execution, romantic sentiments of love. However "Bhakti" and "Rasa" also play a role. For example the "raga" painting series focuses on more subtle emotions (or moods) than "Love".

**- (G) Name of the geographical indication ( and particulars): Kangra Paintings**

**- (H) Description of Goods: Kangra Paintings**

Art is a symbol of culture to which it belongs, acquiring its own style of expression in relation to it. Every culture has its own style of art, and one must know the culture to understand its phases of development. This is also true of Kangra art. All great art is inspired by religion. The paintings and sculpture of Ajanta and the great monuments of Borobudur in Java owe their origin to the inspiration of Buddhism. Christianity inspired paintings of sublime quality in medieval Italy and Spain. The Hindu paintings of Rajasthan and Punjab hills, known as Rajput paintings, because the Patrons were Rajput princes, were inspired by Vaishnav faith.

In the 16<sup>th</sup> - 17<sup>th</sup> Century, the way was being prepared for the emergence of a new form

of art born of rapidly spreading Vaishnava cult in which spiritual experience was symbolized by the relation of the lover and the beloved. In this art the worlds of spiritual purity and sensuous delight are interwoven, religion and aesthetics moving hand in hand in the quest of reality.

The *Gita Govinda* and *Ramayana* have been illustrated both in Basohli and Kangra Styles. Padmavati, whose story is sung by Jayasi, is the subject of number of painters. The eight *Nayikas* and *Baramasa* are favourite themes alike with Kangra painters and the Hindi poet Keshav Da. Moti Ram, Bansidhar, Ramguni & Gang, and numerous paintings which illustrate their work are extant.

Another important source of inspiration to the Kangra painters is the culture of Punjab. The dress of the women is Punjabi, they are usually shown as weaving *Suthan* that resembles breeches, *Kamij* and *Dupatta*. The popular love tales of Punjab: Hir Ranjha, Mirza-Sahiban and Sohni-Mahinwal are often illustrated by the Kangra artists. The ten Sikh Gurus have been painted by the court artists of Guler and Kangra.

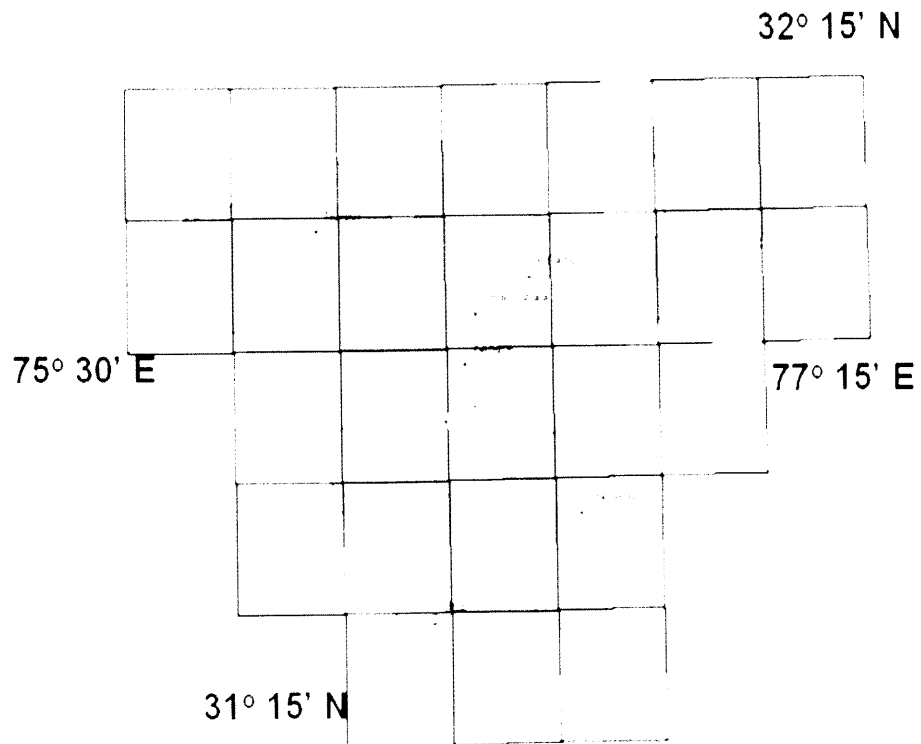
From 1810 the Kangra Valley was under the rule of the great Ranjit Singh, the Sikh influence is apparent in Kangra paintings of this period. From 1830 onwards, one can find long flowing beards and splendid turbans instead of beards trimmed in the Muslim style.

Thus, Kangra art is the visual expression of a cultural movement with roots in a great spiritual upsurge. Kangra Painting is not a sudden development unrelated to the life of northern India, but is the culmination of spiritual and literary revival of Hinduism.

The principal centre of Kangra paintings was Kangra Valley where the artists worked under the patronage of the hill Rajas of Guler, Kangra and Nurpur. From here the artists migrated to neighbouring States of Mandi, Suket, Kullu, Tehri and Gharwal in the east and Basohli and Chamba in the north. The art of these states was an offshoot of the art of Kangra and the most appropriate name for version of Rajput art is "Kangra Valley School of Paintings".

The specimen of early paintings in the Basohli style can be found in Punjab Hill States. They are simple works, full of strength and primitive vitality. The pattern is rugged and domineering, and the lines and colours are bold and enduring. The hill painter selected themes which he could handle with Masculine directness, without apology or prudery. He worked with fearless passion, imparting to his work and energy and power which is in great contrast with the nervous grace of later creation. The artists attained a maximum of expression with the minimum of means.

**- (I) Geographical area of production and map:**



Map of Kangra Paintings region (Kangra, Hamirpur and Una Districts-Old Kangra District)

## **- (J) Proof of origin (Historical Records)**

Of the hill states Guler (A village in Kangra District) has the longest tradition in the art of painting. During the rule of Dalip Singh (A.D. 1695 – 1743) artists were working at Haripur – Guler. Govardhan Chand, son of Dalip Singh, was a great patron of art and a large number of his portraits which were formally in the collection of Raja Baldev Singh are now in Chandigarh Museum. The state of Guler played a decisive part in the development of Pahari paintings in the 18<sup>th</sup> Century. Not only did it develop a local art of greatest delicacy and charm, but the final version of this Guler style was taken to Kangra in about 1780, thus becoming the Kangra style itself. Guler is not merely one of thirty eight centres of Pahari Art, it is the originator and breeder of the greatest style in all the Punjab hills.

Manaku and Nainsukh were two great artists in early Guler style. The Sons of these artists and the grandsons of Nainsukh worked at Guler, Basohli, Chamba and other places. They portrayed some of the finest paintings. Maharaja Sansar Chand was the greatest patron of paintings in Punjab hills. He was born in 1765 at Bijapur, a village in Palampur Tehsil of District Kangra.

The Kangra Paintings continued throughout the nineteenth century. Kangra paintings achieved great lyrical glory during Sansar Chand's reign (1775-1823). Similarly it was only towards the end of eighteenth century that other states in Punjab hills developed their own interpretations of great impassioned theme. At Nurpur, Chamba, Kullu and Bilaspur pictures of Krishna had temporary vogues and at all these places artists created new modes of expression.

The Kangra Paintings reached its zenith during his reign. Being a liberal patron, the painters working at his atelier received large commissions while others accepted a permanent settlement in the form of lands. Maharaja Sansar Chand was an ardent devotee of Krishna and used to commission artists to paint subjects based on the loves and life of Krishna. Kangra paintings under the patronage of Sansar Chand were painted at Alampur.

Tira Sujampur and Nadaun, all on the banks of the river Beas.

The Guler-Kangra art is the art of drawing. The drawing is precise and fluid, lyrical and naturalistic. In these styles the faces are well modeled and shaded so judiciously that they possess almost porcelain-like delicacy.

### **- (K) Method of Production:**

Kangra paintings are well known and are admired throughout the world. This art form had remained in vogue in the foothills of western Himalayas. The following method of production is employed for Kangra paintings

#### ***PIGMENTS:***

Pigments used in Kangra Paintings are derived from both organic and inorganic sources. Most of the colours of the latter kind are obtained from metals, minerals and orches.

#### ***Blue***

Blue pigment used in Kangra paintings is derived from the mineral or organic sources. The one commonly used is indigo. It can be used both as dye and as a pigment: the latter is known as *dali da* or *dali ka* or, *daali-dar neel (nil)*. *dali* means a lump. Neel is extracted from the leaves of the plant, *indigofera*. Indigo can easily be blended with other pigments. Indigo was easily available in Punjab (Till 1966 Kangra District was part of Punjab State. After Punjab Reorganization Act 1966, Kangra, Hamirpur, Una were merged with Himachal Pradesh). Indigo can be easily blended with other pigments. Being neither lustrous nor dull it adjusts well with other colours of the paintings. Small pieces of a certain blue stone usually found in streams of hills have also been used as a blue pigment in the Pahari paintings. The known sources for blue pigment were indigo, lapis lazuli and azurite. Of these three, indigo has been much used in Kangra Paintings because of its easy availability and its low price.

#### ***Yellow***

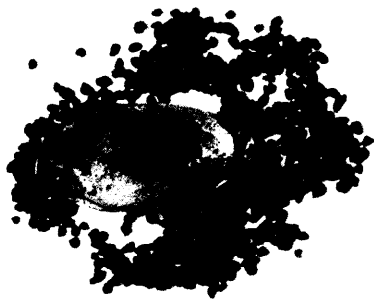
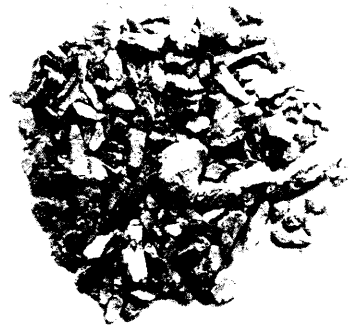
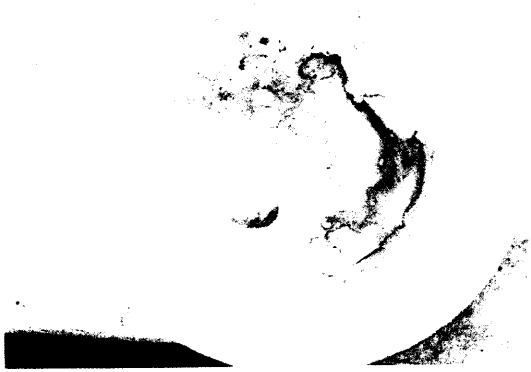
Several shades of yellow possessing different kinds of chromatic qualities are noticed in the Kangra paintings. Pigments of this colour are obtained from different sources: the commonly used are *gaugoli (gogoli)* and *hartal*. Though both these pigments have been used in

Pahari paintings since the 17<sup>th</sup> century, the use of the former was much more popular in the early period of about a hundred years. In the later period the use of yellow colour started decreasing because the content of the paintings in some respect had undergone a change. During the later period landscape became almost an integral part of paintings requiring more use of the green. Green has often been used as a mixed colour made by blending indigo (blue) and *hartal* or *gaugoli* (yellow). Most important of all the yellow pigments, used in Indian paintings including those from the Pahari region is *gaugoli* which is also known as *peori*, *piuti*, *peoli* or the *hardwari peori*. This pigment is prepared from the urine of cows who had been fed exclusively on mango leaves and water. After heating and drying in the Sun, the residue is rolled with hands into lumps. The pure pigment of *gaugoli* has a beautiful, deep and luminescent gold yellow shade which cannot be achieved with other pigment. *Gaugoli* has been extensively used in Indian paintings. In Basohli style paintings, where one sees a monochrome plane in rich enamel like hue, first a coat of yellow orpiment was applied and then over it one or two washes of *gaugoli* had been given. When seen under ultra violet rays *gaugoli* shines like a burnished metal whereas gold and other metallic, minerals or ochreous pigments do not appear lustrous. *Gaugoli* is very light in weight and when a drop of water is poured over a lump of this pigment, it immediately disintegrates and spreads flat.

The cow's dung has been used for obtaining the yellow pigment for painting. Cows are fed with the leaves of *simbal* (*samalia malabaricum*) or *harad* (*myrobalam*) and water only and their urine is used for preparing the yellow pigment.

*Hartal* (orpiment) is a mineral of dull yellow colour. It is a natural yellow tri sulphate of arsenic ( $As_2S_3$ ). The mineral is available in lumps which are quite hard. It is found at many places all over the world. Physician use it as medicine and painters have been using it as a pigment since ancient times. Its uses are seen in Buddhist and the Jain manuscripts of the medieval period. In the late medieval period its use continued and, like *gaugoli*, *hartal* has also been used much by the artists of the Rajput paintings – Rajsthani and Pahari.

Yellow ochres have also been occasionally used in Kangra paintings. Yellow clay is also known as Multani Mitti, meaning clay (earth) from Multan. This kind of yellow clay is, however, available at many places and also within the region of Kangra paintings: the yellow earth of Haripur (in Kangra) is well known.



Pigments: i) Gaugoli (Indian yellow), ii) Orpiment (yellow), iii) Khariya (white), iv) Cinnabar (red), v) Lapis lazuli (Blue), and vi) Malachite (green)



**White**

White is the commonly used pigment in the Indian paintings. The ground (astar) on which painting is done is prepared by using this pigment. Apart from the areas in the paintings shown in the white, such as, architecture, it is also used with other pigments for raising the value of the colour and getting their different tones. It is generally derived from natural sources and is thus called earthen white. In north India it is known as *Kharia*. It is different from lime. It is a naturally occurring calcium carbonate. Broadly *Kharia* is of two kinds: one is hard (*katha Kharia*) and other soft (*phul Kharia*). The former is more useful for miniatures. *Kharia* is available at some places in the lower hills of western Himalayas. One *Kharia* mine is located at Bakloh in Chamba district.

**Red**

Red colour used in Indian paintings is obtained from various sources. Cinnabar a sulphate of mercury has, however, been commonly used as a red pigment. The red colour used in Kangra paintings is usually derived from this mineral. Cinnabar has also been used in the Indian system of medicine after being purified in a complex process. Artificial Cinnabar has been used in the Pahari paintings of later period only whereas Cinnabar (Mineral) has largely been used in the Pahari paintings and is still in use. Different processes for converting this mineral into pigment are in practice.

Two shades can be obtained from powdered Cinnabar. On mixing it with water some particles of the pigment settle down. The upper part of the coloured solution is richer and brighter in tone which the artists use for the picture area. The other part of the pigment is used for the border of the painting. Monochrome red border is a common feature of Kangra paintings of early phase.

**Organic red**

Carmine (kirimdana Hindi). The work krim is a corrupt form of krimi used in Sanskrit. In Arabic it is used as kermes. Thus the compound work kirimadana means grains of insects. It has been used in India as well as in west as a dye from ancient times. The insect grows in cacti. Some artists, active in Kangra, are still using this pigment and know well about its source. The cactus on which these red insects grow is known as *gangi chhuh*. The insects are covered by some sort of dull white substance which has to be removed by soaking the insects in water and then drying them in the Sun for some days. Cactus plant appears to be in drying state when the

insects grow on it. The colour prepared from the insects is called *gulali* or *sirkhi*. The term *kiram* is used as a name of a colour in some notes recorded on a drawing in the Kangra style of paintings. Its colour is brilliant red. The required quantity of *Coccus Indicus* is tied in a piece of cotton cloth with *lode* (*pathani lodha*) and *bujruk*. For the whole night the compound is allowed to soak in water. After that it is boiled on slow fire and then strained. After the water has evaporated a three day old curd (*dahi*) is properly mixed with the colour: if black – shaded carmine is desired no curd is added.

### **Black**

The use of black pigment in paintings is common but it is mostly used by mixing it with other pigments. The usual source of the black pigment is lampblack. Mustard (sarson) oil or resin (*til*) oil lamp provided with long wick is lighted and over the flame a bell shaped earthen pot or a bowl (*katora*) of belt metal is placed. The lamp used for the purpose is the earthen one, somewhat like a saucer with a rudimentary spout: it is called *diya* (or *deep*). The soot of the flame settles on the earthen pot or bowl which is scraped with a wooden piece and collected in a vessel. In Chamba area, apart from the oil lamps, the stones of wild apricots have also been used for preparing the lampblack. The kernels of the stones are rich in oil content. Oil obtained from this source (called *petoo-da-tel*) is commonly used by villagers as a cooking medium.

The lampblack obtained thus has to be ground thoroughly into fine powder. Before adding water in it for grinding, it is necessary that some drops of solution of gum or glue are mixed with the soot to roll it into lump. Lampblack is compatible for use with other pigments. the grey tone can be obtained by mixing the lampblack with white pigment. Grey pigment (called *khaki* in hills) is often used in depiction of architecture and water.

### **Green**

Green colour used in paintings is derived from mineral and ochres and from vegetation. In spite of its availability from various sources green pigment prepared by mixing other pigments (blue and yellow) was mostly used in the Pahari paintings of the eighteenth and nineteenth centuries.

Take *hartal* (orpiment) and *neel* (indigo). Continue grinding till the *qiwam* (essence) is ready. When the essence is ready it should be bottled. It is ready for use.

### ***Malachite green***

It is a carbonate of copper and is found in conjunction with azurite, sometimes merging imperceptibly into the blue colour. It is of bright colour and is light in tone. This pigment has been commonly used in medieval period paintings in Europe and Asia. It has not been used for indicating grass in the paintings done in the Guler-Kangra style. It has, however, been commonly used in the early Pahari paintings at some centres for showing the plain foreground or background in the green and in rare cases in architecture. Its use was comparatively more popular in the seventeenth century at Mandi, situated in the middle valley of the Beas river.

### ***Sap Green***

The sap of green vegetation is also used as a green colour. It is sometimes used in Kangra Paintings. The sap of a grass with wide and long dark green blades or leaves is obtained by crushing. On partial drying of the sap it becomes concentrated and sticky. The artist uses the sap for depicting the verdure. It is interesting to note that *Vishnudharmottra* mentions about the use of juice of *durva* grass. Also *Durgettarini Prakalpa* in the Darbar library in Kathmandu, Nepal mentions the use of the sap green obtained from the several kinds of vegetal sources. Apart from green some other colours can also be prepared from organic material: these are *asokapatra*, *tambulapatra*, *druva* and flowers *atasi*, *campaka* and *handuka*.

### ***Gold***

Gold has been much used in Pahari paintings for decoration and as a colouring material like other Indian paintings of that period. It is used both in its leaf form and as a powder. Pigment of gold is prepared from gold leaves. Since gold leaves are used for several other purposes such as in Ayurvedic system of medicine and are eaten along with sweets, these are easily available everywhere in the Indian markets. The process for converting the leaves into pigment (called *sunna halkari*) though simple, requires experience.

## **MATERIALS**

### ***Binding Media***

The colour pigments can be used in paintings after mixing in them some kind of binding medium. Pigments can only cover a surface and on drying the binding medium holds them in place. If pigments are laid with water, on drying they acquire the state of powder. Gums

(secretions from various kinds of trees) or animal glue are used as binding media for pigments. Following type of gum are popular with the contemporary artists of miniature painting.

- i) Gum babul (gum acacia)
- ii) Gum khairi (gum catechu), and
- iii) Gum dhau (gum Anogeiss Latifolia)

Chitrastotra (*Vishnudharmottara*) and *Silparatna* mention about the use of exudation of *bakula* (*Mimusopos Elngi*), *sindura tree* (*Grislea Tamentosa*), *neem* (*Melia Azadirachta*) and elephant – apple tree as binding media for pigments. Gums of dahu and khairi trees are available locally in Nurpur (Kangra) and are used in paintings of Kangra region. Gums of *babul* was easily available in the markets of Punjab and this was also used by artists in Kangra valley.

All the three types of gum, now in use, possess good binding strength and are easily soluble in water. Glue obtained from buffalo hide or of other animals has also been used as a binding medium and is still in use in the Pahari region. In the ancient Indian literature on painting, it is mentioned as *vajralepa*. The term itself indicates that it has good binding strength. Both the animal glues and vegetal gums have been used by Indian Painters since the ancient period as is mentioned in *silpsastras*, but latter was generally used for wall paintings. Two Kangra artists, Chandu Lal of village Rajol and Puran Chand of Samloti village use fish glue as binding medium. Fish glue is not dark and they believe, it serves the purpose well.

## **BRUSHES**

Brush (kalam or tulika) is the most important tool for the execution of miniature painting. The artists are very careful in the selection of the brushes which they usually make themselves. Even these days, when commercially produced hair brushes of various degrees of fineness and sizes are easily available, they still prepare their own brushes. The authors of *silpsastras* have given special attention to the use of suitable brushes for various kinds of painting. The *Manasollasa* and the *Silpratna* divide each colour into three broad different shades and enjoin the use of three different brushes for each shade of pigment. These three different kinds of brushes are called the *sthula*, *madhya* and *sukshma*. As such the use of nine brushes for each colour is recommended. Better results can be achieved in the production of miniature paintings by using suitable and separate brushes and keeping separate brushes for various colours.

The traditional brushes are made of squirrel hair. Hair of this creature is considered to be the most suitable for miniatures. The squirrel's tail is drenched with water and in this process several clots of hair are naturally formed. Those at the downy of the tail are cut with a pair of scissors and the squirrel is set free. Each clot of hair is fastened with a thread on its thicker side. Each hair is carefully checked and those found unsuitable are removed. The remaining are adjusted in a proper shape and the knot of the thread is tightened. The suitability of hair for various kinds of work is also checked. A bunch of hair is dipped in a diluted gum emulsion and then allowed to dry. The bunch of hair thus stiffened is pushed into a piece of quill (*pargaja*) made out of the feather of a pigeon, dove or peacock (very rarely a peacock quill is used). The quill has to be cleaned from inside and is moistened before inserting the hair. The tip of the bunch of hair is inserted from the wider side and drawn out at the other end. Heated lac is poured from the wider end to fix the hair. A wooden handle (usually of the bamboo split) is inserted and fixed with the heated lac. The handle is generally thin and light and about 15 cm long. Kangra painters generally use thin and light sticks of bamboo for the handle. They keep the tail removed from a squirrel and prepare the brushes by taking off some hair from the downy tail. Hair to be used for making brushes should neither be too hard nor too soft. The bunch of hair when dipped in water must clot so that it can hold adequate water colour in its belly.

## PAPER

Paper manufactured out of vegetal fibres has been used as carrier for miniature paintings. Out of about seven hundred varieties of the fibre which can be used for the production of paper as many as 550 are found in India. However, the most popular fibres used for this purpose are derived from bamboo (bans), flax (san), jute (tat), linen, and most probably, some varieties of grass which are easily available locally. In the foothills of Himalayas fibre of the daphne plant was very popular material for paper making. The hill people use the fibre of hemp, *dhaman* (*Grewia vestita*) tree and *ahan* (*Girardiana hectrophylla*) for various purposes.

Pahari painters mostly use the paper manufactured at Sialkot (Now in Pakistan). It was called *Sialkoti kagaj* or *kagad*. The paper used appears to be of two types: one is somewhat thick and other, though not of a finer quality, is less thick. Sialkoti paper of thick variety has generally been used for painting. The paper is burnished for making its surface smooth.