



वस्त्र समिति  
भारत सरकार, वस्त्र मंत्रालय  
**Textiles Committee**  
Government of India, Ministry of Textiles

GI APPLICATION No.

513 -

P. Balu Road, Prabhadevi,  
Mumbai - 400 025

Tel: +91-22-6652 7507/510

Fax: +91-22-6652 7509

E-mail: secytc@gmail.com

Website: www.textilescommittee.gov.in

No: 10/47/6/2012 MR

9th October, 2014

The Registrar,  
Geographical Indications Registry,  
Intellectual Property Office Building,  
GST Road, Guindy  
Chennai - 600 032

Subject: Application for registration of Logo of selected craft indications of India.

Sir,

The Textiles Committee in collaboration with O/o the Development Commissioner (Handicrafts) has prepared the application for registration of logo of the following products under the Geographical Indication (GI) Act, 1999.

- 1 Karnataka Bronzeware, Karnataka
- 2 Ganjifa Cards of Mysore, Karnataka
- 3 Navalgund Durries, Karnataka
- 4 Thanjavur Art Plate, Tamil Nadu
- 5 Swamimalai Bronze Icons, Tamil Nadu
- 6 Temple Jewellery of Nagerkoil, Tamil Nadu
- 7 Palakkad Maddalam, Kerala
- 8 Brass Broidered Coconut Shell Crafts, Kerala
- 9 Screwpine Craft of Kerala

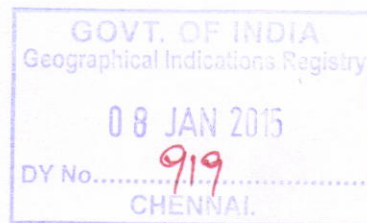
It may be noted that the above products have already been registered under the said Act and the O/o of the DC(Handicraft) is the registered proprietor. Hence, the application of Logo is being filed by the O/o the DC(Handicraft).

Therefore we are submitting here with the (1) Application in triplicate (2) Affidavit of the applicant (3) Application fees (4) other supporting documents for the registration of the Logo of the above mentioned craft indications.

Thanking you,

Yours faithfully,

(Dr P Nayak)  
Secretary



Encl: As above & cheque No: '529856' & '529859' for  
Rs 30,000/- & Rs 15,000/- respectively.

*Manoj K P Application*  
*01/10/2014*

GI APPLICATION No.  
513

Security Printers of Bombay (P.) Ltd. CTS/2010  
Payable to the order of

भारतीय स्टेट बैंक  
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(00290) - WORLI (NORTH), MUMBAI  
NIRLON HOUSE, DR. ANNIE BESANT ROAD WORLI, MUMBAI  
MAHARASHTRA 400030  
IFS Code: SBIN0000290

19 DEC 2014

केवल 3 महीने के लिए वैध / VALID FOR 3 MONTHS ONLY

19 APR 2013  
D D M M Y Y Y

Revalid date on  
को या उनके आदेश पर OR ORDER

Pay to the order of **The Registrar, Geographical Indications**  
रुपये RUPEES **Thirty thousand only**

अदा करें ₹ **30000/-**

खा. सं. / A/c. No. **10865756128**

VALID FOR Rs. 5,000,000.00 & UNDER

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**R. PREMANAND**  
CHIEF ACCOUNTS OFFICER  
TEXTILES COMMITTEE

MULTI-CITY CHEQUE Payable at Par at All Branches of SBI

Please sign above

⑈ 5 2 9 8 5 6 ⑈ 4 0 0 0 0 2 0 8 8 ⑈ 0 0 0 0 0 7 ⑈ 2 9



सत्यमेव जयते

# 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



INTELLECTUAL  
PROPERTY INDIA

## Receipt

CBR NO :2520

Date : 08-01-2015

TO

Generated by :BABU

DEVELOPMENT COMMISSIONER (HANDICRAFTS),  
MINISTRY OF TEXTILES, GOVERNMENT OF INDIA, SHASTRI BHAWAN, 26 HADDOWS ROAD ,  
CHENNAI,  
TAMIL NADU,  
600 006,  
INDIA

### C B R Details :

Application No	Form No	Class	No of Class	Name of GI	Goods Type	Amount Calculated
513	GI-1A	14	1	Thanjavur Art Plate (Logo)	Handi Crafts	5000
514	GI-1A	6	1	Swamimalai Bronze Icons (Logo)	Handi Crafts	5000
515	GI-1A	14	1	Temple Jewellery of Nagercoil (Logo)	Handi Crafts	5000
516	GI-1A	15	1	Palakkad Maddalam Kerala (Logo)	Handi Crafts	5000
517	GI-1A	20	1	Brass Broidered Coconut Shell Crafts of Kerala (Logo)	Handi Crafts	5000
518	GI-1A	27	1	Screw Pine Craft of Kerala (Logo)	Handi Crafts	5000

### Payment Details :

Payment Mode	Cheque/DD /PostalNO	Bank Name	Cheque/DD/Postal Date	Amount Calculated	Amount Paid
Cheque	529856	State Bank of India	19-12-2014	30000	30000

Total Calculated Amount in words : Rupees Thirty Thousand only

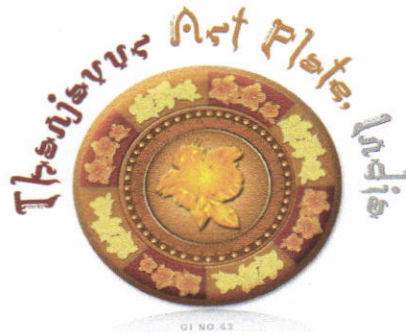
Total Received Amount in words : Rupees Thirty Thousand only

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

**The geographical indications of goods  
(Registration and Protection) act, 1999**

**FORM G1-1A**

**Application for Registration of LOGO of Thanjavur Art Plates  
of Tamil Nadu**



APPLICATIION No.

513

Received Rs. 5000 in cash  
Cheque/DD/MO on 8.1.2015  
vide entry no. 2520 in the  
register of valuables

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

**FORM G1-1A**

1. Application is hereby made for the registration in Part A of the Register of the accompanying  
Log of the geographical indication furnishing the following particulars:-

**1A. Name of the Applicant:**

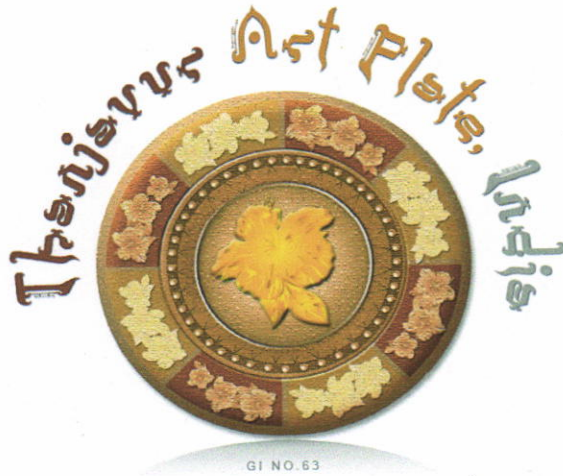
O/o: The Development Commissioner (Handicraft) represented by

Shri P. Mallikarjuniah Regional Director(SR), Development  
Commissioner (Handicraft), Ministry of Textiles, Govt. of India.

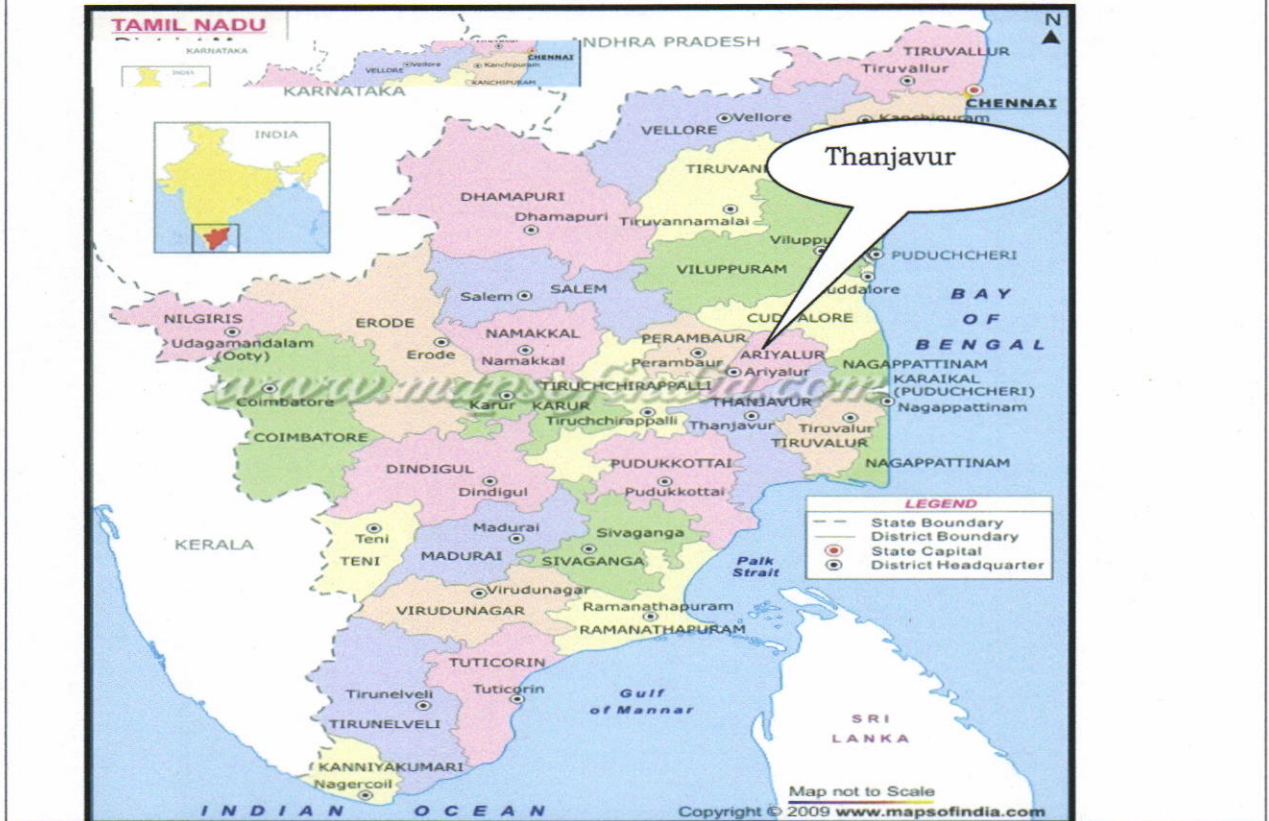
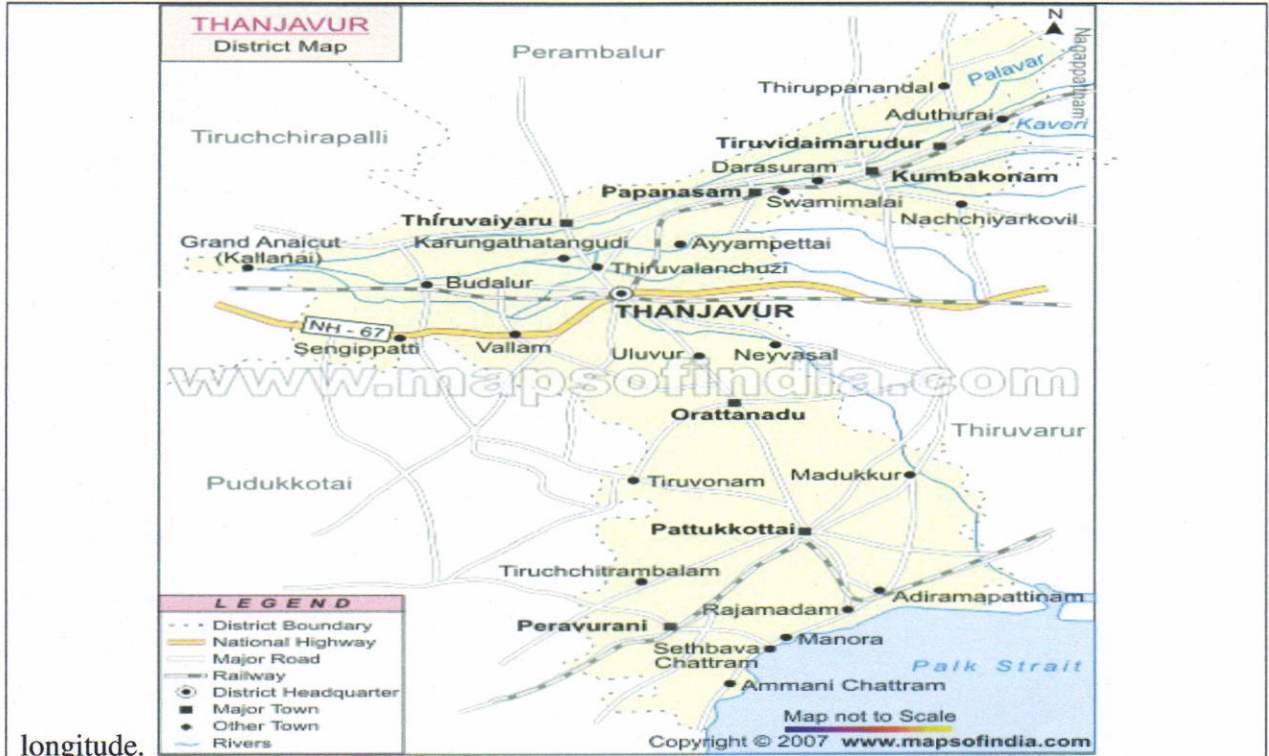
**1B. Address:**

**Development Commissioner (Handicraft)  
Ministry of Textiles, Govt. of India  
Shastri Bhawan, 26 Haddows Road  
Chennai - 600 006 India**

**1C. Name of the geographical indication: Tanjavur Art Plate**



<b>1D. Type of Goods:</b>	<b>Class- : 14</b>	<b>Art Plates</b>
<b>1E. Goods</b>	<b>: Art Plates</b>	
<b>1F. Name of the geographical indication: Thanjavur Art Plates</b>		
<b>1G. Type of Goods: Handicrafts</b>		
<b>1H. Description of the Goods:</b>		
<p>Thanjavur is one of the ancient cities; the civilization and culture that flourished along the Cauvery delta in Thanjavur province has a historical background. Thanjavur art plate is an exquisite product of the artisans of Thanjavur. For the sheer beauty of its purpose and vigour of its style, it occupies a pride of place among the show pieces adorning elegantly furnished houses.</p> <p>This art plate is an exquisite product of the artisans of Thanjavur. The style and range of the craft includes Thanjaore Art Plates, bowls, napkin rings, Powder boxes etc. At present there is a vast product diversification like wall clocks, mementos, wall hangings etc. Mementoes were also done and supplying in any desired shape and quantity with the given inscriptions lace among the show piece adorning elegantly furnished houses.</p> <p>The plates embossed with eye-catching motifs have been in demand from both within the country and overseas for several centuries since the ancient art was brought to Thanjavur by the Maratha King Sarfoji in the late 18th century. However, with the number of artisans involved in the work dropping, the plate manufacturing centres dotting the dusty and narrow lanes of the town, considered the art capital of Tamil Nadu, are facing problems in meeting the demand.</p>		
<b>1I. Geographical area of production :</b>		
<p>Earlier, this craft of producing Thanjavur Art Plate was practiced only in Thanjavur, that too in and around the Royal Palace i.e. Nanayakkara Chetty Street, Ellaiamman Koil Street, Karandi and later on spread to the entire Thanjavur District and of late to Thirukattupalli. Thanjavur District in Tamil Nadu lies between 10.6° North latitude and 79.07° East</p>		



## 1J. Historical Origin:

Damascening (or encrusting) is the art of encrusting one metal on another in the form of wire which by undercutting and hammering is thoroughly incorporated into the metal it is intended to encrusting gold and sometimes silver wire, on the surface of iron, steel or bronze. The design is chased on the steel (or iron or bronze) surface with a hard and very sharp style, and the wire, held by one hand within the grooves, is hammered by the other, until it is made literally to unite with the metal. This form of ornamentation is purely oriental and takes its name from Damascus, where it reached perfection under the early goldsmiths. A wide range of objects are made today by craftsmen who have devoted a life time to master the different had crafting technique-shaping, casting, engraving, enameling and repose work.



The craftsman almost seems to breathe life into the inanimate metal. The art of engraving and embossing beautiful figures and images of different sizes and shapes on metal, mainly on copper and silver and fixing them on brass plates, is unique and confined to Thanjavur. Whereas encrusting work is the monopoly craft of Thanjavur in South India, a set of craft person belonging to Vishwakarma community practice this craft from the early period of Maratha monarchs. Thanjavur art plate is also called as tri-metal art ware, as the object consists of copper, silver and brass. It is widely accepted that the origin of the craft Tanjore Art plate has different versions. One set of experienced craftsperson say that an Egyptian King presented an ornamental copper pot to King sarfoji which was reproduced by sculptors of Thanjavur. Another set of senior artisans say that the origin dates back to 250 years when Maratha Rulers allowed specialized artisans from



Moradabad to impart the technique of tri-metal art ware. The third kind of version is King Sarfoji bought one artistic bidri plate during his pilgrimage to Prajag, Kasi and Ganga which he wanted to present to kammal patronage. Local artisans competed with each other and produced art plates similar to bidri plate. Thus art plate was born in Thanjavur. It is evident from the above said three different stories that the art plate was originally founded and patronized by King Serfoji. King Serfoji has played a very important part in the development of the arts of Thanjavur district and it is likely that he and his successors had given good encouragement to the local Viswakarma community in the manufacture of such articles and their improvement in technique and artistry. This craft was practiced only in Thanjavur, that too in and around the Palace building i.e. *Nanayakkara Chetty Street, Ellaiamman Koil Street, Karandi* and later on spread to the entire Thanjavur District and off-late to *Thirukattupalli*.

It is inclined to the view that the Thanjavur art plate was evolved by the artisans of Thanjavur district under the encouragement of the early Hindu Rajahs of Thanjavur and in the eighteenth century, it had pronounced royal patronage from Serfoji and his successors. This is the view recorded in the district Gazetteer of Thanjavur published in 1933 and currently held in some families of artisans. This craft however, enjoyed a temporary boom during World War-II (1939-46) when these plates were in great demand among the foreign soldiers stationed in Vallam, 15 kilometers from Thanjavur. This period of boom was followed by a period of depression. Due to a sudden decline in demand, some of the artisans took to Jewellery making as their primary occupation. With the establishment of the National Government under a democratic set up, a definite encouragement was given for the promotion of handicrafts, rural and small industries. During the First Development Plan several organizations such as The Khadi and Village industries Board, The All India Handicrafts Board, The Small Industries Board, etc., were set up in order to promote the production and marketing of handicrafts. The establishment of "Thanjavur Art Plate Workers' Co-operative Cottage Industrial Society Limited in the year 1957 stabilized the industry and more artisans have enrolled themselves as members of the society.

**1K. Production Process:**

In the production of the art plate the following stages of work are involved:

- Preparation of the base plate
- Preparation of the reliefs through os-plate
- Encrusting the reliefs on the base plate and engraving the floral designs round the reliefs; and
- Final touches with chiseling and polishing

**Raw material:**

The main raw material required for making the art plates are:

- Brass sheets out of which the Base plate is made and thin Copper Sheets and thin Silver Sheets out of which the reliefs are made.
- Lead out of which moulds are made.
- Asphalt which is required for the base board.



Most of the craftsmen buy the main raw materials as well as the subsidiary raw materials required for them from the local market. The asphalt, one of the subsidiary raw materials required for the industries is a byproduct of Petroleum. It was procured from Vijayawada (Andhra Pradesh, India) but it has become costly and is being

substituted by a locally made wax. This local wax is made out of a mixture of bdellium (locally known as 'Kungilium'), gingelly oil and brick powder.

**Tools used:**

The tools required for this craft are the base board, the hammers, the punches and chisels. The most important item among the tools is the large number of punches and chisels which form part of the craftsman's repertoire. These large numbers of punches and chisels may be divided into four groups on the basis of the use to which they are put. They are: Tracer punches,

Impression punches, Punches with pointed working ends, Cushioning punches. Each of these groups consists of a large number of punches of varying sizes and shapes. These punches are about 4 to 6 inches in length but vary in thickness. The artisans buy these punches within ground working ends and get the local blacksmith to grinding the working ends according to their personal requirements. Most of the tools are made locally and are available at the local hardware stores. It is to be noted that the craftsman inherits the workshop consisting of tools, machine, etc., from father to son. They use the same type of tools over the centuries, despite the changing designs.

#### **Preparation of the base plate:**

A typical craftsman buys brass sheets and cut plates out of the sheets in the size and shape in which required with the help of a heavy metal worker. The average thickness of the brass plate is 18 gauge. Plates of varying diameters, 3” to 36” and even 48” are cut from the sheet metal. After cutting the plate of required size, it is polished till the surface attains a certain standard of smoothness.

The front verandah of the house serves as the workshop which is known locally as “Pattarai”. No role is given to the women in this craft. But boys are engaged in giving such assistance as they can to the elders. Actually it is during this unpaid apprenticeship that the boys of the community get acquainted with the intricacies of this art under the guidance and supervision of their elders.

#### **Planning of the designs:**

The planning of the designs involves the selection of the design and motifs and proper spacing of these on the plate to secure a pleasing and harmonious pattern. The craftsman has a stock of os-plate of standard pattern (os-plate is a local term which describes the basic design plate or the mould from which dies are cast). Whenever, he evolves a new pattern, he has to prepare a new os-plate for that design. When the selection and composition of the design are completed, the next stage in the craft sequence is the preparation of the relief sheets.

#### **Preparation of Os-plates:**

The basic design plate popularly known as os-plate is a copper plate on which designs are worked by repose work and it serves as the basic design for the preparation of the reliefs of the particular pattern. To prepare the os-plates, a 40 gauge copper sheet of required size is cut and

firmly fixed on an asphalt bed with a wooden base. Asphalt is a kind of wax which can be easily melted and it has the hardness of sealing wax in normal temperature. The copper sheet is fixed on the asphalt bed by slightly heating the surface of the bed with a blow pipe and the copper sheet is made to rest on it firmly. Care is taken to ensure that it rests on an even and hard surface and that there are no air bubbles in between the copper sheet and the bed. Asphalt bed is warmed up with the blow pipe and leveled evenly with the help of a smooth iron rod or spatula. The copper sheet is then pressed and kept down with the handle of a hammer. Heavy weights are also placed on the metal surface till the bed becomes cool and hard and the copper plate is firmly set in it.

Having thus fastened the sheet to the asphalt bed, the craftsman proceeds to work on the surface of the metal sheet. He first traces out the design on the copper plate from the design paper with a copying pencil and then proceeds to obtain a firm impression of the design on the plate with the help of metallic tracers. He engraves an outline of the design on the sheet with the tracers. After finishing this stage of work, the craftsman removes the metal sheet from the asphalt bed. The asphalt is slightly warmed for this purpose and the metal sheet stripped off the bed. The ace that had been in contact with the bed is cleaned. He also uses the liner punches to give a varied structure to the background, wherever it is necessary. In this process, he has to work on both sides of the plate with the bossing and cushioning punches. While punching is done on the reverse side, protuberance is formed on the front side and vice versa. This process is repeated till the elevations and bulges required for the board details of the design are obtained.

**Casting of dies:**

After preparing the os-plate in this manner, the craftsman proceeds to cast the lead dies. Two lead dies are cast on the os-plate, one on the front side and the other on the reverse side. The os-plate is set on a smooth sand bed with its surface covered with lime and a clay border is raised around the sand bed. Lead is melted and the molten lead is poured slowly over the os-plate surface. The os-plate is then reversed and the process is repeated to get the mould of the reverse side which should fit in tightly with the mould of the front side. These two dies are known among the craftsmen as the 'male die' and 'female die'.

**Preparation of relief sheets:**

After this, silver and copper are cut into thin sheets of required sizes and they are slightly heated to make them malleable. This is done by a jewel maker. They are then pressed one by one, between the male and female dies, to get the impression of the design on the sheets. Care is taken

to see that while pressing the relief sheet between the dies, the surface does not give way or tear. Only a coarse impression of the design obtained on the relief sheet, any number of them can be taken from one set of dies.

The next stage in the preparation of the relief sheets is the chiseling and refining of the coarse impression. The craftsman has to work with chisels and punches of various sizes until a refined and finished figure is produced. Then it is ready to be fixed on the base plate. The main relief and the subsidiary relief are thus obtained by using lead dies for any number of art plates of identical designs to be prepared by them.

The next stage in the craft-sequence is to encrust the relief sheets on the base plate. For this purpose the base plate is firmly fixed on the asphalt bed exposing the working surface. Cutting recesses and grooves in the base plates will involve a lot of hammering and the plate should be set firmly against a solid background. He then marks out the areas with the help of a compass and a scale on the plate where the primary relief and the subsidiary relief are to be superimposed. He also marks out the portions where floral decorations are to be worked.

The contours of the designs are then marked on the plate with the impression punch which has the particular motif needed for the plate. When the impression punch is pressed with proper inter-space and is hammered on, a deep impression of the motif is obtained on the plate. Such motifs punched one after the other make up the decorative of floral design.

### **The art of encrusting:**

The encrusting of the relief on the base plate is done by a diamond-setter. The craftsman cuts recesses along the contour lines with the lozenge shaped and sharp edged punches. To do this, he first marks the outlines and then deepens the lines. The grooves cut in the plate are slightly slanting so that small ridges are formed above the grooves for the relief sheet to be encrusted into the grooves and then to be riveted by punching on the ridges. The relief sheet is taken and a slight rim at the edge of the sheet to a width of one-tenth of an inch or smaller, is bent slightly to facilitate the dovetailing of the relief sheet into the groove. The hollow depressions at the back of the relief sheets are filled with a locally prepared wax made of brick powder, gingelly oil and frankincense. The relief sheet is placed on the earmarked portion of the base plate in such a way that the slightly bent rims of the relief sheet fit in well into the grooves and it is then riveted by punching along the grooves. Thus the relief sheets are set firmly in the base plate.

**Final touches:**

Having set the relief sheets in the base plate, the craftsman examines the relief sheets and refines any coarseness he may see, with the chisel and hammer. After these final touches, the plate is removed from the asphalt board by chipping through the side of the plate which came in contact with the asphalt board.

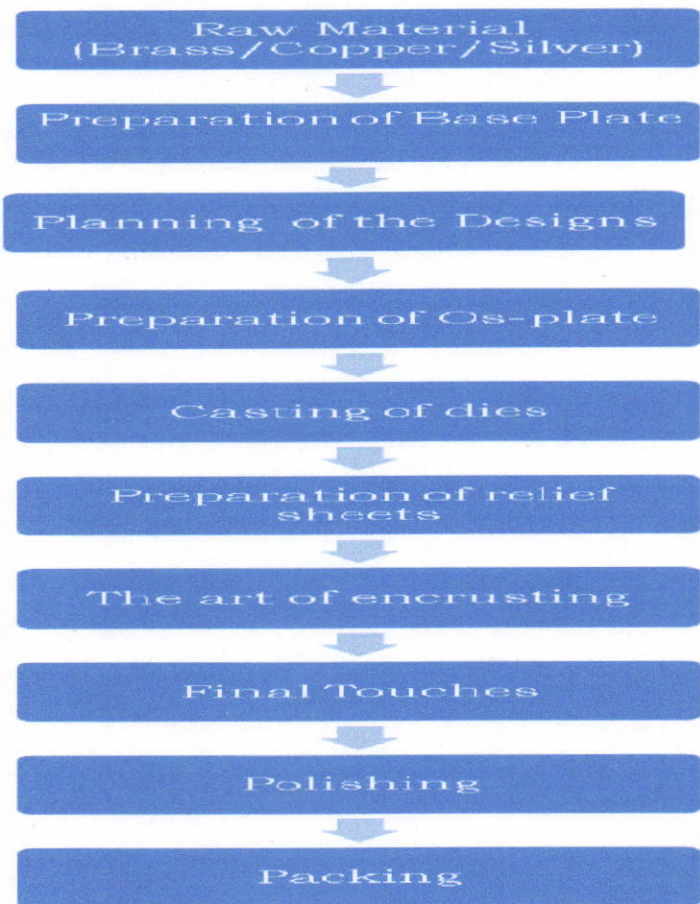
**Polishing:**

The Thanjavur art plate is polished and traces of asphalt removed. The plate is then washed in diluted sulphuric acid and then in soap-nut powder and brushed with a soft wire brush. Thus the final product with a shine is produced.

**Packing:**

Normally wooden cases, straw dust and brown paper are used for packing.

**Process Flow Chart:**



### 1L. Product Profile:

The Thanjavur art plates are made of brass sheet of 18 gauges. The plates are divided into six or eight portions. Figures and designs are made in wax and then cast with lead which acts as the primary mold. A thin brass sheet which exactly fits to the mold acts as the final detailed mold for the finishing work. This is an art of engraving and embossing beautiful figures and images of different sizes and shapes on metal mainly silver and fixing them on brass or copper plates. This is a co-operative effort of three experts. The base plate, in the first stage, is prepared only by a heavy metal worker; in the second stage, the preparation of the relief's is done only by a jewel maker and in the third stage encrusting of the relief on the base plate is done by a diamond-setter.

### 1M. Product specification:

Generally the Art plates are round or oval in shape and the base plate in brass from the size of 3" to 48" with the side decoration figures are embossed in silver and copper foil generally in the gauge of 44, mostly the themes of Hindu mythology. Besides the beautiful Thanjavur Plates, the finest examples of embossed work include bowls, napkin rings, powder boxes etc., made of copper and brass with motifs drawn from Hindu Mythology and encrusted in silver against a finely engraved background, exemplify both superlative skill and mastery of material. The ornamentation mostly consists of figure of Gods in high relief. These figures ornaments are either beaten out from the metal surface of the article itself, a kind of repose or they are separately made and skillfully soldered or riveted onto the metal article.

Hexagonal, Octagonal, square and rectangle shapes were also made according to the demand.



Item	Particulars
Base plate	Brass of 3" to 48" / Copper in 44 gauge
Motifs	Figures of Gods in silver
Shapes	Round, Oval, Hexagonal, Octagonal, Square & Rectangle.

**1N. Uniqueness**

Thanjore Art Plates have a unique appeal on account of its superb manual dexterity and skilled craftsmanship and its elegance as recognized the world over. The art of engraving and embossing beautiful figures and images of different sizes and shapes on metal mainly silver and fixing them on brass or copper plates is the unique merit of the craft.

The encrusting of copperware with silver figures is a modern adaptation of the older art of covering brass with copper figures and the silver is attached to the copper or brass. This type of tri-metal work is not being done anywhere other than in Thanjavur.

**1O. Inspection Body:**

The inspection body consisting of the following have been constituted for maintaining the quality of the product

- Officer In-charge, O/o the Development Commissioner (Handicraft), Thanjavur, Tamil Nadu.
- Director (Market Research), Textiles Committee, Ministry of Textiles, Mumbai

Representative of Producers Associations of the product and Prominent Master Artisans of the product

**1P. Others**

The craft bears the generational legacy as the art of craft making has been transferred from generation to generation. It is a classic unique craft which enjoys patronage from the connoisseurs all over the world. The production base in and around Thanjavur for this craft is healthy and the Thanjavur Art Plates are exported to many countries.

Along with the Statement of Case in **Class - 14** in respect of the name(s) of whose addresses are given below who claim to represent the interest of the producers of the said goods to which the geographical indication relates and which is in continuous use in respect of the said goods.

2. The Application shall include such other particulars called for in rule 32(1) in the Statement of case. The statement of case attached.



3. All communications relating to this application may be sent to the following address in India.

**Development Commissioner (Handicraft)  
Ministry of Textiles, Govt. of India  
Shastri Bhawan, 26 Haddows Road  
Chennai - 600 006 India**

4. In the case of an application from a convention country the following additional particulars shall also be furnished.

- a. Designation of the country of origin of the Geographical Indication.
- b. Evidence as to the existing protection of the Geographical Indication in its country of origin such as the title and the date of the relevant legislative or administrative provisions, the judicial decisions or the date and number of the registration, and copies of such documents.

**Not Applicable**

Dated this \_\_\_\_\_ day of \_\_\_\_\_



SIGNATURE  
NAME OF THE SIGNATORY  
**P MALLIKARJUNIAH**  
REGIONAL DIRECTOR (H)

Office of the Development Commissioner  
(HANDICRAFTS), Southern Region,  
Ministry of Textiles, Govt. of India.  
Shastri Bhawan, Chennai - 600 006