

Artistic Exploration in Scientific Research And Technology
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Lecture - 10
Indian Folk Paintings 2

Hello friends, in the last class we have discussed 5 folk arts of India. Today in this class let us discuss 5 more, please pay attention to the similarities and difference between them. Today let us discuss Kalamkari.

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Kalamkari is practiced in the states of Andhra Pradesh and Telangana.

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These are some of the paintings in Kalamkari style.

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Kalamkari is an ancient Indian art that originated about 3000 years ago. It was born out of an art of story-telling. In ancient times, people used to travel from village to village and told stories. Some of them even drew it on a canvas. This was how the art of Kalamkari was born. During the Mughal era, this art of Kalamkari got its recognition.

It derives its name from Kalam meaning “pen” and “kari” meaning work, literally meaning pen-work. The artists use bamboo or date palm stick pointed at one end with a bunch of fine hair attached to this pointed end to be used as the brush or pen. Originally these paintings were drawn on cotton fabric only but now they are drawn on silk and other materials as well. The colours used in making these paintings are organic. Most of the colors are prepared using parts of plants – roots, leaves along with mineral salts of iron, tin, copper, alum, etc., which are used as mordants.

This style of painting originated at Kalahasti (north of Chennai) and at Masulipatnam (east of Hyderabad). The Kalamkari tradition chiefly consists of scenes from Hindu mythology. Figures of deities with rich border embellishments were created for the temples. In Masulipatnam, the weavers were involved in the block printing art, while at Kalahasti, the Balojas took to this art.

Muslim rule was prevalent in Golconda hence the Masulipatnam Kalamkari was influenced by Persian motifs and designs with regional variation. The outlines and main features are done using hand carved blocks. The finer details are later done using the pen. Under the British rule the designs as well as the end use of the fabric differed - for garments as well as furnishings. During this period floral designs were popular. The artisans were made to create even portraits of English men. The Kalahasti tradition which developed in the temple region mostly concentrated on themes from Hindu mythology, epics (Ramayana, Mahabharatha), images of Gods and heroes.

Kalamkari is an ancient Indian art that originated around 3000 years ago. It was born out of an art of storytelling. In ancient times, people used to travel from village to village and told stories. Some of them even drew on a canvas. This is how the art of Kalamkari was born. During the Mughal era, this art of Kalamkari got its recognition.

So, like in many other art forms this was also born out of the practice of storytelling people like to tell stories. So, sometimes they narrate, but sometimes they even draw,

Kalamkari was one such example where people used to draw the stories they wanted to see. It derives its name from Kalam meaning pen and kari means work, literally meaning pen work. The artists use bamboo or date palm stick pointed at one end with a bunch of fine hair attached to this pointed end to be used as the brush or pen.

Originally this paintings were drawn on cotton fabric only, but now they are drawn on silk and other material as well. So, as time progressed there has been changes in this art form. The colors used in making this paintings are organic; that means, they are done by whatever is found naturally, they are not synthetic. Most of the colors are prepared using parts of plants, roots, leaves along with mineral salt of iron, tin, copper, alum etcetera which are used as mordant.

This style of painting originated at Kalahasti north of Chennai and Masulipatnam east of Hyderabad. The Kalamkari tradition chiefly consist of scenes from Hindu mythology. Figures of deities with rich borders embellishments were created for the temples. So, like in many other Indian art form this art form also depicts Hindu mythology. In Masulipatnam the weavers were involved in block printing art, while at Kalahasti, the Bolajas took to this art.

Muslim rule was prevalent in Golconda hence the Masulipatnam Kalamkari was influenced by Persian motifs and design with regional variations. So, it so happened that two styles developed because Masulipatnam was influenced by the Muslim rule. So, some of the motifs that they were used were from Persia. So, whereas the Kalahasti style retained, it is in Hindu mythological figures.

The outlines and main features are done using hand carved blocks. The finer details are later done using the pen. Under the British rule the design as well as the end use of the fabric deferred for garments as well as furnishing. So, again thereafter came the British and with that also some changes occurred in this form of painting.

During this period floral designs were popular the artisans were made to create even portraits of English men. So, from starting from mythological characters till the time we reached a British era we saw that portraits were created in this art form. The Kalahasti tradition which developed in the temple region mostly concentrated on themes from Hindu mythology epics like Ramayana, Mahabharata images of god and heroes.

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Kalamkari Painting Styles

Masulipatnam Kalamkari:

- Owing to Muslim rule in Golconda, the Masulipatnam Kalamkari was influenced by Persian motifs and designs, with slight variations.
- The outlines and main features are done using hand carved blocks. The finer details are later done using the pen.

Sri Kalahasti Style:

- The Kalahasti tradition which developed in the temple region mostly concentrated on themes from Hindu mythology, epics (Ramayana, Mahabharatha), images of Gods and heroes.

Karrupur Style:

- Karrupur is a style of Kalamkari that developed in the Thanjavur region during the Maratha rule. The Kalamkari work was a further embellishment to the gold brocade work in the woven fabric, which was used as sarees & dhotis by the royal family during the period of Raja Sarfoji and later Raja Shivaji.

So, there are three distinct styles of Kalamkari painting, Masulipatnam as we discussed earlier Sri Kalahasti style and Karrupur style. Let us see them, let us look at them one by one. Owing to Muslim rule in Golconda, the Masulipatnam Kalamkari was influenced by Persian motifs and designs, with slight variations.

So, the Muslim rule brought along with it certain motifs from Persia and this was adapted into Kalamkari style of painting. The outlines and main features are done using hand carved blocks. The finer details are later done using the pen. So, it was a combination of block and pen painting.

The Kalahasti tradition which developed in the temple region mostly concentrated on themes from Hindu mythology, epics, Ramayana, Mahabharatha images of god and heroes. Karrupur style is a style of Kalamkari that developed in the Thanjavur region during the maratha rule. The Kalamkari work was a further embellishment to the gold brocade work in the woven fabric, which was used as saris or and dhotis by the royal family during the period of Raja Sarfoji and later Raja Shivaji.

So, as you say that Thanjavur already had a we have discussed in our previous classes, the Thanjavur already had a tradition of gold painting they either use gold foils, or they use gold colors. So, Kalamkari style which developed in this region was also influenced by this tradition of painting.

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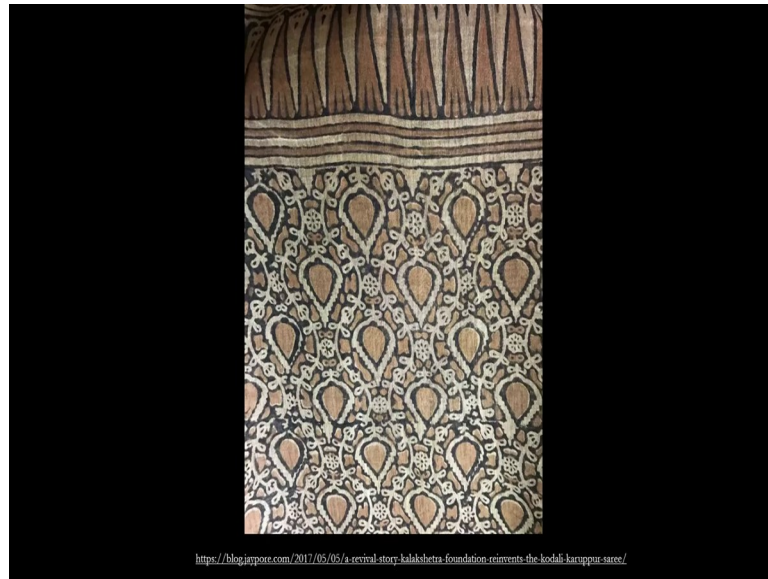
So, this is a Sri Kalahasti style of painting, as you see it is depicting Hindu mythology that Krishna and Arjuna. So, it is depicts Hindu gods and goddesses and Hindu mythology.

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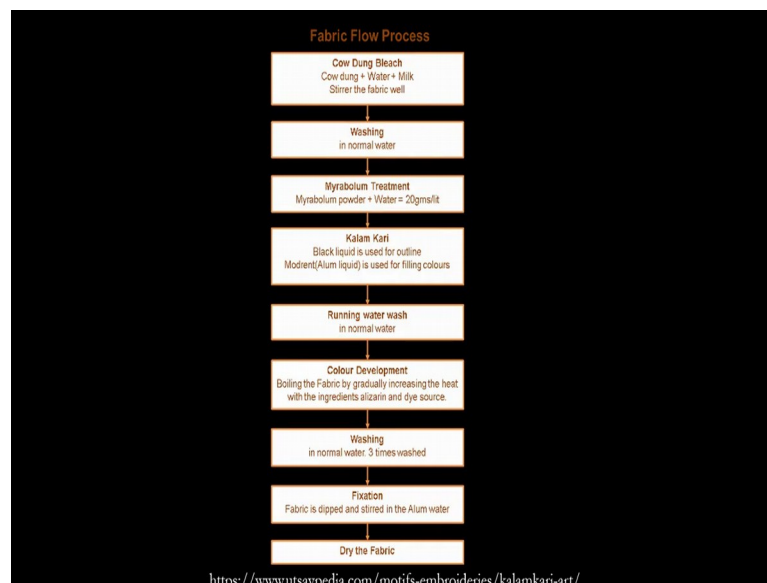
This is a style that of Masulipatnam, you see that certain variations have occurred there are like birds and floral designs.

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This is the Karpur style that developed in Thanjavur region.

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Kalamkari is elaborate style of making fabric, fabric painting and it involves 23 steps, so these are some of the steps, first cow dung bleach is done. So, cow dung plus water plus milk steered the fabric well there is the fabric is put in this mixture and it has stayed well washing is in normal water then Myrabolium treatment, Myrabolium powder plus water that use. Then Kalamkari then the actual Kalamkari is done, black liquid is used to

outline mordant, alum liquid is used as a mordant, mordant is used to stick the color to the fabric.

And running water wash again another wash is done then colour development boiling the fabric by gradually increasing the heat with the ingredient alizarin and dye source. Then washing in normal water three times washed, fixation fabric is dipped and stirred in alum water then dry the fabric. So, this it is said that Kalamkari the process of making a Kalamkari fabric involves 23 elaborate steps, so it is a very tedious process and a very elaborate and very nuanced process.

Now, let us come to Ganjifa art; Ganjifa art is practice in various region of the country Orica has one form of very Ganjifa art. Then Rajasthan has another form, then you see in Mysore in Karnataka it has another form. Today let us discuss the Mysore Ganjifa.

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This is an example of Mysore Ganjifa as you see its circular in design with elaborate edges and in the middle goddess figure is drawn .

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“Ganjifa” is an ancient Indian card game. The game is believed to be brought to India during the Mughal period. The name Ganjifa comes from the Persian word “Ganjifeh” which means playing cards.

The specialty of these cards is that they are traditionally hand-painted. The cards are typically circular although some rectangular decks have been produced. This was a game that was popular and played across Medieval India. Each region in the country had its own form of the game. There was the Sawantwadi-Ganjifa from Maharashtra, Navadurga-Ganjifa from Orissa, Rajasthan and Gujrat Ganjifa, Kashmir Ganjifa, Nepal Ganjifa and the Mysooru-Ganjifa.

Mysooru-Ganjifa was extensively patronised by the Mysore Royal Family – The Wodeyar Kings. The main aim of the game was to teach, learn and tell stories from the ancient scriptures and holy books, all the 18 games in the Mysooru-Ganjifa style were set to stories and shloka's from the Hindu Purana's, stories from the Ramayana, Mahabharata etc. The Dashavatara-Ganjifa which is a series based on the 10 different forms of the Hindu God Vishnu was the most popular of the 18 Ganjifa games. The Dashavatara-Ganjifa has a set of 120 different playing cards.

Ganjifa is an ancient Indian card game. So, it is actually an card name given to a card game. The game is believed to have been brought to India during the Mughal period. The name Ganjifa comes from Persian, what it actually a Persian word mean and the actual Persian what is Ganjifeh which means playing cards.

So, it Ganjifa was actually a game which later became an art form. The specialty of this card is that they are traditionally hand painted. The cards are typically circular although some rectangular decks have been produced. This was a game that was popular and played across medieval India. So, Ganjifa was popular during medieval India.

Each region in the country had its own form of the game. There was the Sawantwadi Ganjifa from Maharashtra, Navadurga Ganjifa from Orissa, Rajasthan and Gujarat Ganjifa, Kashmiri Ganjifa, Nepal Ganjifa and the Mysore Ganjifa. So, the various region of the country had its own style of Ganjifa painting.

Mysore Ganjifa was extensively patronized by the Mysore Royal Family, the Wodeyar Kings. The main aim of the game was to teach, learn and tell stories, again as we see in Kalamkari that even here in Ganjifa art form the main aim is to tell stories tell you stories about mythological characters something that happened in the past. So, these were used for that purpose, from the ancient scriptures and holy books, all the 18 games in the Mysore Ganjifa style were set to stories and shloka's from the Hindu Purana's stories from Ramayana, Mahabharata etcetera.

The Dashavatara Ganjifa which is a series based on the 10 different forms of Hindu god Vishnu was the most popular of the 18 Ganjifa games. The Dashavatara Ganjifa has a set of 120 different playing cards. So, there are 18 different games in Mysore which are done in Mysore Ganjifa style, and among them is the Dashavatara game, Dashavatara series which is most popular.

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Apart from India Ganjifa is commonly known in Nepal, Arab countries, Turkey and Iran.

Mughal Ganjifa

History says Mughal and Hindu Ganjifas were very common and had attracted lot of attention. The present game of Mughal Ganjifa was introduced by Akbar. The Mughal ganjifa carried 8 suited ganjifa pack and had 96 beautiful cards in 8 suits of 12 cards each. The 12 cards in each suit comprised of two court or figure cards and 10 numeral or pip cards.

Dashavatara Ganjifa

The Hindu Dashavatara (10 incarnations) were different in their composition and construction. In the first order the number of suits and cards were more which made the game complicated. The figures and the suit signs were common to the Hindu players. Each pack of ganjifa carried 10 suits, which displayed one of the incarnations of Vishnu.

The techniques, processing, designing of ganjifa cards varied from user to user. Artists involved in making Cards for the rich and wealthy had to use expensive materials. They used to craft on lac wafers, tortoise shells, ivory, engraved brass discs, mother of pearl and were decorated with precious stones and metals. Common man had ganjifas to himself on leather, paper, stylographed palm leaves, fish scales and paper machie. Today theganjifas are sold as a craft object.

Apart from India Ganjifa India Ganjifa is commonly known as Nepal Arab countries Turkey and Iran, so there are other countries also which has this form. So, let us discuss some of the styles; Mughal Ganjifa, history says Mughal and Hindu Ganjifas were very common and they had attracted a lot of attention ah. So, they had attracted a lot of attention and they were much discussed styles.

The present game of Mughal Ganjifa was introduced by Akbar. The Mughal Ganjifa carried 8 suited Ganjifa pack and had 96 the beautiful cards in 8 suits of 12 12 cards each. The 12 cards in each suit comprised of 2 courts or figures figure cards and 10 numeral or pip cards. So, this set had various sub sections also,

Dashavatara Ganjifa, the Hindu Dashavatara that is the 10 incarnation of lord Vishnu was different in their composition and construction. In the first order the number of suits and cards were more which made the game complicated. The figures in a suit sign were common to the Hindu players. Each pack of Ganjifa carried ten suits which displayed one of the incarnation of Vishnu.

The technique processing design of Ganjifa card direct from user to user. Artist involved in making card for the rich and wealthy had to use expensive material. So, it depended upon for whom you are making the card, if you are making for the rich it has more elaborate and it was more expensive material were used.

And if you are making for common people less less the expensive material was used and the prices depended based on it, but essentially it is by hand painted cards. They used to craft on lac wafers, tortoise shells, ivory, engraved brass discs, mother of pearl and were decorated with precious stones and metal. So, the one which were made for the rich people had all those things they were made with naturally available material and was very rich to look at.

Common man had Ganjifa to himself on leather paper, stylographed palm leaves, fish scales and paper machine. So, the people the one which we meet for the common people were lesser the material will less expensive. Today the Ganjifas are sold as a craft objects, so today the games are no longer invoke, but what remains is the art form.

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The Making of Ganjifa

Ganjifa cards are painstakingly crafted upon a canvas that is made from old saris, painted using colours pounded out of stones and leaves and then finished with layers of natural gum. Each set of cards takes as many as 30 days to make.

Preparing the canvas

Preparing a perfect canvas is as important as the painting itself. Canvases are prepared from old cotton saris that are soft and starch-free. These are soaked in a solution of crushed tamarind seeds and water for four to five days, which is then sundried. A layer of similarly processed cloth is placed on top. After the layered cloth is dry, a paste of chalk powder, tamarind and gum is applied on both sides. This dries into a tough, hard base. Artisans buff this into a smooth canvas using locally available stones. The canvas preparation takes about a week.

Painting

Traditionally Ganjifa cards were painted with mouse-hair brushes and natural colours like White (from powdered conch shells); Green (from various leaves); Black (from lamp soot); Red (from a stone called Hingulal); Blue (from a stone called Khandneela) and Yellow (from a stone called Hartal). The canvas is first cut by hand into a perfect circle. An intricate border is painted around its edge. The artist then says a prayer to Vishnu and outlines his figure first with pencil and then with thin white brushstrokes. Then he paints on the clothes and ornaments. Secondary motifs are then outlined in black. Last, the whites of the eyes are highlighted. Interestingly, Ganjifa artists always paint freehand, beginning and ending with the colour white.

The Making of Ganjifa; Ganjifa cards are painstakingly crafted upon a canvas that is made from old saris painted using colors pounded out of stones and leaves and then finished with layers of natural gum. Each set of card takes as many as 30 days to make. So, as you see that it is a very elaborate process and it is it involves a lot of time and a lot of effort and one set might take as many as a month as many days as a month.

Preparing the canvas preparing a perfect canvas is as important as the painting itself. Canvases are prepared from old cotton saris that are soft and starch free. So, the basis the cotton saris which has starch free, these are soaked in a solution of crushed tamarind seeds and water for 4 to 5 days which is then sundried. A layer of similarly process cloth is placed on top.

So, two layers of similarly process cloths are put together, after the layered cloth is dry a paste of chalk powder tamarind and gum is applied on both the sides. This dries into a tough hard base, so this becomes the base artisan buff this into a smooth canvas using locally available stone. So, the buffet would t make it softer by using stones and I know rubbing the stones against the fabric. The canvas preparation takes about a week, so preparing the canvas itself takes a week.

Traditionally Ganjifa cards were painted with mouse hair brushes and natural colors like white from powdered conch shells, green from various leaves, black from lamp soot, red from a stone called Hingulal, blue from a stone called Khandneela, and yellow from a stone called Hartal.

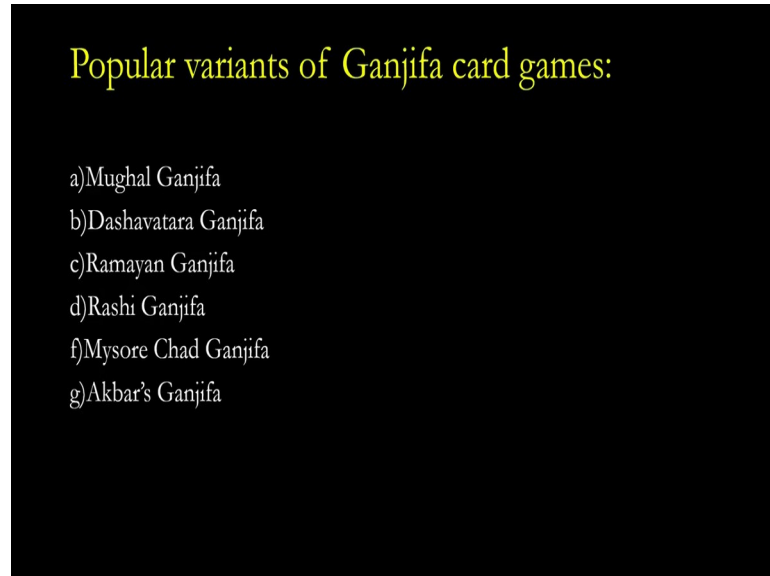
The canvas is first cut by hand into a perfect circle, so as you see that most of the cards have a circle. So, after that is specificity of the Ganjifa card at a circle circular, but there are some which are rectangular also, but most of them are circular. So, this canvas is then cut into circles and intricate border is painted, as you seen the previous painting that border is very unique the border is very intricate and very nuancedly done.

An intricate border is painted around its edge the artist then says a prayer to Vishnu and outlines this figure, first with pencil and then with thin white brushstrokes. So, these are very ritualistic originally it was very ritualistically done prayer is essential to lord Vishnu before you start the painting, he did paints on the cloths and ornaments. So, first with the pencil the figures are made, then after that he paints the clothes and ornaments on the figure.

Secondary motives are then outline in black. So, the black uses of the color black is quite special to this form of art last the whites of the eyes are highlighted. So, lastly comes to eyes interestingly Ganjifa artists always paint freehand beginning and ending with the color white. So, as you see that they again started with the white and they ended

with the white, and they are always free hand they do not use any kind of scale or any kind of measurement they go free hand.

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Popular variants of Ganjifa card games are Mughal Ganjifa, Dashavatara Ganjifa, Ramayan Ganjifa, Rashi Ganjifa; Rashi Ganjifa is the zodiac Indian zodiac signs, Mysore Chad Ganjifa and Akbar's Ganjifa, let us see an example of each of them.

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So, this is Mughal Ganjifa, as you see some scenes from the Mughal court are depicted in this kind of Ganjifa.

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This is the Dashavatara Ganjifa, where the 10 in reincarnation of lord Vishnu is depicted.

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This is the Ramayana Ganjifa where scenes from the Ramayana epics are depicted you see the one is they are showing various scenes from their epic. The last one shows Kumbhakarna being woken up, here is the scene where Ram goes to kill the golden dia. Here is the scene where the the ah Hanuman and other monkeys are create making the bridge, Similarly, here is another scene of the 4 brothers, they spread various scenes from Ramayana has depicted in this form of this style of Ganjifa.

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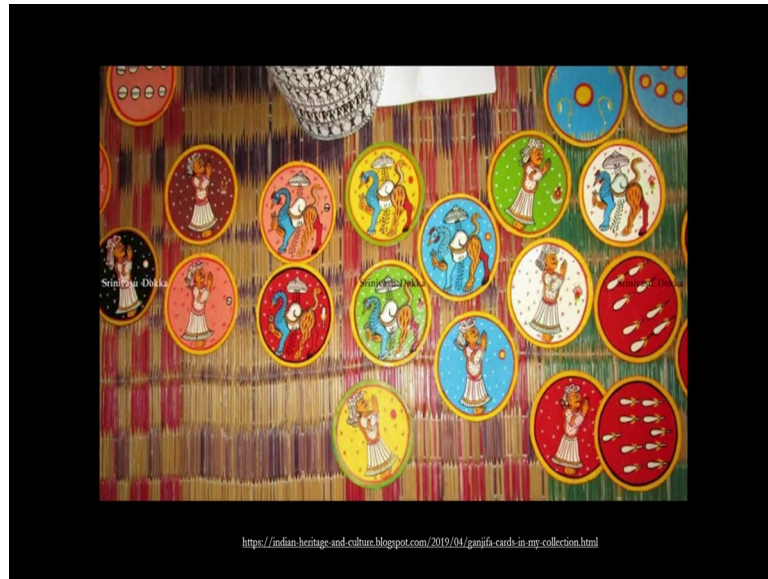
This is Rashi Ganjifa the Indian zodiac signs are depicted in this set of Ganjifas.

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This is the Mysore Ganjifa various gods and goddesses are depicted in this.

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And lastly as we discussed this is the Akbar Ganjifa, the life and the activities of Akbar king is depicted in this form of Ganjifa style. Now, let us come to another art form of India that is the Patua style. Patua is also practiced in this region the West Bengal region and some in some parts of Orissa, but today we will concentrate on the art forms of West Bengal.

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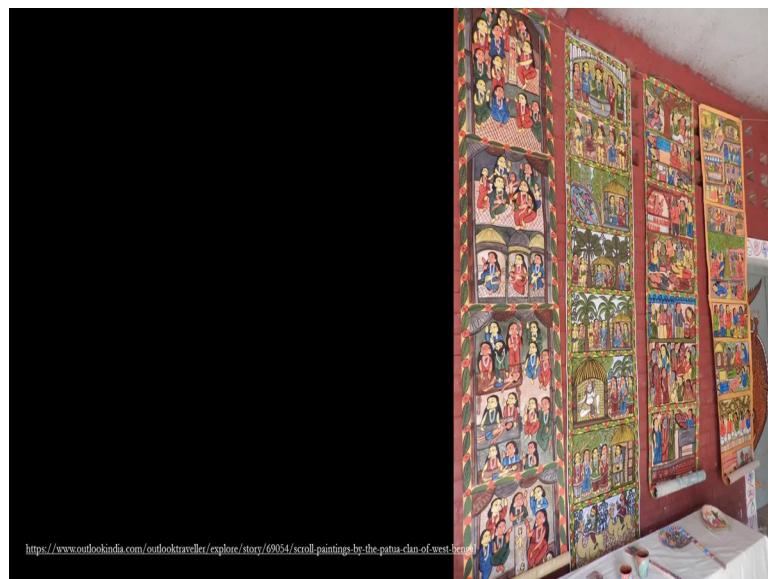
So, as you see these are like some pictures taken from the rural household the part, but artists are painting them on the walls of the house.

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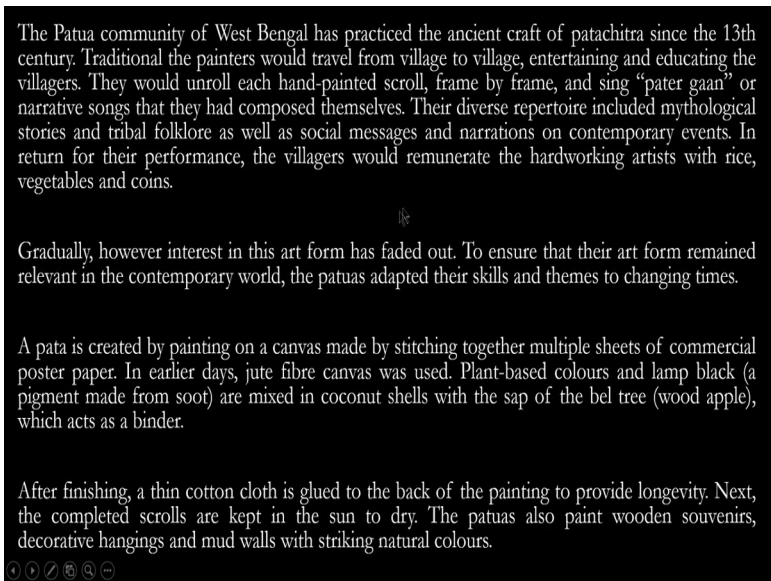
This is another form, the tribal life is depicted here.

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This is actually how the Patua style are done, it is actually a scroll and you tell stories in the scroll, and there are various frames, various section where scenes are depicted.

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The Patua community of West Bengal has practiced this ancient craft of patachitra since the 13th century. Traditionally the painters would travel from village to village, entertaining and educating the villagers. They would unroll each hand painted scroll, frame by frame, and sing pater gaan or narrative song that they had composed themselves.

So, this form of painting is always accompanied by singing and by telling stories. And as you see the painters are not only painters, they are also singers and lyricists compose their own song they sing them and they also tell the story along with it. This diverse repertoire included mythological stories and tribal folklore, as well as social message and narration on contemporary events.

So, this art form includes things from mythological literature, but they also talk give social messages. If you want to talk give a social message, if you want to talk about something wrong happening in the society this form of art also allows you to do so. In return for this performance the villagers would remunerate the hardworking artists with rice, vegetables and coins. So, this is how the artist would survive sustain themselves.

Gradually; however, interest in this art form has faded out to ensure that their art form remain relevant in the contemporary world, the Patua adapted their skills and themes to changing time. So, this practice of going village after village, and gathering food for the living is hardly practice now, the artists have now started doing other forms they have

started doing this paintings on canvases. So, that they can sustain themselves and they some form of livelihood can be gathered.

A pata is created by, so how is the painting done? A pata that is the canvas is created by painting on a canvas made by stitching together multiple sheets of commercial poster papers. In earlier days jute fabric canvas was used. Plant based colours and lamp black pigment made from soot are mixed in coconut shell with the sap of the bell tree that is wood apple, which act as the binder.

So, these are the material that are be that are used for preparing the canvas. After finishing a thin cotton cloth is glued to the back of the painting to provide longevity. So, on the paper and the backside of this sheets of papers which are glued together another layer is done with a cotton cloth, so that it is able to it is durable.

Next the completed scrolls are kept in the sun to dry. The Patua's then also paint wooden souvenirs, decorative hangings and mud walls with striking natural colours. So, along with the scrolls they the artist also as we saw in the previous pictures, they also paint on mud walls or in souvenirs. Now, let us come to the 4th art form that we are going to discuss today that is Phad. Phad painting is common in the Rajasthan area and the Gujarat area.

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So, this is one form of Phad painting, this one shows the various life and activity of lord Krishna

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This is another life and activity of Krishna, here they are showing the Krishna Leela. You saw that this is filled with vibrant colours whereas, this is subdued the colours are subdued and 2-3 colours are being used.

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Phad painting's origin dates back to 700 years and believed to have originated in Shahpura of Rajasthan near Bilwara. It is believed to have been first commissioned by Chochu Bhat, a devotee of Lord Devnarayana and mentor of Devnarayan's clan. It is a type of scroll painting that narrates religious stories of local deities and gods. These were created as travelling or mobile temples, these were created by the priests-singers of the Rabari tribe called Bhopas or Bhopis who would sing and perform stories of local deities—Devnarayanji (an incarnation of Vishnu) and Pabuji (a local legendary hero). The Phad paintings are unfolded after sunset before the village gathering and the narration and singing would last entire night. Phad means fold in local dialect.

All Phad paintings have certain common features. Every available space of the canvas is crowded with figures. Another similarity is flat construction of the pictorial space. While the figures are harmoniously distributed all over the area, the scale of figure depends on the social status of the character they represent and the roles they play in the story. Another interesting feature is that the figures in the paintings always face each other instead of the viewer.

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Chochu Bhat, a devotee of Lord Devnarayana and mentor of Devnarayanas clan. It is a type of scroll painting that narrate this is again a kind of scroll paintings; scroll paintings are like rolled long sheets rolled into, so that they can be easily carried that narrates religious stories of local deities and gods.

These were created as travelling or mobile temple, these scrolls these paintings were actually considered as temples, they were carried from place to place and people revert them as temples. These were created by priests singers of the Rabari tribe called Bhopas or Bhopis who would sing and perform stories of local deities. Devnarayanji and incarnation of Vishnu, Devnarayanji is supposed to be a incarnation of Vishnu, and Pabuji a local legendary hero.

The Phad paintings are unfolded after sunset before the village gathering and the narration and singing would last entire night. Phad means fold in local dialect, so the Bhopas or Bhopis the male priest is called Bhopa and a female his wife in most cases it is called Bhopis. So, they carry this scroll paintings from village to village and after nightfall during night they open this scroll and tell the stories of the lord. So, this is the end this the process of storytelling would go for entire night, so this was how it was done.

All Phad paintings have certain common features. Every available space of the canvas is crowded with figures. As we saw here and also here there is no empty space left, every the canvas is entirely filled with something on the other. Another similarity is flat construction of the pictorial space. So, it is flat and you would not see any projection kind of drawings. While the figures are harmoniously distributed all over the area, the scale of figure depends on the social status of the character, they represented and the roles they play in the story.

So, if the the person is more important. So, he will take more space in the painting and if the person is less important he or she will take less space in the painting. This was practice done in the Phad painting. Another interesting which is that the figures in the painting always face each other instead of the viewer, as we saw here they are facing each other and they are not looking towards the viewer. They are not looking towards the people looking at them they are facing each other. So, these are some of the uniqueness, some of the specificity of Phad painting

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The phad is painted on thick canvas. The colour palette consists of bright orange, red, yellow, black, blue, green and brown, derived from stones and minerals. The colours are prepared by the women artisans while the preparation of the canvas through applications of starch and kheriya gond (indigenous glue) and ghotana (burnishing) is done by men.

The artist prepares a mixture of wheat/rice flour and boils it with water till it turns in a thick fine paste. He then applies this paste on the cloth. The cloth is stretched and dried well in hard sunlight and then rubbed with a stone device to make it smooth and shining. The cloth is now ready and works as well as canvas.

The artist prepares his paints from gum, powdered earthen colors, water and indigo. They keep a grinding stone on which the colors are ground with gum and water. Earthen colors are used to give the tempera effect. Indigo, a color obtained from a plant, is still used for blue. The painting begins on an auspicious day with the ritual offering of a coconut to Sarasvati (the Hindu goddess of learning and fine arts). The first stroke of brush is always made by a virgin girl belonging either to the painter's family or to a higher caste. The painter first of all divides the entire scroll into a number of sections and sub-sections, then he prepares rough sketch of the whole painting in light yellow color.

The Phad is painted on thick canvas. The colour palettes consist of bright orange, red, yellow, black, blue, green and brown, derived from stones and minerals. This again like many of the folk paintings are all natural colours and nothing is nothing synthetic is used.

The colours are prepared by the women artisans while the preparation of the canvas through application of starch and kheriya gond that is indigenous glue and ghotana this burnishing is done by men. The artist prepare a mixture of wheat rice wheat or rice flour and boil it with water, till it turns in a thick fine paste. He then applies this paste on the cloth, the cloth is stretched and dried well in hard sunlight and then rubbed with the stone device to make it smooth and shining, the cloth is now ready and works as well as a canvas.

So, this is a indigenously prepared kind of canvas made with cloth and made hardened it with by hardening it with gum The artist prepares this his paints from gum powder earthen colors, water and indigo. They keeper grinding stone on which the colors are ground with gum and water. Earthen colors are used to give the temporary effect, indigo a color obtain from a plant is still used for blue. Some as a time progress may few other exotic colors have been used, but indigo is quite common in Phad painting people still use indigo color that naturally obtain indigo color from a plant is still used.

The painting begins on an auspicious day. So, this is again a ritualistic painting and it has to begin on an auspicious day with a ritual offering of a coconut to Sarasvati the goddess Hindu goddess of learning and fine arts. The first stroke of brush is always made by a virgin girl. So, this is again like it is a very ritualistic process that offering is meet goddess Saraswati. Then the first stroke of the painting is has to be done by a virgin girl a small girl probably belonging either to the painters family or to a higher caste.

The painter first of all divides the entire scroll into number of sections and sub section, he then he prepares rough sketches of the whole painting in light yellow color. So, the painter in order to start a painting should already have had idea of what he is going to paint. So, he divides the entire canvas into sections and sub sections, then he starts painting with light yellow color and the brighter colors are filled later.

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As the rough sketch is ready, the artist starts using colors in layer pattern from lighter to darker value. Orange for limbs or torso of figures, yellow for ornaments and general clothing and designs, green for trees and vegetation, brown for architectural structures, red for royal clothing and flags and blue for water and curtains. The subtle black lines give the final touch. Ornate borders, creepers, trees, rivers and buildings are used as scene dividers and the entire composition is enclosed within a thick border that is always painted an auspicious red.

The worship entails night-long narrations of their deeds by the Bhopas. These performances are held in front of the Phad that act as the painted narrative scrolls and portable temples of the deity. The narration is accompanied by ravanhatta, a violin-like instrument. The Phad is composed in square panels, each illustrating a particular incident of the epic; assistants standing behind the Bhopa unfold the scroll as the story proceeds and the showman points to the relevant depiction as he sings and mimes.

As the rough sketch is ready the artist starts using color in layer patterns from lighter to darker values. So, first they use the lighter color than the darker colors are applied gradually. Orange for limbs or torso, so there are specificity of what color can be used for which to which part of the body depict what.

Orange for limbs or torso of figures, yellow for ornaments and general clothing and designs, green for trees and vegetation, brown for architectural structures, red for royal clothing this is important all the royal figure should have red clothing and nothing other

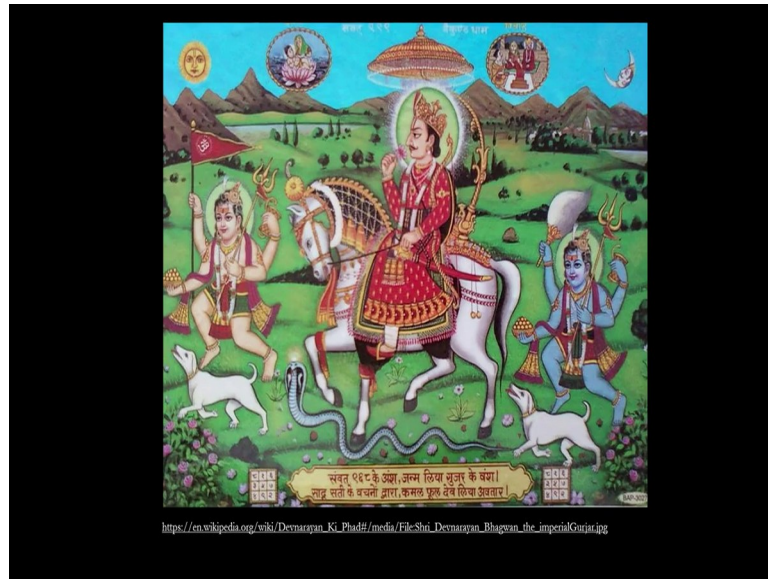
than that and flags and blue for water and curtains. The subtle black lines give the final touch.

Ornate borders, creepers, trees, rivers and buildings are used as a scene divider. And the entire composition is enclosed within a thick border which is always painted and painted an auspicious red. So, you see that the various scenes are divided by using either creepers or trees or rivers or some natural things are used to divide the scenes, as you see in this painting, so scenes are divided then. So, the a border is essential there should be a thick border, which differentiates between with mix the frame and it is always painted in red, the border is always painted in red these are thought to be auspicious color.

The worship entails night long narration of the deeds of Bhopas by the Bhopas. This performance is held in front of the Phad that act as the painted narrative scrolls and portable temples for the deity the narration is accompanied by ravanhatta violin like instruments. So, there is singing and narration accompanied by and the Phad paintings are put in the in the background and the narration is done in front of it.

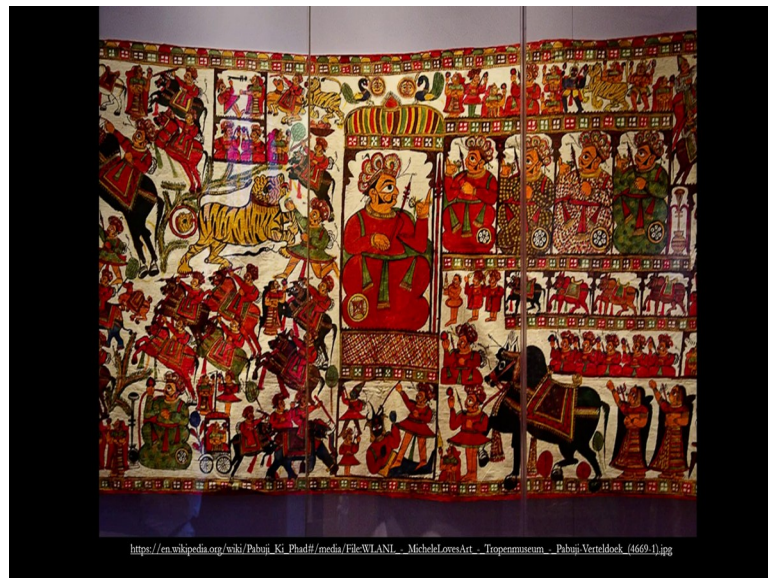
The narration is accompanied by ravanhatta which is a kind of an instrument violin like instrument. The Phad is composed in square panels, each illustrating a particular instant of the epic, assistant standing behind a Bhopa unfold a scroll as the story proceeds and the showman points to the relevant depiction as he sings and mimes. So, this is how it is done there is performance, there is singing, there is music along with the ah the demonstration of the Phad scrolls.

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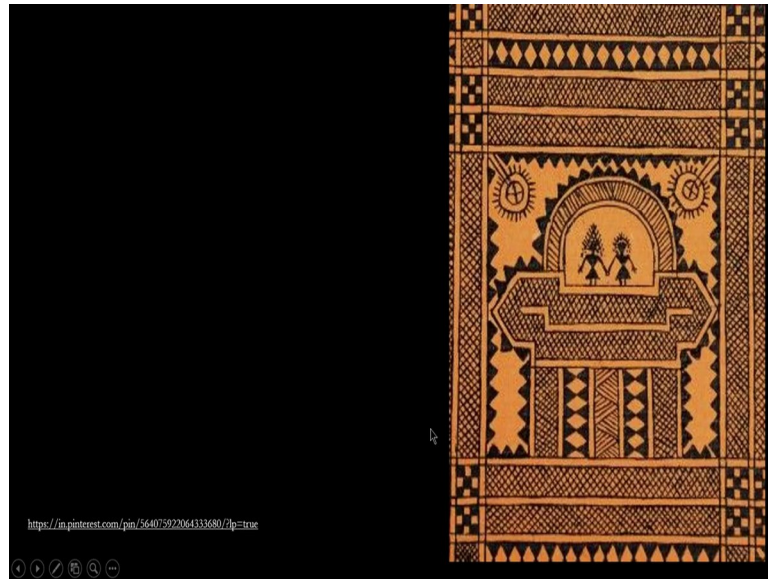
So, this is one painting of Devnarayanji; Devnarayanji is believed to be an incarnation of lord Vishnu.

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This is a Phad painting of Pabuji, who was a local hero and this painting shows the different life aspects of Pabuji, his heroic acts. So, last and least today is the Chittara painting of Karnataka let us discuss this. Chittara painting is done in the in Karnataka.

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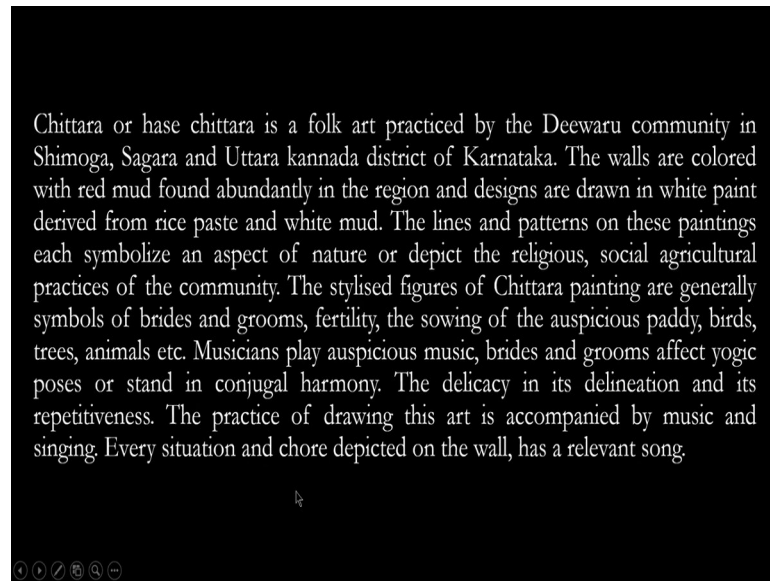
This is one form of Chittara painting a marriage scene is depicted in this art.

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This is another one where a household is depicted.

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Chittara or hase chittara is a folk art practice by the Deewaru community in Shimoga, Sagara and Uttara Kannada district of Karnataka. So, this is the region where this art form is practice the walls are enclosed with red mud the walls are colored with red mud found abundantly in the region and designs are drawn in white paint derived from rice paste and white mud.

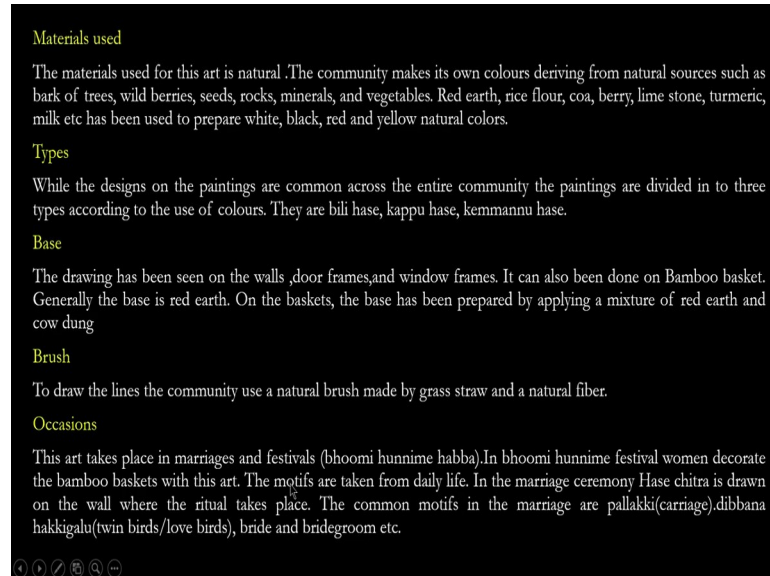
So, the typical Chittara painting always has a red base which is red marked base and it the paintings are done in white which is derived from rice paint and white mud. The lines and patterns on this paintings each symbol as an aspect of nature or depicted religious social, agricultural practice of the community

The stylised figures of Chittara paintings are generally symbols of bride and grooms, fertility the sowing of the auspicious paddy, birds, trees animals etcetera. So, the specificity of chittara is that they always depict happy things or auspicious thing. Musicians play auspicious music brides and grooms affect yogie poses or stand in conjugal harmony. The delicacy in this delineation and its repetitiveness.

So, it is also a very auspicious thing there is also accompaniment of music and singing along with the painting. So, Chittara painting the one of the specificity of Chittara painting is that it is repeated pattern. You will see repeated pattern in the painting in the whole painting. The practice of drawing this art is accompanied by music and singing

every situation and chore depicted on the wall has a relevant songs for. So, every situation and everything that is depicted on the walls has a song to accompany with it.

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Material use the material used for this art is natural the community makes its own colors deriving from natural sources such as bark of trees, wild berries, seeds, rocks minerals and vegetables red earth, rice flour, coal this is coal, berry, limestone, turmeric, milk etcetera has been used to prepare white black red and yellow natural colors. So, whatever is found in nature naturally are used.

Types; while the designs on the paintings are common across entire community, the paintings are divided into three types according to the use of color. So, here you see its not a theme, but the use of colors define the type of the painting these are bili hase, kappu hase, kemmannu hase. So, there are three types of Chittara paintings are depending upon the colors used.

Base the drawing has been seen on the walls door frames and window frames, it can also be done on bamboo baskets. Generally the base is red earth on the baskets the base has been may prepared by applying a mixture of red earth and cow dung. So, under we see this Chittara painting on bamboo basket also in the bamboo basket what to give it a feeling of mud wall it is a coating of red earth and cow dung is used.

Brush to draw the lines the community use a natural brush made by grass straw and natural fiber. So, naturally obtained things are used as brush occasions, the art has been takes place in marriage and festivals, in in bhoomi hunnime festival women decorate the bamboo baskets with this art, the motifs are taken from daily life in a marriage ceremony, hase chittara is drawn on the wall where the ritual takes place. So, where the ritual of the marriage takes place this Chittara painting is done, which is thought to be very auspicious.

The common motifs in the marriage are pallakki that is carriage, dibbana hakkigalu that is twin birds or lovebirds bird bride and bridegroom. So, all auspicious things related to marriage and fertility are drawn during this the marriage occasions. So, friends today we have seen five art forms from India, from next class let us see the techniques of how they make it. So, ah please go through the the slides and see how that what is the difference and the similarity between this art forms. So, we meet in the next class.

Thank you.