



NALLAMUTHU GOUNDER MAHALINGAM COLLEGE

(AUTONOMOUS AND AFFILIATED TO BHARATHIAR UNIVERSITY)

Re-Accredited by NAAC

An ISO 9001 : 2015 Certified Institution

Aided by the Government of Tamilnadu

POLLACHI - 642 001.



Phone : 04259 - 234868, 234870
Mobile : 99429 06687

Fax : 04259 - 234869

E-Mail : ngm@ngmc.org

DATE 01/02/2021

CIRCULAR

To develop Entrepreneurial Skills among the students. The Department of Economics is offering a Value Added Course on - Skill Development for Women Entrepreneurs - Interested Students can registered their names to Dr.Nirrmala Sathish, Assistant Professor of Economics, before 05.02.2021.

Thank you.

Head of the Department

Dr. P.KRISHNATHULASIMANI

Head and Associate Professor

Department of Economics

NGM College (Autonomous)

Pollachi - 642 001

PRINCIPAL

Dr. R. MUTHUKUMARAN.

M.A., M.Phil., B.Ed., Ph.D.,

PRINCIPAL

N.G.M. College, Pollachi - 642 001

Coimbatore District



NGM COLLEGE

(AUTONOMOUS)

POLLACHI - 642 001

Department of Economics

Organises

Value Added Course

On Skill Development

for

Women Entrepreneurs

For Further Details

Contact:

Dr.Nirmala Sathish

Co-ordinator

Assistant Professor

Department of Economics

NGM College – Department of Economics – Value Added Course

Course Code : 20UEOV01/20VAD408

Course Name : Skill Development for Women Entrepreneurs

Duration : 30 hours

Course Objective:

To provide knowledge and adequate training in entrepreneurial Skills and to create opportunities for the development of talent of the female students.

Course Outcomes:

On the successful completion of the course, students will be able

- To understand the skills of an entrepreneur
- To gain knowledge on marketing of products
- To acquire knowledge on making homemade things
- To provide employment opportunity

Course Date: From 06.02.2021 to 27.03.2021

Module : 1 Terracotta

Module : 2 Silk Thread Jewellery

Module : 3 Acrylic Painting

Module : 4 Homemade chocolates

Module : 5 Homemade Soaps

Programme Code:	BA			Programme Title:	Bachelor of Arts (ECONOMICS)
Course Code:	19VAD608/20VAD408			Title	Credits: Grade
Lecture Hrs./Semester or Practical	30- for one course	Tutorial Hrs./ Sem.		Skill Development for Women Entrepreneurs	

Course Objective

To provide knowledge and adequate training in entrepreneurial skills and to create opportunities for the development of talent of the female students.

Course Outcomes

On the successful completion of the course, students will be able to

CO Number	CO Statement	Knowledge Level
CO1	To understand the various skills of an entrepreneur and Terracotta Jewellery making.	K1/K2
CO2	To gain knowledge on Silk Thread Jewellery making	K2
CO3	To understand the preparation of Base Materials, Melting Bases, Mixing with required fillings , Molding , Freeing and Decorating the home made Chocolates	K2
CO4	To acquire knowledge on different steps in drawing Acrylic Painting	K3
CO5	To obtain knowledge on Homemade Soap preparation and to implement the gained entrepreneurial knowledge in marketing the products.	K4



Dr. **NIRRMALA SATHISH**
Assistant Professor
Department of Economics
NGM College, Pollachi.

Mapping

PO / PSO CO	PO1	PO2	PO3	PO4	PO5	PSO1	PSO2
CO1	H	M	H	H	H	M	H
CO2	H	H	H	H	H	H	H
CO3	H	M	H	H	M	M	H
CO4	H	H	H	H	H	M	H
CO5	H	M	H	H	H	H	H

Units	Content	Hrs
Unit I	Terracotta Introduction- Preparation of Clay-Design Finalization-Handling of Clay-Beads 10 Varieties – Pendants 10 Samples – Earrings – Jhumkas -2 finished sets, Salwar based set, Set for Cotton Saree, Multipurpose Sets, Bridal Set, Nahasu Set. Introduction to Silicon Molds- Using of Molds- Nahasu Set Preparation – Maintenance of Terracotta Jewellery-Correction Work in Finished Products if any.	7
Unit II	Silk Thread Jewellery Introduction and Handling of Silk Threads-Designing the Pattern-Wrapping of Beads- Wrapping and Decorating Pendants-Assorting Accessories-Assembling of Set – 2 Finished Sets.	6
Unit III	Acrylic Painting: Drawing Basics-Free Hand Line Drawing-Practicing Final Design-Tracing-Base Coat- Division of Layers-Working on Layers-Final Finishing. 1 Finished Painting	5
Unit IV	Homemade Chocolates (Melt and Pour Method) Preparing Base Materials – Melting Bases – Making Chocolate Ganash – Mixing with required fillings – Molding – Freeing – Decorating – Display – 10 Varieties of Chocolates	6
Unit V	Homemade Soaps (Melt and Pour Method) Preparing Base Materials- Melting Bases-Mixing with required fillings-molding-freeing- Decorating-Display-10 varieties of Soap.	6


Dr. NIRMALA SATHISH
 Assistant Professor
 Department of Economics
 NGM College, Pollachi.

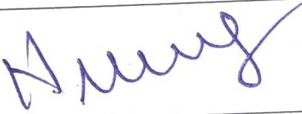
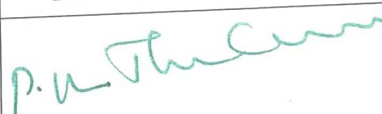
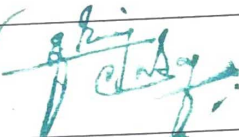
	Total Contact Hours	30
--	---------------------	----

Pedagogy:

Direct Instruction, Digital Presentation, Practical Training

Assessment Methods:

Test, Seminar, Quiz, Assignments, Group Task,

Compiled by Name with Signature	Verified by HOD Name with Signature	CDE	COE
			
Dr. Nirrmala Sathish	Dr. P. Krishnathulasimani Dr. P. KRISHNATHULASIMANI Head and Associate Professor, Department of Economics, NGM College (Autonomous) Pollachi - 642 001	Prof. K. Srinivasan, K. SRINIVASAN, M.C.A., Co-ordinator Curriculum Development Cell (CDC) NGM College (Autonomous) Pollachi - 642 001.	Dr. R. Muthukumaran

Dr. NIRRMALA SATHISH
Assistant Professor
Department of Economics
NGM College, Pollachi.

Dr. R. MANICKA CHEZIAN, M.Sc., M.S., Ph.D.
IQAC Co-ordinator,
Nallamuthu Gounder Mahalingam College,
Pollachi - 642 001.

PRINCIPAL
N. G. M. COLLEGE, POLLACHI

Nallamuthu Gounder Mahalingam College Pollachi

(Autonomous and Affiliated to Bharathiar University)

Re-Accredited by NAAC

An ISO 9001 : 2015 Certified Institution

Aided by the Government of Tamilnadu, Pollachi – 642 001

Department of Economics

Value Added Course on Skill Development for Women Entrepreneurs

Course Material



P. NIRRMALA SATHISH
Assistant Professor
Department of Economics
NGM College, Pollachi.

Making of Terracotta Jewellery

Origin and History

Terracotta designs in the form of human and animal figurines were excavated from the archaeological sites of the Indus Valley Civilization in Mohenjo-daro that dates back to 3000-1500 BC. This craft continues to thrive in India. Potters and craftsmen in India have learned the skill of creating terracotta products from their forefathers to carry forth the legacy of this art. A big terracotta statue of the mother goddess is the most prominent discovery from Mohenjo Daro. This depicts that this art has never perished, instead have always grown in popularity with time.

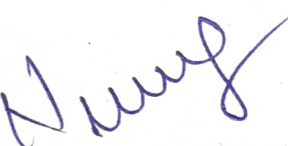
Since early times, terracotta has been used in pottery, designing sculptures and also for constructing homes. Terracotta is a form of ceramic which is molded when it is in the form of clay and is then baked. Besides using terracotta for decorative items like vases, pots and so on, it is now increasingly being used for making a variety of products such as jewelry, smoking pipes and bangles.

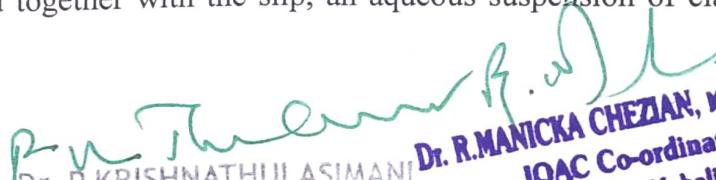
Terrecotta in India

There are many states in India that have played an integral role in keeping alive this rich heritage such as Pushkar(Rajasthan) and Bishnupur (West Bengal). In fact, Bishnupur is popular for its terracotta temples, artefacts, pottery and jewelry. The most sought after products are the statuette of Nataraj, Lord Ganesha, elephants as well as beautifully decorated jars. Even Gujarat is recognised as a hub for its exceptional terracotta craftsmanship. The tribal communities in Gujarat use votive terracotta figures for their traditional rituals. Archaeologists have also found various miniatures of votive terracotta figures from Dholavira, a city from the Harappan civilization in Gujarat. There are some regions in East Uttar Pradesh that are also renowned for Terracotta craft such as Nizamabad. The city of Nizambad produces terracotta crafts out of a particular type of clay that is sourced locally and when dried in the sun, becomes black in color. Even Gorakhpur is famous for its red terracotta products. It also has some of the most skilled artisans who have been carrying forward the traditional terracotta art for generations. In fact, most of the Hindu homes in Gorakhpur have a small terracotta statue of Ganesha established as a custom. Aurangabad also is known for its terracotta craftsmen who have been into this field for five generations. Making terracotta might appear to be a simple form of art, but it is a labor-intensive technique. From making the clay to molding it to desired shape and then baking it under the sun, is a long process. After the terracotta item hardens, it is then glazed for a lustrous appearance.

The Making

Methods of making pottery started with hand building where parts of the handmade vessels were joined together with the slip; an aqueous suspension of clay and water. The clay


NIRRMALA SATHISH
Assistant Professor
Department of Economics
Pollachi


Dr. P. KRISHNATHULASIMANI
Head and Associate Professor
Department of Economics
N.G.M College (Autonomous)
Pollachi - 642 001


Dr. R. MANICKA CHEZIAN, M.Sc., M.S., Ph.D.
IQAC Co-ordinator,
Nallamuthu Gounder Mahalingam College,
Pollachi - 642 001. **PRINCIPAL**
N. G. M. COLLEGE, POLLACHI

vessel could be decorated before or after firing. The Potter's wheel has a lump of clay placed in the center of a turntable called the wheel head that was rotated by the potter with the foot or an electric motor of changeable speed. The clay is then pressed, moulded and shaped gently outwards into a hollow shape. A lot of skill and experience is required to use the potter's wheel efficaciously. Other techniques include granulate pressing, injection molding (suited to mass production for tableware), jiggering & jolleying, roller- head machines, pressure casting, slip casting and RAM pressing.

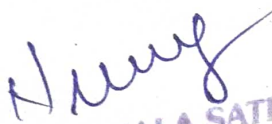
Clay art or Terracotta has diverse methods of decorating. Examples would be incising patterns on its surface, working of additives to produce the required effects, on-glazing, in-glazing, enameling, banding where a band of color is added to the edge of a cup or plate on a potter's wheel. There's Agateware, a craft wherein bands or layers of colors are blended together to give a mottled effect. Burnishing and Engobe, is a technique where a clay slip is used to coat the surface of pottery before firing to give a cosmetic improvement and to hide undesirable features in the clay.

Lithography is a three layered application of designs on articles; a layer of the design or image, the cover coat that has a protective layer and the backing on which the design is printed by screen printing or lithography. Solutions or gold powders are used to decorate superior quality ware.

Glazes are coating on pottery that is used for decorative purposes and protection. The firing technique used brick or stone kilns but recently the use of gas and electricity has made this process cleaner and more easily controlled than kiln fired by coal or wood. Most terracotta objects are produced by molding them by hand or at the wheel and then firing them in an oven. A smoother finish can be given by rubbing and polishing the surface with wooden boards or stones while still wet.

Variety

It is an exotic form of ornamentation that adds a Bohemian look and can be teamed up with bright colored outfits. The terracotta jewelry is hand painted in earthy hues – brown, grey, blue, green, pink and red – all adding a rustic touch to each jewellery piece. Conventional and the most popular motifs designed in terracotta jewellery include human figurines, animals or the gods of the tribes. But to add a modish touch artisans often depict contemporary shapes and patterns. Lac coated terracotta, black pottery, decorative roof tiles, lamp shades and ornaments are just some of the diverse and beautiful earthenware of Terracotta in India. Besides these, Terracotta is majorly known for its jewelry forms.


Px. NIRRMALA SATHISH
Assistant Professor
Department of Economics
NGM College, Pollachi.


Dr. P. KRISHNATHULASIMANI
Head and Associate Professor
Department of Economics
NGM College (Autonomous)
Pollachi - 642 001


PRINCIPAL
N. G. M. COLLEGE, POLLACHI
Dr. R. MANICKA CHEZIAN, M.Sc., M.S., Ph.D.
IQAC Co-ordinator,
Nallamuthu Gounder Mahalingam College,
Pollachi - 642 001.

Present Day Scenario of Terracotta

The art of terracotta is slowly dwindling away, due to the increasing competition pose by contemporary jewelry in modern times. Also the erosion of culture has resulted in the shrinking market for terracotta ware. However, the terracotta craftsmen are diversifying their craft to produce novel and innovative products that beautifully brings out the fusion of the old with the new. From modern looking terracotta jewelry to home décor like tabletop, wall art and terracotta lamps – there are a lot of other products that are increasingly gaining popularity. Terracotta jewelry is fashioned to mimic Kundan or Meenakari jewelry with an astounding detail and finish. Terracotta has a wide range of products such as chimes, tiles, articles of home décor, masks, murals, and figurines of sacred deities. Dolls, tumblers, feeding bins for cattle, coffee and tea mugs are another example. Tribal jewelry in terracotta is very popular among teens and young adults.

Wearing Terracotta

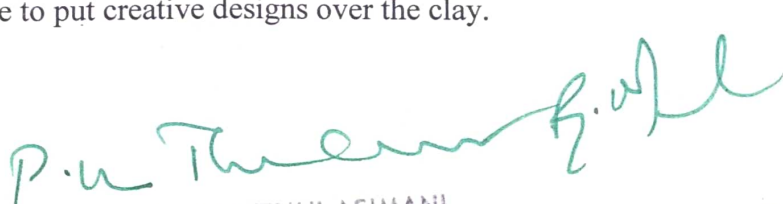
Simple designs of Terracotta with minimal details can be combined with semi-formal, ethnic wear or even everyday wear. Heavily embellished jhumkas, earrings, pendants, rings, bracelets and bangles are an apt accessory for teaming up with lehengas, Anarkali kurtas and traditional heavier saris. Clay art and jewelry makes for ideal gifting items, and suits ethnic and Western wear as they come in traditional and modern designs. Being non-reactive in nature, Clay and Terracotta jewelry suits all skin types, and does not cause allergies.

Making of Terracotta Jewellery

Preparation of clay is the initial step in making terracotta jewelry. Break down the hard terracotta clay into small pieces and place it in a plastic container and sprinkle some water over it. Now let the clay to soak in water for few hours. After that, knead the clay well until it becomes flexible to mould. Next, keep the clay on a flat surface and roll it out to remove the air inside. If the air is caught inside the clay, there are chances to break the jewelry while baking. To get a equal thickness of clay surface, first make a ball shape with the palms then by using a rolling pin to make the surface flat and get a desire thickness of clay. while doing the process make sure to use a little amount of oil in the hands to avoid stickiness of the clay. Use a little amount of oil on the rolling pin. To cut the clay into a uniform shape, a cutting die is needed or use a pallet knife.

Apply some oil on clay while placing it in the wooden piece or cardboard in order to avoid the stickiness. While cutting the sides, hold the pallet knife as exactly perpendicular to the clay surface, then a smooth punch of pallet knife into the clay can give a beautiful terracotta piece. Now its time to put creative designs over the clay.


Dr. NIRRMALA SATHISH
Assistant Professor
Department of Economics
NGM College, Pollachi.


Dr. P. KRISHNATHULASIMANI
Head and Associate Professor
Department of Economics
NGM College (Autonomous)
Pollachi - 642 001


PRINCIPAL
N. G. M. COLLEGE, POLLACHI
Dr. R. MANICKA CHEZIAN, M.Sc., M.S., Ph.D.
IQAC Co-ordinator,
Nallamuthu Gounder Mahalingam College,
Pollachi - 642 001.

It's the right time to poke a hole on the clay, because if it a little later it can break the material. While holding the undried terracotta piece be sure it is not held tightly. While working with needle or any sharp object, examine it not to overlap each other. Repeat the process for making all the needed accessories. Now let it dry for at least a day in room temperature.

First make sure that the pieces are dried completely. Its time for baking.

In a terracotta pot, Spread a layer of saw dust till it reaches half the pot. Now on the top of that put all the clay pieces. Cover the pieces with saw dust. Put a layer of charcoal over it and burn the charcoal for few hours. Once the charcoal is burned, let it be undisturbed for 12 hours.

After baking, let it cool down completely. Remove the charcoal and the clay pieces from the pot. Now separate the clay pieces from the charcoal. Terracotta clay has a best characteristics that, after baking its too hard to absorb water. It becomes too strong and light in weight too. Now it is time to clean the baked clay pieces. Placed the baked pieces inside a bowl of water or in a running tap. remove the charcoal dust and By the help of a tissue paper wipe out the extra water. Let it be air dried for an hour. Now in the coloring part for an antique effect, use gold colour over the pieces. But remember use a dry brush while doing this part. Gold colour should not penetrate into the stripes. A little amount of water can spoil out the entire project. Use various colour for attractive finishing. After completing the colouring part, let it to dry for couple of hours. Once its dried assemble the pieces using a gear wire and finally use the extension chain as it has two hooks on two ends just to hook with the gear wire, lock the wires using gear lock. Now the terracotta Jewelry is ready to use

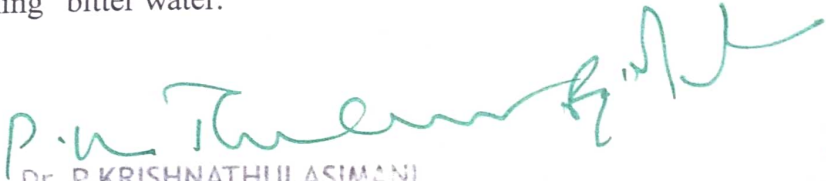
Homemade Chocolates

It all started in Latin America

Chocolate's 4,000-year history began in ancient Mesoamerica, present day Mexico. It's here that the first cacao plants were found. The Olmec, one of the earliest civilizations in Latin America, were the first to turn the cacao plant into chocolate. They drank their chocolate during rituals and used it as medicine.

Centuries later, the Mayans praised chocolate as the drink of the gods. Mayan chocolate was a revered brew made of roasted and ground cacao seeds mixed with chilies, water and cornmeal. Mayans poured this mixture from one pot to another, creating a thick foamy beverage called "xocolatl", meaning "bitter water."


NIRRMALA SATHISH
Assistant Professor
Department of Economics
NGM College, Pollachi.


Dr. P. KRISHNATHULASIMANI
Head and Associate Professor
Department of Economics
NGM College (Autonomous)
Pollachi - 642 001


PRINCIPAL
N. G. M. COLLEGE, POLLACHI

Dr. R. MANICKA CHEZIAN, M.Sc., M.S., Ph.D.
IQAC Co-ordinator,
Nallamuthu Gounder Mahalingam College,
Pollachi - 642 001.

By the 15th century, the Aztecs used cocoa beans as currency. They believed that chocolate was a gift from the god Quetzalcoatl, and drank it as a refreshing beverage, an aphrodisiac, and even to prepare for war.

Chocolate reaches Spain

No one knows for sure when chocolate came to Spain. Legend has it that explorer Hernán Cortés brought chocolate to his homeland in 1528. Cortés was believed to have discovered chocolate during an expedition to the Americas. In search of gold and riches, he instead found a cup of cocoa given to him by the Aztec emperor. When Cortés returned home, he introduced cocoa seeds to the Spanish. Though still served as a drink, Spanish chocolate was mixed with sugar and honey to sweeten the naturally bitter taste. Chocolate quickly became popular among the rich and wealthy. Even Catholic monks loved chocolate and drank it to aid religious practices.

Chocolate seduces Europe

The Spanish kept chocolate quiet for a very long time. It was nearly a century before the treat reached neighbouring France, and then the rest of Europe. In 1615, French King Louis XIII married Anne of Austria, daughter of Spanish King Phillip III. To celebrate the union she brought samples of chocolate to the royal courts of France. Following France's lead, chocolate soon appeared in Britain at special "chocolate houses". As the trend spread through Europe, many nations set up their own cacao plantations in countries along the equator.

A Chocolate Revolution

Chocolate remained immensely popular among European aristocracy. Royals and the upper classes consumed chocolate for its health benefits as well as its decadence. Chocolate was still being produced by hand, which was a slow and laborious process. But with the Industrial Revolution around the corner, things were about to change. In 1828, the invention of the chocolate press revolutionised chocolate making. This innovative device could squeeze cocoa butter from roasted cacao beans, leaving a fine cocoa powder behind. The powder was then mixed with liquids and poured into a mould, where it solidified into an edible bar of chocolate.

And just like that, the modern era of chocolate was born.

Making of Chocolate

Refer the notes given in class



NIRRMALA SATHISH
Assistant Professor
Department of Economics
NGM College, Pollachi.



Dr. P. KRISHNATHULASIMANI
Head and Associate Professor
Department of Economics
NGM College (Autonomous)
Pollachi - 642 001



Dr. R. MANICKA CHEZIAN, M.Sc., M.S., Ph.D.
IQAC Co-ordinator,
Nallamuthu Gounder Mahalingam College,
Pollachi - 642 001.



PRINCIPAL
N. G. M. COLLEGE, POLLACHI

Warli Painting

Warli painting is a form of tribal art mostly created by the tribal people from the North Sahyadri Range in Maharashtra, India. This range encompasses cities such as Dahanu, Talasari, Jawhar, Palghar, Mokhada, and Vikramgad of Palghar district. This tribal art was originated in Maharashtra, where it is still practiced today.

□

Tradition

The Warli Painting tradition in Maharashtra are among the finest examples of the folk style of paintings. The Warli tribe is one of the largest in India, located outside of Mumbai. Despite being close to one of the largest cities in India, the Warli reject much of contemporary culture. The style of Warli painting was not recognised until the 1970s, even though the tribal style of art is thought to date back as early as 10th century A.D. The Warli culture is centered on the concept of Mother Nature and elements of nature are often focal points depicted in Warli painting. Farming is their main way of life and a large source of food for the tribe. They greatly respect nature and wildlife for the resources that they provide for life. Warli artists use their clay huts as the backdrop for their paintings, similar to how ancient people used cave walls as their canvases.

Jivya Soma Mashe, the artist in Thane district has played a great role in making the Warli paintings more popular. He has been honoured with a number of national and central level awards for his paintings. In the year 2011, he was awarded Padmashree.

Painting Technique

These rudimentary wall paintings use a set of basic geometric shapes: a circle, a triangle, and a square. These shapes are symbolic of different elements of nature. The circle and the triangle come from their observation of nature. The circle represents the sun and the moon, while the triangle depicts mountains and conical trees. In contrast, the square renders to be a human invention, indicating a sacred enclosure or a piece of land. The central motif in each ritual painting is the square, known as the "chauk" or "chaukat", mostly of two types known as *Devchauk* and *Lagnachauk*. Inside a *Devchauk* is usually a depiction of Palaghata, the mother goddess, symbolizing fertility.

Male gods are unusual among the Warli and are frequently related to spirits which have taken human shape. The central motif in the ritual painting is surrounded by scenes portraying hunting, fishing, and farming, and trees and animals. Festivals and dances are common scenes depicted in the ritual paintings. People and animals are represented by two inverse triangles joined at their tips. Their precarious equilibrium symbolizes the balance of the universe. The


NIRRMALA SATHISH
Assistant Professor
Department of Economics
NGM College, Pollachi.


Dr. P. KRISHNATHULASI
Head and Associate Professor
Department of Economics
NGM College (Autonomous)
Pollachi - 642 001


Dr. R. MANICKA CHEZIAN, M.Sc., M.S., Ph.D.
IQAC Co-ordinator,
Nallamuthu Gounder Mahalingam College,
Pollachi - 642 001.


PRINCIPAL
NGM COLLEGE, POLLACHI

representation also has the practical and amusing advantage of animating the bodies. Another main theme of Warli art is the denotation of a triangle that is larger at the top, representing a man; and a triangle which is wider at the bottom, representing a women. Apart from ritualistic paintings, other Warli paintings covered day-to-day activities of the village people. One of the central aspects depicted in many Warli paintings is the tarpa dance. The tarpa, a trumpet-like instrument, is played in turns by different village men. Men and women entwine their hands and move in a circle around the tarpa player. The dancers then follow him, turning and moving as he turns, never turning their backs to the tarpa. The musician plays two different notes, which direct the head dancer to either move clockwise or counterclockwise. The tarpa player assumes a role similar to that of a snake charmer, and the dancers become the figurative snake. The dancers take a long turn in the audience and try to encircle them for entertainment. The circle formation of the dancers is also said to resemble the circle of life.

Materials used

The simple pictorial language of Warli painting is matched by a rudimentary technique. The ritual paintings are usually created on the inside walls of village huts. The walls are made of a mixture of branches, earth and red brick that make a red ochre background for the paintings. The Warli only paint with a white pigment made from a mixture of rice flour and water, with gum as a binder. A bamboo stick is chewed at the end to give it the texture of a paintbrush. Walls are painted only to mark special occasions such as weddings, festivals or harvests. They make it with a sense that it can be seen by those who would take birth in future.

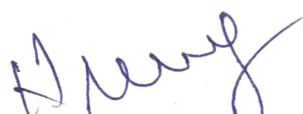
In Contemporary culture

The lack of regular artistic activity explains the traditional tribal sense of style for their paintings. In the 1970s, this ritual art took a radical turn when Jivya Soma Mashe and his son Balu Mashe started to paint. They painted not for ritual purposes, but because of their artistic pursuits. Jivya is known as the modern father of Warli painting. Since the 1970s, Warli painting has moved onto paper and canvas.

Coca-Cola India launched a campaign featuring Warli painting in order to highlight the ancient culture and represent a sense of togetherness. The campaign was called "Come Home on Deepawali" and specifically targeted the modern youth. The campaign included advertising on traditional mass media, combined with radio, the Internet, and out-of-home media.

Traditional Knowledge and intellectual Property

Warli Painting is traditional knowledge and cultural intellectual property preserved across generations. Understanding the urgent need for intellectual property rights, the tribal non-governmental organization Adivasi Yuva Seva Sangh helped to register Warli painting with a geographical indication under the intellectual property rights act. Various efforts are in progress for strengthening sustainable economy of the Warli with social entrepreneurship.


NIRMALA SATHISH
Assistant Professor
Department of Economics
NGM College, Pollachi.


Dr. P. KRISHNATHULASIMANI
Head and Associate Professor
Department of Economics
NGM College (Autonomous)
Pollachi - 642 001


PRINCIPAL
N. G. M. COLLEGE, POLLACHI
Dr. R. MANICKA CHEZIAN, M.Sc., M.S., Ph.D.
IQAC Co-ordinator,
Nallamuthu Gounder Mahalingam College,
Pollachi - 642 001.



Nallamuthu Gounder Mahalingam College Pollachi

(Autonomous and Affiliated to Bharathiar University)

Re-Accredited by NAAC

An ISO 9001 : 2015 Certified Institution

Aided by the Government of Tamilnadu, Pollachi - 642 001

Department of Economics
Value Added Course on Skill Development for Women Entrepreneurs

Certificate

This is to certify that Ms. **S. ANSIYA**
have completed the Value Added Course on Skill Development for Women Entrepreneurs (Jewellery Making, Painting and Home Made Chocolates, Soaps and Candles) during the Academic year 2020-2021, conducted by the Department of Economics, Nallamuthu Gounder Mahalingam College (Autonomous), Pollachi.

Course Co-ordinator

HOD

Principal



Nallamuthu Gounder Mahalingam College Pollachi

(Autonomous and Affiliated to Bharathiar University)

Re-Accredited by NAAC

An ISO 9001:2015 Certified Institution

Aided by the Government of Tamilnadu, Pollachi – 642 001

**Department of Economics
Value Added Course on Skill Development for Women Entrepreneurs**

Certificate

This is to certify that Ms. **S. DIVYAMPARI**
have completed the Value Added Course on Skill Development for Women Entrepreneurs (Jewellery Making, Painting and Home Made Chocolates, Soaps and Candles) during the Academic year 2020-2021, conducted by the Department of Economics, Nallamuthu Gounder Mahalingam College (Autonomous), Pollachi.

N. Nirmala
Course Co-ordinator

P. U. Thirumala
HOD

[Signature]
Principal



Nallamuthu Gounder Mahalingam College Pollachi

(Autonomous and Affiliated to Bharathiar University)

Re-Accredited by NAAC

An ISO 9001:2015 Certified Institution

Aided by the Government of Tamilnadu, Pollachi - 642 001

Department of Economics
Value Added Course on Skill Development for Women Entrepreneurs

Certificate

This is to certify that Ms. **N. MANJUKAMATHI**
have completed the Value Added Course on Skill Development for Women Entrepreneurs (Jewellery Making, Painting and Home Made Chocolates, Soaps and Candles) during the Academic year 2020-2021, conducted by the Department of Economics, Nallamuthu Gounder Mahalingam College (Autonomous), Pollachi.

Course Co-ordinator

HOD

Principal



Nallamuthu Gounder Mahalingam College Pollachi

(Autonomous and Affiliated to Bharathiar University)

Re-Accredited by NAAC

An ISO 9001 : 2015 Certified Institution

Aided by the Government of Tamilnadu, Pollachi - 642 001

Department of Economics
Value Added Course on Skill Development for Women Entrepreneurs

Certificate

This is to certify that Ms. **R. ARLHANA**
have completed the Value Added Course on Skill Development for Women Entrepreneurs (Jewellery Making, Painting and Home Made Chocolates, Soaps and Candles) during the Academic year 2020-2021, conducted by the Department of Economics, Nallamuthu Gounder Mahalingam College (Autonomous), Pollachi.

Niranj
Course Co-ordinator

P. V. Thirumala
HOD

[Signature]
Principal



Nallamuthu Gounder Mahalingam College Pollachi

(Autonomous and Affiliated to Bharathiar University)

Re-Accredited by NAAC

An ISO 9001 : 2015 Certified Institution

Aided by the Government of Tamilnadu, Pollachi – 642 001

**Department of Economics
Value Added Course on Skill Development for Women Entrepreneurs**

Certificate

This is to certify that Ms. **M. NAVEEN PAVITHRA**
have completed the Value Added Course on Skill Development for Women Entrepreneurs (Jewellery Making, Painting and Home Made Chocolates, Soaps and Candles) during the Academic year 2020-2021, conducted by the Department of Economics, Nallamuthu Gounder Mahalingam College (Autonomous), Pollachi.

[Signature]

Course Co-ordinator

[Signature]

HOD

[Signature]

Principal



Nallamuthu Gounder Mahalingam College Pollachi

(Autonomous and Affiliated to Bharathiar University)

Re-Accredited by NAAC

An ISO 9001 : 2015 Certified Institution

Aided by the Government of Tamilnadu, Pollachi – 642 001

Department of Economics
Value Added Course on Skill Development for Women Entrepreneurs

Certificate

*This is to certify that Ms. M. ROJA 19-CC-116
have completed the Value Added Course on Skill Development for Women Entrepreneurs (Jewellery Making, Painting and Home Made Chocolates, Soaps and Candles) during the Academic year 2020-2021, conducted by the Department of Economics, Nallamuthu Gounder Mahalingam College (Autonomous), Pollachi.*

M. Ramesh
Course Co-ordinator

P. A. Thirumala
HOD

[Signature]
Principal



Nallamuthu Gounder Mahalingam College Pollachi

(Autonomous and Affiliated to Bharathiar University)

Re-Accredited by NAAC

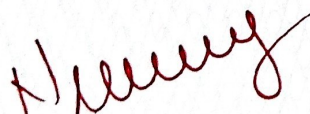
An ISO 9001 : 2015 Certified Institution

Aided by the Government of Tamilnadu, Pollachi – 642 001

Department of Economics
Value Added Course on Skill Development for Women Entrepreneurs

Certificate

*This is to certify that Ms. S. ARTHI 19-CC-88
have completed the Value Added Course on Skill Development for Women Entrepreneurs (Jewellery Making, Painting and Home Made Chocolates, Soaps and Candles) during the Academic year 2020-2021, conducted by the Department of Economics, Nallamuthu Gounder Mahalingam College (Autonomous), Pollachi.*


Course Co-ordinator


HOD


Principal



Nallamuthu Gounder Mahalingam College Pollachi

(Autonomous and Affiliated to Bharathiar University)

Re-Accredited by NAAC

An ISO 9001 : 2015 Certified Institution

Aided by the Government of Tamilnadu, Pollachi – 642 001

Department of Economics
Value Added Course on Skill Development for Women Entrepreneurs

Certificate

*This is to certify that Ms. DHARANI DIVYA
have completed the Value Added Course on Skill Development for Women Entrepreneurs (Jewellery Making, Painting and Home Made Chocolates, Soaps and Candles) during the Academic year 2020-2021, conducted by the Department of Economics, Nallamuthu Gounder Mahalingam College (Autonomous), Pollachi.*

Course Co-ordinator

HOD

Principal



Nallamuthu Gounder Mahalingam College Pollachi

(Autonomous and Affiliated to Bharathiar University)

Re-Accredited by NAAC

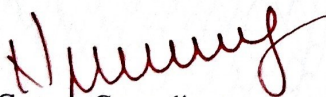
An ISO 9001 : 2015 Certified Institution

Aided by the Government of Tamilnadu, Pollachi – 642 001

Department of Economics
Value Added Course on Skill Development for Women Entrepreneurs

Certificate

*This is to certify that Ms.....**S. MALINI**.....*
have completed the Value Added Course on Skill Development for Women Entrepreneurs (Jewellery Making, Painting and Home Made Chocolates, Soaps and Candles) during the Academic year 2020-2021, conducted by the Department of Economics, Nallamuthu Gounder Mahalingam College (Autonomous), Pollachi.


Course Co-ordinator


HOD


Principal



Nallamuthu Gounder Mahalingam College Pollachi

(Autonomous and Affiliated to Bharathiar University)

Re-Accredited by NAAC

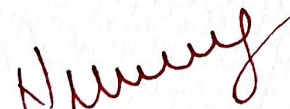
An ISO 9001 : 2015 Certified Institution

Aided by the Government of Tamilnadu, Pollachi – 642 001

Department of Economics
Value Added Course on Skill Development for Women Entrepreneurs

Certificate

*This is to certify that Ms.....**M. MANUDASS**.....*
have completed the Value Added Course on Skill Development for Women Entrepreneurs (Jewellery Making, Painting and Home Made Chocolates, Soaps and Candles) during the Academic year 2020-2021, conducted by the Department of Economics, Nallamuthu Gounder Mahalingam College (Autonomous), Pollachi.


Course Co-ordinator


HOD


Principal



Nallamuthu Gounder Mahalingam College Pollachi

(Autonomous and Affiliated to Bharathiar University)

Re-Accredited by NAAC

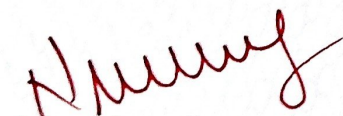
An ISO 9001 : 2015 Certified Institution

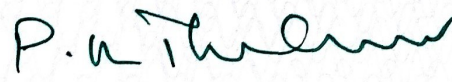
Aided by the Government of Tamilnadu, Pollachi – 642 001

Department of Economics
Value Added Course on Skill Development for Women Entrepreneurs

Certificate

*This is to certify that Ms. R. REMI
have completed the Value Added Course on Skill Development for Women Entrepreneurs (Jewellery Making, Painting and Home Made Chocolates, Soaps and Candles) during the Academic year 2020-2021, conducted by the Department of Economics, Nallamuthu Gounder Mahalingam College (Autonomous), Pollachi.*


Course Co-ordinator


HOD


Principal



Nallamuthu Gounder Mahalingam College Pollachi

(Autonomous and Affiliated to Bharathiar University)

Re-Accredited by NAAC

An ISO 9001 : 2015 Certified Institution

Aided by the Government of Tamilnadu, Pollachi – 642 001

Department of Economics
Value Added Course on Skill Development for Women Entrepreneurs

Certificate

*This is to certify that Ms.....**K.J. KAVIYA**.....
have completed the Value Added Course on Skill Development for Women Entrepreneurs (Jewellery Making, Painting and Home Made Chocolates, Soaps and Candles) during the Academic year 2020-2021, conducted by the Department of Economics, Nallamuthu Gounder Mahalingam College (Autonomous), Pollachi.*

Course Co-ordinator

HOD

Principal