

**Secondary Course**

**Folk Art**

**PRACTICAL**

**244**



**NATIONAL INSTITUTE OF OPEN SCHOOLING**

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## *A Word With You*

*Dear Learner,*

*National Institute of Open Schooling welcomes you to the Secondary Course in Folk Art and we hope you will enjoy your learning in the Open and Distance Learning Mode of education. Folk Art depicts numerous objects crafted by the traditional lifestyle, culture and training of different social groups. Art is an interesting medium which aptly lets you express yourself through illustrations and colours. This course will not only increase the art skills but also help the people economically in the field of folk, as this art has a huge potential in India and abroad. This course will provide a deep insight into folk and tribal Art and help you to develop your personality along with its basic knowledge. The course is comprised of theory and practical aspects of Folk Art and will carry 40 marks and 60 marks respectively in the examination/assessment. The study material prepared especially for you is quite comprehensive and is divided into five modules.*

*This course will provide adequate knowledge of theory and practical of folk and tribal area while emphasising on Introduction to Folk and Tribal Art, Medium, Techniques and Styles. You will also be familiarised with the Wall Painting, Floor Painting and other Mediums of Painting. The practical classes for the course will be conducted at your study centre.*

*NIOS is happy to introduce MOOCs (Massive Open Online Courses) through SWAYAM platform initiated by MoE, Govt. of India. Major subjects of Secondary courses have been developed as MOOCs including video lectures and discussion forum are available on SWAYAM. You must register and enrol on [www.swayam.gov.in](http://www.swayam.gov.in) to access quality videos. NIOS also telecast its live educational programmes through e-vidya channels No. 10 and 12.*

*We hope you will enjoy learning Folk Art with us. Feel free to give your suggestions in the Feedback Form attached at the end of this self-learning material.*

*With best wishes,*

*Course Committee*

## How to use the Study Material

Congratulation! You have accepted the challenge to being a self-learner. NIOS is with you at every step and has developed the material in *Folk Art* with the help of a team of experts, keeping you in mind. A format supporting independent learning has been followed. If you follow the instructions given, you will be able to get the best out of this material. The relevant icons used in the material will guide you. These icons have been explained below for your convenience.

**Title:** This will give a clear indication of the contents within. Do read it.

**Introduction:** This will introduce you to the lesson.



**Objectives:** These are statements that explain what you are expected to learn from the lesson.



**Notes:** Each page carries an empty space in the side margins for you to write important points or make notes.



**Intext Questions:** Very short answer self-check questions are asked after every section, the answers to which are given at the end of the lesson. These will help you to check your progress. Do solve them. Successful completion will allow you to decide whether to proceed further or go back and learn again.



**Activity:** This is a way of learning. The learner can express themselves creatively.



**What You Have Learnt:** This is the summary of the main points of the lesson. It will help in recapitulation and revision. You are welcome to add your own points to it also.

**Learning Outcomes:** The learning outcomes will help you check what you have learnt after going through the lesson.



**Terminal Exercises:** These are long and short questions that provide an opportunity to practice for a clear understanding of the whole topic.



**Answers:** These will help you to know how correctly you have answered the questions.

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## **MODULE 3: WALL PAINTING**

- 1. Madhubani Art**
- 2. Warli Painting**
- 3. Sanjhi Art**
- 4. Pithora**





**1****MADHUBANI PAINTING**

You have studied about features and descriptions of different folk arts. In this lesson, we will learn about the folk art of Bihar, Madhubani. Madhubani art is a style of painting belonging to Mithila that is practiced in the area of Nepal and Bihar. The culture of Mithilanchal is shown in this style of painting.

Madhubani painting is also called the art of Mithila (because it flourished in the Mithila region of Bihar). The characteristic of this style of painting is the use of bright and contrasting colours to fill up sketches and shapes. In fact, Madhubani art originated from 'Kohbar'. Kohbar is painted on the wall of the bride and groom's room as a decoration for performing the puja ritual. Kohbar is the oldest example of wall painting tradition in Bihar, Jharkhand and Eastern Uttar Pradesh. It is made by women after marriage. Marriage is an important ritual of Hindu religion. The literal meaning of the word 'Kohbar' is koh- cave or room, bar - the groom. Hence, the word means the room where the newly married bride and groom stay for the first time or the room for the newly married couple.

**OBJECTIVES**

After studying this lesson, you will be able to:

- identify the tradition of Madhubani painting;
- explain the origin of Madhubani painting;
- identify popular styles of Madhubani art;
- explain the painting materials used for illustration of Madhubani art;
- explain the present scenario of Madhubani art;
- describe interesting facts regarding Madhubani art and
- enlist different interpretations depicted in Madhubani paintings.



## Notes

## 1.1 GENERAL DESCRIPTION

To begin with, we need to understand the general descriptions of Madhubani art. Many shapes or figures are made to decorate or show the significance of the room. It shows Hindu culture. The painting shows the marriage of Hindu God and Goddess Ram and Sita or figures of bride and groom. The Hindu religious and social tradition is depicted through symbolic painting. Gauri worship, Sun and Moon are shown as witnesses. It is said that the city existed during the time of Ramayan and got its name from the forest of Madhu. For this reason, it is called Madhubani painting, and due importance is given to painting of nature which is shown through symbolic painting. For example Sun, Moon, peacocks, fish, bamboo trees, tortoises, elephants, green trees etc. The Hindu Gods and Goddesses for example Ganesh, Krishna-Radha, Ram-Sita, Mother Gauri, Kul Devata etc. are painted in keeping with religious tradition. Although Madhubani painting is traditionally done by women, popular demand has also brought men to this art. These paintings are popular owing to tribal bright and earthy colour. The painting is done on a fresh coating of cow dung or clay on walls. Natural colours are used. For example the black colour is obtained by mixing kohl and dung. Similarly, the yellow colour is prepared using turmeric or nectar of flowers or lemon and latex of Banyan tree. The red colour is prepared using either safflower nectar or red sandalwood. The green colour is obtained from tree leaves. The white colour is made from rice powder and Basanti colour from the Flame of the forest (Palash) flowers. Such colours are selected to decorate the paintings. Flat colours are used without any shading and empty space. Nowadays this artwork is being done on paper, cloth and canvas for commercial purposes. Acrylic poster colours are also used for colouring. This handicraft has been handed over from one generation to the other. Thus, traditional designs and patterns are duly preserved. The All India Handicraft Board and the Indian Government encourage women to sell their traditional paintings made on handmade paper in the market as an additional source of income apart from agriculture. Madhubani painting has become the primary source of income for many families. Looking at the demand for this art in the world market, women's traditional art belonging to Mithila needs to be appreciated.

## 1.2 TRADITIONAL MADHUBANI MOTIFS

Now learner, let us learn about the traditional Madhubani motifs.

1. Sun : Sun and moon are often painted in Madhubani design. They are used as symbols of divine entities.
2. Tortoise : The tortoise motif is used in Madhubani painting. It is shown as a symbol of prosperity and fertility.
3. Ganesh : This motif is used for religious and mythological events. Apart from this, other Gods and Goddesses are also drawn.



Notes



1



2



3



4



5



6



7



8



9



10

Fig. 1.1

4. Bamboo tree : A tree is the symbol of life and enthusiasm. Bamboo is considered auspicious.
5. Fish : The motif is an essential part of Madhubani painting. It is considered a symbol of prosperity and fertility.
6. Elephant : The elephant is used in Madhubani art as an interpretation of a local animal.

## MODULE – 3

### Wall Painting



#### Notes

7. Lady : The lady motif is used for various occasions such as marriage ceremony or group activities to depict rural life.
8. Lotus : The lotus motif is used in Madhubani paintings for religious ceremony, marriage, forest or royal garden. Lotus is considered an important symbol.
9. Pot : The pot is an essential part of religious rituals during a marriage ceremony.
10. Peacock : The interpretation of the peacock bird is used in several places. Such as Radha Krishna Rasa Leela, Ram going to the forest, depiction of royal spaces or religious rituals of marriage ceremony. The peacock motif is an integral part in the painting of flora and fauna.

### 1.3 MATERIAL REQUIRED FOR MADHUBANI PAINTING

Cloth or thick drawing sheet/handmade sheet/handmade paper

Pencil

Eraser

Black marker

Fine tip round brush (0, 1 and 8 size and others)

Scale

Carbon sheet

Fabric colour (for cloth)

Poster colour (for paper)

Tracing paper

**Note:** Traditionally, Madhubani paintings are made using fingers, twigs, brush, fountain pen and match sticks.

### 1.4 TRADITIONAL METHODS

#### Step 1: Border

You know that the border is an essential aspect of Madhubani painting. Continuous geometric pattern or forms inspired by nature can be used. The width of the boundary can be 1/2 to 2 inches. The bigger the canvas, the bigger will be the border. Here we will make a border of 1/2 inch.

Firstly, make semi-circles of the same size using freehand and add double lines to this semi-circle. Make a similar pattern for the inside boundary. Add a circle to double line. Finally, fill the gap between line and circle.

**Step 2: Layout**

Conceptualize the layout of the painting. Firstly, sketch the main character. Next, fill the remaining space with an abstract pattern. Abstract pattern can consist of flora such as trees and fauna such as fish, peacock, deer etc. The abstract pattern should be in adherence to the main concept.

**Step 3: Patterns**

Repeat patterns for the description. It does not have any fixed principle. Any pattern can be used. It should be compatible with the main subject. Patterns can also be used for description in a border. Care should be taken that no space is left empty around the main concept in Mithila painting.

**Step 4: Background colour**

Select the background colour first when colouring. Background colour should be according to the main concept.

**Step 5: Foreground colour**

After colouring the background, fill bright colour in the foreground. The selection of colour is very important. If in doubt, then use obvious colours. For example, brown for the tree trunk, green for leaves, blue for peacock etc. Introduce yourself to the colour wheel for more knowledge about colour combination.

**Step 6: Background patterns**

This step is optional. The background can be filled with a single colour. However, a pattern is an essential part of Madhubani art. A pattern can be repeated using a round brush to make the background more interesting.

**Preparing Background for Painting**

In the ancient period, Mithila painting was made on the floor and wall. These days cloth and paper are used. Choose your surface. For learning purposes, natural colour will not be used for ancient Mithila painting. Instead, synthetic colours such as poster colour, oil colours or acrylic colours will be used. Now select the topic, such as mythological or relating to day-to-day activities.

**Notes**

**PRACTICAL EXERCISE 1**

So learner, we have learnt the traditional methods of Madhubani painting. Now we will illustrate a Madhubani art. The theme is Ram Sita Marriage.



**Notes**

**Step 1: Border**

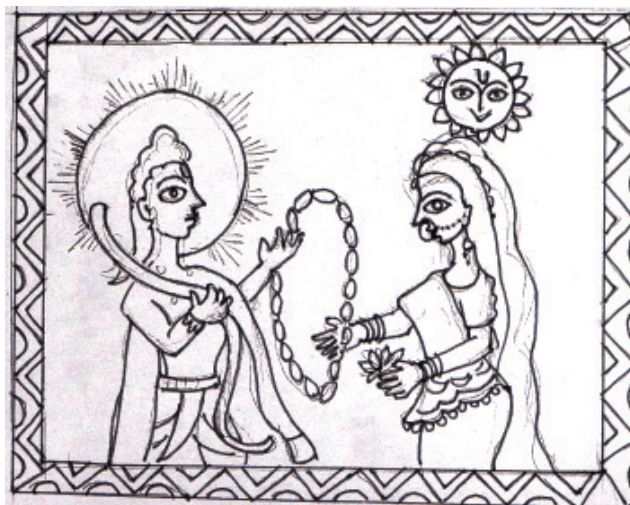
Border is an important aspect of Madhubani painting and completes the painting. Continuous geometric patterns or forms inspired by nature can be used. The width of the boundary can be 1/2 to 2 inches. The bigger the canvas, the bigger will be the border. Here we will make a border of 1/2 inch.



**Fig. 1.2**

**Step 2: Layout**

Conceptualize the layout of the painting. Firstly, sketch the main character. Here we are painting the marriage of Ram and Sita. Therefore, we will make the sketches of Ram and Sita first.



**Fig. 1.3**

### Step 3: Patterns

Care has to be taken that empty space should not be left in the area surrounding the main subject in Mithila painting. Empty space can be filled using motif symbols. Here we can use Sun, parrot, fish, pot and flowers. Sun has a prominent place in Madhubani art.



Notes



Fig. 1.4

### Step 4: Colouring

In the final step, we will fill colours. First, we will fill the border with two separate colours. After that, we will colour the clothes of the main characters Ram and Sita, followed by flowers, fish, peacocks and the Sun according to the painting. Other colours can be used, but bright colours are appropriate. Colour the leaves green, peacocks blue, etc.



Fig. 1.5

**PRACTICAL EXERCISE 2**

Now we will illustrate another Madhubani art. The theme is Fish and Peacock.

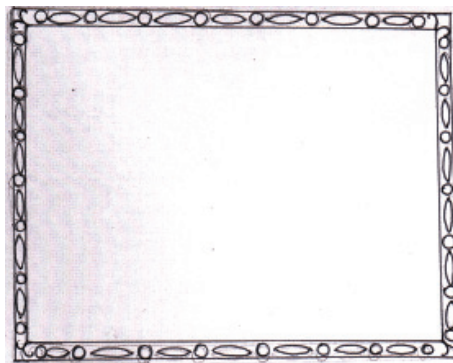
**Step 1: Border**

Border is an important aspect of Madhubani painting and completes the painting. Geometric patterns or nature inspired forms can be used. The width of the boundary can be 1/2 to 2 inches. The bigger the canvas, the bigger will be the border. Here we will make a border of 1/2 inch.

Firstly, make semi-circles of the same size using free hand and add double lines to this semi circle. Make a similar pattern for the inside boundary. Add a circle to double line. Finally, fill the gap between the line and circle.



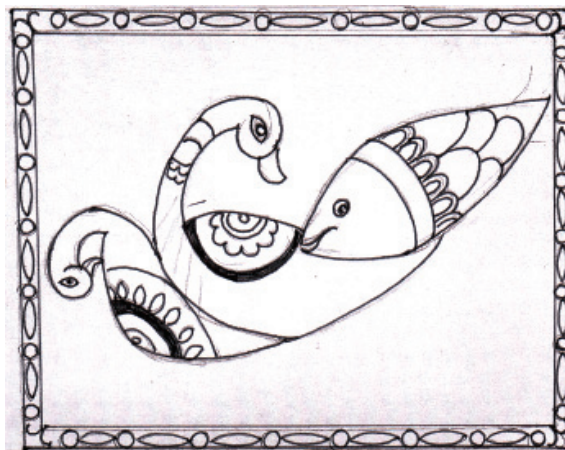
**Notes**



**Fig. 1.6**

**Step 2: Layout**

Conceptualize the layout of the painting. Sketch the main character first. In this case, make peacock and fish. After that, fill the rest of the space with patterns. Since the main topic is peacock and fish, compatible abstract patterns such as peacock feathers surrounding the peacock and semi-circular waves near the fish can be made.



**Fig. 1.7**



**Step 3: Patterns**

Repeat patterns for the detailing. It does not have any fixed principle. Any pattern can be used. It should be compatible with the main concept. Patterns can also be used for detailing border.



Notes



Fig. 1.8

**Step 4: Colouring**

Care has to be taken that no space is left empty around the main concept in Mithila painting. Black colour may be used to complete the paintings, as shown in the figure given below.



Fig. 1.9

**PRACTICAL EXERCISE 3**

Let us draw one more Madhubani painting. The theme of the painting is Kohbar Painting.

**Step 1**

Kohbar painting is a prominent topic for Madhubani painting. The kohbar is made on the walls of a house. Make a large rectangle on the surface to make the painting. Make a border surrounding the rectangle. It can be of 1/2 to 2 inches in width. In this border, we will make a geometrical design using slanting lines giving a triangular shape.



**Notes**



**Fig. 1.10**

**Step 2**

Now, we will make Ban Devi in the centre of the main surface for painting. In the central portion of the Devi, make an embellished circle having the shape of a flower. In place of both the hands, we will make large leaves. Surrounding them make round fruits above and below. We will decorate the trunk of this tree in the form of a long skirt (lehenga). This Ban Devi is like the Goddess of prosperity. In this rectangle, we will make other forms such as newly married bride and groom



**Fig. 1.11**

at the top. At the bottom, a tableau surrounded by the figures of two ladies will be painted. Towards the left side, we will make two peacocks, and on the right side, we will make the figure of a lady in a sitting posture.

**Step 3**

Empty space is not left in kohbar painting. For this reason, we will make fish, parrots, pairs of snakes, tortoises, fruits, flowers, leaves and twigs. Pots and baskets, which are symbols of happiness and prosperity will also be painted.



Notes



Fig. 1.12

**Step 4**

We will make this painting on a white surface with saffron colour.



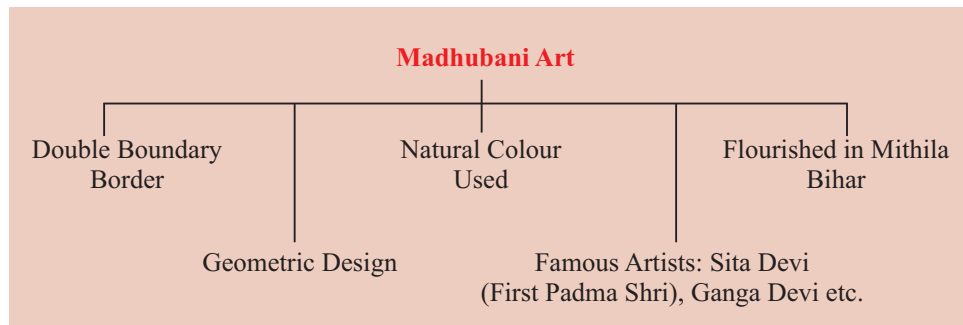
Fig. 1.13



Notes



## WHAT YOU HAVE LEARNT



## TERMINAL EXERCISE

1. Draw Lord Shri Ram hunting the golden deer.
2. Paint a woman worshipping Lord Shiva in Madhubani style.
3. Draw natural motifs of fish and lotus in Madhubani style.
4. Draw a rural lady with a pot of water on her head.
5. Madhubani art originated from which place?
6. Make separate paintings of two prominent styles of Madhubani art.
7. Explain any three characteristic features of Madhubani art.
8. Paint any three motifs used in Madhubani art.
9. Who received the Padmashri first for Madhubani art? Make a copy of her paintings.

## GLOSSARY

Origin	: the start or beginning of any activity or thing
Purpose	: Objective
Motif	: interpretations, pattern
Enlist	: to arrange in sequence
Essential	: necessary
Activities	: doing some kind of action or deed

## Madhubani Painting

Symbolic	: relating to symbols and symbolism
Flourished	: spread
Compatible	: suitable
Flora and fauna	: plants and animals
Traditional	: related to tradition
Background	: the portion of a painting, scene or design that prepares a setting for the main subject
Geometric	: relating to the branch of mathematics about line and shapes

## MODULE – 3

### Wall Painting



### Notes

## MODULE – 3

### Wall Painting



#### Notes



## 2

## WARLI PAINTING

Till now, you have gained knowledge about different types of Madhubani folk art. In this lesson, you will learn about Warli wall paintings made by the Warli tribal people. The wall paintings made by the Warli tribal people are called Warli paintings. The tribal people of Dahanu and Talasari townships in Maharashtra state of India have a long tradition of making ritualistic wall paintings. These also include floor paintings made by women on the occasion of birth, death and marriage. The Palaghat chowk made for the worship of Palaghat Devi during marriage ceremony is made only by married women. In a way, these paintings give a beautiful glimpse of the world view, gods, daily life activities, village, environment, flora-fauna and vegetation of the Warli tribal people. In the centre of the painting, a square chowk is made. Sometimes this chowk is made using geometric shapes such as semi-circle; lines cutting each other, scallops or kanguras, dots, etc. Sometimes the border is decorated by repeating motifs such as headgear like maur/basing, etc., worn by the bride and groom during marriage. In the centre of the chowk the figure of Palaghat Devi is made by combining two vertical and adjacent vertex triangle. Sometimes Moon, Sun, comb, flowers, ladder, basing etc., are also painted in the top region of the centre of the chowk. Outside the chowk, other Warli gods such as Bagh Dev, Panch Siriya, Hiroba, Chandra Dev and Surya Dev along with marriage rituals, agricultural activities, dancing youth, marriage procession, flora and fauna etc., are also painted on the top region of the wall. This painting is done as a group activity.

According to archaeologists, the wall paintings of Warli tribal people appear to be an extension of the cave paintings of central India that have been classified as Neolithic rock painting. The characteristic features of cave paintings from this period are white outline, triangular human, figures of flora and fauna and geometric depiction. The figures made in Warli paintings appear as simple but dynamic reflections of cave paintings without detailing. Since last few years, this women dominated art has been taken up by men also as a means of earning a living who are presenting the traditional paintings in a new contemporary form to sell in city markets.



## OBJECTIVES

After studying this lesson, you will be able to:

- explain the traditional Warli painting;
- analyse the similarity between cave paintings of the Neolithic period and the Warli tribal paintings;
- create a relationship between ritual and occasional Warli paintings;
- identify materials to make the Warli paintings;
- enlist the various motifs depicted in Warli paintings.

## 2.1 GENERAL DESCRIPTION

Learner, now you will learn the general description of Warli painting. Warli painting is a tradition of making ritualistic wall paintings among Warli tribal people belonging to Dahanu and Talasari regions of Maharashtra state of India. They include paintings made by women during birth, death and marriage rituals. They consist of Palaghat chowk made for the worship of Palaghat Devi by married women. A characteristic feature of Warli painting is that it gives glimpses of daily life activities, village, environment, flora-fauna, gods-goddesses, etc. of the tribal people. Sometimes this chowk is made using geometric shapes such as semi-circle, lines cutting each other, dots etc. Apart from mainly Moon, Sun, comb, flowers, ladder etc. gods such as Bagh Dev, Panch Siriya, Hiroba, Chandra Dev, Surya Dev and activities of marriage, dancing youth, and marriage procession are also made in the paintings done as a group activity. A characteristic feature of paintings made by Warli tribal people is triangular human figures. Earlier, only women participated in this art, but now men have also taken up this art as a lucrative means of employment.

## 2.2 TRADITIONAL WARLI MOTIF

We will get to know some important motifs depicted in Warli painting. These are given below:

- **Palaghat Devi chowk:** This is centrally important for marriage ritual paintings. The figure of a Devi (Goddess) is painted in the middle of a square chowk.
- **Panch Siriya:** This is depicted as a five-headed horseman. It may or may not be made in the centre of the chowk. This is a protecting Dev (God).



Notes



Notes

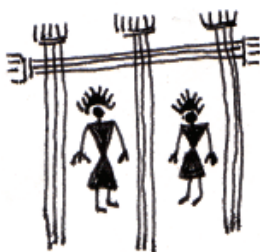
- **Bagh Dev:** This is painted as an image of a tiger on a wooden pole.



- **Chandra-Surya:** They are worshipped as tribal natural forces.



- **Bride and groom riding a horse:** In paintings made for marriage rituals, the groom is shown on horse back or bride and groom standing inside a bandanavar.



- **Crown/Maur:** In marriage paintings, bride and groom are shown wearing head gear called Maur/Sehra a crown for bridegroom.



- **Vegetation:** Palm and other vegetation is shown extensively in Warli paintings.





- **Human figures:** Human figures involved in various activities are an important part of Warli paintings. They are shown dancing, in a marriage procession, running, farming, hunting and other daily activities as men and women.



Notes

- **Flora-fauna:** Beautiful depiction of flora and fauna is done in Warli paintings in which peacock, deer, goat, horse, cock, hen, cow, lion, birds, spider, ant, jackal, crane etc. are prominent.



- **Shepherd:** Shepherd taking goats and cows for grazing is an important part of Warli paintings.



- **Tarpa:** This is a musical instrument played by a group of young men and women while doing the Tarpa dance. It is the most popular image in the Warli paintings.





Notes

- **Tadi picking youth:** The image of a human form climbing a Palm tree to pick Tadi shows an important activity of Warli life.



Fig. 2.1

## 2.3 MATERIAL REQUIRED FOR WARLI PAINTING

### Material required by learner to make Warli painting

- Drawing board
- Pencil
- Fevicol
- Drawing sheet or markin cloth
- Soft round brush of 1, 3 and 7 number
- Warli and brown poster colour and red clay
- Small plastic mug
- Drawing pin
- Eraser
- Scale

## 2.4 TRADITIONAL METHOD OF WARLI PAINTING

Now let us understand preparing the background or surface for painting.

- Take a drawing sheet or unwashed markin cloth of 14"×20" size.
- Make a border of 1" on all sides of this. In this way, a rectangle of 12"×18" will be obtained on the sheet/cloth.
- Now prepare a thick mixture by mixing red clay in water. Add a little fevicol to it so that when the red clay is applied on the sheet/cloth it does not leave it upon touching.

## Warli Painting

- Rub your finger on the prepared surface. If the colour is removed then add some more fevicol to it and red colour.
- To prepare a proper surface for colouring, at least two coats of the red clay mixture are required. Before applying the second coat, it is necessary to check whether the first coat has dried completely.

### PRACTICAL EXERCISE 1

Learner, you have learnt the traditional method of Warli art. Now we will prepare a Warli painting on a paper.

- First, you compose a painting made by Warli tribal people on the occasion of marriage by keeping the Palaghat Devi chowk in the centre on a drawing sheet.
- Firstly, select the motifs of Warli painting related to Palaghat Devi chowk and marriage.

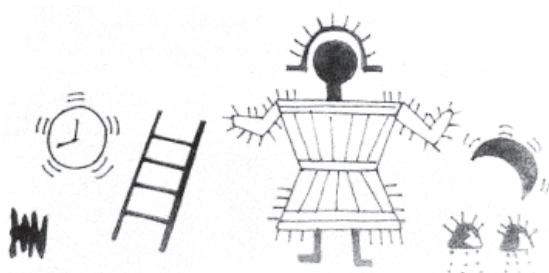


Fig. 2.2

- Keeping the selected motifs in mind, imagine a composition of a painting.
- Specify the place and general shape of all those motifs you want to paint according to your imagination. Use a pencil and take dark brown colour on the prepared surface over the drawing sheet.
- Now make clear sketches of all the shapes to be painted using pencil.

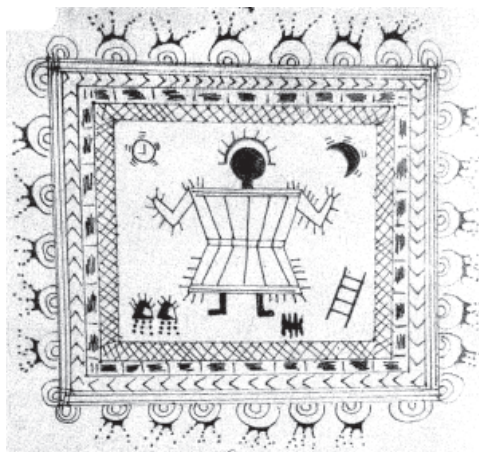


Fig. 2.3

## MODULE – 3

### Wall Painting



### Notes



Notes

- With the help of 1 number brush, outline each shape using white poster colour.

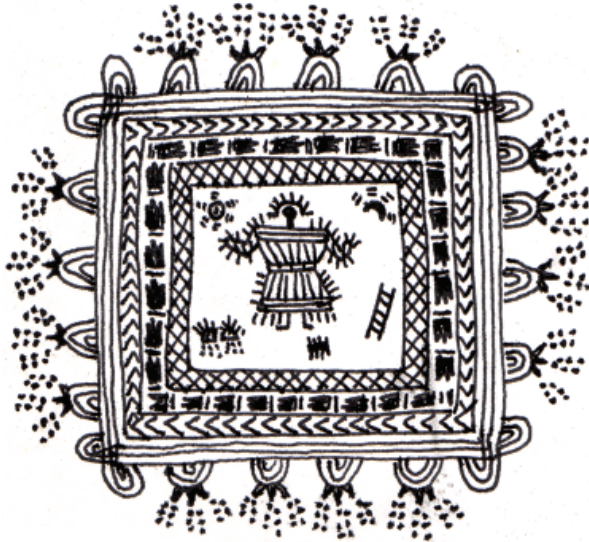


Fig. 2.4

- Thereafter, fill each shape with flat white colour in the middle of the outline using 3 number brush.



Fig. 2.5

- In the end, define the limbs and head of the figures of human and flora-fauna.

The human and animal figures are made by combining two vertical triangles with adjacent vertex. Therefore, these triangles will be vertical while making human figures, whereas they will be horizontal for animal figures.

**PRACTICAL EXERCISE 2**

Now let us draw another Warli painting on the drawing sheet. Compose a Warli painting on cloth scene of picking tadi from a palm tree.

- Select Warli motifs to make a composition on the prepared red clay background on a markin cloth.
- Conceptualize a painting of Warli style in your imagination.
- According to the imagined design, signify the place and shape of the different motifs that are to be painted using pencil on the prepared surface over the cloth.



Notes

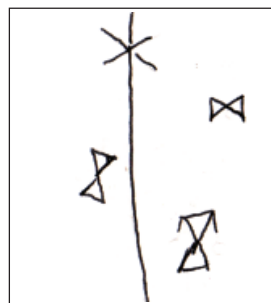


Fig. 2.6

- Sketch each shape using a pencil.

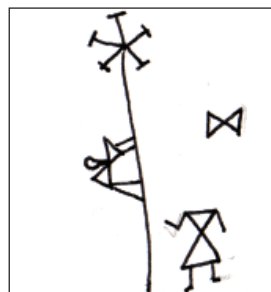


Fig. 2.7

- Outline each shape with the help of 1 number brush and white poster colour.

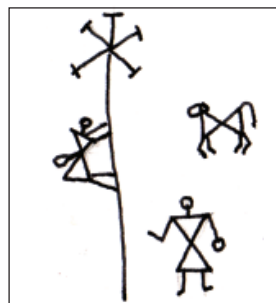


Fig. 2.8



Notes

- Fill in the shapes with flat white colour using 3 number brush.



Fig. 2.9

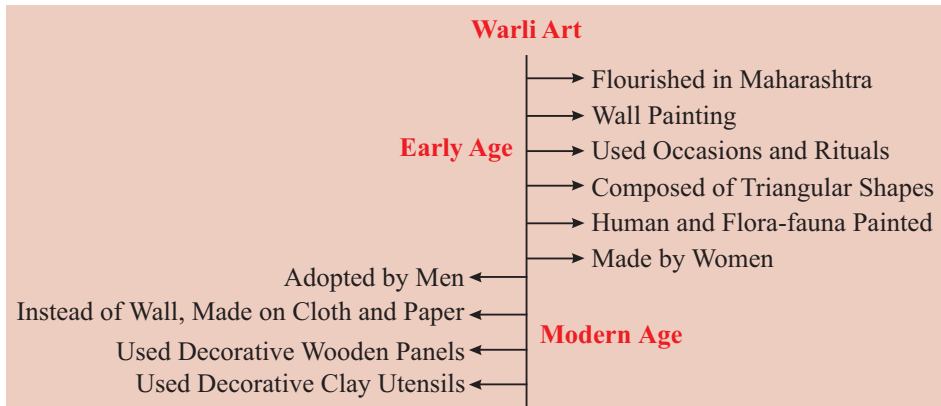
- Finally, define the limbs, head etc. of the figure of humans and flora-fauna. While making the human and animal figures, two triangles of adjacent vertex have to be combined. For human figures, the triangles will be one above the other, whereas for animal figures, they will be facing each other.



Fig. 2.10



**WHAT YOU HAVE LEARNT**



**Notes**



**TERMINAL EXERCISE**

1. Describe characteristic features related to the Warli paintings.
2. Sketch the Palaghat Devi chowk made in Warli paintings.
3. Paint the Panch Siriya horseman and Bagh Dev.
4. Sketch the Warli youth picking Tadi from the Palm tree.
5. Make a painting of a group of young Warli men and women doing the Tarpa dance.
6. Make a painting using important motifs from Warli painting.

**GLOSSARY**

- Wall painting : painting made on walls
- Ritualistic : related to procedures of worship
- Basing : head gear of the bride and groom
- Agricultural activities : activities related to farming
- Employment : means of earning a living
- Dynamic : giving the appearance of movement

## MODULE – 3

Wall Painting



Notes



3

## SANJHI ART

Dear learner, in the previous lesson you have learnt about Warli art. In this lesson, you will learn about the Sanjhi folk art. Sanjhi art is the folk art made during ‘Sanjh’, which means twilight, dusk or evening. It is prevalent in Rajasthan, Western Uttar Pradesh, Madhya Pradesh and Nepal. It is known by different names in different places, such as Sanjhi, Sanjhya, Hanja, Hanjhya, Sandhya, Sanjha etc. ‘Sandhya’ is also the name of the setting sun’s wife. This time is believed to bring happiness, joy and delight to all people along with the sun.

The Sanjhi of cow dung is said to have originated in Ajmer of Rajasthan. The Sanjhi of banana leaves is used to decorate the famous pilgrimage Shrinathji temple in Nathdwara of Rajasthan.

Sanjhi, made by using coloured powder on water, started in the Govardhan Nathji temple of Udaipur and is still made there.



### OBJECTIVES

After studying this lesson, you will be able to:

- describe the tradition of Sanjhi painting;
- explain the Sanjhi made by cow dung, banana leaves and putting coloured powder and water;
- differentiate between the method of making of all the three types of Sanjhi arts;
- recognize the material used for making different types of Sanjhi;
- identify the motifs used in Sanjhi.



### 3.1 GENERAL DESCRIPTION

Learner, let us learn the general description of Sanjhi painting. The Sanjhi made of cow dung is also called Sanjhphoolani or Sanjhaphooli. Some relate it to the human daughter of Brahma, Sandhya and some to Devi Durga and Parvati; Sandhya Devi and nine forms of Devi, as well as Brajdevi Radhika, are also related to other types of Sanjhi. It is also believed that the image of Sandhya made by Krishna to impress Radhika is known as Sanjhi. A grand festival of Sanjhi Mandan is seen in the Braj region. Huge crowds of people from near as well as far off places gather to get a glimpse of Krishna Leelas in every Radha-Krishna temple, through the medium of Sanjhi art.

Different figures made of cow dung Sanjhi are either according to the sequence of dates or date numbers. After making Sanjhi for ten days, a coating is done. The coating is a surrounding wall for protecting forts, palaces or houses. This coat remains with the Sanjhi till the end, and a similar coat is also made for other Sanjhi art that increases their beauty. The basis for the coat or rampart is related to the story of establishing of the township. The motif of Dwarikapuri of Krishna is seen in these Sanjhis.

### 3.2 TRADITIONAL SANJHI MOTIF

To begin with, you need to understand the traditional Sanjhi motif. The list of figures made in Sanjhi made by cow dung is as follows:

Ekam	: a star, a pacheta, a sun, a jalebi, a khajur, a ghevar, a feni, a kalashi
Beej	: bandarwal, Moon of dooj, rolling pin-board, Sanjhi-Sanjha, two janeya, two cymbals, jhalar-danka
Teej	: three tibari, constellation, bow-arrow, scales-weight, taal-tataiya, pilgrimage
Chauth	: Chaupad, charbhar, four thieves, chakari-bhanvara, Moon and stars, male and female art
Pancham	: pattal-done, kite, betal leaf, five playing stones (pachete), five stars, five Pandavas, pankhi, five sathiya, Panvads
Chhath	: Chhabeli, stick, flower with six buds, butter milk churner
Satam	: seven rishis, satiya, sanjha savar, sarvar, seven female friends
Aatham	: flower with eight buds, amla bush, mango, aamali, walnut, aal
Nam	: nam, nimdi, nisarani, Nal-Damyanti, nau dokre dokri, nag
Dasam	: dan peti, das kothli, dal-baati, daavat-kalam
Gyaras se amavas	: Sanjhi coat



Notes



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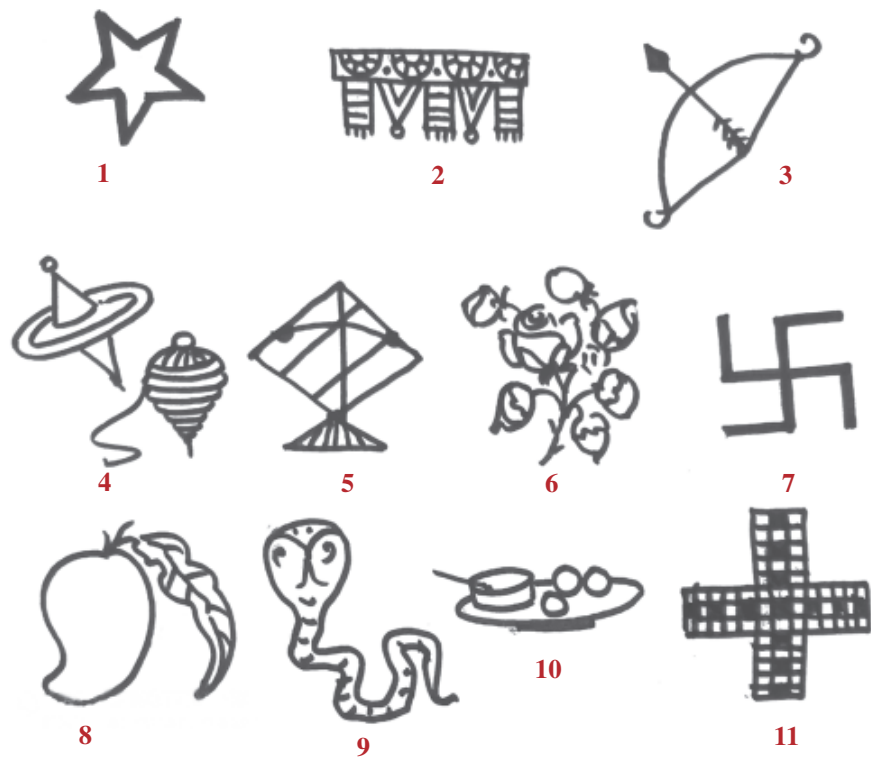


Fig. 3.1

### 3.3 MATERIAL REQUIRED FOR MAKING SANJHI

- Ply board or hard board of 18" × 24" size.
- Circular or rectangular tray to fill water
- Poster colour
- Multi coloured sheets or paper
- Banana leaves
- Different types of flowers and leaves
- Fine cloth
- Bamboo skulls
- Scissors
- Pencil
- Scale
- Fevicol
- Ordinary paper

### 3.4 TRADITIONAL METHODS

Now let us learn the traditional methods of Sanjhi art. Figures to be made for Banana Leaf Sanjhi.

To make Sanjhi, take a utensil with a flat surface. Fill it with water, leaving some space on its right and left side, and arrange bamboo skulls. Sanjhi is made in the space between the skulls keeping the empty space separate. The outer part of the skulls is to be shown to the audience. By shaking the utensil, the water of the utensil ripples and the Sanjhi also appears very beautiful by sparkling. Initially, powder of white and red stone colour and then coal powder is sprinkled. After that, a paper mould is kept to make the Sanjhi. On it the colour of choice is sprinkled. These are dried colours prepared at home by grinding and mixing rice, coal, brick, yellow clay, light stones etc.

These days all types of stone colours, available in the market are used.

To sprinkle the colour, coloured powder is taken in a fine cloth and filled in the mould as required while sieving with the help of finger. The mould is picked up after it is filled with colour. Sometimes a single image has to be decorated using two, three or four colours.

Badala is sprinkled to make a particular image bright and attractive. Just like above water, Sanjhi is also made inside the water. In this case, Sanjhi is first prepared in an empty utensil and then water is poured carefully over it.

The Leelas of Krishna in Braj, Gokul, Vrindavan, Mathura and Dwarika are shown in Sanjhi. Most Leelas are in presence of Yamuna, so images of Yamuna appear very beautiful. Scenes of choice are shown in this Sanjhi in no particular order. The Leela scenes are roughly as given below:

Vishnu sleeping on a lotus leaf, Brahma ji originating from his belly button through lotus stem. The celebration of Krishna's birth in Gokul-Mathura, stopping of Gopis by Krishna along with Sakhas during dandeel as, palaces of Braj amid mountains, flora-fauna, Krishna playing with ball along with Sakhas, falling of ball in Yamuna, Naag Daman by Krishna, etc.

For the coat or rampart, Krishna defeating the arrogant wrestler named Chanur alongside majestic palaces of Kansa, colourful fish inside river Yamuna, hustle-bustle between tortoise and crocodile, teaching a lesson to an elephant called Kubalya Pid containing the strength of ten thousand elephants, Vishram Ghat where Krishna rests after defeating Kansa.

It is noteworthy that nowadays painting of Sanjhi art is seen rarely during shraddhapaksh. According to convenience Sanjhi is made for seven days, ten days



Notes



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or randomly in different places. Not only that, Sanjhis made on thick paper are now available in the market. Girls buy them to decorate their houses for worshipping.

**PRACTICAL EXERCISE 1**

Learner, you have learnt the traditional method of Sanjhi art. Now we will prepare a Stencil Sanjhi step by step.

Stencil Sanjhi is mostly made in Mathura. These consist mainly of Rasa Leela of Radha-Krishna, Krishna playing the flute, Gopis among vegetation etc. Let us now learn to make stencil Sanjhi.

**First step:** Firstly, collect all the required material. First, we will take 100-300 GSM paper appropriate for making the stencil. We will also take pencil, eraser, stencil, knife and coloured paper for the background. After that, we will select the image. You can draw with your hands or take separately. Here, we have chosen the motif of Krishna playing flute.



Fig. 3.2

**Second step:** Now we will sketch the motif of Krishna with a pencil on stencil paper. Make the design with thick line and a fine line alongside. Fill areas to be cut with colour. This will ensure which portion has to be cut.



Notes



Fig. 3.3

**Third step:** After completing the stencil, the coloured portions are to be cut. Carefully cut these portions with a knife. A steel scale can be used for a straight line and curved cuts can be done by rotating the paper. Glazed or marble paper is appropriate for this purpose. Cutting it finely requires patience and precaution.



Fig. 3.4

**Fourth step:** In the final step, fix a background paper behind the stencil. You can use any colour. Here we have used red coloured paper.



Notes



Fig. 3.5

### PRACTICAL EXERCISE 2

Now let us prepare one more Sanjhi, that is Cow Dung Sanjhi.

Cow dung sanjhis are made in the state of Punjab. In this folk art, the figure of mother Sanjhi is made, which is worshipped by women. It is a tradition to make mother Sanjhi, mostly during Navratras.

**First step:** Firstly, collect the clay and cow dung. Soak the clay after grinding it. After that, make a dough. It has to be smooth so that it does not crack upon drying. Make portions that can be given different shapes using hands. Different shapes are prepared to decorate the mother such as hand, sun, moon, jewels etc. as shown in the figure.



Fig. 3.6

**Second step:** Once the shapes dry up, colours are used to decorate them. Primarily natural colours are used. However, these days acrylic colours are also used according to changing times.



**Fig. 3.7**

**Third step:** In the third step, stick all the parts on a wooden board or wall with the help of cow dung and leave for drying.



**Fig. 3.8**



**Notes**



Notes

**Fourth step:** Finally, decorate the idol of the mother. For example, bindi, bangles, jewels, eyes, ear rings etc. can be filled with colours. Thus, the idol of mother Sanjhi is ready.



Fig. 3.9

### PRACTICAL EXERCISE 3

Now we will get to know the method of Water Sanjhi.

This art is believed to have originated in the 15th century in Vrindavan. Radha Ji is said to make colourful art to impress Krishna. Different mediums are used to make this art. However, water Sanjhi is popular in Udaipur of Rajasthan. Let us understand how water Sanjhi is made.

**First step:** Firstly, it is most important to prepare water a day before making the water Sanjhi. Clearwater is kept in a big utensil to steady it, after which a base colour is prepared to put on the water. The base colour is usually white, which is prepared using conch shell powder. Coal powder is used for making black colour. After that, it is sprinkled on the water very slowly with the help of a sieve. Being light, they swim. After sometime, it becomes uniform upon setting. In the way, a base is prepared.





Fig. 3.10

**Second step:** A topic is selected to make this painting. Usually, the painting is based on mythology. Here we will show Hanumanji carrying the Sanjeevani booty mountain. So, firstly we will make the image of Lord Hanuman. After that, we will prepare the stencil and do the cutting finally. A paper cutter can be used to cut for the stencil. In this way, the main motif is ready. You can make it using hands or computer graphics.

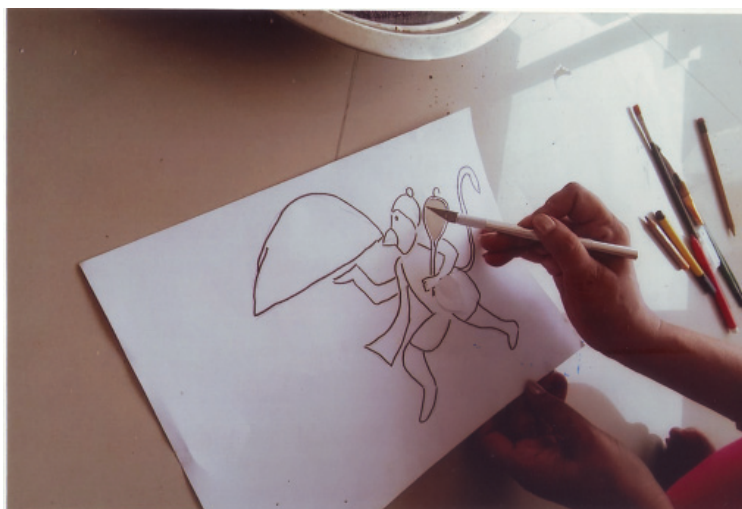


Fig. 3.11

**Third step:** After preparing the motif of Lord Hanuman place it slowly over the water in the area of the prepared base. Now it is decorated using colours. Natural or synthetic colours can be used for colouring. Gulal or Abir of different colours may also be used to make the colourful design. Colours can be selected according to your choice.



Notes



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Fig. 3.12

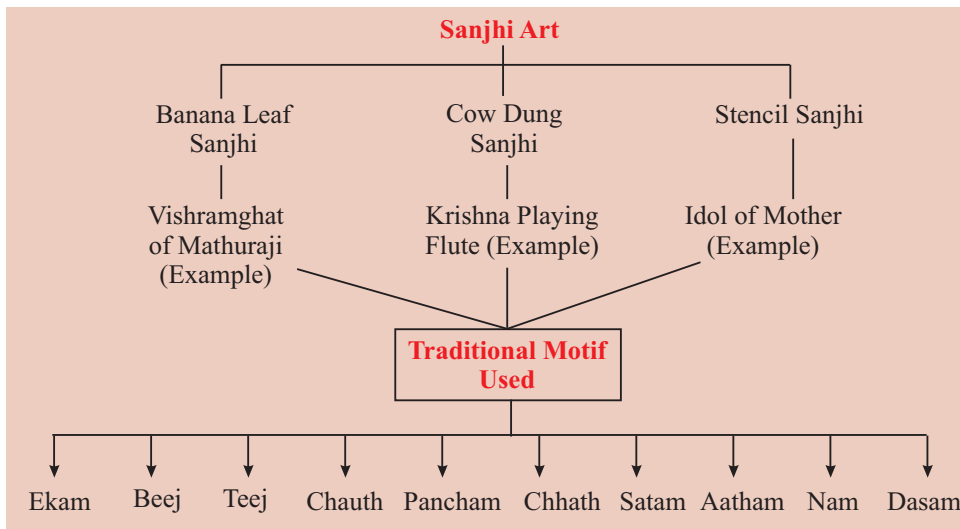
**Fourth step:** After filling the colours, pick up the stencil slowly. You will see that the colours that you had put into the stencil become finely defined. The image of Lord Hanuman can be seen clearly, and the colours don't spread. It can be decorated in the manner of rangoli to make vegetation. You will see that the work of art swimming in the water appears very appealing.



Fig. 3.13



## WHAT YOU HAVE LEARNT



Notes



## TERMINAL EXERCISE

1. Make different motifs using flowers and leaves of different colours to decorate them on the house wall with the help of cow dung.
2. Collect banana leaves and cut them in shapes of your choice. Spread them on the ground over a white cloth and make a composition. Sprinkle them with water periodically so that the shape does not get separated from the cloth and keep sparkling.
3. Take a small utensil filled with water. Sprinkle powder on it. Prepare a mould of a figure of your choice using a needle or sharp knife on a thick paper. Keep this mould carefully on water. After that, fill with colours of your choice using fine cloth to make attractive image. By picking up the mould the Sanjhi will appear sparkling on the water.

## GLOSSARY

- Pacheta : pebbles used for playing
- Cymbals : a pair of circular metallic plates used as a musical instrument that create a ringing sound when struck together. Each plate has an opening through which a string is passed to hold them together.

## MODULE – 3

Wall Painting



**Notes**

Sanjhi Art

- Jhalar-danka : a metallic plate like instrument having upward surrounding edge which is played during arti in temples is called 'Jhalar'. A string passes through two openings on its edge to hold with the thumb. A wooden stick is used to strike it which is called 'Danka'.
- Chakari-bhanvara : spin and top made of wood
- Pattal-dona : used during group meal in place of plates and bowls, they are made of dhaak leaves
- Panvadi : special form farm for farming of betel leaf
- Kothli : small pouch
- Bandarwal : decoration made from cloth bags usually hung on doors
- Charbhar : a type of game



4

## MODULE – 3

Wall Painting



Notes

# PITHORA PAINTING

Dear learner, in the previous lesson you have learnt the Sanjhi art. In this lesson, you will draw about the folk art Pithora. Pithora is a folk art related to religious rituals among Bhil and Rathwa tribes of Rajasthan, Madhya Pradesh and Gujarat that is painted on walls of the house. Pithora is a tradition of wall painting related to religious rituals of Bhils and Rathwa in which paintings are made by the name of 'Pithora Baapdev'. The painting is made once a year on an inside house wall, where the Pithora is worshipped. The whole family and society gather for the purpose. The Pithora wall paintings are usually made by men called 'Likhandra'. Only a 'Likhandra' is entitled to write a Pithora in society and no other person.



### OBJECTIVES

After studying this lesson, you will be able to:

- explain the Pithora art;
- explain the tradition of Pithora wall painting;
- differentiate between the different styles of Pithora painting;
- draw Pithora painting.

### 4.1 GENERAL DESCRIPTION

Pithora is a complete pictorial legend of the Bhils. Along with Pithora Kunwar, the story of Indiraja, Kajal Rani, Dharmi Raja, Himala Behn etc., is painted and sung. Horses are depicted the most in Pithora. The Bhils believe that their Gods manifest as horses, coming down to the Earth and going back to heaven.

Every activity of the Bhil-bhilala life is given a place in Pithora wall painting. Various motifs are shown such as farmer ploughing the field, cow-calf, monkey,



## Notes

well-pond, women churning curd, paniharin, bhisti, palm tree, tadi picking man, camel, king, dasamundya, snake, scorpion, lion, sun-moon, banyan tree, khajur, beehive, chhinalayi, shop, train, car, plane etc.

Vegetable and clay colours are used for making Pithora paintings. Black colour is prepared using kohl, green colour from balod leaf, white from white clay (khadia), yellow from turmeric, saffron from red clay, blue from indigo etc. These days new readymade colour are also used.

Pithora Baap ji resides on a holy wall in the house of Bhils. It is the firm belief of Bhils that wherever Pithora Kunwar resides, that house farm is filled with riches and prosperity. There is no fear of invisible bad energies and disease, or external difficulties do not enter the house. Pithora Baap Ji is the protective god of the house.

In the Pithora house, the portion beneath is land, and portion above is the sky. The sky only has space for heaven. Gods live in the sky, whereas men, nature, flora-fauna, and air-water are on the land beneath. It is also called Jami mother. Jami mother is shown divided into four sections. All four sections are filled with separate colours and represent the four directions east, west, north and south of the Earth. Horses of Deshi Bhabhar are made right below horses of Pithora Baap Ji using white colour only. Deshi Bhabhar is Gramdhani God responsible for protecting the village. Pithora is protector of the house and Gramdhani is the protector of the village. The reins of Gramdhani's horses are in the hands of 'hali'. 'Ghugharmal or Kathali' is put in the neck of Pithora's horses.

## 4.2 TRADITIONAL PITHORA MOTIFS

Learner, you need to understand the traditional motifs used for making Pithora art.

**Pithora Baapji:** Since this is the main God two white horses facing each other are made with the 'hali' holding reins in between them, wearing bandi, pagadi and shoes. Both horses are shown with Kathi and without any rider. The horses are decorated with 'shobhavar' or a line of colourful dot around the horses. Moon, Sun, and stars are made near the top portion of the Pithora house's door. The Sun is shown in a circular shape as a chakari emitting rays. The half Moon is made alongside. Stars are made in the form of dots surrounding the Sun-Moon.

**Rani Kajal:** The horse is made along with a colt using vermillion colour. It is made towards the left without Kathi and decoration. This is representative of maternal energy.

**Hatharaja Kunwar:** This is the forest lord. Tribals see their Gods-Goddesses in vegetation, river mountains, forests etc. that protect them in the forest.

**Baaramathya:** A being with twelve heads. It is usually made on the right corner of the Pithora. Twelve heads are made over broad shoulders using a fine stick in

the form of lines. A serpent or stick is shown in the hands. It is usually made of white colour.



**Fig. 4.1: Traditional Pithora motifs**

**Meghani Ghodi:** This motif has a marvellous form. It has two white heads. It eats with one head while it talks to the Megha Raja, facing him with the other. It does not have Kathi on its back. This horse brings rain.

**Lion:** The image of a lion/tiger is usually made above the Pithora door. Sometimes one and at other places, two lions are made.

**Elephant:** The making of elephants in Pithora is a symbol of prosperity. It is made in blue or black colour. The elephant is depicted usually near the Pithora door. Sometimes a palanquin is made over it.

**Bhil women:** Bhil women are shown holding pots on their heads (paniharin). Special attention is paid to their Bhil clothes. The Likhandra uses those colours only which they wear. These paniharins take water to the gods.

**Well-pond:** The well-pond is shown near the paniharin in Pithora. Alongside the well pond snake-scorpion, frog, lizard, and Bhishti (kawadiya) who fills water are shown. Bhishti carries a Kawad on his shoulder and is also called Kawadiya. He is shown in white colour.

**Bandara:** Monkeys are shown in the top right corner of Pithora, four or five in numbers in a line. Black, white and red colours are used to colour them.



Notes



Notes



Fig. 4.2: Traditional Pithora Motifs

**Tota-popat (parrot):** It is the symbol of love. It is shown through a parrot in a cage in Pithora. The cage is made with white or black colour, and inside it, a green coloured parrot is shown. Along with it, peacocks and birds are always shown. Cock-hen, heron, kite, crow, butterfly, bee etc. are also shown. The peacock is made in blue colour. The vulture and owl are shown together.

Horse, elephant, ox, lion, monkey are made as an essential part of Pithora. Apart from these, camel, deer, cat, dog, donkey, owl, rabbit, bear, goat, cow, buffalo, bull, barahsingha, etc. are also made. This depiction shows the relation of humans with animals. It is also a symbol of mutual interdependence.

The ant to the honey bee finds a place in Pithora. Lizard, chameleon, spider, tortoise, fish, crocodile etc. are seen in Pithora with their activities.

**Palm tree:** The palm tree is a boon of nature from which tadi is obtained that has filled the life of Bhils with joy. Hence, it is also shown in Pithora. Palm and date palm trees are shown in green or blue colours.





Notes



**Fig. 4.3: Traditional Pithra Motifs**

On the left side of Pithora, farmer's plough ox is made, which symbolizes farming. Two hunters carrying the body of a dead lion on sticks in Pithora gives evidence of a cave painting. Supad Kanya is a woman with long ears, and one-legged man represents the disabled people of the village. In every village, a bull is released for the fertilization of cows which is called 'Handya Saand'. The bull shape is made in the Earth portion of Pithora. Many images are also seen outside the Pithora house. Some beginner level Likhandras or other amateurs make images on the space left around the Pithora wall in which birds, animals, vegetation etc., are made.



Notes

### 4.3 MATERIAL REQUIRED FOR PITHORA PAINTING

- Drawing board
- Pencil
- Scale
- Round soft brushes of 1, 3, 7 number
- Small piece of plastic
- Drawing pin
- Eraser
- Drawing sheet or markin cloth
- Poster colour
- Colour pallete/plate

The basic colours for Pithora are red, white, vermillion, black, green, yellow and blue. All these colours are local. Particularly clay colours are used. The Likhandra and his assistants prepare colours in bowls or donas prepared from leaves. The brush is prepared by wrapping cotton over bamboo skulls. These days poster or acrylic colours and brushes are used.

White is obtained from white clay (Khadiya), black from Kohl, green from Balod leaf, yellow from yellow clay, blue from indigo, saffron from red clay, and vermillion is mixed in oil or ghee, while the rest are mixed in water. To make the colours fast, glue or fevicol water is mixed. In this way, the paintings made on the wall become bright and durable for many days.

### 4.4 TRADITIONAL METHODS

Now you will gain knowledge of the traditional methods of Pithora art.

#### Preparing of Background for Painting

The place for painting Pithora traditionally is the central wall inside the house. The Pithora painting remains durable and secure on this wall. The length of this wall is 15-20 feet, and height is 5-8 feet. Women prepare it by coating it with cow dung, red clay and yellow clay in advance.

#### Painting the Pithora House or Threshold

Measurements are taken before making the Pithora threshold. By taking correct measurements, the Pithora house does not become distorted. After measurements, with the help of a thread, double lines are made on the edges using white clay or red clay in which the border of Pithora is to be made. Finally, on the lower border, an open door is made, which is the main door of the house.

The threshold is made of two parallel lines using white lines. It is decorated with triangles of red, yellow, blue, white etc. colours or leaves on a climber. Lines used for the threshold may be red, black, blue and white. In between the lines of the border, decoration is done by making fork, shakarpara, water, chestnut (singhara), flowers, leaves on a climber etc.

### Painting of various characters in Pithora painting

Pithora wall painting is started with an image of Ganesh smoking Huqqah. After his invocation, the image is made towards the left of the threshold inside the border. Hukkah smoking Ganesh is made using black colour in Pithora.

The Kathiya horse has Kathi fitted on its back. Thus it is called 'Kathiya' horse. A horseman is seated on it. Three to four gunmen are shown waiting in front of it. The horseman riding Kathiya horse is called 'Kathiya Kunwar'. This is an invitation horse that invites gods and goddesses to attend Pithora ceremony.

### PRACTICAL EXERCISE 1

Now let us prepare a Pithora Painting on a sheet.

- Firstly, observe the Pithora painting made by Bhil tribals carefully, recognise the figures that are made and understand the design of the painting.
- Now keeping the original painting in mind. Think about the procedure that you will follow to make the painting and understand the form of the characters.
- Firstly, prepare the surface or background for printing. Take a drawing sheet of size 14" × 20" paper. Leaving space of one inch on the edges, draw a line using a pencil and scale all around it. In this way, a rectangle of 12" × 18" will be obtained.



Fig. 4.4





Notes

- Now fill this rectangle with a light colour like yellow or brown with the help of a brush. Move forward, filling the colour from top to bottom. Try to keep the colour flat and uniform without patches. Now let it dry.
- Make a border with a geometric pattern or creeper with flowers and leaves in the drawn threshold.
- In this way, you can prepare the background for painting on paper or cloth.
- Then draw the Pithora house or threshold on the prepared background. Follow this by giving a place and shape to various characters you wish to paint inside the threshold using a pencil. Now define each figure clearly.



Fig. 4.5

- After that, fill each figure using three number brush with a flat colour of your choice.



Fig. 4.6

## Pithora Painting

- Using one number brush, make the detailing of different shapes and decorate them with dots of bright colours.

Make the shapes of horses bigger than the other shapes and decorate them more.



Fig. 4.7

- Now your Pithora painting is ready.

## PRACTICAL EXERCISE 2

This is your another exercise. The theme is Pithora painting related to the daily life of Bhils.

- Select five motifs related to the daily life of Bhils. Firstly, observe a traditional Pithora painting, and select five motifs that you wish to paint.



Fig. 4.8

## MODULE – 3

### Wall Painting



Notes



Notes

- Now draw the threshold of Pithora house on the previously prepared background. First of all, colour the threshold with white colour using a brush. Make triangular shapes all around the threshold and fill it with colour making curves of three leaves. Inside the threshold, decorate angular lines of white, red and black colour.

Outside the threshold, conceptualize the five selected motifs and lightly draw them.



Fig. 4.9

- Define the characters with clear and bold lines once the painting has been composed.
- Now using a brush fill the characters with initial flat colours, and also colour the decorations inside the threshold. Thereafter, using one number brush paint the detailing of each character, and complete the painting.



Fig. 4.10

- Colour neatly without patches. Your Pithora painting is ready.



## WHAT YOU HAVE LEARNT

Pithora  
Painting

- Traditional art of Bhil
- Made of wall
- Likhendra the Pithora maker
- Lakhendra invited honourably in every house
- Indiraja, Kajal Rani, Dharmi are themes
- Manifest horses in Pithora wall painting
- Protect insects, bad energies etc. in the house



Notes



## TERMINAL EXERCISE

1. Make Pithora house using two lines.
2. Make Huqqah smoking Ganesh on the left side of threshold in black colour at the bottom.
3. Make Kathiya horse on the top left corner.
4. Make two white horses in the centre facing each other. In between them make the figure of a man holding their reins.
5. Make moon-sun, stars over the door.
6. After that, make the horses representing Kajal Rani, Hatharaja Kunwar, Meghani and the other birds, animals, insects, snake-scorpion, vegetation, paniharin, farmer ploughing field, monkey etc. Complete the wall painting of Pithora by making traditional figures.

## GLOSSARY

1. Pithora : a traditional wall painting related to religious rituals among Bhil tribe
2. Pithora Baapdev : a protective God of Bhil and Rathwa tribe
3. Pithora Kunwar : being the son of a king he has been given the title of Kunwar (prince)
4. Likhandra : the person who makes the Pithora is traditionally called 'Likhandra'

## MODULE – 3

### Wall Painting



#### Notes

5. Pithora house : the Pithora house is the threshold made on the wall. Pithora and other Gods and Goddesses reside inside the house.
6. External difficulties : spirits, diseases, epidemic, anger of paranormal energies etc.
7. Balod : Sem ki Phali (Hyacinth bean)
8. Pevadi : yellow clay colour
9. Deshi Bhabhar : gram swami god/Gram-devta
10. Kajal Rani : Goddess of rain
11. Meghani horse : horse representing the cloud god
12. Rakhi Behna horse : horse representing the sister who ties rakhi on the festival of rakhi
13. Diwali Behna horse : horse representing Diwali sister
14. Indiraja : king Indra
15. Kathiya horse : a horse with saddle (kathi)
16. Hali : horse driver
17. Shobhavar : decoration
18. Jami mother : mother Earth
19. Paniharin : women holding pots on their heads
20. Kawadiya : bhishti, man carrying kawad of water
21. Bandara : monkey
22. Popat : parrot
23. Tadi : fruit of palm from which a drink is made (Palmyra)
24. Supad Kanya : a women with long ears
25. Handya Saand : fertile bull
26. Manifest : to come into being
27. Reside : live
28. Dasamundya : ten headed
29. Khadiya : White clay
30. Baaramathya : a being with twelve heads
31. Vermillion : red Sindoor
32. Dona : bowl made of leaves



## **MODULE 4: FLOOR PAINTING**

- 5. Rangoli**
- 6. Alpana**
- 7. Kolam (Kalam in Kerala)**
- 8. Mandana**





5

## RANGOLI

### MODULE – 4

Floor Painting



Notes

Dear learner, in the previous lesson you have learnt about the Pithora art. In this lesson, you will learn about the Rangoli folk art. Rangoli is an ancient art form of Maharashtra that is famous for centuries. The meaning of the term Rangoli is row of colours. The art of Rangoli making is unique handwork generally followed by the Indian tradition. Rangoli is drawn on the floor by women and girls by using their fingers. Every community has their way of making Rangoli design. Some are bright and colourful, while some are simple and elegant. Rangoli is drawn for all traditional rituals and ceremonies as it holds an important position in Indian families. It is used as a symbol of religious and cultural belief. It is commonly known as an important part of the spiritual process of purification of the spirit and prosperity. The holy festivals and family occasions inspire the art of making Rangoli. Women may make Rangoli at the entrance of every room of the house and courtyards. It is a basic symbol of spirit which does not end ever. Rangoli is usually created with **icons**, such as the Swastika, lotus flower, Lakshmi's footstep (Pegalie) etc. They are considered as a sign of prosperity. Many families make Rangoli every morning in Maharashtra. Rangoli **symbolizes** joy and happiness in their day to day life.



### OBJECTIVES

After studying this lesson, you will be able to:

- explain Rangoli as an art form;
- describe the background and importance of Rangoli;
- identify the different names of floor painting in different regions of India;
- classify the media and materials used in Rangoli;
- identify different motifs connected with **religious rituals** and **rites**.



Notes

### 5.1 GENERAL DESCRIPTION

Rangoli is not just a medium of decoration, but it reduces negative energy and adds positivity to the place where it is drawn. The Rangoli making is a way to pass on the ancient symbols through the ages, from one generation to the next, thus keeping both the art form and tradition alive. Rangoli art is a type of decoration on the floor in Maharashtra. Floral decoration and painting have different names in different part/provinces of India. For example, in Uttar Pradesh, it is called Chawk Purna, Mandana in Rajasthan, Aripaan in Bihar, Alpana in Bengal, Rangavallie in Karnataka, Kolam in Tamil Nadu, Muggu in Andhara Pradesh, Alikhthap, and Kalam in Kerala and Satthiyao in Gujarat.

### 5.2 TRADITIONAL MOTIFS AND SYMBOLS

Learner, you should learn the major forms and **symbols** first, which are used in making Rangoli. The major symbols are the lotus flower, leaves, mango, vase, fish, and different kind of birds, parrot, swan, peacock, human figures and foliage. Freehand Rangoli image is created directly on the ground. The material used to create Rangoli is easily available everywhere. Therefore, this art is not connected to rich or poor but is **prevalent** in all homes. Usually the major **ingredients** used to make Rangoli are paste rice solution, a dried powder made from the leaves' colour, charcoal, burned soil, wood sawdust etc., These are used primarily dry or wet with granulated rice or dry flour. It can also add Sindoor (vermilion), Haldi (turmeric), and other natural colours. Chemical colours are a modern variation. Other materials include sand and even flowers and petals, as in case of Flower Rangolis.

1. **Peacock :** It is the most colourful bird which attracts the attention of artists. It is a symbol of beauty and rhythm.
2. **Geometrical shapes:** All designs and forms are based on geometry. Triangle squares and circles are also a symbolic representation of spiritual power.
3. **Lotus:** It is not only the most balanced example of a form, also symbolises purity and perfection in Hindu iconography.
4. **Pot or vessel :** Pots are used as a motif to symbolise prosperity. Lakshmi Devi holds a pot filled with gold coins in her iconographic presentations.
5. **Parrot:** This bird symbolises of love, which is often used in Indian sculpture.
6. **Lamp:** This motif has prolific use in Indian art. The lamp presents the symbol of knowledge, enlightenment and love. It brings positive energy to the household.
7. **Leaves:** Leaves are used so diversely that artists can create many designs out of them. Leaves are also the symbol of youth, longevity and freshness, growth and fertility.

8. **Mango:** The fruit is one of the most delicious fruits in the world. It comes in beautiful shapes and various shades of green, yellow and red. The mango motif is a favourite design for Indian artists and symbolises love and wealth.

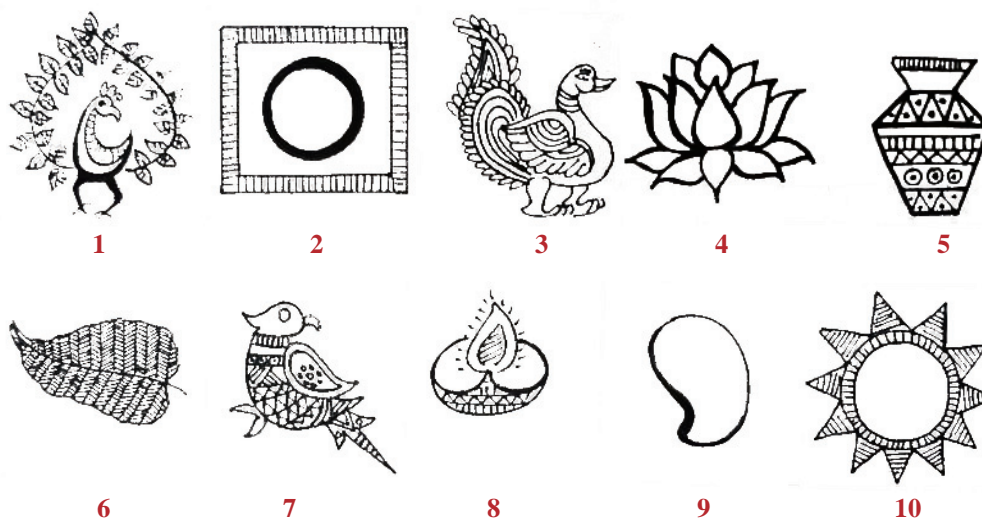


Fig. 5.1

9. **Swan:** Swan is the vehicle of Devi Saraswati, the goddess of knowledge. The beautiful rhythmic shape of the swan is often used in painting by Indian artists. The motif is also used in Rangoli for the same reason.
10. **Sun:** The circular motif of the Sun is used in Rangoli. It is presented in the form of a circle with rays in straight lines all around the circle. The Sun is the life source of our Earth and is often worshipped as a god.

Learner, you may try to copy the motifs and basic designs which are used to prepare the Rangoli design.

### 5.3 MATERIALS REQUIRED FOR RANGOLI

- A drawing board or hand board
- Drawing paper (for designing the Rangoli and different motifs)
- Drawing pin
- Pencil
- Eraser
- Colour (Earth colour such as burnt sienna (Geru) yellow ochre (Pili mati) white etc.
- Colour Paper/ handmade paper
- Colour mixing bowl
- Colour flowers, pastels and leaves



Notes



## Notes

### 5.4 TRADITIONAL METHODS

Now, let us learn the traditional methods of Rangoli art. Rangoli is made in two ways Dry and Wet. For making the Rangoli design, the floor is cleaned first by using wet clothes or by cow dung or clay. This is called Liype or Leepana. Then some dots are drawn according to the design on the floor. After putting the dots join them according to the design. After creating the desired form created by joining the dots, the space is filled with different colours or pastels, resulting in a beautiful Rangoli.

- (i) Fill the specific part of the design with dry wheat yellow powder (wheat powder with yellow colour as shown in picture no 3).
- (ii) To beautify the yellow colour add orange and red colour for smooth tonal effect as shown in the picture no 4.
- (iii) After filling all the parts of the design with different shades and colours as shown in picture no. 5 a wonderful Rangoli will be obtained.
- (iv) To complete and finalize this design we draw the final outline with wheat or rice powder.
- (v) To give importance to some part of the design, add glitters in that specific part of Rangoli to give a shining effect from distance as shown in the picture no 6.
- (vi) Finally, the beautiful and auspicious Rangoli is complete.

Rangoli can be created by one or a group of ladies working together. It helps to bind the family community into one unit by creating love compassion and compatibility while creating beautiful auspicious Rangolis.

### PRACTICAL EXERCISE 1

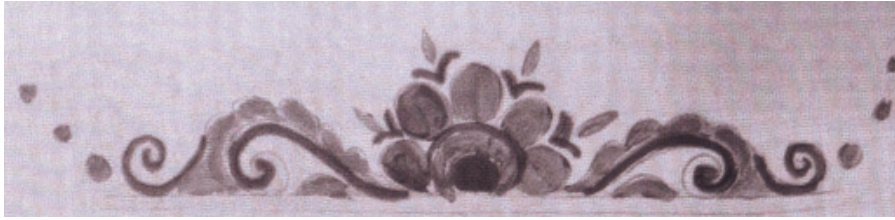
So dear learner, you have learnt the traditional methods of Rangoli painting. Now we will illustrate a design of the Rangoli border.

**Step 1:** Draw two parallel lines. Put a circle in the middle. Draw five-petal shapes around it. Draw two spiral motifs on the two sides of the centrepiece.



Fig. 5.2

**Step 2:** Colour these shapes.



**Fig. 5.3**

**Step 3:** Draw the outline with black to make each motif clear.

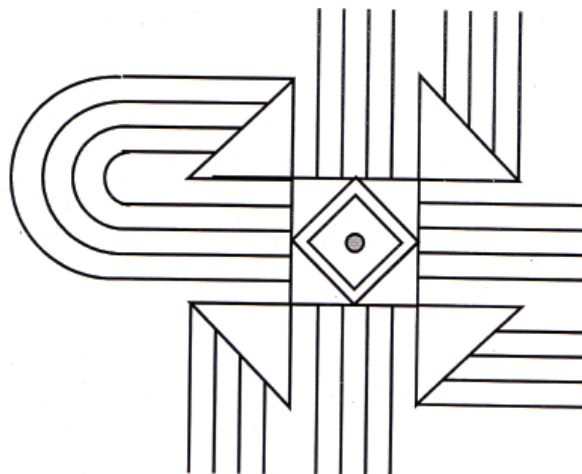


**Fig. 5.4**

## PRACTICAL EXERCISE 2

This is another exercise of Rangoli design. The theme is Rangoli with Geometrical Shapes.

**Step 1:** Draw a square with two lines with a circle in the middle. Put in a diamond shape, and draw two horizontal and two vertical lines intersecting. Connect the lines in the four corners to give four triangular shapes. Draw four lines on each side of the square.



**Fig. 5.5**

**Step 2:** Draw U shape on each line and connect it with the triangle. Repeat the same for all the triangles.



**Notes**



Notes

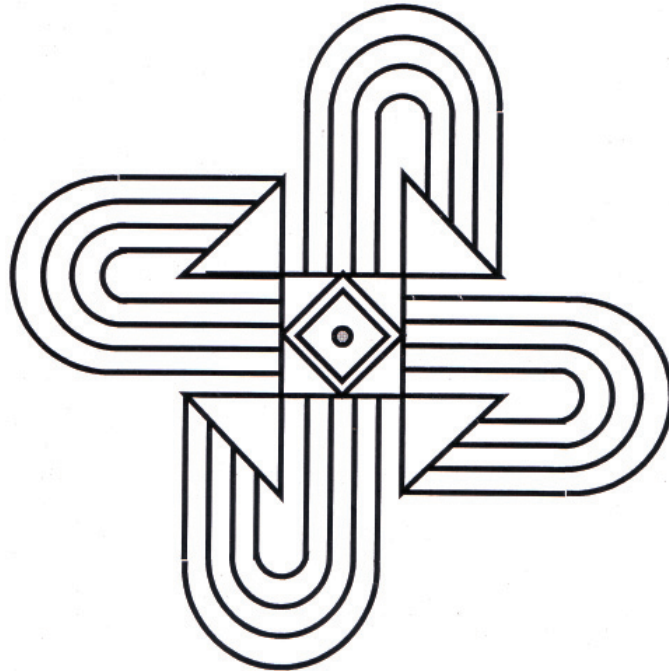


Fig. 5.6

**Step 3:** Draw lotus motifs at the four corners, and draw small circles on every corner of the triangles.



Fig. 5.7

**Step 4:** Use colours, as shown in the figure and complete the design.





Fig. 5.8



Notes

### PRACTICAL EXERCISE 3

Now let us draw one more Rangoli painting. The theme is Rangoli with Dots.

**Step 1:** Draw an imaginary square with 36 dots to make imaginary square boxes. It is preferable to use freehand, but you can take the help of scale if necessary.

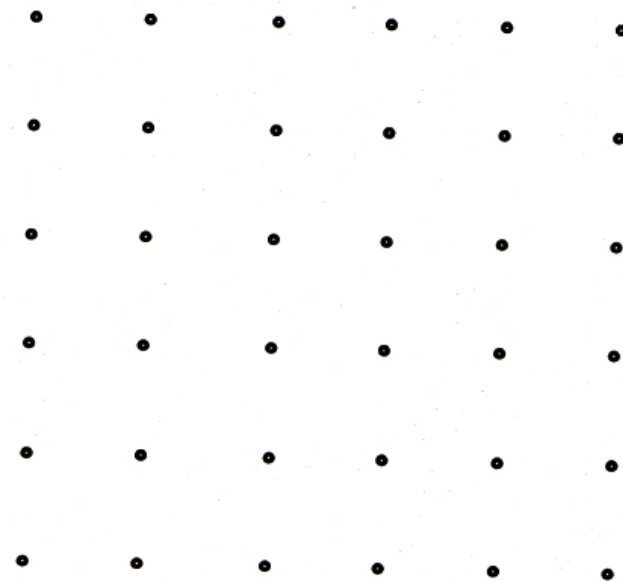


Fig. 5.9



Notes

**Step 2:** Join the three diagonal dots in the corner with a line. Connect the middle dot with the other three dots with lines. Repeat the same in the other corners. Draw a square in the middle of the four dots and draw four heart shaped petal motifs on four sides of the square. Put a circle in the middle of the square.

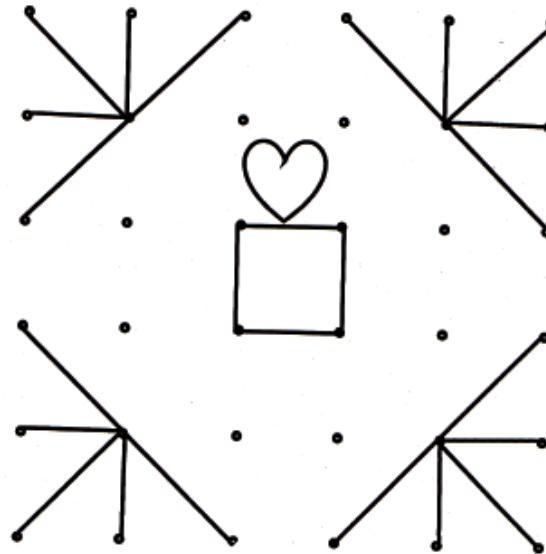


Fig. 5.10

**Step 3:** Draw a half-circle to connect all the five dots in each corner to create a design. Draw four leaf motifs from the middle dot in the four petal motifs. Repeat the same in the other corners.

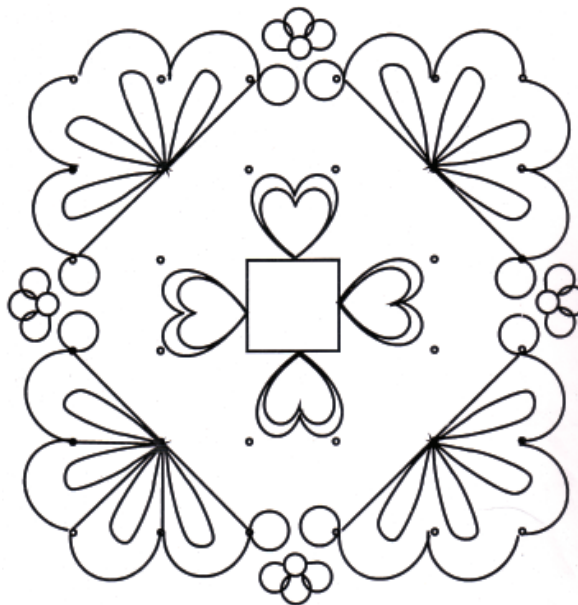


Fig. 5.11

**Step 4:** Use colours of your choice to embellish the Rangoli. You can use outlines and coloured dots to add to the beauty of the design.



Fig. 5.12

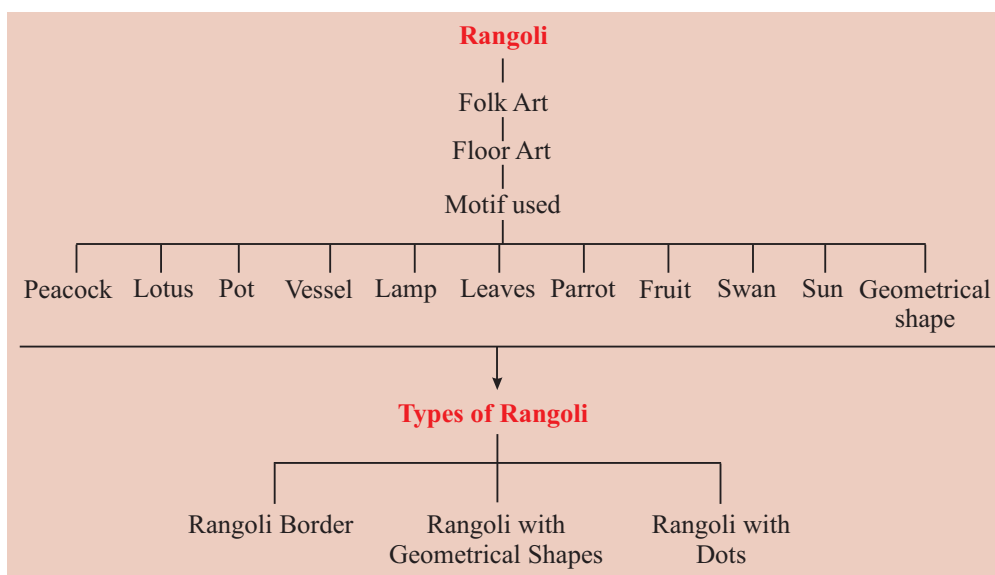
After filling all the parts of the designs with different shades and colours, we will draw the final outline to complete and finalise the design. Finally, a beautiful and auspicious Rangoli is complete (Try to avoid coloured sketch pens).



Notes



**WHAT YOU HAVE LEARNT**





**TERMINAL EXERCISE**



**Notes**

1. Identify the different names of Rangoli in different states and draw their motifs.
2. Draw and paint the motif used on the occasion of Laxmi Puja.
3. Draw and paint a decorative Rangoli at the doorstep.
4. Draw and paint a decorative Rangoli with the help of lines.
5. Draw and paint a decorative Rangoli on the floor in traditional style, and submit its the photograph.
6. Support the residents nearby you to create or paint Rangoli outside their houses.

**GLOSSARY**

Icons	-	a painting of a holy person
Symbolizes	-	represent something by means of symbol
Religious	-	concerned with or believing in a religion
Rituals	-	a ceremony that involves a series of actions performed in a set order
Rites	-	the religious ceremony, other solemn procedure
Symbols	-	mark or character used as a representation of something
Prevalent	-	common, widespread
Ingredients	-	component, part or element
Granulate	-	in the form of granules
Deity	-	God and Goddess
Elaborate	-	develop something in more details
Pastels	-	soft coloured chalk or crayon used for making Rangoli
Petal	-	each of the segments forming the outer part of a flower

**6****ALPANA**

Dear learner, in the previous lesson you have learnt about the Rangoli art. In this lesson, we will learn about the Alpana folk art. Alpana is one of the most expressive folk art forms of the floor painting and decorations in Bengal. The use of floor decoration is found in every part of India. These are done in different types of colours and on different kinds of the surface of the floor. The houses or huts in rural Bengal have clay or mud floors. Even the courtyard is also given a layer of thin clay. The floors of clay show a tint of grey, on the white colour of motifs, which is a liquid paste of rice, brings a wonderful effect. Alpana is exclusively a ritualistic form of folk art. Alpana is probably **derived** from Alipona, an art practised because of the belief that these decorative paintings keep the **dwelling** place or house safe and prosperous, land fertile and fruitful by magic. The study of Alpana is a very important part of folk art. It expresses the artistic life of the people, their customs, religious faith and social behaviour. It is mainly through studying of the traditional arts, dance music and literature. There have been a lot of changes in the style and material of Alpana in recent times. The change in the floor surface material and availability of readymade paints make the artist replace old materials.

**OBJECTIVES**

After studying this lesson, you will be able to:

- explain Alpana as an art form;
- point out the background of Alpana;
- find out the method and materials used in Alpana;
- learn about different motifs connected with religious **rituals** and **rites**;
- practice Alpana painting.



Notes

### 6.1 GENERAL DESCRIPTION

Alpanas are ritual decorations of floor paintings executed by women in Bengal. On the occasion of various pujas and bratas (fasts) and social ceremonies like marriage, child’s first rice eating (Annaprasana), Yagyopavit (Upanayana) Sanskar etc. Alpanas are painted on the floors and courtyards of the house. The material used is rice paste mixed with water. It is therefore, generally white. On special occasions, many other colours and materials are used. Alpanas are created by hand, mainly by the womenfolks. Some motifs are fixed for particular festivals and celebrations, which the painters repeatedly use. The most popular motifs are Lotus Petal, Shankha (conch shell), Banana Leaf and Wavy Lines. The stylish footprints of Lakshmi Devi are a must in the Alpana design during the Lakshmi Puja.

### 6.2 TRADITIONAL MOTIFS AND SYMBOLS

Dear learner, first, you need to know the traditional motifs and symbols used in Alpana painting. Alpana designs vary from place to place, **occasion** to occasion, and person to person. Various patterns are used for a single ceremony, and different patterns are used for the same ceremony in different villages. The artist seems to enjoy a great deal of freedom; despite the necessity of representing certain symbols in every Alpanas.



Fig. 6.1

The common motif is the lotus associated with Lakshmi, Vishnu and Brahma. The lotus also signifies the universal life force. The footprint of Lakshmi always points towards the inside of the house, which signify the entrance of the goddess of prosperity.

The Sun-god (Surya) is represented either in form of a man or a circle.

For Alpana designing a student should follow and copy the motifs and symbols so that she/he will be able to create his/her new Alpana design. These motifs are as under.

1. Lotus : This flower is a symbol of beauty and universal force. It is a part of images of Lakshmi, Bramha, Vishnu and Saraswati.
2. Fish : Symbolises the prosperity and well being of the family.
3. Conch shell : It is one of the attributes of Vishnu. Symbolises a good omen.
4. Peacock : Symbolises beauty, romance, rebirth and rhythm as it dances to the tune of raindrops.

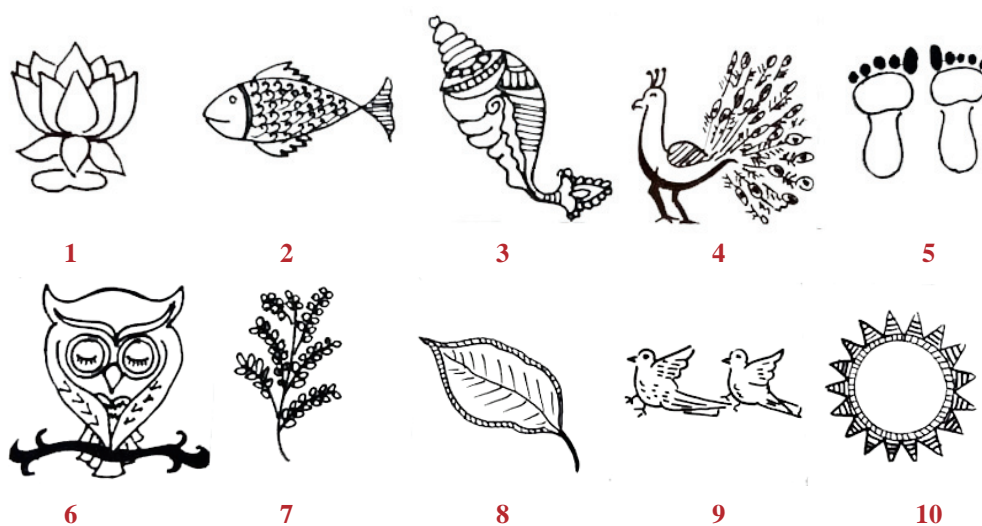


Fig. 6.2

5. Footsteps of Lakshmi Devi : Lakshmi is the goddess of wealth and fortune. The footsteps symbolise the entrance of Lakshmi into the household.
6. Owl : Symbolises the presence of Lakshmi as it is her vehicle.
7. Rice Stick : The motif is drawn with two parallel lines hanked on two sides with small diagonal lines. It is a symbol of prosperity.
8. Leaves : Artists exploit the various shapes of the leaves as decorative design. It is also a symbol of youthfulness.
9. Birds : Apart from their beauty, birds are used to symbolise freedom.
10. Sun : Symbolises life force and source of all kinds of energy.



Notes



Notes

### 6.3 MATERIAL REQUIRED FOR ALPANA

1. Drawing board or hardboard
2. Drawing paper (for designing the Alpana and different **motif**)
3. Drawing pins
4. Pencil
5. Eraser
6. Colour (Earth colour such as burnt sienna (Geru) yellow ochre (Peli Mati) white etc.
7. Colour paper/handmade paper
8. Clothes and rice paste for practising on floor.
9. Colour mixing bowl

Many earth colours are used to decorate the Alpana like red soil (Lal Mati or Geru), yellow soil (Peli Mati), and emerald green chemical powder is also used.

Composition is the most essential element of Alpana design. Alpana is a traditional art, and its elements come from generation to generation. The quality depends on the skill of the Alpana painters.

Therefore, students must be able to compose a beautiful Alpana design.

### 6.4 TRADITIONAL METHOD OF ALPANA

In this part, you should understand the traditional method of Alpana art. The materials for Alpana are simple and very few. A handful of rice and a small piece of cloth are the basic requirements for painting an Alpana. The rice is put in the water and made into a thick paste. Enough water is added to obtain a paste which would help drawlines. The paste is put on the piece of cloth. The cloth is held in the lower part of the palm (or at the root of the fingers). The paste is released and allowed to flow down the ring finger, which moves along to make the design.

Alpana is painted on the floor. However, without any drawing or layout, it is impossible to create a beautiful design on a floor. The student must know the size of the Alpana on the floor so that she may compose the motifs and symbols accordingly on the paper. To find the actual effect of Alpana on the floor, students should first paint the floor's background. Spray burnt sienna with white and yellow ochre with the help of an old toothbrush to give an effect of mud floor. It should resemble a mud floor on the paper. The motifs and symbols should be drawn on this background with a brush. See figure no.4 Alpana decoration is made for different occasions. Different motifs and symbols are used according to the festivals.



We have already discussed the main earth colours and their **pigments**. Now we will prepare the earth colours easily available in the local market. For example, yellow ochre (Peli Mati), burnt siena or Indian red (Geru) blue (Neal), white (lime), black (charcoal). The above powder colours are mixed with water and some amount of binder, like gum, Fevicol, or sarace (Arabic gum). Now, we are ready to use these colours on paper or on floor.



Notes

### PRACTICAL EXERCISE 1

Now let us illustrate an Alpana design. The theme is Alpana for Lakshmi Puja.

In this Alpana, we have painted the full-bloomed lotus flower in big size on the altar of Lakshmi. Two rows of lotus leaves in a rhythmic line are also drawn. It depicts the footprint (paglya) of Lakshmi between the two rows. These footprints depict the direction from outside to inside the house.

**Step 1:** Draw the basic motif on the floor with a pencil. Use motifs like, foot prints circle, etc.

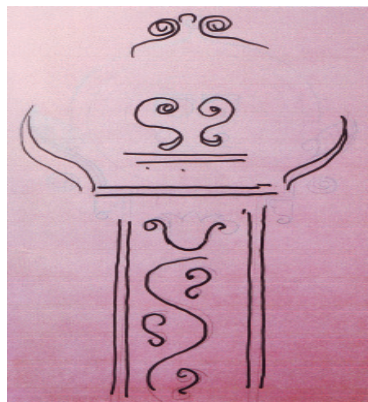


Fig. 6.3

**Step 2:** Soak rice overnight and grind to make a paste. Then, use your finger to draw the design on the floor. Another alternative is to use poster white colour and brush.



Fig. 6.4



Notes

**Step 3:** Finish the design with details to give it an ornamental look.



Fig. 6.5

### PRACTICAL EXERCISE 2

This is your next Alpana exercise. Let us know the method of the Alpana design, used in a marriage ceremony. The theme is Alpana for Marriage Ceremony.

The marriage ritual is the one most important ceremonies in human life. It is assured that all grooms are Vishnu and all brides are Lakshmi, and newlyweds will live a happy married life. So here, we represent the symbols of lotus and conch shell (Shanka).

**Step 1:** Draw the design with motifs like Lotus, Conch shell, Footprint etc.



Fig. 6.6

**Step 2:** Paint the small part of the design with white rice paste or poster colour.



Fig. 6.7

**Step 3:** Paint the second half of the lower part in the same way. Thus lower half of the design is complete.



Fig. 6.8

**Step 4:** Now move to the upper side of the Alpana and complete the design.



Fig. 6.9



Notes

**PRACTICAL EXERCISE 3**

Now let us learn one more Alpana design. That is Alpana for floor design.

Alpana is a kind of floor decoration done during festivals and celebrations like wedding, rituals etc. It is considered very auspicious. Different motifs are used for Alpana, which are inspired by the images of birds, animals, flowers and folk art.

A method of Alpana painting with floral design is given below:

1. Draw a circle and add a petal shape form around the circle.



**Fig. 6.10**

2. Draw a small circle in the middle of the circle and draw slim petal forms to cover the space.



**Fig. 6.11**

3. Add petal form in reducing sizes inside the outer petals.



**Fig. 6.12**



**Notes**

- 4. The gaps between the outer petals could be filled with leaf forms to give the whole Alpana a round shape as shown in the illustration.



Fig. 6.13

- 5. Now beautify the design with dot lines and floral motifs as shown in the picture.



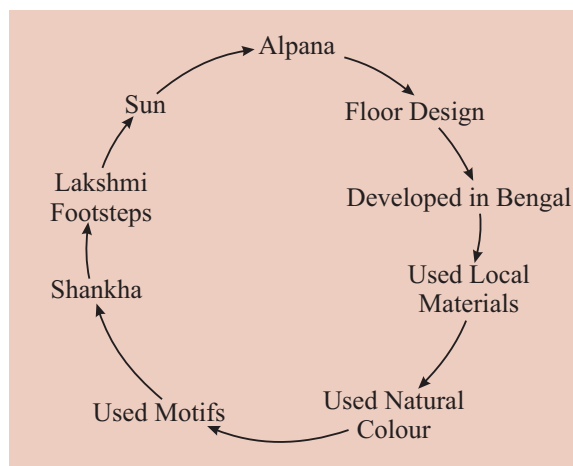
Fig. 6.14



Notes



WHAT YOU HAVE LEARNT



**Notes****TERMINAL EXERCISE**

1. List the different name of Alpana in different states and drawn their motifs.
2. Draw and paint the motif used on the occasion of Lakshmi Puja.
3. Create and paint a decorative Alpana at the door step.
4. Draw and paint a decorative Alpana with the help of lines.
5. Paint a decorative Alpana on the floor in traditional style and submit a photograph of it.
6. Motivate nearby residents to paint Alpana outside their house.

**GLOSSARY**

Alpana	–	a type of floor painting in Bengal
Derived	–	obtain something from a source
Dwelling	–	live in
Reveals	–	secret information known
Aspirations	–	a hope, ambition
Belief	–	feeling that something exists or is true
Ingredient	–	component part or element
Pictographs	–	a small image, picture representing a word or phrase
Occasion	–	a special event or celebration
Rituals	–	a ceremony that involves a series of action performed in
Rites	–	religious ceremony, other solemn procedure
Motifs	–	a pattern or design
Pigment	–	coloured powder mixed with a liquid to make paints

**7**

## KOLAM (KALAM IN KERALA)

Dear learner, in the previous lesson, you learned about the traditional folk art Alpana. In this lesson, you will learn about the folk art Kolam. Floor decoration is one of the most popular forms of folk art in India. The decoration on the floor is called *Kolam* in Tamil Nadu (South India), and it is drawn at the front (courtyard) of the house. This zone is protected by the design traced on the floor.

Under a native term, *Kalam* is seen in its developed form in Kerala, but the context, structure, and function are not the same as *Kolam*. In Malayalam, the term *Kalam* means the specific space for doing something. In this context, Kalam is a space where the deity is expected to appear. Once the drawing of *Kalam* of the concerned deity is completed, a series of rituals including appeasing songs, offerings and ritual performances are carried out by the persons which concludes by erasing *Kalam* by possessed devotees or oracle. The main difference between *Kolam* and *Kalam* is that *Kalam* is the drawing of either a deity figure or its symbolic representation in symmetrical by using five colours. In contrast, *Kolam* is the line drawing of certain patterns using white powder. There are two types of *Kalam*. One is the drawing of the deity as such, and the other is the permutation of geometrical figures representing the space for the deity to appear. The first one can be divided into two: *Bhootavativu* and *Chitravativu*. In the case of *Chitravativu*, the figure of the deity is drawn in the same proportion as the human body whereas in *Bhootavativu* it is drawn in an exaggerated way.



### OBJECTIVES

After studying this lesson, you will be able to:

- describe the features of *Kalam*;
- identify various colours used in *Kalam* as also materials used to prepare these colours;



## Notes

- state the context and function of this folk art form;
- identify the motifs used in *Kalam*;
- make the traditional drawing of *Bhadrakali*;
- explain various ornaments and weapons of *Bhadrakali*.

### 7.1 GENERAL DESCRIPTION

Learner, first, let us understand the general description of Kolam painting. The drawing of *Kalam* is a part of the common folk religious practice that prevails all over Kerala, irrespective of castes. *Kalam* is the space where the deity is invoked and pleased by proper rituals. According to the belief people are not much bothered about the boarding place of the deities. Still, they are sure that the deity will appear in *Kalam* once they draw *Kalam* and perform the required rituals. Gradually from *Kalam*, it enters into the body of the concerned ritual person or the oracle. Finally, the performer gets possessed. At the end of the performance, the possessed person or oracle erases *Kalam* using a flower bunch from the area nut tree or by the oracle through rhythmic dance. It is a night-long ritual.

*Pulluva*, *Kuruppu*, *Namboodiri* are some of the communities that are traditionally engaged in *Kalam* rituals. Many other castes perform this duty for their castes. Each caste has its tradition of drawing *Kalam*, but the basic principles are the same. The traditional space for *Kalam* drawing is the front courtyard of the shrine of the concerned deity or the house's front yard where the rituals in connection with *Kalam* are performed as a vow. The colours used in the drawing of *Kalam* are known as Panchvarnam (Five colours): Namely black, white, yellow, red and green. However, in Malayalam, the word *Kalamezhuttu* denotes the drawing of *Kalam* as nothing but flour/floral drawing. White or black colour is used to make sketches, and once the sketches are drawn the columns are filled with decorations made in specific colours. Traditionally it is decided which colour goes to which portion of the figure.

### 7.2 TRADITIONAL MOTIFS

It would be best to recognise the traditional motifs used in Kolam painting. The dominant motif in the villages of Andhra Pradesh is the dot arranged meticulously all around the inner walls of the houses. In Telangana, Andhra, Karnataka, and Tamilnadu, the thresholds are mainly dotted in red and yellow. The vermilion dot is a potent symbol, which is associated with blood, the source of the life and the mother goddess.



**List of Kolam Motifs**

1. **Dot** : Dot is a symbol of the seed, the source of life. It is also a symbol of the Mother Goddess.
2. **Vermillion Dot** : potent symbol –The archetypal meaning of which is associated with blood -the source of life and primordial Mother Goddess.
3. **Alavuttom** : It is an ornament around Kundalam which falls on both sides of the Goddess *Bhadrakali* (From the forehead to the waist).
4. **Kireetam** : Crown - It is an ornamental headdress worn by the God/ Goddess
5. **Kundalarrt** : Ear ornament of Goddess *Bhadrakali*.
6. **Trident** : Spear with three points carried by goddess *Bhadrakali* as a symbol of power.
7. **Shield** : Protection against attack. This is carried by the *Bhadrakali*.



Notes



Fig. 7.1

## MODULE – 4

Floor Painting

Kolam (Kalam in Kerala)



Notes

8. **Sword** : Weapon with a long thin metal and a protected handle  
- The Goddess *Bhadrakali* hold it as a sign of authority.
9. **Chilambu** : Anklet: An ornamental band worn by the Goddess *Bhadrakali* around the *ankle*.
10. **Darika** : The demon killed by the Goddess *Bhadrakali*.
11. **Naga** : Serpent worn by the Goddess *Bhadrakali* (Symbol of fertility and prosperity).
12. **Loop** : Shape produced by a curve that crosses itself.

### 7.3 MATERIALS REQUIRED FOR KOLAM

- Canvas
- Natural colours
- Natural objects such as leaves, flower etc.
- Charcoal for black colour
- Raw rice for white colour
- Turmeric powder for yellow colour
- Green leaves of tree for green colour
- Drawing sheet, pencil, eraser and colours to draw Kolam

### 7.4 TRADITIONAL METHOD OF KOLAM

You have learnt the traditional motifs. Now you will learn the traditional method of Kolam painting. Canvas for this drawing is the floor. Therefore, the first step to draw *Kalam* is making the floor suited for drawing. So, level the floor, make its surface hard and at the same time smooth. Next, level the specific plot with muddy earth harden it with the beat of a wooden plank and plaster it with the paste of cow dung to make it smooth. After that, one can employ any native technique to level and smooth the surface.

#### Preparation of Colours

As mentioned earlier, five colours are used to draw *Kalam*. All of them are natural colours prepared from natural objects such as leaves collected in and around.

**Black:** Put the husk of paddy in a frying pan and fry it until it gets the colour of charcoal. Then make it powder.

**White:** Soak raw rice in water for 3 to 4 hours, remove water and spread it on the floor to get it dry. When it is dried, flour it.

**Red:** Turmeric powder is embrocated with chunnambu (quicklime) in a ratio of 3:1. The colour of turmeric powder becomes red.

**Yellow:** Turmeric powder as such is used for yellow colour.

**Green:** Green leaves of tree such as Vaka (*Acasia adoratissima*) are dried in shade and floured. It gives the colour green with a grey tone.



Notes

### PRACTICAL EXERCISE 1

Learner, let us illustrate one Kolam painting. The theme is the Bhadrakali Drawing.

More than a hundred *Kalams* and their regional variations are still alive in Kerala. Among these, Bhadrakali and different kinds of Naga (serpents) are common. Here, for practical purposes, Bhadrakali, one of the popular Kalams, is selected. Crown, face, from face to belly, From belly to lower border of the dress, feet.

The step by step method of drawing the *Kalam* of the deity, *Bhadrakali* is given below.

#### Drawing of the outline

1. Draw a square. Divide it into two equal parts by drawing a vertical line.

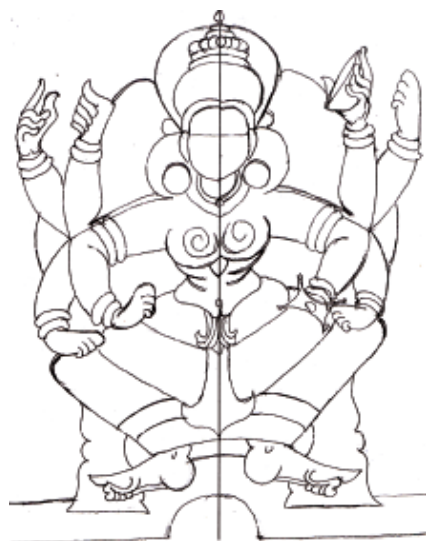


Fig. 7.2



Notes

2. Draw the sketch of the forehead of *Bhadrakali* leaving a space on the top where crown of *Bhadrakali* is to be drawn. Draw the outline of the crown.

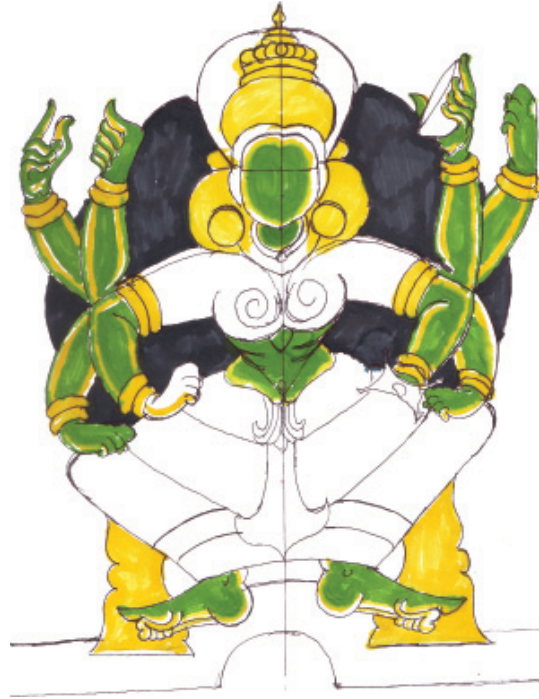


Fig. 7.3

3. In the same way, the outline the face that begins with the forehead to the tip of the nose.
4. Draw the outline of ear-ornament, *Kundalam* on both sides of the face.
5. Sketch the “*Aalavattam*” on both sides of the *Kundalam*. The upper edge of the *Aalavattam* should be at the level of the upper forehead and the lower edge at the lower edge of the breasts. *Aaluvattam* is the decoration that falls on both sides of the figure, from the two sides of the forehead to the waist).
6. Draw an outline of the breasts, belly, waist dress and feet.
7. Draw the sketch of eight hands and weapons in each hand proportionally and fill colour as per the illustration.
8. The background of the waist dress is black, and therefore the whole costume part is filled with black powder, and a shade of red is given by spreading red coloured powder over that.



Notes



Fig. 7.4

9. Then put a border for the dress. The border is white in the middle of black lines on both sides and a thin white line outside of it. One is free to select the background of the dress. The designs may be in green/yellow/white.



Fig. 7.5

10. Wherever a bare body is seen outside it will be 'filled with green powder. This is because the border of the organs of the body is thickened with black powder. The face, neck, breasts, belly, legs and hands are the parts of the body, usually in green colour.



Notes

11. The colour of the ornaments is yellow in a red tone. Fill the area with yellow and spread the red powder over that. Wherever a border is needed for the ornament it will be drawn with black powder. The background colour of the crown is black, and the borders are drawn with red coloured powder with an outline of white colour.
12. The outer border of the figure in a round shape is known as “Prabhamandalam” and it is drawn in white colour, and decorations are in any other colours selected by the artist. The artist has the freedom to choose designs to decorate the “Prabhamarrdalam”. The figure is now complete.



Fig. 7.6

**PRACTICAL EXERCISE 2**

Now, you need to know the preparation of floor design in geometrical shapes. The theme is Geometrical Kolam Design.

For making Kolam, you will need a flat surface. The material used is rice flour or rice paste because rice to all Indians is a sign of prosperity. Finely ground white stone powder or chalk is also used these days, as this is easier to apply and makes the Kolam brighter and well finished.

When making Kolam on paper, you can use a scale and pencil to make equally spaced dots.

**Drawing Kolam with Dots**

**Step 1:** Start making Kolam by drawing equally spaced dots on the flat surface using chalk, and make eight lines with 8 parallel dots.

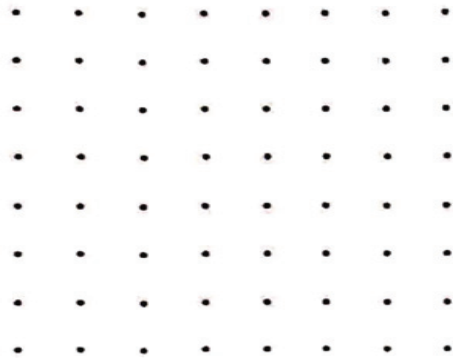


Fig. 7.7

**Step 2:** Make a Swastika sign in the centre. Join the dots end to end by using the straight lines in a pattern as shown below.

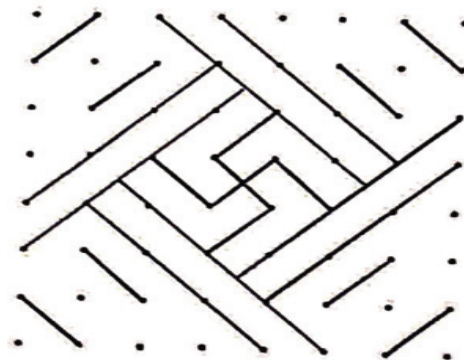


Fig. 7.8

**Step 3:** Complete one side of the design first. On any side, draw to join all the curves. Also, complete Diya as shown below.

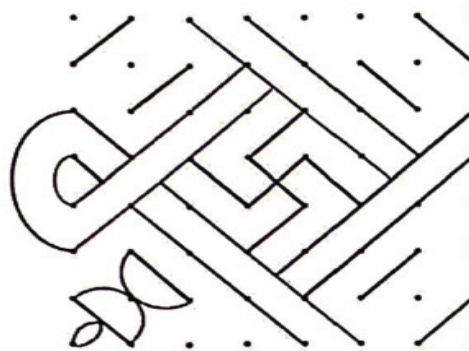


Fig. 7.9



Notes



Notes

**Step 4:** Finally, complete the design by repeating step 3.



Fig. 7.10

You can make Kolam on a coloured flat surface as well. Ordinary Kolam powder is a white stone powder mixed in the right proportion with rice powder to ensure smoothness. For coloured Kolams, you can use Rangoli coloured powder.

### PRACTICAL EXERCISE 3

Now we will get to know the preparation of one more Kolam. That is Pongal Kolam.

Pongal is one of the most popular harvest festivals in South India, mainly in Tamil Nadu. One of the major traditions of the celebration includes the drawing of Kolam. Pongal is the harvest festival, and people decorate their houses with Pongal Kolams. Pongal Kolams are normally done in many different colours. It can be decorated with flowers, rice flour or colours. The earthen pot has a huge significance in Pongal rituals. It is symbolic of prosperity and mostly drawn in Kolam as it is considered a good luck symbol.

The next thing that is associated with Pongal is sugarcane. Sugarcane represents the mind and the five senses. It is believed to control five bad things: lust, anger, greed, pride and envy.

**Step 1:** Start making Kolam by drawing equally spaced dots on the flat surface using chalk. Make seven lines with 7 parallel dots.

For making Kolam, you will need a flat surface. The material used is rice flour because rice to all Indians is a sign of prosperity. Finely ground white stone powder, chalk or Rangoli colours are also used these days. This is easier to apply and makes the Kolam brighter and well finished. When making Kolam on paper, you can use a scale and pencil to make equally spaced dots.





Fig. 7.11

**Step 2:** Let's make pot first. Join all the horizontal lines. Then, curve the lines as shown below. Also, draw 4 crosses in the middle lower side.



Fig. 7.12

**Step 3:** Now, we will add sugarcane on both sides of the pot. First, draw horizontal and vertical lines then draw leaves.



Fig. 7.13



Notes



Notes

**Step 4:** Finally, draw other signs around the pot. Here, we have drawn the Sun and flowers. Sun and flowers symbolize the connection of man with nature.

Next, add some more design elements using geometric shapes. You can use Rangoli colours, coloured rice, or flower petals to add colours. Be creative in this step to make art beautiful.



Fig. 7.14



**WHAT YOU HAVE LEARNT**

**Kolam Design** →

- Floor drawing
- Front of the house
- Kerala Kolam drawn in five colours
- Symbolized prosperity and fertility
- Dots, Kundalam, Kireetam etc. motifs used
- Outline of the figure is drawn first
- Then figures are filled with colours



### TERMINAL EXERCISE

1. Name the places/states where the *Kolam/Kulam* drawing is practised.
2. What types of *Kolam* are found? Explain their importance in the Socio-cultural context?
3. What type of materials and colours are used in drawing *Kalam*?
4. Identify some of the important motifs used in *Kolam*.
5. Identify some of the important basic techniques that are applied in drawing *Kolam*
6. How the *Bhadrakali Kolam* is drawn? Identify the major steps that are taken in drawing the figure.
7. Name some of the important communities in Kerala that are traditionally engaged in the *Kolam* rituals?
8. What are the colours used to paint *Kolam*, and how these colours are prepared?

### GLOSSARY

Aalavattam	Ornament that decorates around Kundhalam
Bhadrakali	The Devi killed the demon, Darika
Chilambu	Anklet
<i>Chitravativu</i>	Figure of the deity drawn in an exaggerated way
Chunnambu	Quicklime
Darika	The demon killed by Bhadrakali
Kireetam	Crown
Koralaaram	Necklace
<i>Pulluva</i>	A caste society
<i>Kalamezhutttu</i>	Floral drawing tradition of Kerala
<i>Kuruppu</i>	A caste society
Kundhalam	Ear decoration
Naga	Serpent God/Goddess
Njori	Two frills in the front portion of the dress



Notes

## MODULE – 4

Floor Painting

Kolam (Kalam in Kerala)



### Notes

<i>Namboodiri</i>	A caste of South Indian society
<i>Panchavarnam</i>	Five colours used in Kalamezhuttu. They are black, white, red, yellow and green;
Pandal	A temporary structure with four poles in four corners and over the flat roof usually thatched with coconut leaves and a red cloth is spread beneath.
<i>Pulluva</i>	A caste society
Peethakkalu	Legs of divine stool
Tirumudi	Crown
Vaka	Acacia Adoritssma
Vishneesham	The ornament wear in between the crown and the forehead.



## 8

# MANDANA

You have learnt about the Kolam folk art in the previous lesson. In this lesson, you will learn about the Mandana folk art. Mandana is a traditional folk art of Rajasthan and Madhya Pradesh. It is made on the ground. Usually, it is made in the courtyard outside the house, either adjacent to the wall or in the corner. Mandanas are floor paintings and are also called floor decoration. Usually, they are made on the cow-dung coated floors with red clay and white clay (khadiya). They are made on auspicious occasions and festivals such as Dussehra, Diwali, Holi etc. Only women make them. The literal meaning of 'Mandana' is to draw. However, as a folk art Mandana is popular as a traditional form of painting. From the primordial age till today, Mandanas have enhanced the beauty of house courtyards. The feeling of decorating the ground is associated with them, on auspicious occasions, worship rituals, festivals, ceremonies etc. Mandanas are made using rice paste, sorghum flour, turmeric, Kumkum, red clay, Khadiya, stone and clay colours. Mostly red clay (Geru) and white clay (Khadiya) are used to make Mandana.



## OBJECTIVES

After studying this lesson, you will be able to:

- explain the traditional method of Mandana art;
- learn the importance of Mandana art;
- become familiar with different names by which Mandana is known in different zones of the country and the differences between them;
- explain the method, medium and style of making Mandana;
- state about the meaning of motifs used in Mandanas;
- learn making Mandanas which is most important.

## MODULE – 4

### Floor Painting



### Notes



Notes

## 8.1 GENERAL DESCRIPTION

Predominantly flowers, leaves, floral patterns, birds and animals, and geometric shapes, are made in Mandanas. Lotus among flowers, triangles, squares, trees, and horizontal-vertical lines are made most often. They represent auspiciousness for the house. Mandana tradition is prevalent all over India. It is called ‘Mandana’ in Rajasthan and Madhya Pradesh, ‘Chowk Purana’ in Uttar Pradesh, ‘Alpana’ in Bengal, ‘Rangoli’ in Gujarat-Maharashtra, ‘Aripana’ in Bihar, ‘Kolam’ in South India. Their names, medium and style of making are different, but they are all made on the floor.

Mostly Mandanas are made for house decoration and the completion of rituals. They represent auspiciousness and fill the house-courtyard with beauty. Merely by looking at them, we are filled with joy and happiness. It is believed that their presence wards off external difficulties. They welcome guests and invoke Gods and Goddesses. Women make them on festivals and occasions by hand. Here we will learn only about ‘Mandana’ made using red clay (Geru) and lime (Khadiya or Chuna).

These have the maximum number of motifs or shapes. Each zone of Mandana has different motifs or interpretations, defining its identity. These are seen on festivals, ceremonies, special occasions and places, for example, the Mandana of the chariot of Goddess Lakshmi on Diwali, Dev Probodhini Ekadashi and Makar Sankranti etc. Diwali is the main festival of Mandana when they are made on every corner of the house courtyard.

- Main places for Mandana
  1. Courtyard coated with cow-dung and near Tulsi bed.
  2. Outside the door, platform, altar.
  3. Beside the threshold.
  4. Temple area.
  5. Corner of the house.
- Occasion for making Mandana are auspicious ceremonies, festivals, new house and after whitewash.

## 8.2 TRADITIONAL MANDANA MOTIFS

Now, let us learn the different types of traditional motifs of Mandana painting.

### 1. Paglya (Foot Print) Mandana

Paglya means foot print. The foot print is a symbol of arriving. Indian culture has a tradition of worshipping the feet. The feet make way for the arrival of Gods-

Goddesses, ancestors, guests and paranormal energies. Paglya Mandana is made in every house for this purpose. This Mandana is made outside or inside the threshold, temple area, stairs etc. It is also called ‘feet of Lakshmi-Vishnu’. For Lakshmi Puja on the festival of Diwali, Paglya Mandana is made from the stairs at the entrance to the place of Lakshmi Puja. Footprints of both feet are made in this case. At the threshold they are made as a pair. After that one foot moves ahead of the other. This is an essential Mandana of Diwali.



Notes



Fig. 8.1

## 2. Chariot of Goddess Lakshmi

The Mandana of the chariot of Lakshmi is made at the place of Lakshmi Puja on Amavasya or no moon night of Diwali. Lakshmi is believed to reside in it. It consists of sixteen square sections in which sixteen lighted diyas or earthen lamps are kept. This is further decorated with the Mandana of a four petalled lotus flower which is surrounded by curves of different types. Another Mandana called ‘Devi Jot’ is made along with it that symbolizes the light of earthen lamps. The eight petalled lotus and other auspicious Mandanas are also made nearby. Lakshmi resides over the lotus.



Fig. 8.2



## Notes

### 3. Four-petalled flower Mandana

The lotus flower is depicted in a prominent way in Mandana art. The lotus flower is shown with four, six and sixteen petals. Mostly four and eight-petalled lotus (Ash + dal Kamal) flower are seen in Mandana. The four petalled lotus Mandana is made using traditional methods and colours. The Mandana is decorated with different types of decorative motifs near it. The six-petalled Mandana may be made in the house, temple area, courtyard etc. The Mandana always spreads on the petals, which symbolizes the expansion of the universe.

### 4. Eight-petalled flower Mandana

Mandanas are made on the occasion of worship rituals and ceremonies during many festivals. The occasions include Makar Sankranti, Dev Shayani-Dev Uthani Gyaras, Holi etc. Specifically, the eight-petalled lotus flower is made for the Mandana on these occasions. Exercise 2 shows the eight-petalled lotus flower Mandana. It can be made in the house, courtyard and temple area in small or big sizes. Lotus is the most important and popular motif of Mandana art.



Fig. 8.3

### 5. Threshold Mandana

The threshold Mandana is made inside the main entrance of the house. Its main purpose is the invocation of Gods and Goddesses, welcome Gods, bring auspiciousness into the house and drive away the difficulties. Decorating the threshold is also its aesthetic aspect.

The threshold Mandana is made in many ways. Mostly it is triangular. Threshold Mandana is made in every house on Diwali. Its place is fixed and it is not made in any other place.





Fig. 8.4



Notes

### 8.3 MATERIAL REQUIRED FOR MAKING MANDANA

- Drawing board
- Pencil
- Scale
- 3, 5, 7, 12 number round brush
- Drawing sheet or hard board
- Red clay (Geru)
- White, brown, blue poster colour
- Small plastic mug
- Fevicol

### 8.4 TRADITIONAL METHOD OF MAKING MANDANA

Learners, you have learnt the traditional motifs of Mandana. Now you will learn the traditional method of Mandana art.

**First step:** Preparing the ground. Firstly, the ground is prepared by coating the house courtyard with a mixture of cow dung and yellow clay. This work is done by the women of the house.

**Second step:** Preparing colours: After making a fine powder of red clay and lime, take some thick paste of each in separate bowls. Ground glue or fevicol is added to the colours to make them durable.

For the red colour, hiramachi is also used. For the whitewash, sometimes lime is used to which indigo or blue colour is added. This gives the Mandana a blue tinge. The use of lime has been reduced these days owing to its harshness.



Notes

**Third step:** Making the Mandana: Mandana is mainly made by women. The women learn to make Mandana from their mothers during childhood. The folk art of Mandana is a result of this tradition. A brush is used to make Mandana, fingers work as a brush. A cotton ball or small piece of cloth dipped in colour is kept in between the fingers and thumb. The lines of Mandana are made on the floor using Anamika the ring finger. The basic structure of the Mandana is made using red clay. After that, the paste of white clay is used to fill the inner and outer portion of the red lines according to the shape. The most important and challenging work is filling the basic structure of Mandana with white colour. This is called ‘Bharat’. After the Bharat is completed, the whole Mandana brightens up.

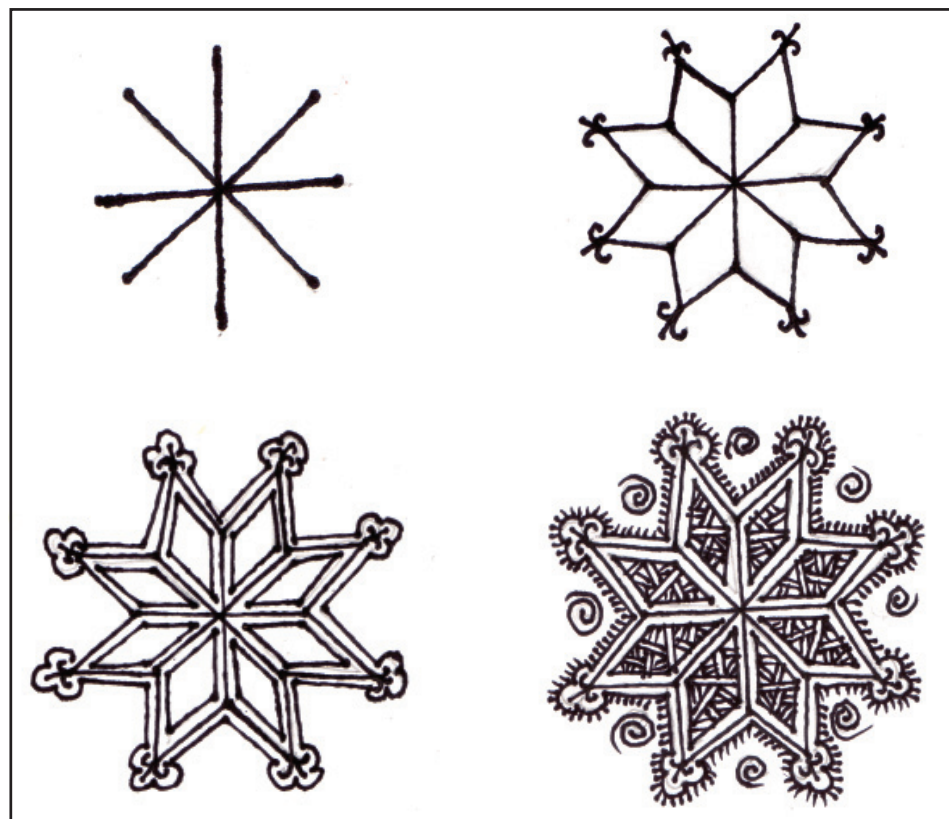


Fig. 8.5

1. Firstly coat the ground with cow dung or take a sheet of cow dung colour.
2. Fingers of the hand or brush can be used to make the Mandana.
3. Prepare a thick paste of lime and red clay in separate bowls.
4. Keep a cotton ball or piece of cloth dipped in saffron colour in between the fingers of the hand and thumb. A brush can also be used.
5. With the help of Anamika ring finger, draw the basic lines of the Mandana, this may be done through a brush or a sheet to make lotus Mandana.

6. Make four to six horizontal and vertical lines cutting each other on a single point. Then join the lines in a triangle above as given in the figure. In this way, make the motif of a lotus flower.
7. Make curves on the vertex of the triangle as shown in the figure.
8. After washing hands keep a cotton ball dipped in white clay paste in your hand. Give the lotus flower a white outer and inner border.
9. Make vertical or standing lines on the outer white boundary.
10. Give the inner white sections horizontal and vertical 'Bharat'.
11. Make small motifs surrounding the Mandana.
12. The size of the Mandana can be increased if needed.



Notes

### PRACTICAL EXERCISE 1

Learner, now let us illustrate a Mandana art.

**First step:** First of all, make an outline of the Mandana on the ground or surface of the painting using pencil, chalk or chalk powder according to the surface, as shown in the figure.

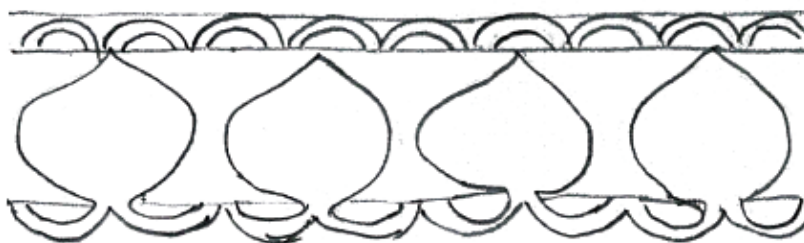


Fig. 8.6

**Second step:** Apply flat colour with a flat brush on the surface using red or yellow clay, as shown in the figure. The colour should have an adequate quantity of water to make the drawing visible even after filling the colour. After that, make a straight white line and semicircular curves using white clay or poster colour as shown in the figure 2.

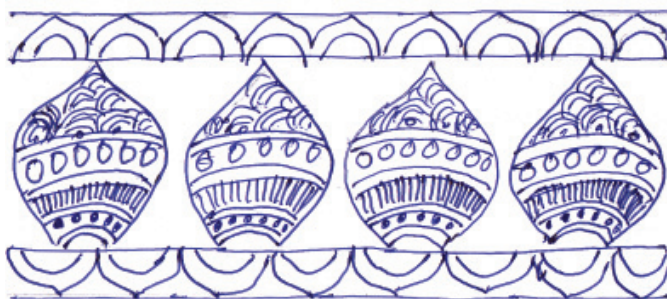


Fig. 8.7



Notes

**Third step:** According to the given figure, after making all the curves make the shape of a flower leaf, leaving some space over the curve. Thereafter, on the other side of the curve, make a lotus leaf or the shape of a conch.



Fig. 8.8

**Fourth step:** Now make the shape of these conches along the line over the entire surface of the painting. We will make the same type of curve on the other side just as we made it on one side. After that, decorate the conch with slanting or horizontal lines and curves so that it appears very beautiful. We can make this Mandana inside and outside our house or door threshold. This is popularly called threshold Mandana.



Fig. 8.9

### PRACTICAL EXERCISE 2

Now let us draw another Mandana painting.

This Mandana is made in the central area of the house or the house courtyard. An eight-petalled flower is made in this Mandana in a geometric shape. It is surrounded by four circles. These circles are decorated with leaves and flowers.

**First step:** Firstly, select a central point to make this Mandana. Around the central point, decoration is done. Make a circle surrounding the central point. Joining this circle make four lines cutting each other. When the lines are joined with the circle, an eight-petalled flower is created. Outside this circle, at some distance, make another big circle. Make three-petalled flowers around it toward the inside, as given in the figure. Outside this circle, make another big circle. Make 16 leaves in this circle. Between the leaves make 16 flowers also.



Fig. 8.10

**Second step:** After that, make 16 triangular-shaped leaves surrounding it and make an outer line leaving some space outside the leaves. Finally, our eight-petalled flower and 16 leaves Mandana is ready.

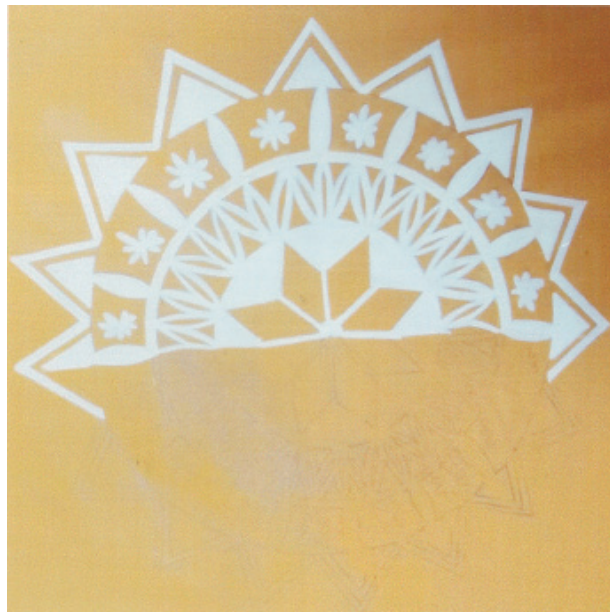


Fig. 8.11

**Third step:** To colour the Mandana we will divide it into four sections. One section will be coloured using a brush with white poster colour or white clay to make straight lines or curves. Repeat the same procedure with the 1/4 section also to complete the half-section. The four petals will appear once the half-section is completed. If a decoration has to be done adjacent to a wall, it will appear like this.



Notes



Notes

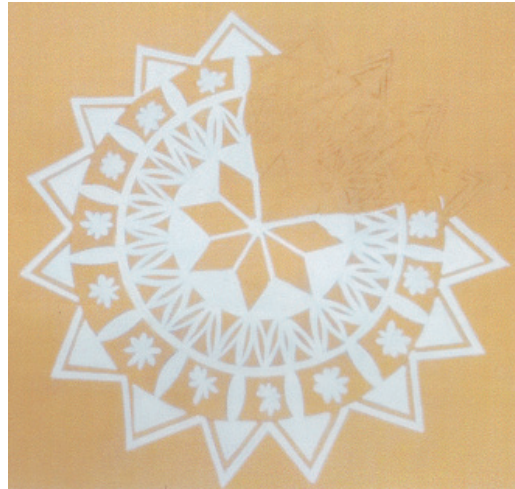


Fig. 8.12

**Fourth step:** Repeat the same method with another 1/4 section. After making the last section of the Mandana, the full circle having eight petalled flower and 16 leaves on the outer circle with small 16 full blossomed lotus flowers inside can be seen. This Mandana can be spread out by making more circles in the same way.

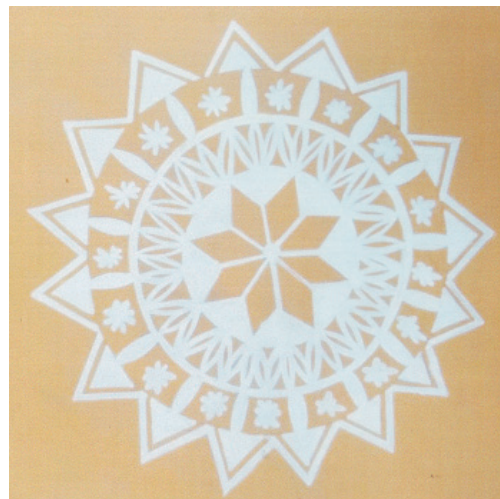


Fig. 8.13

### PRACTICAL EXERCISE 3

Now, you will learn another Mandana art illustration.

**First step:** For making any Mandana, we start with lines from the centre. Let us take six points at a distance surrounding the central point. Make two triangles from these dots in a straight line from the centre. Make 12 triangles all around as in the figure. In this way, we get a beautiful motif of a six-petalled flower. Leaving some

space, make a hexagon around the flower. Around this hexagon, make six inward triangles and six triangles towards the outside. On the vertex of the outer triangles, make curve (kangura) that makes the triangle shapes more attractive. In the centre of the curve design, make four dots to beautify it. Make six long angular shapes from the outer angles of the hexagon. Make a circle over it. Finally, make two semicircular curves over it. Over the outer line, make lines in the form of rays to make a beautiful painting.



Notes

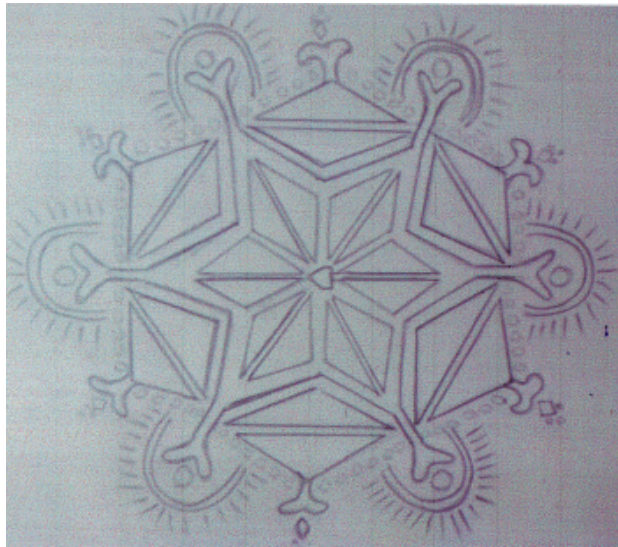


Fig. 8.14

**Second step:** In this outlined Mandana, use white line or poster colour to make lines using a brush. Fill some of the triangular-shaped leaves with white colour.

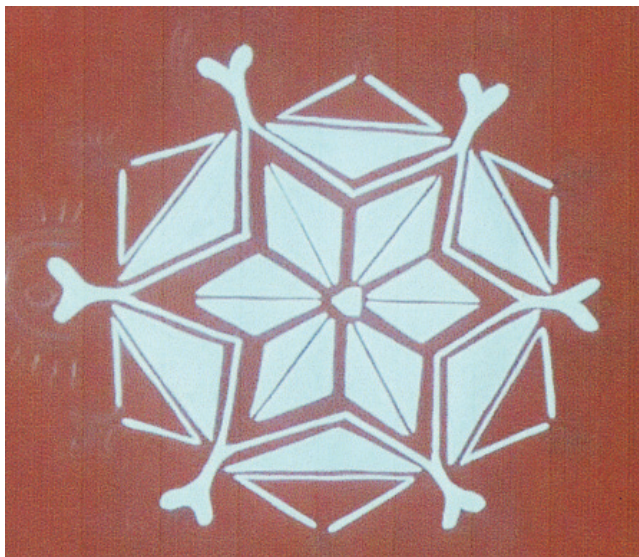


Fig. 8.15



Notes

**Third step:** Fill the remaining background surface from areas other than the white colour by moving around using a brush.

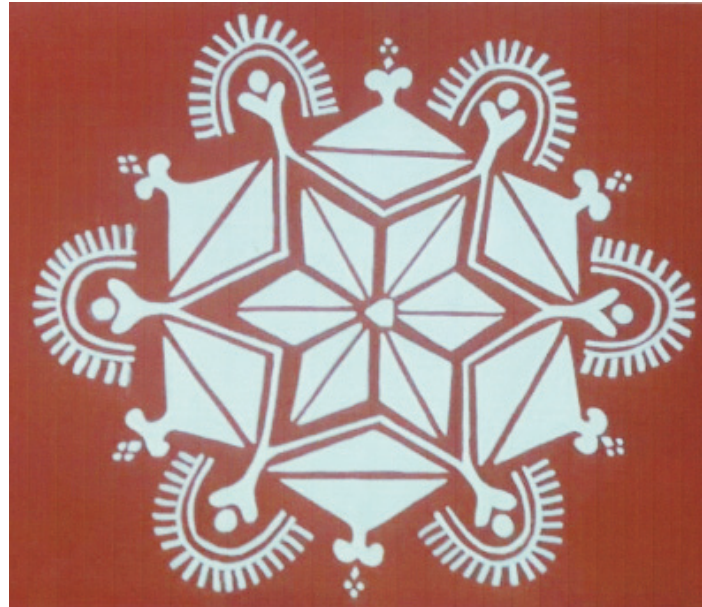
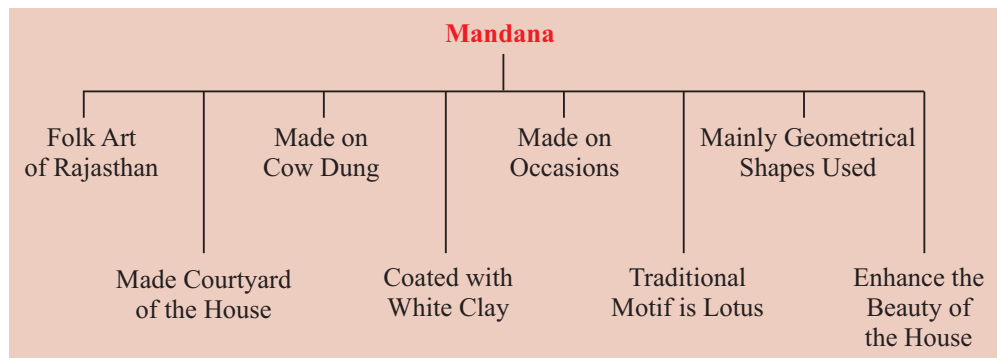


Fig. 8.16



**WHAT YOU HAVE LEARNT**



**TERMINAL EXERCISE**

1. Try to make four-petalled lotus Mandana.
2. Make eight-petalled lotus group Mandana.
3. Make sixteen-petalled lotus group Mandana.
4. Make chariot of Lakshmi Mandana.



5. Make threshold Mandana with pagalya.
6. Write a note on importance of Mandana.

**GLOSSARY**

1. Mandana : painting made on the ground
2. Geru : red clay
3. Khadiya : White clay
4. Threshold : the ground at entrance of the house
5. Anamika : ring finger
6. Tulsi bed (Basil) : a small raised platform with clay meant to plant Tulsi
7. Hiramachi : red clay colour
8. Paglya : foot print motif
9. Saathiya : Swastik symbol

**Notes**



## **MODULE 5: OTHER MEDIUMS OF PAINTING**

- 9. Painting on Cloth**
- 10. Painting on Clay**
- 11. Painting on Wood**
- 12. Making of Puppet**





9

## MODULE – 5

Other Mediums  
of Painting



Notes

# PAINTING ON CLOTH

Till now, we have learnt about different types of folk paintings. Let us learn about the art of painting on fabric or cloth in this lesson. Cloth has been used for painting since the ancient period. The making of illustrations started along with the advent of cloth. In the beginning, humans must have learnt colouring the cloth and later decorating it with lines or dots.



## OBJECTIVES

After studying this lesson, you will be able to:

- explain the history of painting on cloth;
- explain the method of fabric painting;
- identify fabric painting prevalent in the different states;
- draw about 'Pata Chitra' or illustration on cloth; and
- identify colours used for fabric painting.

## 9.1 GENERAL DESCRIPTION

To begin with, you need to understand the general description of cloth painting. Paintings made on fabric are usually known as 'Patachitra', and the method of painting is called 'Patachitran'. 'Pata' is a Sanskrit word generally meaning cloth or fabric. The modern canvas is also included in it.

In Rajasthan, 'Phad' on the life sketches of folk personalities like Devanarayan and folk Gods such as Pabu Ji were created. Apart from these, instances from the Ramayan in Phad of Ramadala and instances from life of Shri Krishna; in Phad of



## Notes

Krishnadala started being painted. Presently, the painting of Phad is being done in Bhilwara of Rajasthan and its district Shahpura. The family of Chhipa Joshi are involved in this work.

The 'Harshacharit' was composed in the eighth or ninth century, during the reign of Harshavardhan, 'Kupalayamalakaha' and 'Neetivakyamrit'. The people of righteous inclination kept these types of Patachitras showing pleasures and sorrows of heaven and hell according to the 'Harshacharit'. The Pata that shows the atrocities of Yama is called Sulok Pata. The Bhikshuks used to show the Patachitras to encourage people to practice righteous behaviour. These were called Kundalit The Patachitra. Pichvais refers to illustrated curtains hung behind the main idol in temples. The Patachitra with the objective of worship hung behind the idol is called Pichvai. Various instances, stories, scenes, nature etc. related to that period are painted on the said curtains to link the environment to the life of the said God. Therefore, Pichvai is an attempt to recreate the image of that period in the temple of God.

In this lesson, an introduction to the tradition of fabric painting and its forms is being given. The Pichvai art of Rajasthan is mainly based on worship of Shri Krishna, folk Gods Devanarayana and Pabuji legends in Phad art of Rajasthan and folk art of traditional Kalamkari of Andhra Pradesh are being taken up in this lesson.

## 9.2 TRADITIONAL CLOTH PAINTING MOTIFS

Now, let us learn the traditional motifs used in cloth painting.

1. Folk legends: Life sketch of Devanarayana and folk God Pabu Ji, instances based on the life of Shri Krishna etc.
2. Shri Krishna dancing: Shri Nathji is shown dancing to depict Maharas Pichvai.
3. Musical instruments: flute, conch etc.
4. Kadamb (burflower) and Kadali (Banana) trees.
5. Cow, lotus, peacock, fish, axe, scorpion etc.
6. Court scene: Pichvai consists of curtains hung behind the main idol. Since it is behind the idol, images related to the life of God are created. These can be of nature, court etc., that show stories of that period.
7. Geometric shapes: Use of different types of geometrical shapes.



Notes



Flute



Conch



Geometrical shoves



Lotus



Bur flower tree



Kadali tree



Peacock



Axe



Scorpion



Fish



God Pabuji

Fig. 9.1

**Notes**

### 9.3 MATERIAL REQUIRED FOR CLOTH PAINTING

- Drawing board
- Pencil
- Scale
- Drawing pins
- Eraser
- Markin cloth
- Poster colour
- 1, 3, 7 number round brush
- Wheat flour, maida or rice maand to prepare starch
- Plastic mug
- Plate for mixing colours

#### Preparing the Surface for the Cloth Painting

- Cut one metre plain markin cloth.
- Prepare starch by boiling 100 g wheat flour or maida after sieving and mixing in water
- Mix the starch in a bucket filled with one litre water, and soak the markin cloth in it for some time.
- Take out the cloth from the water after the starch mixture has covered the cloth and put it for drying in the sunlight without squeezing.
- Once the cloth has dried, spread it on a flat floor and straighten it.
- Now polish the surface of the cloth with a glass, spherical paper weight or stone with smooth surface so that it becomes smooth.
- The surface of the fabric is now ready for painting.

### 9.4 TRADITIONAL METHOD OF CLOTH PAINTING

You have learnt the traditional motifs use in cloth painting. Now, you will learn the traditional method of cloth painting.

The cloth used for making Phad is thick and coarse. The artist paints the folk legend on five to thirty feet of this type of fabric. The method of preparing Phad is given below.

Apply rice (maand) starch on the cloth to make Phad and polish to using a stone so that the cloth hardens and the colour does not spread. Once the starch dries, the



illustrations are outlined. Usually this is done using temporary yellow colour. After that, the colour is filled. Saffron colour is used to colour the face and body. The rest of the Phad is coloured using yellow, green, brown (Kathai), yellow (Hingul) and blue as required. Usually, Phad artists use basic and bright colours. These are mixed with gum and white musli. The colours are filled using a soft brush made of cow, buffalo, bull, goat and dog hair. After filling with colour, the Phad is polished using a smooth stone. This method is called 'Ghutai'. The Phad colours also pass through the process of Ghutai. It gives shine to the colours in the illustrations.

### Phad of Devanarayana

**Form and Presentation:** Devanarayana is a prominent folk God of Rajasthan worshipped by Gurjars. This Phad shows the reference to the revenge that Devanarayana takes on behalf of his forefathers through battle. The battle defines his character. Instances from his life history such as the birth of Devanarayana in Malaser Dungrai, his going to Malwa with mother Sadu along with Hira Dasi, drinking lioness milk on the way, swinging of the cradle by a serpent as a rope, his childhood miracle in Malwa, slaying of Khokha Peer upon returning to Mewar, filling of the pond in Soniyana, completing unfinished construction work of Mandal and battle with Ranaji are shown in this Phad.

### Maha Ras (Dance Festival) Pichvai

The Pichvai hung on Ras Purnima is Maha Ras Pichvai. This type of Pichvai shows Shrinathji dancing with everyone who wishes to dance with him, showing that he is for everyone. Shrinathji is shown standing in the centre playing the flute and two Gopis are shown on each side.

Moreover, he is shown dancing around the Gopis in baath forms. The Gopis are shown playing musical instruments, and cows are shown at the base. Kadli and Kadamb trees are shown above. Gods and Goddesses are shown enjoying the Ras from above. The sky is shown as clear and filled with stars. The 25 forms of Shrinathji are shown on three sides. The second Pichvai of Maharas is very large. A single Pichvai shows different Leelas of Shri Krishna. A star-filled night in which Gods are roaming is shown above. In the centre, scenes such as Gopis enjoying listening to the flute, frolicking and bathing in water etc., are shown. These represent Ras Panchadhyayi Prasang.

### Method of Kalamkari

Kalamkari is a painting style of Andhra Pradesh. It is of two types. The Kalamkari of Machilipatnam makes use of wooden blocks and brushes. The Kalamkari of Shrikalahsti makes use of Kalam and brushes. Vegetable colours are used in both styles. Machilipatnam is famous for curtains, bedsheets, Dev temple canopy, aasan





## Notes

pillow cover and table cloth. Shrikaalahasti is famous for Kalamkari of mythological paintings.

Cotton fabric is used for Kalamkari and it is prepared first. Red, black, blue, yellow and green colours are used for Kalamkari. Many illustrations are made only using red and black colours. Usually, the use of colours is according to the story instances shown. Traditionally, serious instances are only shown in red colour. Once the fabric has been prepared, a sketch is made over it. Charcoal prepared by burning Tamarind fruitwood called 'Chint Bogyu' is used to make the sketch. Whatever illustration is to be made, its outline is sketched on the prepared fabric. The method of Kalamkari is complicated and may take several days as it includes colour making, sketching, colouring, washing, drying and boiling. For this reason, Kalamkari artist has to be very patient. The use of line is essential in this art based on drawing.

### Method of Making Pichvai

Initially, a thick fabric was used to make Pichvai, but later on, fine cloth started being used. The starch prepared from wheat flour is applied to this cloth. After drying it and smoothening the surface, an initial design, called 'Kacchi tipai' is made. Once Kacchi Tipai is done, it is made permanent using vermillion (Sindoor). This way, an outline of the painting is created.

After that, the defined images are filled with detailing using lines and proper colours. Usually, natural colours are used for colouring the illustrations and motifs of Pichvais. In places, gold and silver are also used for colouring. First of all, the illustration is filled with flat colours and outlined. After that, the work of light and shade is done. Every image gets defined in this manner. Basically, six colours are used in the Nathdwara painting style. These are red, yellow, white, blue, black and green. The black colour is prepared with Kohl, and the rest are prepared using minerals, though they are now available in the market.

The Pichvai of Shrinathji temple is usually 11 feet long and 7' 6' ' wide.

### PRACTICAL EXERCISE 1

In this exercise, you will learn how to make a Fabric Painting by selecting some motifs. Observe a traditional cloth painting of Devanarayana, and study the style of painting, form, colour composition etc., minutely.

**First step:** Choose a cotton cloth of 50cm and prepare the surface for painting according to the method given earlier in the lesson about how to prepare the surface for painting.



Notes



Fig. 9.2

**Second step:** Now select those motifs and characters from this painting that you want to make for your painting. Imagine how you wish to compose the selected motifs and characters as shown in the figures below. Now make a border of the painting using a scale. Make a light sketch of the shapes to be made in the painting after deciding their respective places using a pencil.

Now clearly outline the sketched shapes.



Fig. 9.3

**Third step:** After that, using number 3 brush, start colouring the drawn figures. Fill colours according to the original Devanarayana Phad painting.

First, fill the drawn figures with light plain colour followed by dark colours.

## MODULE – 5

Other Mediums  
of Painting



Notes

Painting on Cloth



Fig. 9.4

**Fourth step:** In the end, outline each figure with black colour using number 1 brush. If there are any spots or patches in the painting, rub them with an eraser.



Fig. 9.5

Your painting is now ready.

**PRACTICAL EXERCISE 2**

Now, you will illustrate a Maharas Pichvai Painting on cloth.

**First step:** Take a piece of 35 cm × 50 cm markin cotton cloth, and prepare the surface of the painting according to the method of preparing the surface of the fabric painting given in the lesson earlier.

Only a section of the Maharas Pichvai painting has to be copied, not the whole painting. Therefore, make a mental note of the fine details of Shrinath Ji painting. Now with the help of a scale, make the border or boundary of the painting and sketch the image of Shrinath Ji with a light hand using a pencil.



Notes



Fig. 9.6

**Second step:** After that, define the border design and shape of Shrinath Ji, defining every detail realistically. Remove the extra lines using an eraser and start colouring the background. Fill the whole painting with flat and light colour.



Fig. 9.7



Notes

**Third step:** Now define the face, clothes, jewels etc. by filling different colours neatly.



Fig. 9.8

**Fourth step:** Make outlines of the figures using black colour with the help of number 1 brush according to the original painting.



Fig. 9.9

Finally, use the darkest and brightest colours for the finishing touches. Your Pichvai painting is now ready.



Fig. 9.10

**PRACTICAL EXERCISE 3**

Now, you will draw one more design that is Kalamkari Painting on Cloth.

**First step:** Cut a piece of 35 cm × 50 cm cotton markin cloth. Now, prepare the surface for painting following the method given in the previous lesson.

After that, study the Kalamkari painting and understand its design, shape of figures, and style of painting. Learn the painting style carefully and start by making the border, followed by light sketching of the main motifs once their place has been decided. After that, draw the rest of the figures.

**Notes****Fig. 9.11**

**Second step:** Now define each figure clearly along with its details and erase the unnecessary lines.

**Fig. 9.12**



Notes

**Third step:** Fill the different motifs with colour, keeping in mind the colour composition of Kalamkari painting. Now, outline all the figures using black colour with the help of the number 1 brush. Outlining should be done very neatly.



Fig. 9.13

**Fourth step:** Colour the composition carefully. Kalamkari painting is now ready.

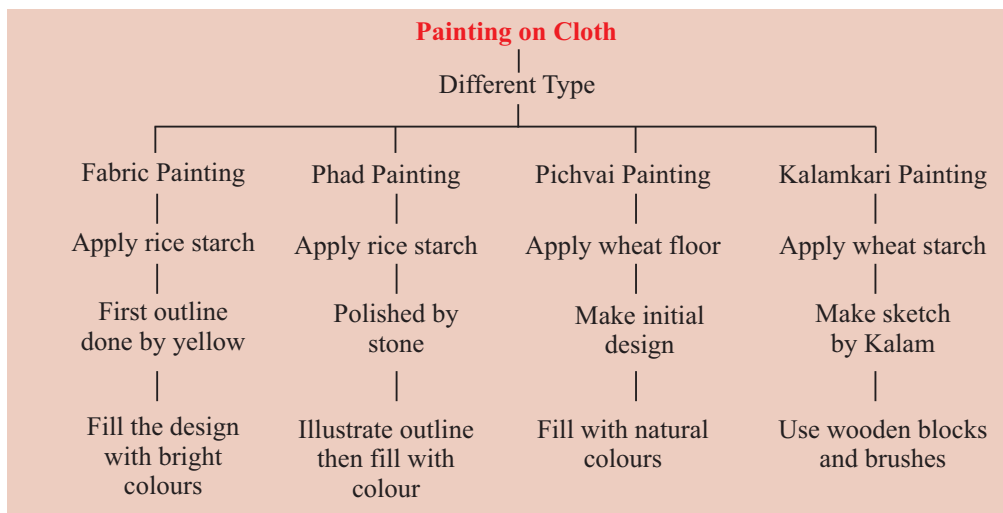


Fig. 9.14





**WHAT YOU HAVE LEARNT**



Notes



**TERMINAL EXERCISE**

1. How is the surface prepared for painting on cloth?
2. Which are the main traditions of fabric painting in India?
3. What is Phad or Pad painting?
4. What are the subjects for Pichvai painting, and why are they made?
5. Give the characteristic features of Kalamkari painting.
6. Make a painting of Shrinathji.
7. Make the image of Ramdev from the Phad of Ramdev.

**GLOSSARY**

- Ghota : smooth round stone
- Starch : material applied on cloth prepared from rice maand or wheat flour/maida to make the cloth stiff.
- Advent : origin
- Forefather : ancestors

## MODULE – 5

Other Mediums  
of Painting



Notes



10

# PAINTING ON CLAY

Dear learner, in the previous lesson you have learnt about the Painting on Cloth. In this lesson, you will learn about the Painting on Clay. The Kumbhkar, potter is also called Prajapati, and Vishwakarma, creator of the world. According to Atharva Veda, Brahma first created the potter, so that the things which are not on the earth could be shaped by him. The potter plays an important role in the life of the people. From the prehistoric period, the pot, as the vessels have been the symbol of the mother. The association of the Earth with the great mother has ancient origin. The Pots are fired or unbaked depending on the ritual. At the time sowing of seed and harvesting, in rites of birth, to decorate the bridal homes or in rituals to the dead, the pot is used as part of the ritual. Icons of the virgin mother Earth are made of clay, installed, worshipped and then cast into the water or offered to the sites of goddess. In addition to utensils and figures of gods and goddesses, potters in india make many other terracotta objects such as horses, elephants, tigers, bulls, camels, cows, houses, cowherds, and men with musical instruments, figures of mother and child, men and women.



## OBJECTIVES

After studying this lesson, you will be able to:

- explain Clay paintings as a meaningful folk art form;
- explain the background of Clay painting and objects;
- identify the different forms of clay objects prepared by the potters;
- identify the media and materials used to paint the clay objects.

## 10.1 GENERAL DESCRIPTION

First you need to know the general description of clay painting. Clay items are made in each and every pockets of India. Each geographical region is known for its distinct and unique identity yet all are connected with some basic thread of pan Indian identity. Delhi and Jaipur (Rajasthan) for example are famous for blue pottery; clay, terracotta and pottery of Jammu and Kashmir are very attractive and speak in volumes about the artistic flavour of the people; Huqqah craft of Haryana and parts of western Uttar Pradesh have their own history, heritage and charm; terracotta jewellery is now getting the attention from the fashion loving men and women from all corners of India; terracotta of Kutch exhibits the taste and colour of the land and attracts the buyers from other parts of the world; Longpi coiled pottery of Manipur has been making this small and beautiful state of the north-east India popular everywhere; painted terracotta of Gujarat is extremely wonderful; Karnataka is famous for pottery and terracotta.



Notes

## 10.2 MATERIAL REQUIRED FOR CLAY PAINTING

A learner should have the following materials for clay paintings. The media and materials for clay painting are simple, imbibing and very few.

- Clay pots/objects
- Paper plate
- Assorted paintbrushes
- Bowl with water
- Putty knife
- Paper towels
- Cotton swabs or cotton cloth
- Acrylic sealer
- Graphite tracing paper
- Maker
- High-gloss exterior enamel spray paint
- Pencil

## 10.3 TRADITIONAL METHOD OF CLAY PAINTING

Let us learn the different types of the traditional method of clay painting. The raw material for painting on clay surface is ordinary clay, derived from the beds of water bodies like rivers, lakes and ponds. The clay is cleaned, mixed and then shaped either by hand, wheel or moulded into desired objects. The items are dried, fired and glazed as per the requirements. The clay or terracotta products are graded according to their colour, strength and water absorption capacity.



Notes

Painting with a deep artistic sense turns plain pots into eyes-catching containers, add colour to the home, and adds the beauty of the plants or flowers.

### Method of Saucer Painting of Kalighat (Sara Chitra)

A saucer is made of clay and terracotta. The backside of the saucer is used as the ground for painting. A coat of white clay is given on the surface. Figures and objects are drawn with the help of a pencil. Then the face and other parts of the figures are coloured, one colour at a time. The colours are made from vegetables and earth. Tamarind glue is used as the binder. A coat of varnish is given to achieve glaze.

### Toys of Krishna Nagar, West Bengal

These toys are very famous for the realistic presentation of human and animal figures which are made of clay. These are small in size but full of detail and very realistic colours. Toys are painted in bright colour after finishing. A coat of gum extracted from boiled tamarind seeds give strain and smooth finish. The colours are made from locally available vegetables and flowers.

### Painted Clay Horses of Kapaikudi, Tamil Nadu

**Chettinad:** The clay horses of Ayyanap. A mixture of clay, sand, straw and paddy husk is kneaded and shaped in a specified order and fired in a kiln. The horses are coloured in various shades. These clay horses are traditional offerings in Ayyanar temple. The colours are obtained mainly from minerals and flowers along with earth colours.

### Painted Clay of Morela

This traditional art form originated in the village of Morela in Rajasthan. The terracotta figures are made hollow. The most famous items are plaques that depict the image of gods and goddesses. This clay is mixed with alumina, silica and lime and kneaded to form a dough. Figures are made through the technique like pinching, rolling, pressing etc. When the plaques are ready, they are dried in a furnace for nine days. These are painted with mineral and stone colours after that.

## PRACTICAL EXERCISE 1

In this exercise, you will learn about the Terracottan Pot Painting.

**Step 1:** Cover your work surface. Students are advised to use a plastic cloth, a layer of newspaper or an old vinyl tablecloth. Now scrub a terracotta pot. Use a stiff brush to smooth bumps and imperfections. Alternatively, sand the pot lightly with fine sandpaper.



Notes



Fig. 10.1

Wipe the pot with a damp cotton cloth. This will remove all traces of dust and grit. Let the pot dry before painting.

**Step 2:** Seal the inside of the terracotta pot. This is done by spraying 2 to 3 coats of clear acrylic spray paint. The clear paint seals the pot and prevents moisture from leaching through to the outside after the pot. Let the pot dry thoroughly. Then apply a second coat. After that coat dries, apply a final coat.



Fig. 10.2

**Step 3:** Layer the pot with primer paint as its first coating. Now paint the outside of the pot. Next use a thin coat of high gloss exterior enamel paint. Extend the paint to the top 2 inches of the inside of the pot. Let the pot dry thoroughly. Then apply a second coat. After that coat dries, apply a final coat.



Notes



Fig. 10.3

**Step 4:** Add design: If desired, use a sponge dipped in high gloss exterior paint in contrasting colours to paint the design on the terracotta pot. Cut the sponge into shapes such as squares, stars or circles, or use the sponge to dab on a texture. For example, a sponge cut into narrow strips can be used to paint horizontal or vertical stripes on the pot.



Fig. 10.4

**Step 5:** Seal the pot with a coat of clear acrylic paints. The sealer protects them from scratches, adds durability and makes the pot easier to keep clean. Allow the sealer to dry completely, and then spray on a second coat.



Notes



Fig. 10.5

Set the pot aside to dry properly for at least 2 to 3 days before planting.



Fig. 10.6

This is another example of Pot Painting.

## PRACTICAL EXERCISE 2

Let us learn another artwork that is Painting on Clay Board.

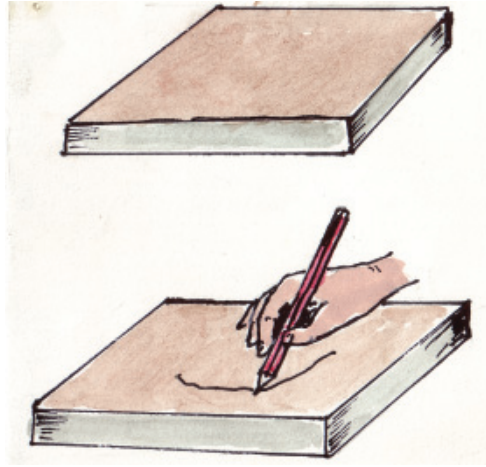
How to apply acrylic or watercolour paint on clay board? Clay board is a type of steady panel that allows artists to combine translucent and opaque painting techniques with etching. Paint can be applied to white clay board in many different ways - a brush, sponge or putty knife. The paint on clay board can also be removed or etched away to create unique textures and realistic paintings.

**Step 1:** Just like using a regular stretched canvas, you need to determine the size of the clay board before you begin. This is an important step to remember for



Notes

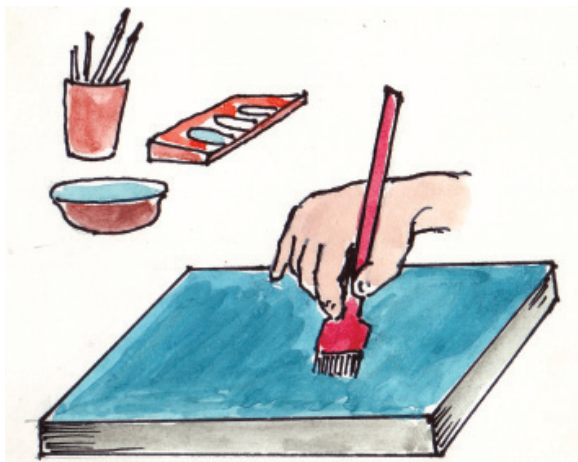
watercolour artists who are used to cutting and cropping watercolour paper to the size of their final painting.



**Fig. 10.7**

Sketch the basic outlines and main shapes of your painting with a pencil, if you desire. Since the clay board is manufactured to be ready to paint, you do not need to prepare the board for painting. Your pencil lines will show up as a guide when you begin to paint on the clay board.

**Step 2:** Start with a thin coat of watercolour paint in a paintbrush for background colours. If you choose to use acrylic paint, remember that acrylic can take on both translucent and opaque properties, so you must thin out your paint to create an underlying, translucent colour.



**Fig. 10.8**

Apply another coat of acrylic or watercolour paint to block out the main shapes in your painting. Allow the paint to dry.



**Step 3:** Use an etching needle or scribe to etch details into your paintings. When you scratch through the paint, the etched lines will show up white, making it easy to see the details you are creating.

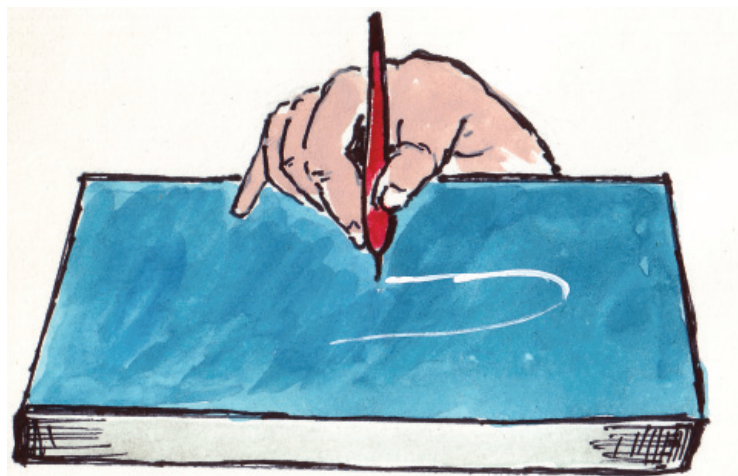


Fig. 10.9

**Step 4:** Brush the next layer of acrylic or watercolour paint onto your clay board, painting over the etched areas. The etched lines begin to add texture and depth to the painting.

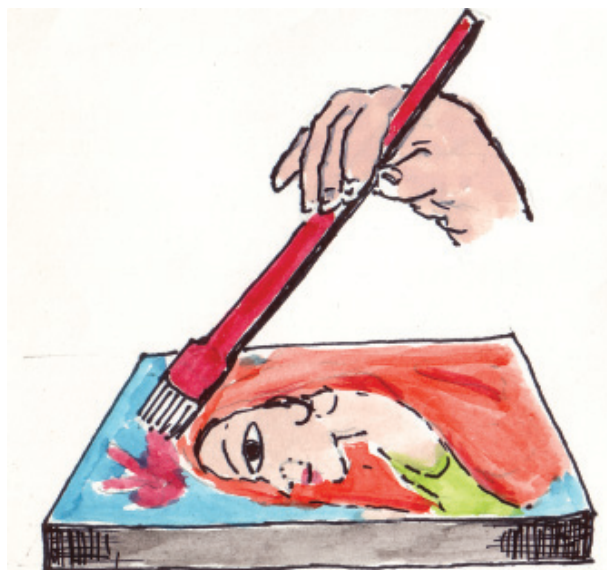


Fig. 10.10

**Step 5:** Continue this process until you have completed your painting. You can finish your painting with etched lines that you want to leave white as a contrast to your painting, or let the etched lines be coloured in your painting. Also, you can paint on a clay wall.



Notes



Notes

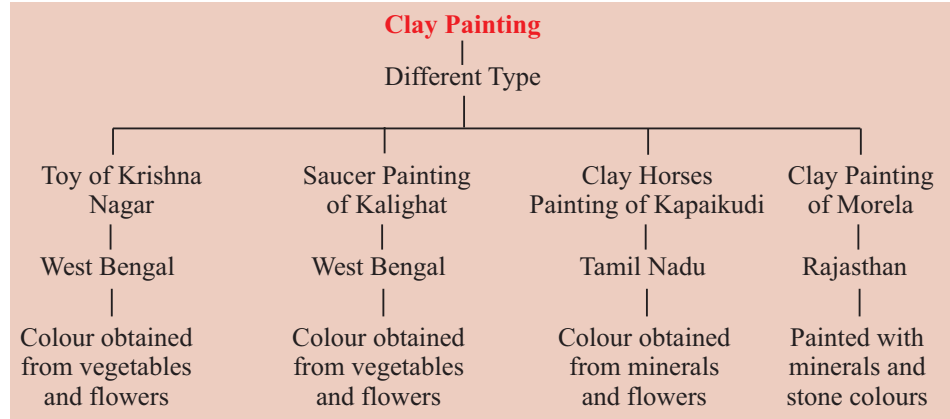


Fig. 10.11

This is another example of Clay Board Painting.



**WHAT YOU HAVE LEARNT**



**TERMINAL EXERCISE**

1. Identify the various forms of clay objects in the different geographical or cultural regions in India. Paint some of them.
2. Paint a flower pot using acrylic paints and use simple local design.
3. Paint a terracotta sculpture in popular style and submit.
4. Paint on clay board and submit.

## GLOSSARY

1. Acrylic paint : It is fast drying paint containing pigment suspension in acrylic polymer emulsion. It can be diluted with water but become water-resistant.
2. Belief : An acceptance that a statement is true or that something exists.
3. Huqqah : An Eastern smoking pipe, very popular in Indian villages, designed with a long tube passing through an urn of water that cools the smoke as it is drawn through.
4. Ingredient : Component part or element
5. Kumbhkar : The potters (Kumhars) derive their name from the Sanskrit word Kumbhar, meaning earthen pot maker.
6. Longpi : Coiled pottery of Manipur. They are all black, simple and almost minimalistic in their design.
7. Prajapati : In Hindu mythology, the potters are the descendants of Lord Prajapati Daksha, son of Lord Brahma. Therefore, they are also known as Prajapati.
8. Putty knife : A flexible blade tool used for scraping and applying putty.
9. Rituals : The body of ceremonies or rites used in a place of worship.
10. Sandpaper : Heavy paper coated on one side with sand or other abrasive material, used for smoothing surface.
11. Sealer : As an undercoat of paint or varnish used to size a surface.
12. Terracotta : A type of earthenware, a clay-based unglazed or glazed ceramic, where the fire body is porous. Its uses include vessels, toys, sculptures and surface embellishment in building construction.
13. Visvakarma : Creator of the world (In Indian tradition, a potter is compared with Visvakrama, and addressed as Visvakarma).



Notes

## MODULE – 5

Other Mediums  
of Painting



Notes



11

# PAINTING ON WOOD

Dear learner, in the previous lesson you learned about the Painting on Clay. In this lesson, you will learn about Painting on Wood. The human race has been utilizing various wood products from the ancient period. Among the priorities of materials made of wood come first. Artisans in every corner of the world prepare various materials and household items out of various types of wood. In almost every village, district and state of our country, one finds a number of persons involved in the wood-work activities whom the people of India call carpenters. Carpenters take care of preparing various items as per the needs of the people of the society.

In India, a number of handicraft items are produced every day. One finds various types of artisans all over the country. Earlier, they worked under the patronage of various Kings, Maharajas and Zamindars.



## OBJECTIVES

After studying this lesson, you will be able to:

- prepare various items in wood;
- locate the areas of India famous for wood crafts;
- identify the trees which provide the right kind of wood for this craft;
- name some utility items of wood;
- paint the wooden objects.

## 11.1 GENERAL DESCRIPTION

First, you need to understand the general description of the wood painting. One can come across an idol carved out of one piece of wood, a temple completely

made out of wood, and a palace made of wood in some states of India. In Kerala, one can see a whole temple made out of wood. In Odisha, the trinity Lord Jagannath, Lord Sudarsan Balabhadra and Subhadra are carved out of wood collected from neem tree. Each year the Lords visit their birthplace, Mausima Mandir, in three huge chariots made of wood. The traditional painters of Puri paint these chariots beautifully for the ceremonial Yatra every year. These chariots remain almost more than 45 feet high. Besides the carpenters cum-wood-painter beautifully paint various household and decorative items of people like wooden doors, chairs, Sinduks, Gods' palanquins, Simhasan (ceremonial thrones), Palang (bed) etc. At present artisans and wood painters of various states have developed a good market for handicraft items made out of wood by producing beautifully etched out decorative items for homes. Artisans of Punjab, Rajasthan, Odisha, Maharastra, Uttar Pradesh, Himachal Pradesh, West Bengal, Bihar, Andhra Pradesh, Karnataka, Tamilnadu and Kerala remain the frontrunner in this field. Artisans of these states attend various Handicraft Exhibitions organised by various government and non-government organisations in the country, and sell their products. One can see the handicrafts of all the Indian states in the form of toys, lampstand wall hangings, and other decorative items in famous exhibitions like Surajkund Mela of Haryana, Delhi Hat of Delhi, Craft Museum of Pragati Maidan in Delhi etc., around the year and at other places in India.

Woodcraft is seen in three varieties. Firstly, general household items like wooden bed, table, chair, bench, palna etc. Carpenters colour or polish it as per the demand of the customer. Secondly, large decorative items like small boxes (cash or jewellery box), various idols of gods and goddesses, dolls, animals like horses and elephants, flower vases, incense vases, Vyasasan (for reading scriptures like the Gita) etc. Finally, there are typical and traditional items carved and painted by the artisans. For example, Pidha (for sitting on the ground), Baitha (to keep oil lamps), Sindur Farua (used by women for vermilion), Belna pedi and kathi (to make roti or chapati), typical wooden Jewellery Box, Sinduk, etc. Students can now purchase ready-to-use Pencil Boxes, and Pen stands, Puzzle Boxes and Alphabets carved and painted by woodcraft experts from the market. These items would undoubtedly attract you as they would be simply shining.

## 11.2 TRADITIONAL MOTIFS OF WOOD PAINTING

Let us recognise different kinds of motifs used by artists to paint wooden objects. These are some of these motifs.

1. This is a stylised form of a deer with some ornamentation on the neck and back.
2. This is a motif of an imaginary form of a bird.
3. A typical stylised form of an elephant, which is very popular in Indian art.
4. The motif of a mango is very common in Indian art. It is considered a symbol of fertility.



## MODULE – 5

Other Mediums  
of Painting



Notes

Painting on Wood



Deer



Bird



Elephant



Mango



Another type of Mango



Circles with leaf



Human eye



Human lip



Human face



Crown



Scorpion



Flower design



Another flower design

Fig. 11.1

5. Circles with leaf motifs are very often used by these painters.
6. Human face and its different parts e.g., eyes, eyebrows and lips also enhance the beauty of an art work as motif.
7. Crowns of the deities are ornamented with geometrical motifs.
8. Scorpion is a zodiac sign and significantly is used as a motif.
9. Flowers are the most preferred motifs in any art form in India

### 11.3 MATERIALS REQUIRED FOR PAINTING ON WOOD

You could have drawn various art forms over drawing paper and could have painted them neatly. But painting on wood is a little different. It will not give the same look if we paint something on wood using the colour we use on paper. For wood painting an enamel paint and fabric colour are available in the market. You can obtain it and do the painting. So we will name this type of painting as “Painting Wood”.

### Collection of Woodcraft Items

You can choose and purchase some wooden items from various exhibitions or Melas of your localities. Otherwise, you can order some of the items from local carpenters or artisans.

### Choosing other Items

**Colour:** We know when we paint on a sheet of paper we use poster colour, crayon colour, pastel colour and water colour, but we can not paint woodcraft with this. Before painting on wood, we must give one to two coat, of primer colour. Primer is needed because it prevents wood from soaking the main colour with the help of which we paint various items on the wood. We can purchase primer colour, from the market.

When you want to create a mixed colour, you can mix two colours like this-Pink:  
White + Red

Gray : White + Black

Orange : Yellow + Red

Sky Blue : White + Blue

Brown : Red + Black + Yellow

### Varnish Coat

If you paint the wood in an enamel colour, you need not add a varnish coat.

### Brushes to Paint

To paint on wood you can use the same brush you use for painting on paper. But you must remember that while painting with enamel colour, you should not keep water somewhere near the painting place. That will create a problem with the enamel colour. When you want to make the colour thinner, you can use turpentine oil. While choosing brush, you must keep the number of the brush in mind. You are advised to purchase four brushes of No.6, No.4, No.2 and No.1. First, you give a coat of primer using a flat half-inch brush and leave it for sometime to dry.

- Cut six pieces of plywood in a round shape to bring out six water-glass covers. The ply must be 6 mm thick and the diameter must be within 3 inches.
- Collect two butterfly shapes from a carpenter. The size must remain within two and half-inches to one and a half inches.
- Keep a pencil box with a length of 8 inches, a height of 2 inches and a width of 2 inches to keep a pencil, pen and other items for the wood painting.



Notes



Notes

- Collect rectangular wooden letters and paint the shape of various alphabets and numbers. You must have 26 cubes of wood measuring 8 cm into 4 cm. To paint numbers from 1 to 10 wooden cubes, you must collect 9 wooden cubes. These letters could be painted on 6 mm ply or thin wooden plank.

### 11.4 TRADITIONAL METHOD OF WOOD PAINTING

You have learnt traditional motifs used in wood painting. Now you will learn the traditional method of wood painting. Wooden items look attractive when they are painted and polished neatly. If not painted properly, they will not attract you. So are you interested painting your wooden dolls or other items? Then collect the ingredients needed for the painting. Various kinds of wooden toys are found in different parts of India. viz Odisha, Bengal, Uttar Pradesh, Tamilnadu, Andhra Pradesh, etc. You can find various toys carved out of wood like monkey climbing a pole and small chariots. These toys attract young children. In Saharanpur of Uttar Pradesh, one can also find beautiful wooden items without applying any colour. One can find wooden masks of various forms in both Odisha and Himanchal Pradesh. They are painted masks, and are used in Ramalilla of Odisha.

Toys are generally carved out of Gambhari, Paladhua, Amba (Mango), Limba (Nim), Kuruma, Panasa, Sishu, Asana, Katranga etc.

### PRACTICAL EXERCISE 1

Now let us learn to paint a Wooden Tile.

**First step:** We choose a wooden tile to paint and decorate the tile.

**Second step:** We paint the base of the tile using yellow ochre colour by adding few drops of fevicol in it and letting it dry.



Fig. 11.2



**Third Step:** Then, we will draw the artwork of the floral design on it with a pencil.



Fig. 11.3

**Fourth step:** We start adding a light tone of colours the leaves and petals of the design with given purple and yellow colour. Later, we add a dark tone to make our artwork more beautiful.



Fig. 11.4

Finally, when our artwork is complete, we will add a coat of varnish to it to give it a lasting effect.

## PRACTICAL EXERCISE 2

Now you will learn how to paint a Wooden Box.

**First step:** Choose a box of cuboid shape. Then use yellow colour on all the sides as shown in the figure.



Notes

Other Mediums  
of Painting



Notes

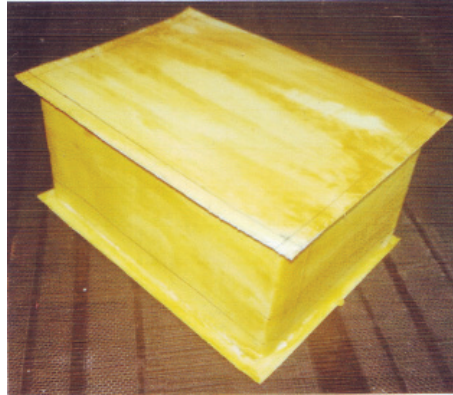


Fig. 11.5

**Second step:** Let it dry, and after that, paint the border with blue colour on the top and below the box.

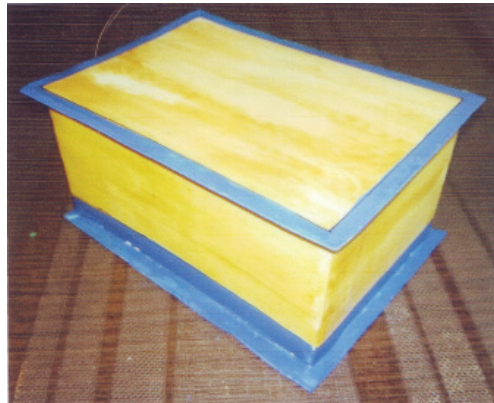


Fig. 11.6

**Third step:** Make a design on all the 5 sides of the box. Draw designs with the help of a pencil and fill the sepals and petals of the floral design with green colour on all sides of the box.



Fig. 11.7

**Fourth step:** Then, we start outlining the design using black colour, and put lines on a blue border. At last, we put light and shades in the designs.



Fig. 11.8

You can paint other items like butterflies, birds, leaves etc.

### PRACTICAL EXERCISE 3

In this exercise, you are going to paint a Wooden Mask.

**Step 1:** Make a pencil drawing of the mask with some details on the crown and face.



Fig. 11.9

**Step 2:** Colour the face green. The eyes and lips are left without colour. Use green on the lower circular part of the crown.



Notes



Notes



Fig. 11.10

**Step 3:** Use red colour on three-stripe crown areas and the finial part. Leave the five dots white along with the teardrop motif on the finial. The second horizontal stripe from the top of the crown should be coloured green. Use orange colour on the outer part of the circle in the crown and the other two strips on it. Put white dots on the first horizontal orange stripe.

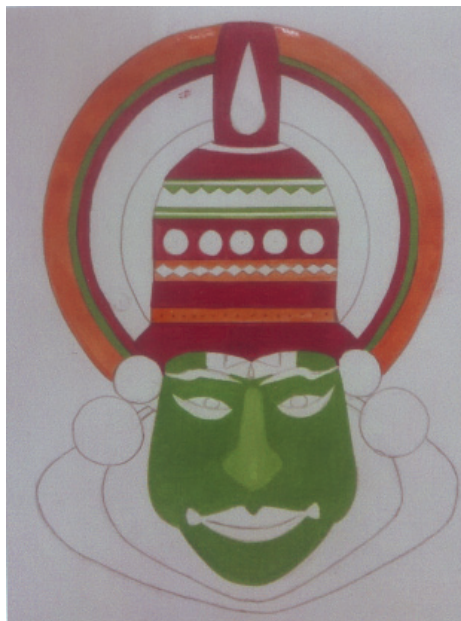


Fig. 11.11

**Step 4:** Put red colour on the lips and two ear tops on the two sides of the face.



Notes

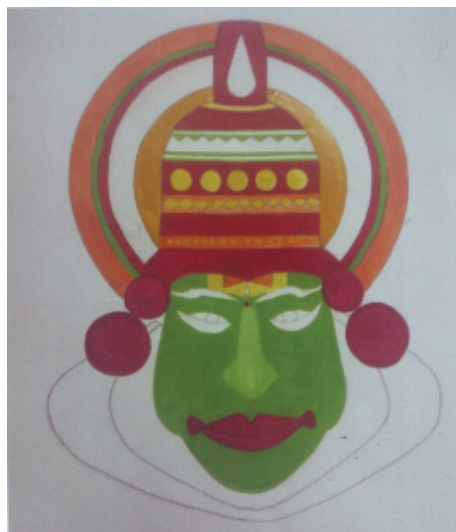


Fig. 11.12

**Step 5:** Finish it with black outlines on eyes, eyebrows etc.

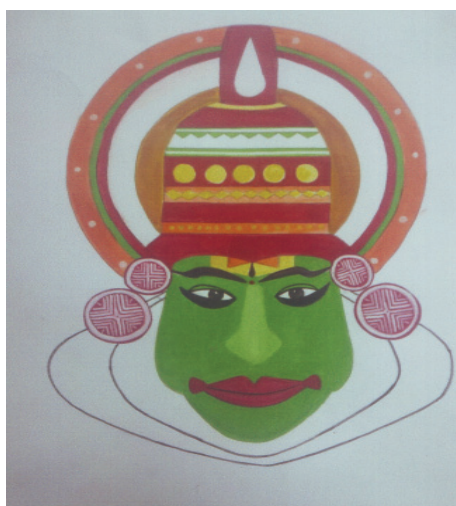


Fig. 11.13

**Butterfly:** It could be done as per the cubes. At first, add primer to the butterfly, then leave it to dry. After that, put colours in the brush as shown in the pictures.

**Varnishing:** If you want to put Varnish on the woodcraft, then take a flat brush and put Varnish around the whole craft after the paintings are complete and dry. You must do it cautiously and slowly not to create any harm to the paintings.

You can put a coat of Varnish on the acrylic paints too. Varnish makes the painting look shiny and protects the paintings from water.

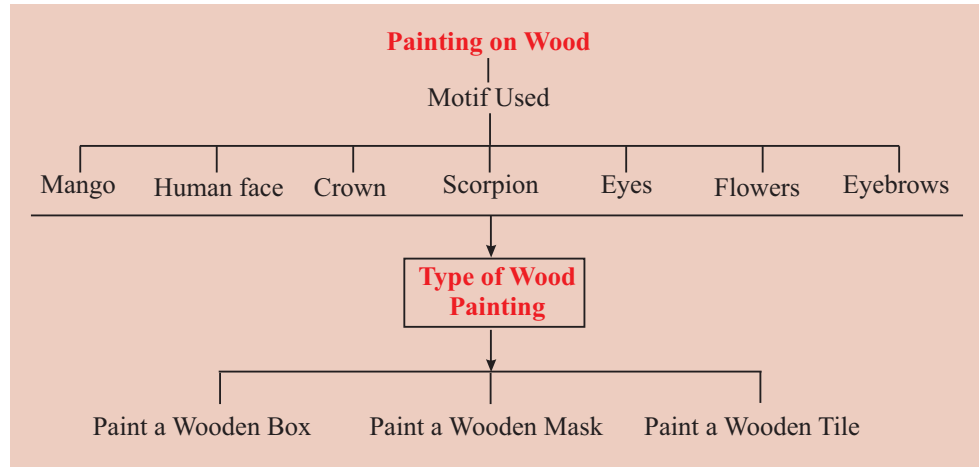
**Note:** After work, wash the brush in Turpentine Oil or Kerosene. Wipe it entirely and then put it back for future use.



Notes



**WHAT YOU HAVE LEARNT**



**TERMINAL EXERCISE**

1. Which brush do you need to paint on woodcraft of smaller size, and how do you paint?
2. Which must be applied on the woodcraft before painting it? Explain.
3. Why should we use a coat of Varnish after the painting is complete?
4. What have you learnt about painting on wood?



12

## MODULE – 5

Other Mediums  
of Painting



Notes

# MAKING OF PUPPET

Dear learner, in the previous lesson you learned about the Painting on Wood. In this lesson, you will learn about the Making of Puppet. Puppets are ‘actors’; though not human beings. Nor are they mere bits of wood and rags. Just as a mask is considered ‘the other face of man’, we may consider a puppet ‘the other human being’. Since it has an extraordinary life, it can carry drama to heights sometimes better than human actors. It is commonly believed that puppet theatre originated in India. It is from here that the art and the epic themes migrated to other Asian countries. The Tamil classic *Silappadikaram* was written around the 2nd century BCE, and *Natyashastra*, the masterly treatise on dramaturgy written by Bharata around the same time. We find some references to puppetry. The *Natyashastra* has not dealt with the puppetry. Still, the producer-cum-director of human theatre has been termed *Sutradhar*, which means ‘holder of strings’. The word must have found its place in theatre-terminology long before *Natyashastra* was written. There is no doubt that it came from Marionette Theatre.



### OBJECTIVES

After studying this lesson, you will be able to:

- explain the definition of the puppet;
- write in brief the history of puppet makings;
- explain the traditional method of making puppet;
- state about the different kinds of puppets;
- make puppets with simple materials.



**Notes**

**12.1 GENERAL DESCRIPTION**

To begin with, you need to understand the general description of puppet making in brief. The Sanskrit language has also taken a deeper view in naming these inanimate objects. They are termed Puttalika or Puttika, which mean the ‘little sons’. It suggests a ‘life’ in the puppets. The word ‘puppet’ is derived from the Italian word ‘Pupa’, meaning a doll. Pupa, on the other hand, may anticipate animation through manipulation. The meaning of Puttalika has sunk so deep into the mind of traditional puppeteers that they keep the box containing puppets in their bedrooms. It is not just rejected and thrown when a puppet is ‘old’ and cannot stand any more manipulation. Chanting mantra, the puppet to be discarded, is taken to a river and is given to the waves.

Considering the difference in design, mode of manipulation and presentational techniques, puppets are basically of four types: glove-puppet, rod-puppet, string-puppet and shadow puppet. Puppet theatre contacts its audience in two ways when the puppet is moved with strings. First, its hand and body twist and turn in funny ways which look very comical. Still, they look more human when they tell emotional stories, and some magic is created through their expressions.

The other way, when the material structure of the puppet is stressed, its ambition to imitate human beings, to some extent, ridiculed. As a result, it produces a comic effect. Emphasis is put on the puppets’ mysterious origins to create a magic effect and highlight the elements of life in them.

**12.2 TRADITIONAL PUPPET MOTIFS**

Let us know about the many types of motifs used by puppet maker in India. These are a few examples of these motifs.

1. The head of the male puppet is crowned with a well-designed turban dots, and lines are the main elements of the design.
2. The female head is more elaborated and decorated with ornaments and bindis on the forehead. These motifs are traditional.



Male puppet



Female puppet



Male puppet head





Notes



Female puppet head



Another male puppet head



Turban



Necklace



Earring



Bangle

Fig. 12.1

3. Notice the motifs on the Pagri (turban), which are simple but attractive.
4. The necklace is one of the favourite ornaments of Indian women. The only suggestion of gems is given with a few dots and teardrop form.
5. Earrings are shown with the same kind of suggestive forms in a very simple way.
6. Bangles are used by Indian women since the time of the Indus Valley Civilization. Puppeteers like to embellish the female puppets with a lot of ornaments.

### 12.3 MATERIALS REQUIRED TO MAKE A PUPPET

Thermocol pieces (can be replaced by wood), two wooden rods (about 12 inches, waste cloth pieces, lots of thread, sandpaper, materials to decorate (mirror pieces, shiny borders, etc.), paint (to paint face), stapler, feviquick, and brushes.

- Thick cloth of bright colour
- Cardboard
- Scissor
- Knife/cutter
- Needle and thread
- Adhesive
- Wool
- Colours



Notes

- A carton box
- Tissue paper
- Black pastel paper
- Cutter
- Wooden stick
- Adhesive
- Electric bulb with wire and plug
- Thin copper wire

### PRACTICAL EXERCISE 1

Shadow puppetry is also known as shadow play. This is an ancient form of story telling and entertainment which uses cut out figure. These are held between a source of light and a translucent screen. Various effect can be achieved by moving both the puppet and the light source. It is popular in South East Asia and India.

In this exercise you will prepare a Shadow Puppet.

**Step 1:** Collect a medium sized carton. Cut a big window on the front side of the carton and a smaller window on one side of it.



Fig. 12.2

**Step 2:** Cover the front window with tissue paper and make a hole at the top side of the carton to put a bulb inside. Connect the bulb to the power socket.

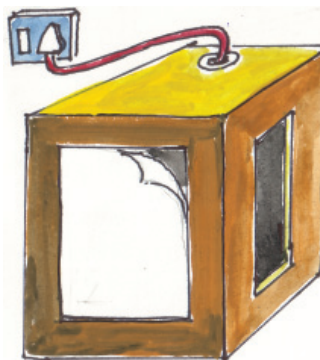


Fig. 12.3

**Step 3:** Take the pastel paper and draw a figure. Face should be in profile.

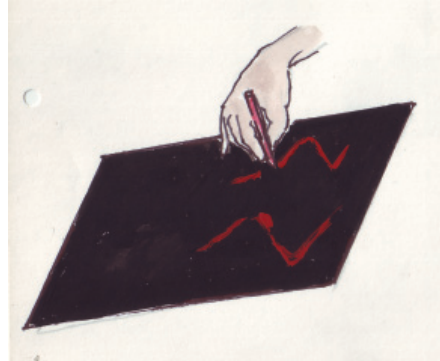


Fig. 12.4

**Step 4:** Take the wooden stick and paste it on the back of the figure with adhesive or glued tape.



Fig. 12.5

**Step 5:** Draw two arms and two legs on the black paper. Cut these and attach them to the proper position of the torso.



Fig. 12.6



Notes



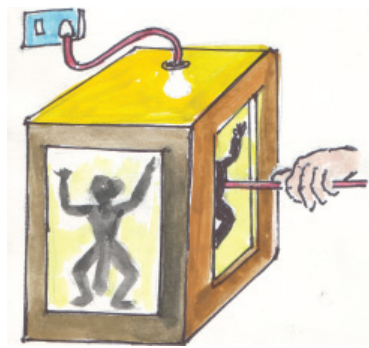
**Notes**

**Step 6:** Attach these limbs to the torso with a copper wire.



**Fig. 12.7**

**Step 7:** Put the light inside the carton. Place the figure between the window and light through the side window. Manipulate the figure with hand movement.



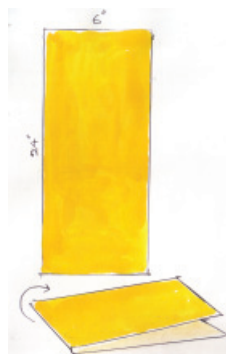
**Fig. 12.8**

**PRACTICAL EXERCISE 2**

Now you will learn to make a Glove Puppet.

A Glove Puppet is a type of puppet that is controlled by hand. It was originated in China during the 17th century CE. This type of glove puppet became popular worldwide with little modification and alteration.

**Step 1:** Take a cloth of 5” × 24” size.



**Fig. 12.9**

**Step 2:** Draw the shape given in the figure below on the cloth and cut it with the help of a scissor.

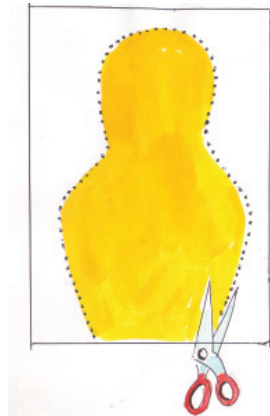


Fig. 12.10

**Step 3:** Stitch on the marked line, leave the lower part, and turn the glove inside out. Take a soft cardboard of 4'x8". Cut corners to get an oval shape, as shown in the figure given below.



Fig. 12.11

**Step 4:** Paste a red cloth on it and fold it in half. Take it in your palm and press it to open like a bird's beak.

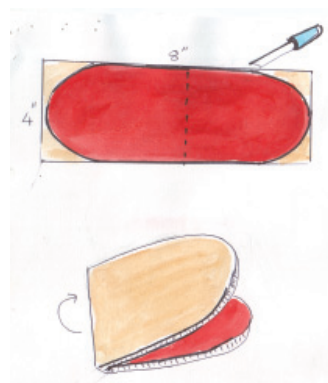


Fig. 12.12

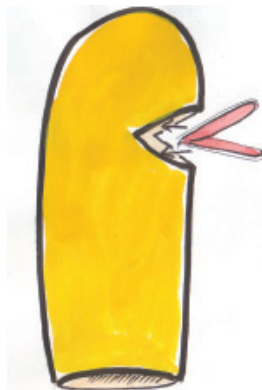


Notes



**Notes**

**Step 5:** Take the glove and slice one side of it, as shown in the given figure. Put the beak into the cut and stitch or paste it.



**Fig. 12.13**

**Step 6:** Put your hand inside the glove, hold the beak with your four fingers and thumb, and play it.

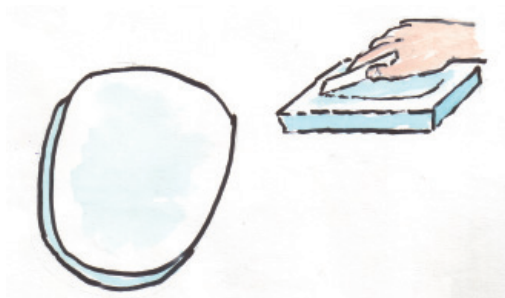


**Fig. 12.14**

**PRACTICAL EXERCISE 3**

In this exercise we will prepare a String Puppet in Rajasthani Style.

**Step 1:** Make the thermocol pieces roughly into the shape of a face. Do not be very specific here.



**Fig. 12.15**

## Making of Puppet

**Step 2:** Make small holes at the bottom of face and insert some part of the wooden rod into it. The face should stand on the rod. The rest of the rod will provide a base for the chest of puppets.

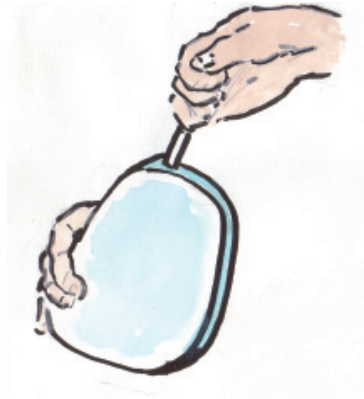


Fig. 12.16

**Step 3:** Paint the face. Make hair, eyes, lips, moustaches for King/long hair for the queen. Leave the face aside for drying.



Fig. 12.17

**Step 4:** Take the wooden rod and place some pieces of cloth on it. Tie the pieces together with thread. Repeat this till the chest is big enough. Then repeat the same procedure for arms.

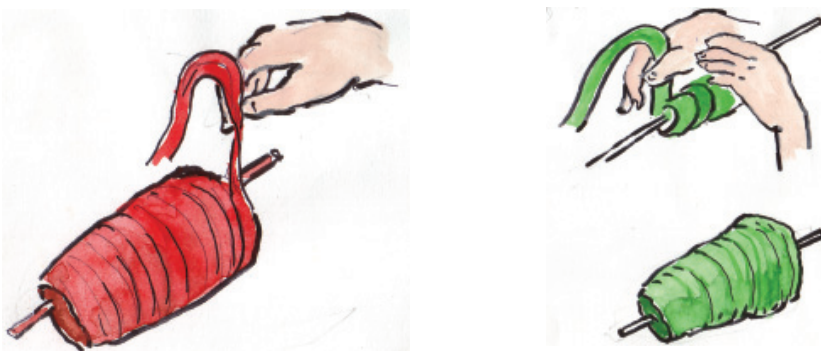


Fig. 12.18

## MODULE – 5

Other Mediums  
of Painting



Notes



Notes

**Step 5:** Cover the chest and arms with colourful clothes (preferably traditional print). Use feviquick or a stapler to join the ends. For making the palm, extend the covering cloth and make a fold in the end.



Fig. 12.19

**Step 6:** Ghagra for Queen (the long skirt): Wrap around and make sure you have some folds to give a bulged look. The skirt should be long.

**Legs of King:** These should be made by folding the cloth and pinning it to form the two legs. Again, fold the ends inwards to form the feet of the king. Remember, the chest length should be at least one-third of the rest of the part of the body.

**Step 7:** Decorate with colours, brush and multi-coloured clothes. And it is done!



Fig. 12.20

**Step 8:** To present a story through your puppets, you will have to make them dance! To achieve this, attach threads from both the hands and legs (4 threads each)



## Making of Puppet

to a wooden cross-section (two rods of wood at 90 degrees to each other). By moving these wooden pieces up and down, your puppets will dance in the air, and by moving them laterally in space, your puppets will walk!



Fig. 12.21

## MODULE – 5

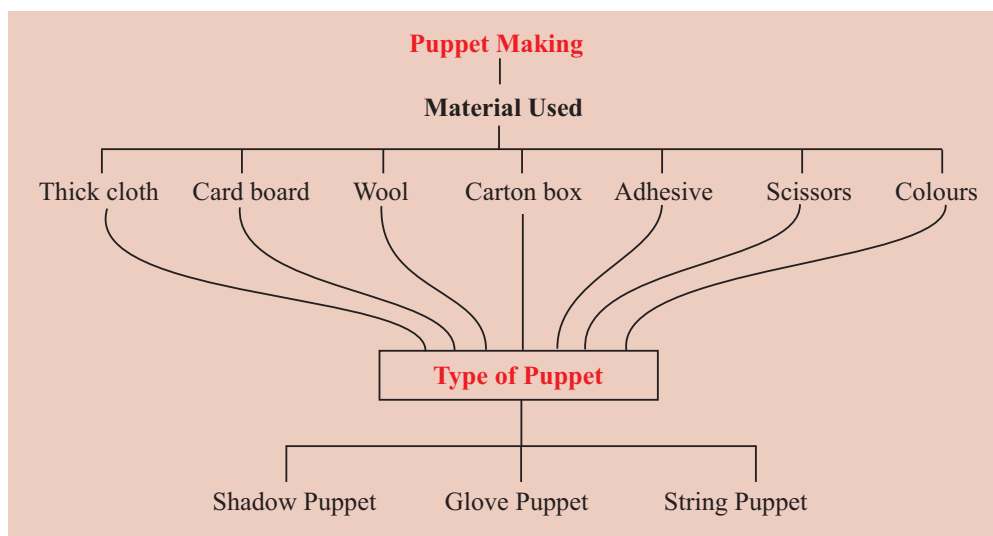
Other Mediums  
of Painting



Notes



## WHAT YOU HAVE LEARNT



**Notes****TERMINAL EXERCISE**

1. List the materials for story puppet making.
2. Draw and cut the face of a puppet on thermocol.
3. How do you prepare a shadow puppet?
4. List the steps to play a glove puppet.
5. List the materials to be used to make a glove puppet, as it is described in your text.

**GLOSSARY**

- Natya Shastra : A text on dramaturgy, written by Bharat Muni.
- Glove puppet : Hand gloves are painted or diverted as living creatures.
- String puppet : Puppets are manipulated to move with the strings attached to fingers.
- Rod puppet : A rod is attached to the puppet and makes it move.
- Shadow puppet : The Silhouette of the puppet is reflected on a curtain using light. The puppeteer manipulates the movements.

### Feed back on Lessons

Lesson No.	Lesson Name	Content			Language		Illustrations		What You Have Learnt	
		Difficult	Interesting	Confusing	Simple	Complex	Useful	Not useful	Very helpful	Not helpful
1.										
2.										
3.										
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