

BEAUTIFUL TIMELESS ART: STUDY ON PATTI VARNA OF ANDHRA PRADESH REGION (SPECIAL FOCUS ON FREEHAND DRAWING, MOTIF AND NATURAL DYES)

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ABSTRACT

This article is a descriptive study on the painted and printed textile tradition of the Kalamkari units of Andhra Pradesh using mordants and natural dyes. The initial representation of Kalamkari art was as religious paintings that depicted Indian gods. Kalamkari started during the Mughal dynasty and currently Andhra Pradesh is the largest producer of Kalamkari fabric. With the emergence of high-quality power looms and the adoption of printed textiles; Kalamkari art was on the verge of extinction. However, printed Kalamkari is the new craze among the current generation as it is a combination of traditional and modern trends.

Keywords: *Kalamkari, Ancient Art Form, Pedana, Machilipatnam, Painted Textiles, Block Printing.*

Introduction

In Srikalahasti, many families depend on manual labor for their livelihood. The Srikalahasti style of Kalamkari is one of the two styles of Kalamkari works present in India, the other being the Machilipatnam (block printing) style. Kalam in Persian means a pen used for hand drawing and coloring. The dyeing process involves using only natural dyes that are extracted from flowers and vegetables. Altogether the whole process includes seventeen steps like block making, fabric treatment, printing, washing etc. Some of his most famous works are Ramayana, Mahabharata, Shiva Purana. It has been registered as one of the Geographical Indications from Andhra Pradesh under the Craft Goods Geographical Indications of Good.

In Srikalahasti area Musturu Nag raj son of Krishnaiah's family was very famous for doing this work and his wife's son Lakshmidevi Sai Prasad continued his education and became an idealist for the next generation as he learned this work. Famous painters are the only source of livelihood in the region. Srikalahasti Artefacts Kalamkari is a dream come true that has the potential to impress the audience with its fascination with traditional art.

History

Centuries ago, folk singers and painters roamed from one village to another, telling the villagers stories from Hindu mythology. However, with the passage of time, the process of telling stories turned into painting on canvas and that is when kalamkari art saw the light of day for the first time. This colorful art dates back to 3000 BC. According to historians, fabric samples depicting Kalamkari art have been found at the Mohenjo-Daro archaeological site. But it was during the Mughal era that this style of painting gained recognition. The Mughals promoted the art in the Golconda and Coromandel provinces where skilled artisans (known as Qualamkars) practiced the art and thus the art and the word Kalamkari evolved. During the Golconda Sultanate, the art flourished in Machilipatnam in the Krishna district of Andhra Pradesh and was further popularized during the 18th century by the British in India as a decorative design on clothing.

Even today, many families in Andhra Pradesh continue to practice this art and it has served as their main source of livelihood for generations.

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Tools and Raw Material

Tools

- Tamarind pen.
- Sticks.
- Thread.
- Paper cutter.
- Pen.
- Pencil.
- Eraser.
- Sharpener.



Fig. 1: Tamarind Pen



Fig. 2: Sticks

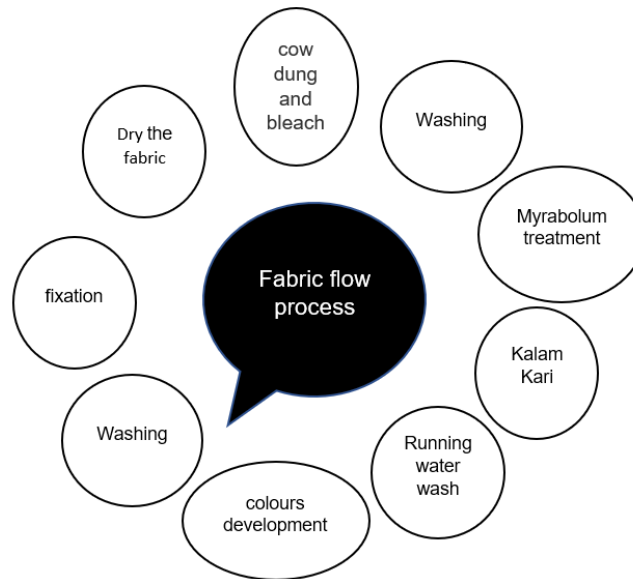


Fig. 3: Different types of sticks shape, sharpener, eraser, pencil, paper cutter

Raw Material

- Mayrabolan forms light yellow.
- Kassim kaaram (Jaggery + Rusted iron filings + water) black outlines for the fabric.
- Natural Indigo produces Blue.
- Pomegranate produces Golden yellow.
- Catechu (Suryadu chakka) produces Rosemary.
- Algerian produces Red.
- Alum mixed with water gives out Gray.

Design and Development Process



Colours

The natural dyes used to paint the colors in Kalamkari art are extracted from natural sources without the use of chemicals and artificial matter. For example, the artisans get the black color by mixing jaggery, water and iron fillings which they basically use for the outlines of the sketches. While mustard or yellow is obtained by boiling pomegranate peels, red shades are created from madder or algin bark. Similarly, blue is obtained from indigo and green is obtained by mixing yellow and blue together.

Different Types of Product Design

Sl. No	Product Design	Goods	State	Year
1	Wall hanging	Handicraft	Andhra Pradesh	2022
2	dupatta (stole)	Handicraft	Andhra Pradesh	2022
3	Sarees	Handicraft	Andhra Pradesh	2022

Problem of Identification

A study of the brief history of Kalamkari art, this article is investigative in nature. In Srikalahasti, many families depend on manual labor for their livelihood. This study throws some light on Kalamkari workers of pedana village. It is an attempt to reveal the problems and prospects of Kalamkari workers in various aspects like change in production process or technology, marketing opportunities, availability of raw materials, infrastructure, environmental factors etc. their people are economic unemployment. They are also not recognized by the global production market.

Objective of Study

- Understand the evolution of Kalamkari prints from history to present day.
- Study the Kalamkari process.
- Understand the areas in which kalamkari is used.
- You know the trends in the print market.
- Explore options in Kalamkari.
- Create a series of new age prints.

The Main Objective of Study

The main aim of the research is to experiment with Kalamkari hand painted prints that will interest and delight the younger generation. And also encourage the hand painting younger generation to know more about sustainable things.

Study Methodology

Primary data collected by kalamkari artist to Erpedu area, Sri kalahasti village where they went and did research and observed the progress and involved in the problems of their colleagues as well as collected photos and videos documenting everything when the family arrived. As part of this case study, the carvers who were in the area were met, with whom the families became familiar with documentation, interviews with photographs, etc. The pilot looked completely at who, based on primary and secondary data.

Artisan Descriptive Research

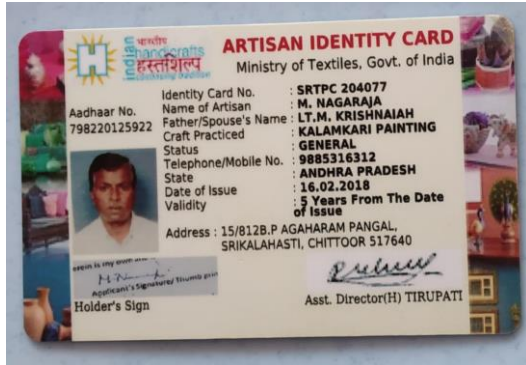


Fig. 4: Artisan identity card

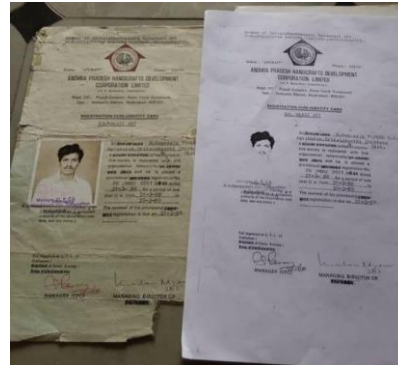


Fig. 5: Registration identity card

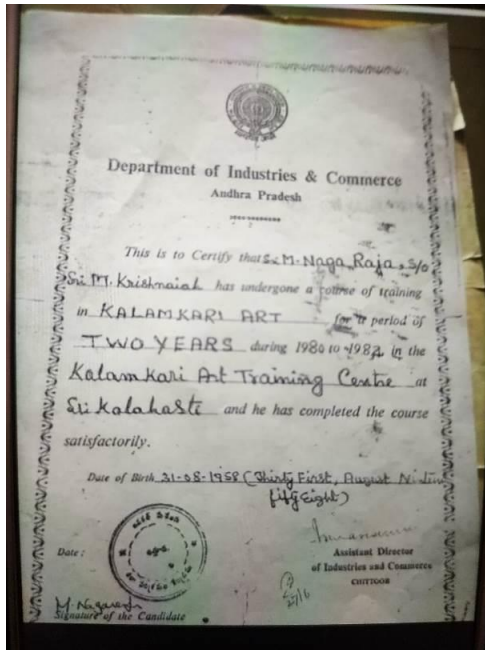


Fig. 6: Department of industries & commerce



Fig. 7: Tree of life

Musturu Nagaraj, born in 1958, study till 8th class.
 Laxmi dowari (specialty block printing).
 Starting in family kalamkari painting by Venkat amla swamy(expired)
 1st working started as wall hanging based on Krishna theme.
 Started -1984-2000(approx.).
 Married in 1983.



Fig. 8: Salu Muni Laxmi (artisan)



Fig. 9: Artisan his work



Fig. 10: Kalamkari drawing

Name: Salu Muni Laxmi (s. ramanaiah)

Training 16 year of age with the 6 months of baby.

Whole family depend on kalamkari paintings

Started in 1996.

Started as drawing colorings traditional picture on "Gaada cloth piece"

Used in wall hanging

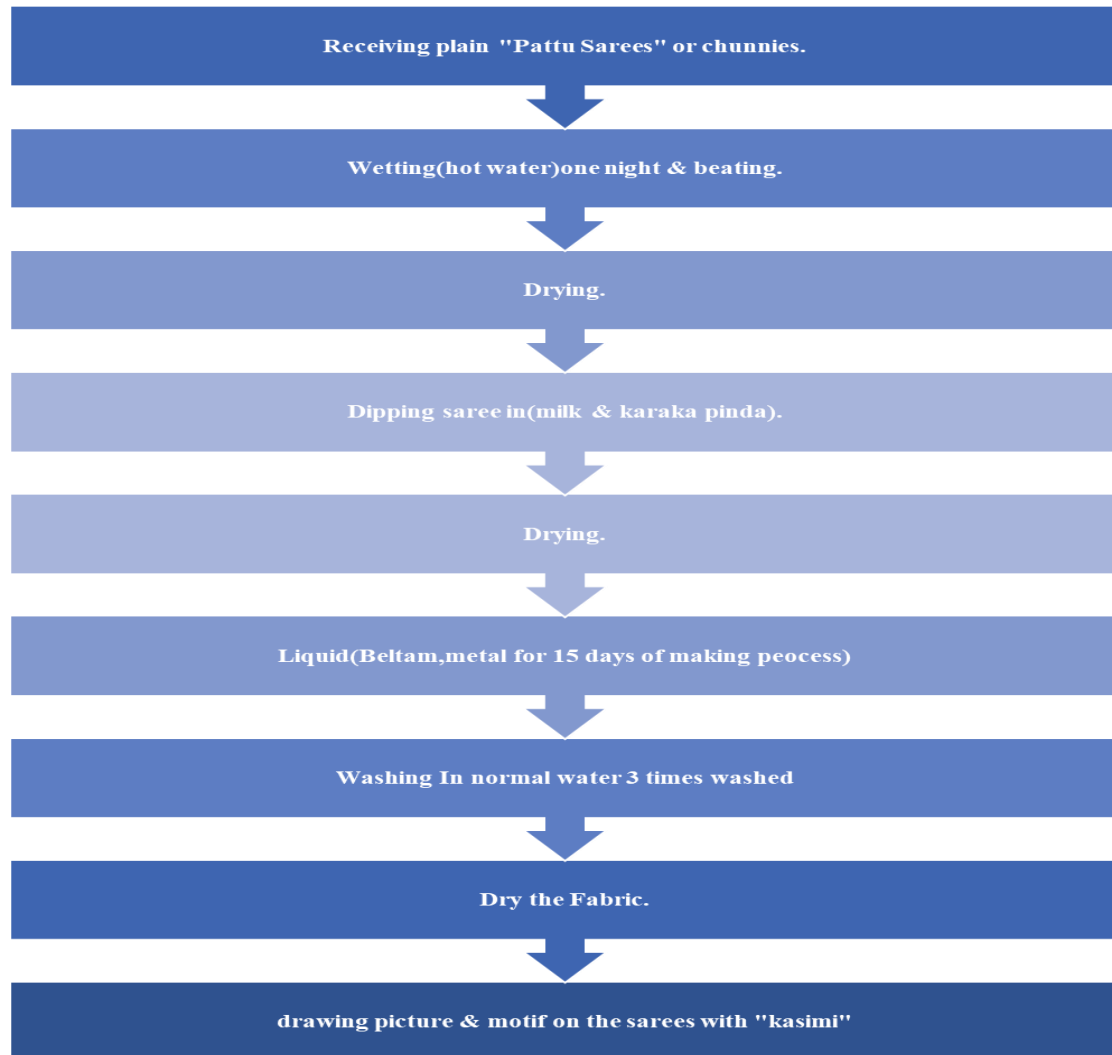
Done for 10 years



Fig. 11: Kalamkari hand painting



Fig. 12: Outline of flower

Process Manual Design**Review of Literature**

- **Anjali S. Deshmukh and Gulshan Ganeshani, Kalamkari**, Accepted 15 March, 2013, An Eco-friendly Approach for Sustainable Fashion Development

Now days, People from entire world are turning away from hazardous chemical dyes because of the increased environmental awareness. There is a strong urge of eco-friendly, harmless naturally dyed textiles. The present scenario aims to highlight the revival and promotion of the ancient art. Kalamkari by using less popular and new vegetable sources for painting.

- **Malini Divakala, M. Vasantha**, Tradition and Transition- A Study on Kalamkari of Srikalahasti

The influences of social change and thus this craft tradition too has undergone transformation as the new generation attempts to reconstruct and reinvent on the basis its historical context. These painted Kalamkaris had their own share of struggles, which threatened its existence. However, today the craft has regained its part glory and is perceived as a medium of organic surface trend in the field of sustainable fashion. While new approaches play an important role to advance concepts, the relation of contemporary to historical sources enables cultivating tradition through transition which seem to be the principle for sustenance of the craft.

- **Soma Ghosh**, Vol. 2, No. 2, 2018, Retracing Kalamkari's journey: from classic to a contemporary textile art
The story is conveyed by examining the centers where this was/is practiced, showcasing older classic and later contemporary images, the artists, the techniques used and exploring the 21st century scenario of this textile art.
- **Prof. Malini Divakala* and Dr M. Vasantha**, Kalamkari- The painted temple cloths.
Kalamkari in its traditional form has been passed over from generation to generation and the craft managed to preserve its natural roots. However, the need for further sustenance of the craft is vital to restore its past glory. The craft thrives upon the usage of natural dyes and techniques in its making, and thus is a true example of sustainable practices in area of textiles.
- **Pradeep Kumar Jena Wrote 2008: Globalization of Indian handicrafts: A Human Development approach: Globalization of Crafts:** Indian handicrafts, economics, art and culture, this dream is highly developed and by many artists. According to 1989 of his works, handicrafts are either hand-made objects, paintings, designs, etc. According to the 1984 Task Force on the definition of handicrafts, the arts are the most popular, and every single object made from them is useful, from rural to urban, and the handicraft makers in hand is bringing livelihood to the rural urban areas in which there are many families involved who have all their lives tied up above all else. Appreciated

Artisan Interview

Musturu Nag raj born in 1958 in srikalahasti. He studies till 8th class. After he knows about kalamkari painting through Venkat amla swamy. After that he took training from Muni Krishan iyer who is the head of kalamkari painting. he took training for 2 years under his guidance. in his training period he got married to Laxmi dowari. she is specialty in printing. First, he started as making of wall hanging which represent the Krishna theme. He started this work in 1984 after completing his studies. He is a man who has trained many people and trained the Dwarka group, with his hands tied to the saving community. Artists here say that the art of painting on clothes with vegetables expressing feelings is a traditional painting of Indian cinema, whose profession is to give cotton cloth as motifs for ornaments patterns of animal forms that you live by depicting mythological and south Indian stories. The craftsmanship of the bouquets that they produce here is so fun that the paintings show such a diverse tradition of artistic culture.

Wall-hanging

- In exhibition of lepakshi Jaipur, Delhi. Starting selling in 1000 rupees with own investment
- Made in home itself First painting: -Ramayana theme (some main part in story)
- From student kalamkari training started earning.
- Themes: Ganesh, Saraswathi Krishna & his wives, tree of life, updesa etc.

Why did they Choose Kalamkari Painting?

Krishnan used to give order to outsiders to make kalamkari design so Mr. Nag raj thought to do two-month training and started kalamkari wall hanging. From there he chosen kalamkari painting.

Receiving Award

- 1995 Kalamkari South Zone Award All Craft Mela, Thanjavur, Tamil Nādu.
- 1991 Birth of Mahatma Gandhi Century Memorial Award, Kalakari painting "Mahabharata" Victoria Technical Institute madras, Tamil Nādu.
- 1982 certified art training center Kalamkari Sri kalahasti, Department of Andhra Pradesh,
- **M. Lakshmi Devi, Principal Artist:** Some art societies are enthusiastic about these paintings and I have gone so far as to say that if the government works with the poor artists to provide material, form and form, we will show more skill and this art further expand.
- **Sai Prasad, a Young Artisan:** kalamkari drawing is done with parents, the previous generation is provided with the technique of how they do it, more than 150 families are engaged in kalamkari art. Creation of designs, images of traditional, cultural, Hindu mythological artworks. For starters, it has a unique identity. Kalamkari drawing is done with parents, the previous generation is ensured by the technique learned, the seniors trained me. how the technicians, the process will do it, more than 150 families are doing kalamkari art work. Creation of designs, images of traditional, cultural, Hindu mythological artworks. For starters, it has a unique identity.

Recommendations

- Government should provide them global market promotion reach.
- Government should first recognize the families and people who are working on KALAMKARI
- Government must start initiatives to support and boost their economic condition.
- Bringing awareness in kalamkari families regarding markets and online marketing.
- Providing platforms to sell their products
- Making next generations to learn and follow this culture of making kalamkari.
- Providing updated machines to fasten the processes to increase productivity
- Recognizing and awarding best artists yearly to encourage.

Conclusion

The artists here use the traditional practice of saree design work but they can develop further if they know how to teach the present of running, how the technology has become. In addition, what designs can give us the right impetus to depict Indian myths, Mahabharata, Ramayana, etc. garments and safe to insert them? Providing the required electronic identity documents Subsidized loans for exhibitions will further strengthen this decorative profession. Right now, everything is driven by computer design, so we're looking forward to learning how to adapt to both technologies. Screen printing Black printing is also in progress so I will try to do my best Kalamkari hand work. Artisan card, subsidy schemes, bank loans, Mudra loans etc. To further improve this work with assistance. Overall, I went to the area and looked at the decorative arts that were there and looked at the difficulties of their peers and the material that they used and the process of making it so that they could find the right ways to preserve this art more and let they know too.

Appendix

Fig. 13: Study about kalamkari painting-Author Suraj Gupta

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