



THE TAMIL NADU DR. AMBEDKAR LAW UNIVERSITY

(State University Established by Act No. 43 of 1997)

SCHOOL OF EXCELLENCE IN LAW

"Perungudi Campus", M.G.R. Salai, Perungudi, Chennai - 600 113



REMEDIAL CLASS TIME TABLE FOR SLOW LEARNERS – 2023-2024

SCHOOL OF EXCELLENCE IN LAW

I -Year B.A LL.B (Hons.)

Even Semester Special Classes Time –Table 2023 - 24

Time: 2:00 A.M to 3.30.P.M W.E.F.14.02.2024

DAYS	A -Section		B- Section	C-Section
MONDAY	Tutorial Socio-Economic and Political Transformation of India Prof.(Dr.S.K.Ramani)		Soft Skills (English-II) Dr.A.J.Gayathri	Soft Skills (English-II) Ms.Vidhyalakshmi
TUESDAY	Soft Skills (English-II) Ms.Vidhyala kshmi (2 to 2.45)	Law of Contracts-I (Mr.B.Haja JHaasan) (2.45 to 3.30 pm)	Tutorial Socio-Economic and Political Transformation of India Prof.(Dr.S.K.Ramani)	Tutorial Socio-Economic and Political Transformation of India Dr..K.Pushpam
WEDNESDAY	Soft Skill Dr.A.J.Gayathri		Soft Skills (English-II) Ms.Suja	Tutorial Socio-Economic and Political Transformation of India Dr.M.D.Chinnu
THURSDAY	Tutorial Political Thoughts : Indian and Western Dr.G.Supriya		Tutorial Political Thoughts : Indian and Western Mr.Rahul Reghu	Soft Skills (English-II) Dr.A.J.Gayathri
FRIDAY	-		-	-


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SCHOOL OF EXCELLENCE IN LAW

The Tamil Nadu Dr.Ambedkar Law UNIVERSITY

M.G.R.Salai, Perungudi, Chennai-600 113



REMEDIAL CLASS TIME TABLE FOR SLOW LEARNERS – 2023-2024

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Time: 2:00 A.M to 3.30.P.M W.E.F.14.02.2024

DAYS	A -Section	B- Section	C-Section
MONDAY	Tutorial Principles of Management & HRM Mrs.Malarvizhi	Tutorial Principles of Management & HRM Mr.K.Madhavan	Tutorial Financial Market and Services Dr.J.M.Velmurugan
TUESDAY	Soft Skills Dr.A.J.Gayathri	Soft Skills (English-II) Dr.B.Viswanathan (2.00 – 2.45) Ms.Suja (2.45 – 3.30)	Tutorial Financial Market and Services Dr.P.Manimozhi
WEDNESDAY	Tutorial Principles of Management & HRM Dr.A.Senthilkumar	Tutorial Principles of Management & HRM Mrs.Malarvizhi	Tutorial Financial Market and Services Dr.J.M.Velmurugan
THURSDAY	Tutorial Financial Market and Services Dr.P.Manimozhi	Tutorial Principles of Management & HRM Dr.Vijayakumar (2.00-2.45) Dr.Gajendran (2.45-3.30)	Tutorial Principles of Management & HRM Dr.A.Senthilkumar
FRIDAY	-	-	Soft Skills (English-II) Dr.B.Viswanathan

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DAYS	A -Section	B- Section	C-Section
MONDAY	Soft Skills (English-II) Ms.Suja	Tutorial Mobile Commerce Ms.Seema	Tutorial Mobile Commerce Mr.K.Madhavan
TUESDAY	Tutorial Mobile Commerce Mrs.J.Nithya	Soft Skills (English-II) Dr.R.Vadivelraja	
WEDNESDAY	Tutorial Mobile Commerce Ms.Seema		Tutorial Mobile Commerce J.Nithya
THURSDAY	Tutorial Mobile Commerce Ms.J.Nithya	Tutorial Mobile Commerce Mrs.Malarvizhi	Soft Skills (English-II) Dr.R.Vadivelraja
FRIDAY	-	Soft Skills (English-II) Dr.R.Vadivel Raja (2.00 – 2.45) Ms.Suja (2.45 – 3.30)	Tutorial Mobile Commerce Mr.K.Madhavan


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REMEDIAL CLASS TIME TABLE FOR SLOW LEARNERS – 2023-2024

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I -Year B.C.A. LL.B (Hons.)

Even Semester Special Classes Time -Table 2023 - 24

Time: 2:00 A.M to 3.30.P.M W.E.F.14.02.2024

DAYS	A -Section	B- Section	C-Section
MONDAY			Lab Programming in C Dr.G.A.Pethunachiyar
TUESDAY	Lab Programming in C Dr.G.A.Pethunachiyar	Tutorial (E Commerce) Dr.P.Mariselvam	
WEDNESDAY	Tutorial Programming in C Dr.R.Varalakshmi	Lab Programming in C Dr.G.A.Pethunachiyar	Soft Skills (English-II) Ms.Vidhyalakshmi
THURSDAY	Lab Programming in C Dr.R.Varalakshmi	Soft Skills (English-II) Ms.Vidhyalakshmi	Tutorial Law of Contracts Mr.Maruthapandi
FRIDAY	Soft Skills (English-II) Dr.Saravana Prabhu	Lab Programming in C Dr.R.Varalakshmi	Tutorial (E Commerce) Dr.P.Mariselvam


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The Tamil Nadu Dr. Ambedkar Law University
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State University Established by Act No.43 of 1997
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LL. B (HONS)
SCHOOL OF EXCELLENCE IN LAW,
THE TAMIL NADU DR. AMBEDKAR LAW
UNIVERSITY



अतुल्य भारत की अमूल्य निधि
Invaluable Treasures of Incredible India

REPORT ON
PROTECTION OF GEOGRAPHICAL INDICATION
FOR TANJORE PRODUCTS

**REPORT ON
PROTECTION OF GEOGRAPHICAL INDICATION FOR TANJORE
PRODUCTS**

As part of the
OUTREACH PROGRAMME IN TANJORE 2024
(22nd - 23rd March, 2024)

By the students of
LL .B (Hons) [2021 - 2024]
(Elective A - International Law and IPR)
SCHOOL OF EXCELLENCE IN LAW,
THE TAMIL NADU DR. AMBEDKAR LAW UNIVERSITY

Report prepared by
ABDUL RAHMAN K I (H321032)
AKALYA VEERAPAN (H321009)
ALBERT PAUL (H321036)
CHANDRAKUMAR M (H321045)
JAYAKUMAR M (H321082)
NAVAMOHANA KRISHNAN S (H321099)

Overseeing Faculties
Prof. Dr. Lucky George, Head of the Department (IPL),
Prof. Dr. M. Sunil Gladson
Adv. Malini
Adv. A. Jeffry Andrew

ACKNOWLEDGEMENT

We extend our sincere gratitude for the invaluable support rendered in facilitating our outreach program and the comprehensive study on the Geographical Indications (GI) of Tanjore Products to.

Prof. (Dr). N.S. Santosh Kumar, Vice Chancellor, TNDALU;

Prof. Dr. V. Balaji, Dean, TNDALU;

Dr. P. Sakthivel, UG Director (3 Years Programme), TNDALU;

Furthermore, we extend our heartfelt appreciation to the heroes of Thanjavur, whose unwavering dedication ensures the preservation of their cherished tradition of Geographical Indication (GI) products.

Mr. V Chinnapa – *Thanjavur Veenai*

Mr. Y Sambhaji – *Thanjavur Painting*

Mrs. Nandhini, Mr. Bhoopathi - *Thanjavur doll*

Mr. Gokul Radha – *Thanjavur Netti Works*

Poompuhar – *Thanjavur Art plate*

To Mr. Muthukumar - Co ordinator - Your seamless support has been instrumental in advancing our research efforts and ensuring the success of our endeavour.

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ACTIVITY REPORT

Activity Duration:

22nd – 23rd March, 2024

Summary:

The Students of LL.B (Hons) (Elective A – International Law and IPR, Batch 2021 - 2024) and LL.M. (Intellectual Property Law Department – Batch of 2021 to 2023) from School of Excellence in Law, The Tamil Nadu Dr. Ambedkar Law University embarked on a visit to Tanjore on 22nd – 23rd March, 2024 as part of the Outreach Programme headed by Prof. Dr. Lucky George (Head of the Department, IPL). The objective of the visit was to conduct an empirical study focused on the Geographical Indication (GI) of various products in Tanjore, namely –

1. Thanjavur Veenai
2. Thanjavur Art Plates
3. Thanjavur Netti Works
4. Thanjavur Paintings
5. Thanjavur Thalaiyatti Bommai

The purpose of this visit was twofold: firstly, to examine the impact of GI registration on the various products of Tanjore and secondly, to raise awareness among the artisans and craftsman about the significance of GI registration. The aim was also to assess whether the benefits of GI registration extended to the artisans themselves.

Outreach Activity Goal:

The goal was to conduct an empirical study and to explore the impact of GI registration on Tanjore products and raise awareness among artisans about its significance.

**REPORT ON
PROTECTION OF GEOGRAPHICAL INDICATION FOR “TANJORE
VEENAI”**

By
Chandrakumar M. Pillai
LL. B (Hons.) Sec. A

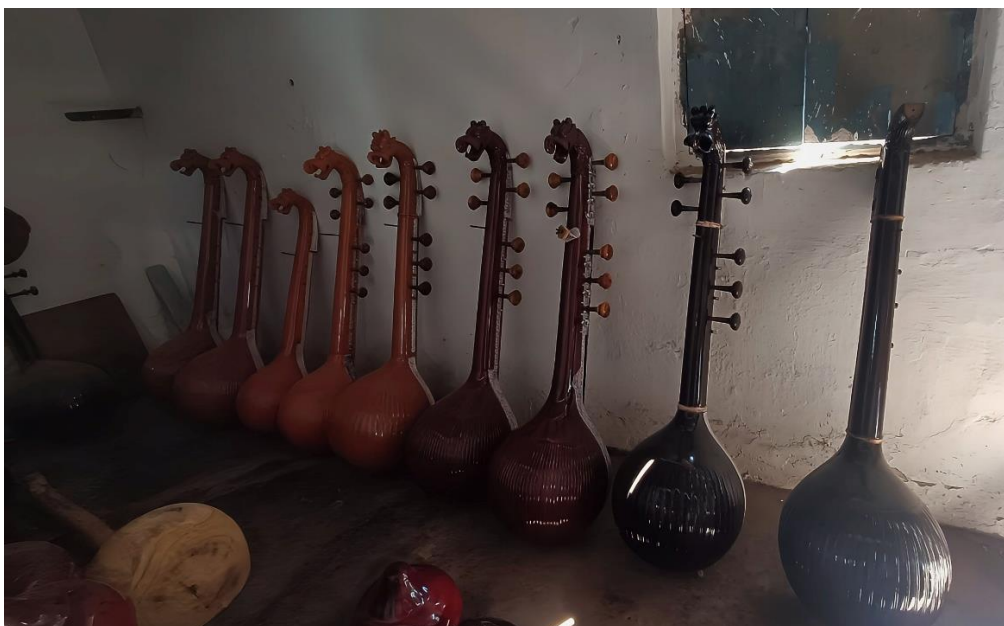


ABOUT TANJORE VEENAI

Thanjavur, where culture and tradition intertwine seamlessly with craftsmanship and artistry, there exists a musical marvel - the Tanjore Veenai. More than just a musical instrument, it's a testament to centuries of heritage, skill, and passion.

The Thanjavur Musical Instruments Workers Co-operative Cottage Industrial Society Limited submitted an application on **July 23, 2010**, seeking the Geographical Indications (G.I.) tag for the Tanjore Veenai, in respect of musical instruments falling under Class - 15 & 20. Following this, the Veenai was incorporated into the continually expanding list of Geographical Indications of India in the early months of 2013.

What sets the Thanjavur Veenai apart is its fascinating construction, offering two distinct types: the "Ekantha Veena" and the "Sada Veena." While the former is carved from a single block of wood, the latter is meticulously crafted in three sections, comprising the resonator, neck, and head. This intricate design allows for the seamless execution of melodies across its 24 fixed frets, ensuring the rendition of all ragas with precision. With its seven strings – four for playing and three for drone – the Thanjavur veena showcases a harmonious blend of melody and rhythm. The main bridge, crafted from brass with a subtle curve, lends a characteristic sound to this illustrious instrument, distinguishing it from its counterparts.



Pic 1. Different forms of Veena.

Beyond its technical prowess, the Thanjavur Veenai is a work of art in itself. Adorned with hand-painted motifs and meticulously carved details, its elegance and beauty captivate both the eyes and ears of its audience. As the performer, seated cross-legged, delicately manoeuvres the strings with dexterity, the resonant tones of the veena fill the air, transporting listeners to a realm of musical enchantment.

BACKGROUND

Veena, one of the three celestial musical instruments referenced since Vedic times alongside the Flute and Mridangam, holds a significant place in Indian culture. Its

association with Saraswathi, the goddess of Art, underscores the paramount importance of the musical instrument.



Pic 2. Wooden statue of Goddess Saraswati holding the Veena

The current form of the Saraswati Veena, characterized by 24 fixed frets, owes its existence to Raghunatha Nayak, the ruler of Tanjavoor from 1614 to 1632, and his esteemed prime minister and musicologist Govinda Dikshita. Earlier, Veena variants had fewer frets, which were also movable, limiting their range and versatility. Raghunatha Nayak and Govinda Dikshita, introduced 24 fixed frets, known as *Mettur*, to the instrument, thereby enabling the rendition of all ragas. This innovation marked a pivotal moment in the evolution of the Veena, leading to the emergence of the "Thanjavur Veena."

MANUFACTURING PROCESS

The Thanjavur Veena, a timeless symbol of Indian classical music, embodies a tradition that transcends generations. Behind its melodious tones lies a painstaking process of creation, characterized by delicate craftsmanship and a meticulous attention to detail.

Raw Material:

The crafting of a Thanjavur Veena begins with the careful selection of wood, predominantly sourced from the Jackwood tree. Occasionally, Rosewood and Champak wood are also utilized. However, the Jackwood tree, particularly from the environs of Thanjavur, is preferred for its superior quality. The wood, harvested from mature Jackwood trees devoid of nodes, undergoes a critical seasoning process lasting at least six months before it's deemed ready for use.

The small gourd shaped part on the left of the veenai was historically made from *Sorakkai* (gourd) which was plucked from the plant in its nascent stage and buried in sand and left to grow. In modern times, the organic gourd has been replaced by papier-mâché or fibre.

**Construction:**

The Thanjavur Veena boasts two distinct variants: the "Ekantha Veena" and the "Sada Veena." The former is crafted from a single block of wood, while the latter comprises three sections – resonator, neck, and head – joined together.

The design of the Veena is crafted, comprising a large functional resonator (Kudam), a small table-like wooden bridge (Kudurai), a tapering hollow neck (Dandi), and seven strings. The resonator is hollowed out of a log, with specific dimensions ensuring optimal acoustics. It is affixed to a neck adorned with 24 metal frets, while an ornamental dragon's head (the Yali) adds a touch of elegance.



Pic 3. Artisan giving form to the Veenai.

A wooden bridge, crowned with a convex brass plate, serves as the platform for the strings. Intricate rosettes, once fashioned from ivory but now commonly made from plastic or horn, adorn the resonator, enhancing its aesthetic appeal.



Beyond its structural integrity lies the artistic embellishment that characterizes the Thanjavur Veena. Delicate woodwork, featuring depictions of gods and goddesses, floral motifs, or avian imagery, adorns the instrument's body, adding an elegant touch to its appearance.



Pic 4 and 5: Intricate carvings on the Tanjore Veenai made in accordance with customer's choice.

OBSERVATION

The production of a Thanjavur Veena is indeed a labour of love, blending technical precision with artistic expression. As each Veena takes shape, it becomes not just an instrument, but a melodic masterpiece that resonates with the soul of Indian classical music.

In our visit to Thanjavur, we had an opportunity to witness the creation of this masterpiece firsthand. We met Mr. V. Chinnappa, the founder of Thanjavur Veenai Works, one among the 80 families that are presently in business of making the Veenai.

As we toiled around the small workshop gazing at the artisans indulged in their work, amidst the rhythmic tapping of chisels and the fragrant aroma of freshly worked wood, Mr. V. Chinnappa provided us with exposition about the crafting of the Veenai. Occasionally, he would stray away from the topic of Veenai to discuss

about different hardships that he confronts in his occupation. Through various questions and answers we were able to weave his life story.

We were told that Mr. Chinappa has been in this craft since his childhood, learning from his guru for a meagre pay. From the humble beginning, Chinappa has been able to take the business online and today has clients across the globe. While the craft has certainly found its appreciation, Chinappa finds it difficult to sustain the craft just for the sake of tradition. He voices his concern that he has no next generation of volunteers to learn the craft and take the tradition forward. He even candidly expressed that he has no incentive to preserve the art.

CONCLUSION

Our encounter with Mr. V. Chinnappa and the artisans at Thanjavur Veenai Works offered a poignant glimpse into the life of the artisans that are striving to keep the art of crafting Veenai alive. While the artistry and dedication to tradition were palpable, so too were the challenges faced in sustaining this time-honored craft. Mr. Chinnappa's candid reflections underscored the urgent need for concerted efforts to preserve and nurture such invaluable cultural legacies, ensuring they continue to enrich our lives and inspire generations to come. As we bid farewell to the workshop, we departed with a renewed appreciation for the profound significance of the Thanjavur Veena and a deepened resolve to support its enduring legacy.



Students of LL.B (Hons), LL.M (I.P.L Dept.) and Faculties [From centre – right: Dr. Lucky George, Dr. M. Sunil Gladson, Mr. A. Jeffrey Andrew; right-end – Ms. Malini] with Mr. V. Chinappa (Second from right-end)

REPORT ON
PROTECTION OF GEOGRAPHICAL INDICATION FOR “TANJORE
ART PLATES”

By
Akalya Veerapan
LL. B (Hons.) Sec. A

ABOUT THANJAVUR ART PLATES

Thanjavur art plates, crafted by artisans in Thanjavur, are renowned for their exquisite beauty and intricate style, often gracing elegant homes. Made primarily from copper and brass, these plates feature motifs intricately adorned with silver embellishments. The craft extends beyond plates to include a diverse range of items such as bowls, napkin rings, powder boxes, and wall hangings, showcasing extensive product diversification. During our visit, we observed artisans creating mementos for the Tamil Nadu Government, showcasing the versatility and relevance of their craft. A distinguishing characteristic of this art lies in the skillful engraving and embossing of figures and images onto metal, particularly silver, demonstrating the artisans' mastery of technique. Tanjore Art Plates are celebrated for their exquisite craftsmanship and unique tri-metal work, combining copper, brass, and silver in a manner exclusive to Thanjavur, setting them apart as timeless treasures of artistic ingenuity.

METHOD OF PRODUCTION

Materials Required:

1.Brass sheet, 2.Wax, 3.Lead, 4.Mold, 5.Copper or silver foil, 6.Beeswax. 7."Kungilium" (a substance mixed with beeswax), 8.Decorative brass rivets, 9.Hydrochloric acid, 10.Soap powder

Cutting Brass Sheet: Using dividers, chisels, and a hammer, the brass sheet of 18 or gauge is cut into the required shape and size. The plates are typically divided into six or eight portions.

Creating Wax Figures and Designs: Figures and designs are sculpted in wax, then cast with lead to form the primary mold. A thin brass sheet, precisely fitting the mold, acts as the final detailed mold for finishing work.

Shaping Copper or Silver Foil: Thin copper or silver foil, typically 42 gauge, is cut into the desired shape and fixed over the lead mold. It's then gently beaten with a rubber shell and hammer until it conforms to the mold's shape. The foil is then placed over the brass mold, which bears minute details of the image, and beaten gently until it captures even the smallest details.

Embossing and Detailing: The foil is inverted, and a mixture of beeswax and "Kungilium" is heated and filled into the depths of the relief image to achieve a flat surface on the backside. The embossed foil is then secured with minute decorative brass rivets.

Polishing: Finally, the completed piece is polished using hydrochloric acid and soap powder to enhance its shine and overall appearance.

OBSERVATION

Observing the production process at the visited establishment, it became apparent that artisans' salaries are contingent upon the number of pieces they produce, leading to income instability. However, it was noted that despite being privately operated, the artisans were eligible for social security benefits due to their Government undertaking status. Reflecting on this, it seems clear that extending similar benefits to all producers of Geographical Indication (GI) products could significantly improve artisans' livelihoods and sustain traditional arts. Such governmental support would not only stabilize incomes but also contribute to the long-term viability of these crafts, fostering an environment where cultural heritage thrives while providing artisans with dignity, financial security, and a pathway to economic empowerment.

PICTURES



Artisans making Government of Tamil Nadu emblem in the Art Plate.



Mold Divider



Artisan dividing the plate using mold divider.



Artisans melting the beeswax and fixing the decorative sheets

REPORT ON
PROTECTION OF GEOGRAPHICAL INDICATION FOR “TANJORE
NETTI WORKS”

By

Jayakumar M & Navamohana Krishnan S
LL. B (Hons.) Sec. B



ABOUT

Thanjavur Netti, also known as Sholapith, is indeed a fascinating traditional craft form originating from the Thanjavur district in Tamil Nadu, India. Artisans in this region are known for their exquisite craftsmanship in creating artifacts using the pith obtained from the hydrophyte plant *Aeschynomene Aspera*. *Aeschynomene Aspera* is an aquatic plant considered a minor weed of rice paddies. It grows in wetlands, such as lagoons, tanks, lakes, and swampy grasslands, including river beds in Thanjavur. The plant's stem contains pith, which forms the core and is the material used for crafting.

The pith obtained from *Aeschynomene Aspera* is dried and processed to create artifacts. Good quality pith is pure white, soft, and free from cracks, while poor quality pith may have a reddish core, hard bark, and numerous nodes. Due to its delicate

nature and brittleness, careful handling is required during crafting. Artifacts made from Thanjavur Netti resemble marble or ivory carvings, exhibiting an elegant shine. However, they are fragile and prone to breakage, so they are often preserved inside glass boxes for protection. The simplicity of production and the exquisite beauty of the finished products contribute to the enduring appeal of Thanjavur Netti craftsmanship.

METHOD OF PRODUCTION

1. **Harvesting and Preparation:** Netti, the special variety of pith, is obtained from lakes across Thanjavur, Pudukottai, and Mannargudi. Only good quality pith, which is pure white, soft, and free from cracks, is selected for production. The pith is carefully harvested, boiled, and dried in the sun to prepare it for crafting.
2. **Designing:** Once dried, the pith is cut to size, and a pencil drawing is inscribed on it to outline the design. Artisans use blueprints or photos as references for intricate designs.
3. **Carving:** The rough carving of the design is done initially, followed by finer detailing using blunt chisels and small knives. Artisans meticulously carve the pith to bring out intricate patterns and designs.
4. **Polishing:** After carving, the artifact is polished using sandpaper to achieve a smooth surface texture.
5. **Assembly:** Carved pieces are assembled together using adhesive to form the final art piece. Care is taken to ensure that the pieces fit seamlessly and securely.
6. **Painting (optional):** Some pith works are painted with watercolors to add color and make them more vibrant and attractive.
7. **Mounting:** The finished pith work is typically mounted on a wooden base, and glass is used to cover and protect it from dust and moisture. Plywood or teakwood stands are used as bases depending on the size and importance of the piece.
8. **Finishing Touches:** Miniatures of Thanjavur temples, idols, rural and urban scenes are made with meticulous attention to detail. Some pieces are decorated with lights to enhance their appeal.
9. **Pricing:** The price range for Thanjavur Netti works varies depending on the size, intricacy, and detailing of the piece, starting from fifty rupees for small figures and going up to lakhs for intricate designs.



TOOLS:

1. **Sola Pith Plant (Netti):** This is the primary raw material used to make the miniature art pieces.
2. **Long Knife (Kathi):** Used for carving the pith into the required shape and size. It helps in initial shaping and cutting.
3. **Small Knife:** Utilized for carving minute details of the design. It allows artisans to add intricate patterns and fine lines to the artwork.
4. **Carborundum Stone (Sana Kal):** This abrasive stone is used to sharpen the knives, ensuring they remain sharp for precise carving.

Additional tools may include:

5. **Scissors:** Used for sculpting precise detailing and various combinations, especially for intricate designs.
6. **Geometry Box:** Helps in achieving precise measurements and details, ensuring accuracy in the final product.
7. **Glass Case:** Used to cover and protect the finished pith artifact, preserving it from dust and moisture.
8. **Glass Cutter:** Used to make shallow scores in glass, facilitating controlled breaking for shaping or fitting purposes.
9. **Silicon Carbide Combination Stone:** Utilized for sharpening knives, chisels, plane iron blades, and other cutting tools, ensuring they maintain their

sharpness during carving.

10. **Home-made Glue/Paste:** Used for assembling carved pieces together and for attaching the finished artwork to its base. It provides a secure bond without using harmful chemicals.

PROCESS:



1. **Identification and Collection:** The pith plant is recognized by the shallow layer of leaves floating on marshy water, typically at a depth of two to six feet. Pith collectors gather the reed, which grows up to 4-5 feet and becomes dry when the water recedes. The collected reeds are dried and sold as sticks of 2 to 3 feet.
2. **Preparation of Raw Material:** The brown cover of the Hydrophyte (Sholapith) is sliced and removed using a suitable knife. Only ivory-colored pith of standard quality is selected for further processing.
3. **Slicing and Structuring:** Using a knife as the primary tool, the pith is sliced into equal dimensions with meticulous detailing to ensure uniformity. The slices are then cut, sliced, and sub-structured according to the specifications of the desired artifact. For example, for a sculpture of 'Nandi the bull,' the broad outlines of Nandi are designed on the pith rows, which are then sliced into equal dimensions to create multiple 'Nandi' structures.
4. **Assembly:** Individual sub-structures of the models are assembled and structured using homemade paste made from boiled, ground raw tendrils of the reed mixed with flour. A small weight is used to press the structures

together while binding.

5. **Sculpting and Designing:** Artisans sculpt or design intricate patterns and details on the assembled structures using knives and other carving tools.
6. **Final Touches:** Final touches are given to the artwork, such as mounting 'Gopuram' structures in a row for adding decorative elements like 'Kalasam' (typically found atop Hindu temple towers). If coloring is required, bright and realistic colors are applied to enhance the visual appeal of the artwork.



OBSERVATION:

One could observe the intricate artistry involved in crafting Thanjavur Netti. Artisans diligently work with the delicate material derived from the hydrophyte plant *Aeschynomene Aspera* - Sola Pith or Netti.

The artisans are able to sustain the craft of netti works thanks to the low investment required in acquiring the raw material. With the abundant availability of the Netti plant in the region's wetlands, the cost of obtaining the pith for crafting remains minimal. This advantageous situation allows artisans to maximize their profits while keeping their production costs low.

Moreover, the prestigious recognition of Thanjavur Netti with a GI tag in 2020 has significantly bolstered its popularity and marketability. As a result, artisans can command premium prices for their works, capitalizing on the increased demand driven by the GI tag's endorsement

**REPORT ON
PROTECTION OF GEOGRAPHICAL INDICATION FOR “TANJORE
PAINTINGS”**

By
Albert Paul
LL. B (Hons.) Sec. A

ABOUT

Tanjore paintings are a popular form of South Indian painting. They are characterized by their rich colors, simple composition, and gold foil. They often feature intricate depictions of Hindu gods and goddesses, saints, and deities. In Thanjavur paintings one can see the influence of Deccani, Vijayanagara, Maratha and even European or Company styles of painting. Essentially serving as devotional icons, the subjects of most paintings are Hindu gods, goddesses, and saints.

Tanjore paintings are also called ‘Palagai Padam,’ which translates to painting on a wooden plank. The art form developed from the mural art form, and the iconography of these paintings is derived from Shaivite and Vaishnavite traditions.



Thanjavur Painting

HISTORICAL BACKGROUND

The painting style originated and flourished here in the 16th and 17th centuries. The origin of this classical painting style is linked to the Vijayanagara empire (1336 a.d. to 1646 a.d.), including the areas of Tamil Nadu, Karnataka, and Andhra Pradesh. The rulers of Vijayanagara were patrons of art and culture. The roots of this South Indian art form are linked to the mural art of the Vijayanagara empire.

Tanjore Painting was first used for decorating the doors and walls of homes, palaces, and temples in Thanjavur. The interior walls of the palaces were also painted with depictions of various events like a coronation, battle victories, and other achievements of the rulers.

In 1676, Thanjavur was captured by Ekoji, the half-brother of Chhatrapati Shivaji, on behalf of Adil Shah of Bijapur and established the Maratha rule in the region. The Maratha rulers were great patrons of art and artists. During the reign of Serfoji II in Thanjavur, the Thanjavur painting style flourished into its current form.

Later the Chettiar community encouraged Tanjore Painting with Shaivite themes. The monastery in Koviloor, Tamil Nadu, has a huge Tanjore Painting depicting the lives of all 63 Shaivite Saints or Nayanmars and 64 miracles of Lord Shiva (Thiruvilaiyadal Puranam). Thanjavur's Bhimarajagoswami monastery has a large Tanjore Painting of 108 temples of Lord Vishnu. Britishers who came to the city of Thanjavur also patronized the South Indian art forms and encouraged Tanjore Painting style.

MANUFACTURING PROCESS:



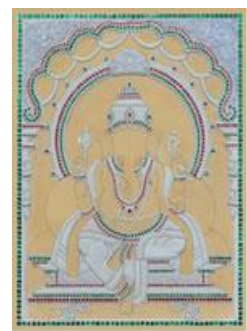
1. Tracing work.



2. Stone Fixing.



3. Base Musk Work.



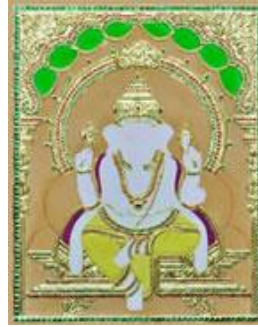
4. Brush design



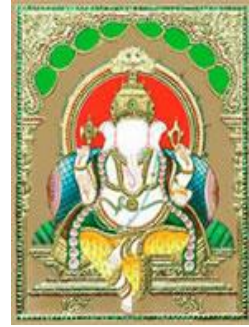
5. Fixing gold foil.



6. Body coloring.



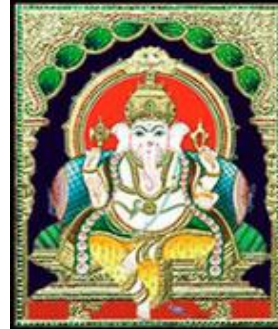
7. Lining work.



8. Washing work



9. Curtains and mala work.



10. Face and final work

Source :<https://www.tanjoreviyam.com/learn-tanjore-paintings>

Initially work begins by preparing the wooden board of required size and cardboard is placed over the board after the cardboard is pasted to the wooden board, Cotton fabric is then stretched and pasted on the board using an indigenous gum. After the fabric is attached well to the board, the process of coating the cloth begins. Then cloth is coated with the paste, which is prepared by mixing chalk powder and tamarind seed powder. This paste is applied over the canvas to multiple coats.

This coated area is then rubbed with a smoothing stone and emery sheet to obtain a surface with mild sheen and good texture. Coating of the cloth board helps prevent the painting from damage caused by moisture and heat. After the canvas is ready, the painter draws the Sketch over the canvas using the templates of religious themes. The template will be in the form of a tracing sheet with pinpricks on the outlines. This tracing sheet is placed on top of the cloth board and dusted with charcoal dust. Molding paste is made by mixing a quantity of a paste made of chalk powder and glue

with Gold paint and water. It is then filled in a squeezing bottle to create the relief work. To give a fine detailing even fine brushes are used.

In brush, the first layer of the paste is applied to create a raised effect for the chosen areas of the work. Once this layer is dry, finer details are painted using the same paste to create raised patterning. They are pasted using the glue. Once dried, the embossed areas are covered with gold leaf. Gold leaf work is made by using gold foil, a thin gold foil is placed on an embossed area and the foil is then cut to shape. Glue is then applied to the back side of the foil and it is then applied over the embossed area.

Using the pointed back of a paintbrush, the foil is pressed down to reveal the embossed details. In this manner, all the embossed areas are covered with gold leaf. Painting is then enhanced by pasting the Kundan/ gems or precious stones along with a mirror in the border. Colors are then painted in several coats over the design and it is allowed to dry. A fine outlining is done for features. The painting, once it is complete, is framed using teakwood with glass on top.

OBSERVATION

We had the opportunity to meet Mr. Sambhaji , the direct descendant of king Sarfoji, who was one of the leading artisans of Thanjavur paintings. We went to the workshop of the painters and observed the process of making the Thanjavur painting. There was also a brief discussion and interaction with Mr Sambhaji. The following are some of the excerpts from the interaction:

1. What unique feature did the Thanjavur painting had in the beginning and lost now?

Mr. Sambhaji: Originally, the paintings were studded with real gems from Jaipur. However, the painters started to use coloured stones or glass pieces to adorn it because of the cost and rarity of the gems.

2. How long will it take to complete a Thanjavur painting?

Mr. Sambhaji: That depends on the number of artisans working on the painting. Normally it would take a month or more to complete the entire painting. Also,

the weather plays a major role in the work. Also certain parts like the eyes of the Gods and Goddesses have to be drawn only on auspicious occasions.

3. Does the GST exemption apply to the Thanjavur painting as it is applicable for the Veena?

Mr. Sambhaji: No, but we have applied for including the painting under the GST exemption and the district administration is also earnestly working for the same.

4. What is the price range for the paintings?

Mr.Sambhaji: The price varies from 3000 rupees to 5,00,000 rupees.



Students and faculties of School of Excellence in Law with Mr Sambhaji

CONCLUSION

After the discussion, we observed an artisan working on fixing the gold foil of the painting. We also suggested some legal remedies for increasing the awareness and value of the painting. Finally, Mr.Sambhaji presented a book to Dr.Sunil Gladson and Dr. Lucky George and expressed his gratitude.

REPORT ON
PROTECTION OF GEOGRAPHICAL INDICATION FOR “TANJORE
THALAIYATTI BOMMAI”

By
Abdul Rahman K I
LL. B (Hons.) Sec. A

ABOUT

Thanjavur dolls, also referred to as Thanjavur bommai or Thanjavur thalayatti bommai, are traditional Indian figurines originating from Thanjavur, a city located in the southern state of Tamil Nadu. These dolls are commonly crafted from terracotta or wood and are adorned with intricate, colorful paintings that often depict mythological figures, deities, and historical personalities. They hold significant cultural importance and are utilized both as decorative pieces and in religious ceremonies. Thanjavur dolls are celebrated for their exquisite craftsmanship, embodying the rich artistic heritage of the region. Originating from Thanjavur's cultural legacy, these dolls were initially fashioned for religious and cultural practices, finding utility in traditional ceremonies, festivals, and rituals. Their popularity subsequently expanded, transforming them into cherished artifacts and household decorations, enhancing the ambiance of homes and temples alike. Crafted with meticulous attention to detail, skilled artisans painstakingly sculpt and hand-paint each doll, resulting in distinctive features, vibrant hues, and intricate embellishments.

METHOD OF PRODUCTION

Material Required:

1. Terracotta or Wood
2. Plaster of Paris
3. Sculpting and Carving Tools
4. Paints (acrylic or oil-based)
5. Brushes
6. Adhesive (paper glue)

7. Decorative Elements (beads, sequins, fabric)
8. Protective Coating (optional)
9. Gold Foil (optional)

Kneading Process

The process of crafting Thanjavur dolls involves shaping plaster of Paris, akin to kneading dough for roti. However, achieving the appropriate consistency for plaster of Paris, crucial for creating molds, differs from kneading dough.



Artisan kneading the Plaster of Paris flour

Molding

Artisans carefully select or create molds tailored to the specific size and shape requirements of the Thanjavur doll they aim to produce. These molds, varying in complexity, are meticulously prepared, ensuring a smooth surface to avoid imperfections transferring onto the doll. Once ready, the chosen material, such as plaster of Paris, is meticulously pressed into the mold cavity, ensuring uniform distribution to capture intricate details. After allowing adequate time for the material to set or dry, the molded piece is gently removed from the mold, and any excess material is trimmed or smoothed to achieve the desired shape.

Drying Process

Once the doll is molded, it is left undisturbed in the mold to begin the initial drying process. During this time, the moisture in the material starts to evaporate, gradually firming up the doll's structure. plaster of Paris, may typically take a minimum of 2 days for the material to dry completely and attain the desired hardness.



Once the doll is deemed sufficiently dry, it is carefully removed from the mold to continue drying further. Depending on the size and thickness of the doll, as well as environmental conditions, additional drying time may be required before proceeding with further detailing and finishing.

Assembling the doll

Once the individual pieces have dried, they are carefully removed from the molds. Artisans then begin assembling the various components of the doll, such as the body, limbs, and head, using adhesive or other suitable methods to ensure they securely bond together. Attention is paid to aligning the pieces properly to achieve the desired posture and stance of the doll.

Detailing and Ornamentation

With the basic structure of the doll assembled, artisans proceed to add finer details and ornamentation to enhance its appearance. Facial features such as eyes, nose, and mouth are carefully sculpted or painted to give the doll its character and expression. Elaborate clothing, jewellery, and accessories are added to adorn the doll, reflecting traditional attire and cultural motifs. Intricate patterns and designs are meticulously hand-painted onto the doll's surface, using vibrant colors to bring out its aesthetic

appeal. With the request or requirement of the customer the Artisans are also use the Golden Foil in the detailing process.



Final inspection



Once the doll has been fully assembled and detailed, a final inspection is conducted to ensure that it meets all specifications and requirements. The completed Thanjavur doll is then carefully packaged and presented, ready to be showcased as a beautiful work of Art.

OBSERVATION

During a field visit to the manufacturing site of the GI-tagged Thanjavur doll, a comprehensive understanding of the product was gained. It was noted that artisans undergo training facilitated by government programs. Despite the product receiving GI protection, its market price remained consistent. However, it was concerning to find that many artisans were

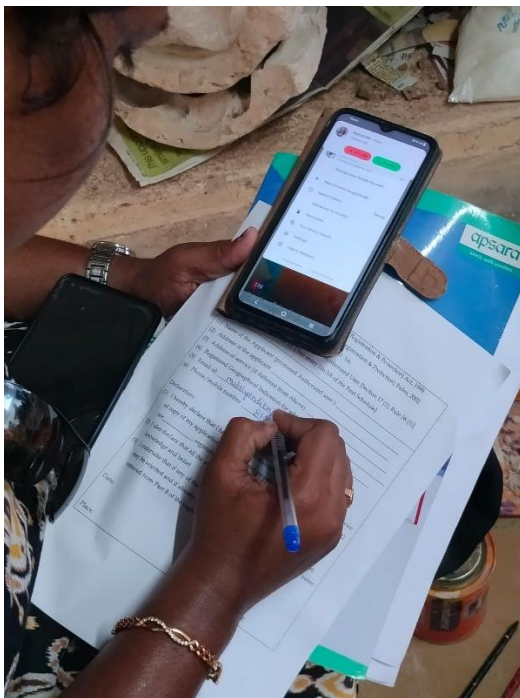
unfamiliar with the Part B certificate. During the visit, assistance was extended to two artisans in filing applications for the Part B certificate. This underscores the necessity for heightened awareness and support mechanisms to enable artisans to fully leverage the benefits of GI protection and certification processes.

Furthermore, it was observed that the product fetches a higher price in the market compared to what manufacturers receive from intermediaries or resellers. The manufacturers expressed challenges faced during the monsoon season, citing difficulties in ensuring proper drying of the dolls, which impacts sales. Therefore, it is imperative for the government to provide assistance to doll artisans during such periods of hardship. Additionally, integrating them into social security schemes could offer them much-needed support and stability. These measures would contribute significantly to sustaining the livelihoods of Thanjavur doll artisans and preserving this culturally significant craft.

CONCLUSION

Our journey through the traditional crafts of Thanjavur has provided us with profound insights into the intricate processes and challenges faced by artisans in preserving these age-old traditions. From the laborious crafting of Thanjavur Veena to the delicate artistry of Thanjavur Netti, the rich heritage of Thanjavur paintings, the graceful movements of Thanjavur dancing dolls, and the ornate beauty of Thanjavur art plates, each craft reflects a unique blend of technical precision and artistic expression.

The opportunity provided to the students by TNDALU has served its purpose as our interactions with artisans shed light on the passion and dedication embedded in their work, as well as the hurdles they encounter in sustaining their crafts. While the awarding of Geographical Indication (GI) tags has elevated the recognition and market value of these crafts, challenges such as income instability and lack of awareness about certification processes persist.



Furthermore, we successfully enrolled two artisans for Part B registration, enabling them to be granted authorized user status for the Geographical Indication (GI) registered Thanjavur Thallaiyaati Bommai.

Prior to their enrollment, we ensured they were well-informed about the concept of GI and necessity of Part A registration for the Thanjavur Thallaiyaati Bommai. Subsequently, we provided them with comprehensive details regarding Part B registration, which they fully understood and consented to before signing up. This pivotal step allows them to harness the advantages of the GI tag on their products, amplifying their market appeal and ensuring recognition of their

craftsmanship when offered for sale.

It is evident that governmental support, including extending social security benefits and providing assistance during periods of hardship, is crucial for ensuring the long-term viability of these crafts and the livelihoods of the artisans. By implementing policies that prioritize the well-being and empowerment of artisans, we can safeguard our cultural heritage and foster an environment where traditional crafts thrive for generations to come. Through concerted efforts and collective action, we can uphold the legacy of Thanjavur's craftsmanship and honor the profound cultural significance embodied in each masterpiece crafted with love and dedication.

Link for Photos and Videos of the Thanjavur Outreach Programme

<https://drive.google.com/drive/folders/1qbR-03YaiPsYVgHiLZYpW6x6rrUN0mjs?usp=sharing>

List of Students of LL. B (Hons) and LL.M. (IPL), TNDALU involved in the study:

LL. B (Hons)

1. Abdul Rahman
2. Akalya
3. Albert Paul
4. Chandrakumar Pillai
5. Jayakumar M
6. Navamohana Krishnan

LL. M (IPL.)

1. S.N.Renukadevi
2. Mahesh Raj
3. Srinivasan
4. Jyothika
5. Mithuna
6. Fany Preeti
7. Varsha V
8. Kanmani
9. Joanna Shalini
10. Judith Melbha
11. Alagappan
12. Jagadeesh
13. Satish Kumar T
14. Suganya S
15. Mohamed Khalid

Overseeing Faculties

1. Prof. Dr. Lucky George, Head of the Department (IPL),
2. Prof. Dr. M. Sunil Gladson
3. Adv. Malini
4. Adv. A. Jeffry Andrew