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INFLUENTIAL SIMILARITY: A COMPARATIVE STUDY OF KALANKARI AND CHERIYAL CLOTH PAINTING IN SOUTH INDIA

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Abstract

Kalamkari pictures are included in the very special pictures, and the pictures on the cloths are very beautiful to look at. When you mention the name of kalamkari, the coastal areas of South India, Machilipatnam Srikalahasti, come to mind. This Kalamkari dream has been brought to light since 500 BC. Many Indian kings have introduced the dream of its promoter to the world before. At this moment, these paintings of actions similar to this heart are in the Telangana region. Based on what was seen, I will tell you how Cheryala's art is to Dream is very close to the field of fashion.

While researching amazing art, seen on art, it looks very beautiful; seen on cloth art canvas, it mesmerises for a long time; same art on paper, it is a short time; we have a life span to see art if we can preserve them; if we can save them Life is enough fun while showing this Kalankari Chariyala and telling about these.

My paper focuses on Kalankari and Cheryal painting. My research is on how to be useful to them and the processes, materials, and scenarios of the 21st century.

Key words: Scroll Painting, Canvas, Art form, Ancient, Hand paint, preserve

Introduction

There are many pictures on the cloths, but if you look at the pictures and how they are drawn, such as pencil art, line drawing, or charcoal line, block drawing so many ideas will come up, so actually there is a lot of meaning behind this idea, which is Kalankari, an auto called kalankari. This textile art is very popular in some areas along the coast of India. Along the coastal Andhra and telanga, such as Machilipatnam and Srikalahasti, Kalankari paintings are common. Kalankari means a dream in which a bamboo stick is made of bamboo and the natural colors are removed and a dream is painted on cloth according to the idea. Secondly, based on the history of Kari, the artist who painted pictures, Srikalahasti is a coastal area near Coromandel, a village on the banks of the Swarna mukhi River in present-day Andhra Pradesh, India. To draw art with a brush is very special. When it takes a little time, a painter knows where he is going. The silhouette taken there is based on the idea that the painter draws. Here, the brush is the idea that the pen draws. As the years, months, and weeks pass, art manifests itself in the form of desire. Even now; it is seen at a certain stage, namely, that the human being is slowly getting used to the digital era. We are forgetting everything in the illusion of the cell phone that we see today. This digital world is forgetting all the cultural traditions. It will change and move forward, but where is the dream? In this, I am telling you in detail how the handicrafts are now, as they have been given by many great people who have survived this art.

History

Kalamkari is the art of drawing by hand in the Kalahasti region of Andhra Pradesh. Kalamkari Kaala has two parts. one hand painting and block printing One is hand-drawn and block-printed now, similar to scroll painting in similar to kalamkari hand-painting both with similar techniques, with a little bit of difference only cheryal painting. The traditional art of drawing with a brush, where the pen is used for freehand drawing, creates a completely hand-drawn work. This



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work is especially useful in creating religious figures and images of God, hangings, banners, and forms of deity from scenes from Hindu epics such as the Ramayana, Mahabharata, and Purana.

The village is well-known for its Cheryala Scroll Painting. These paintings of Cheryial are from a remote village in the Telangana region. Cheryial paintings were brought to India in the 16th century, but some say that they date back to the 5th century in India.

Kakatiya dynasty: 11 th century to 14th century During the time of Prathaparuddha 11 th century Next Ganapati 1199 – 1260 century next rani rudramadevi 1262 -1289 AD. century this dream was greatly expanded but these kings honored the artists of the time and exhibited their works of art in the presence of the king. During the reign of Queen Rudramadevi, when Markupolo visited our country, the region was praised for the dreams and art of her kingdom. They encouraged many other dreams and gave due recognition to those artists and honored and encouraged them.

Golconda Nawabs: Qutub Shahi dynasty in South India between 1518 AD and 1687 AD reported this dream in great detail. So many the Golconda lords, for example, were very fond of this Kalankari , cheryial cloth line art, and when the countries had trade relations, our telugu native art forms introduced techniques, materials, and artisans—great techniques being the Kostandra art form—and were introduced to Parisian countries.

Harappan civilization excavations 1872 – 73 AD: Kalamkari Ancient Harappan Civilization of Kalamkari If we examine its earlier excavations, the archeologists at that time found this cloth in the area where this cloth was found. The art of Kalamkari is famous in the area like Srikalahasti where it is identified which forms the basis of a history.

Stored art forms at the Salarjung Museum:

Salarjung Museum has approximately 42,000 art objects, of which 9000 are manuscripts, and 60,000 books, of which the next generation will see and enjoy more. Art families also fell happy in these segments. but as part of the collection, all the dreams, like in India, are Middle Eastern, and these are displayed in the children's section, among which this Kalankari art is also displayed in a segment. On August 22, 2022, I went with the students and looked at all the art facts there. They will be the ones who save this dream from disappearing for future generations.

History tells us that when Alexander the Great (327–325 BC): invaded India, he returned with a kalamkari cloth similar to the one found in India. Ancestors say that when Alexander set foot in India, he was very interested in the art of this region and took with him many works of art like those in India.

Primary Objective of the study:

It is essential to preserve and digitize the ingenious and traditional arts to transform them into designs and transform the modern era of 20th-century modern methods into CAD (computer-aided design) from the early 20th century and preserve art.

Objective of the study: The objective of my study is

- To study the process of kalamkari and cheryial painting
- To understand the areas in which kalamkari and cheryial is used.
- To know the consumer buying behaviour towards kalmakari and cheryial .
- To the knowledge how their Knowing 2D art form develop more kalamkari and cheryial design
- To be connected to geometrical CAD (Computer Aided Design) innovatively
- To the artisan family encouraging those, to learn how to live this dream ideally for the future of kalamkari and cheryial ideal village
- To know the various promotions and development policies encouraged by the government.
- To the traditional method of making the process and new ways coming about the research and other topics
- To the Consideration of current working progress designs, skill education process them through study
- To the establish raw materials, motif design study for them
- To the awareness a program like skill ships for them through study
- To them part of the kalamkari cheryial paint Traditional Methodology, transform to Computer aided design Methodology Variation Will Communicate New Approaches for designs .
- To the traditional method of making the process and new ways coming about the research and other topics

Methodology of study:

The primary data collected came from kalamkari and cheriyal artists in the areas of Erpedu, Sri Kalahasti, Boduppall, and Uppal villages. The paper is based mainly on collecting primary and secondary data, followed by interviews with artisans and observations of their working with traditional methods will take up on documentation. As part of this case study, the wood carvers who were in the area were met, and the families got to know them through documentation, photos, interviews, and so on. The pilot took a complete look at who based on primary and secondary data.

Making Process Kalmkari and Cheriyaal :

Traditional Method of Kalamkari paintings: The basis used for kalamkari printing and dyeing is unbleached long cloth with a count of 20 or 60. As a result, it serves as the primary component of the kalamkari fabric. Dyes: fuel, water, milk. Hand brushes, pen brushes, Dye vat, cracked pots for wax melting, larger boiling copper pots

Method of Cheriyaal paintings : For the first time, their ancestors painted pictures on temples, carved figures for vehicles like statues, and decorated figures on them.

Traditional method of Cheriyaal painting process: First of all, khadi cloth is selected, and on it the powder of ganji suddhamatti and tirumani tree adhesive paste are taken, and then the mixture is well crushed through a sander, like the mixture of ambali mixed with tamarind seeds. After again mixing the mixture of tamarind seed paste and natural tree ground in 1:2 ratios, it is prepared as a labhi type of paste. Then the desired mixture is mixed with these, and the pictures are started to be drawn.

Materials: Ingilikam (red), Arddulam (lemon yellow) (Shel), White Indigo, Blue, Simili Light Lanthar (Black), Base Colours These are used to make a paste.



Image 1: Senior artisan Shri. Dhanalokota Vaikuntam, Senior artisan family still working Artists is devoting their work to family. ¹⁶



Image 2: Senior artisan Shri. Dhanalokota Vaikuntam, Senior artisan intention is to engage in the story of Srikrishna Leela story-based painting and inform the world about Cheriyal dream forms.¹⁷



Image 3: Cheriyal artisans meeting, this unites artists to share their craft with future generations.¹⁸

Klamkari painting process: First of all, when the cloth dyers meet, the cloth is made into a canvas, and the cloth is washed four or five times until it is soaked in clean running water. Charcoal made from diagra makes a picture on the cloth according to the idea and then wipes it with annabhedi solution, which makes the pictures indelible black. In this



long kalamkari process, it is washed and boiled after a process, and the picture is drawn and painted. By putting in the pen and pressing it with his finger, the artist passes the desired colour liquid through the pen and draws the kalmkari painting according to his ideas.



Image 3: Kalamkari artisans meeting, this unites artists to share their series painting on hand art with future generations.



Image 3: Author involved Kalamkari methods, techniques .²⁰

Hypothesis

H1: Kalamkari and Cheriyal Traditional Art form: Excellent works of kalamkari , and cheriyal art but unable to maintain the old methods and have mechanical knowledge, Instead of work and design traditional method, NEP 2021 based (skill training adaptation) new education system through new education skill system will be introducing need , they should be given a lot of training to give various institutions ,and schools provide to them honorarium or guest faculty chance they want to teach along with training and they should be given the right courage.

H2: Design scenario: Based on the above history, traditional art forms are decreasing; the main reason is lack of proper price of kalamkari and cheriyal paintings.

H3: Statistical parameter of artisans: Te be tested Traditional methods follow and on kalamkari and cheriyal artisans From one generation to the next according to any priority that is observed, this is the same, because they don't get the right materials it should be missing real to die in the traditional way they make.



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Flow charts

Kalmkari and cheriyal Process Manual Design in Flow chart:



Flowchart –1: Traditional Design kalamkari in making Process.¹²

Flowchart –2: Traditional Design cheriyal in making Process.¹³



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List of art works kalamkari and cheriyal paintings:

Sl. No	kalamkari Themes Freams size: 3x6,2 x3, 8 x8, 18 x 24, 3 x6, 3x4, 12 x12 ft	Sl. No	Cheriyal Themes Freams size: 3x6,2 x3, 8 x8, 18 x 24, 3 x6, 3x4, 12 x12 ft
1	Mythological: Rama, Laxman, Sita, Hanuman	1	Story based Mythological :
2	Religious: Ganesh, Krishna, Ayyappa, Balaji, Venkatewara Naamas	2	Religious story art :sri krishna child stories , govardhana giri,
3	Floral designs: flowers, twigs, creepers, leaf motifs, trees, leaf plants, vegetables etc..	3	Shiva puranam Story based diagrams ,jambhavanthudu, srisaila mallanna
4	Birds: Swan, Peacock, Hen, Parrot, loyal	4	Indian epic stories like: Ramayanam, baratham, swayam varam, virat parvam
5	Animalsfree hand drawing : Elephant, Cow, Tiger, lion, Deer, etc..	5	Childrence education module of pata arts: raiams, Animal stories etc.,

Table –1: kalankari and cheriyal artworks Details.¹⁴

Review of literature:

Mr. Suraj Gupta, Wrote (2022): Beautiful Timeless art: study on Pattavarna of Andhra Pradesh research on special focus on free hand drawing, motif and natural dyes: It mentions about the kalankari who produce this art which is endangered but the current status of it which is very ancient is explained through this book. In this, it is informed that if they are taught how to draw, they have more opportunities to grow products, a great responsibility to save this ancient dream of handicrafts.¹

Mr. ARKVerma , Wrote (2022):The cheriyal painting the famous painting of Hyderabad: cheriyal painting has a long history and this region of Telangana has a preference for paintings based on stories and uses only primary colors. The painting of scroll paintings like the one shown here is also done using the Kalamkari method. Jatara Vemulawada Jatara Yadagirigutta Jatara Based on these maps, which are drawn in the form of a patta, the figures on them are informed by the scroll painting of pata arts.²

Dr. A.Rani , Wrote (2021):Beautiful timeless art : kalankari paintings : The kings encouraged many dreams to convey historical evidence, the most important of which is the Kalamkari dream of Machilipatnam, near the sea coast, which is a very suitable area for business, so this Kalamkari painting here is an art form that conveys the art culture of Indians to the world. In the changing era, this kalamkari is not only for wearing clothes but also for the production of clothes but also for interior decorations, i.e., kalamkari art wall hangings, bed covers on pillows, covers on pillows, and dresses as rugs, backdrops in theatres in the form of beautiful sarees and cotton dress materials. It can be seen clearly, and apart from that, many different types of colors and ideas can be developed.³

Dr. KSS Vara prasad , Wrote (2018): The prominent indian painting styles and their struggle for survival: What these journals reveal is that in order to preserve the styles of popular Indian painting, 30 of these samples have been mentioned in all parts of India in order to convey their survival to future generations. During the time of the kings, Indian painting was very close to the Persian dream, and they were introduced to Indian traditional methods with miniatures. This was recognised Indian paintings Madhubani, Kalamkari, Pata chitra, Cheriyal, Nirmal, Kondapalli, Rajaputra etc.. as a 19th-century painting. Moreover, the British also organised their paintings into Indian schools as schools of fine arts (company schools) and incorporated them into books. In addition, these arts were also invented as courses like textile, visual, fashion, and industrial design in the college that recall the origins of Indian painting.⁴

Mr. Sunil Sudhakar Varnekar , Wrote (2022):Geographical Indication and Handicrafts :a critique : These include artists and weavers with a focus on economic well-being and their rich cultural heritage, whose traditional colonies attract Thanjavur painting. Madubani painting Kalankari painting The sense of security of the craft arts conferred by the Chenetha elders, like the Manthals of India, for whom geographic indication is important for ease of conveying historical



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evidence, has been conferred in order to bring to the world the knowledge of the greatness of such a perfected skill set by them.⁵

Mr. N.Saibabu , Wrote (2022): Economic Performance of APHDC An empirical Study: What I have said is that Indian handicrafts have a long history and that you need to encourage them, as well as that Geographical Indication Intellectual Property Rights can protect their creativity. If we can increase the number of products made by the artisans in our country so that everyone can take advantage of them, it will facilitate many thousands of investments in India, and we will also be the ones who have informed the world about the greatness of our handicraft and art world. Many Indian products are closely related to images based on myths, legends, and historical stories, which are often seen in the European international market as well, in the form of printing on objects of our history and in the form of art on textiles. Behind these are the rich histories of my folk legends that vividly convey the spirituality, i.e., the autograph kalamkari pictures behind these valuable paintings convey our personality.⁶

Artisan interviews:

Dhanalokota Vaikuntam ,senior artisan Said: this art dream, as learned from our ancestors, is now being taught to both our children. As long as I have been doing this art, I have been doing this work since my childhood without giving up.

- 2015 Ugadhi purashkaram, Telangana government, 2016 kalamani award Delhi, a national award. 1994 state award joint telugu state provided and 1995 and 1996 National merit award so many awards received and influenced him children day by day.
- His several artworks exhibitions were conducted in various places like: Chennai, Kolkata, Mumbai, Delhi, Suraj kumbha mela.⁷

Dhanalokota Rakesh, Senior artisan Said: We have had a lot of trouble because of the covid time like Corona, but most of the pictures of the work we have done are in the form of stock, but we want the government to collect the works of art we have and recognize the work of cheriyal. They migrated from there to Hyderabad as there were more clients and exposure here.⁸

Musturu Nag raj senior artisan: He is a man who has trained many and trained the Dwakra Group, with his hands tied to the savings community. The artists are saying here is that the art of painting on clothes with vegetables expressing feelings is the traditional painting of Indian cinema whose occupation is to give cotton fabric as themes on them decorations patterns animal forms you live by depicting mythological and South Indian stories. The bouquet craftsmanship they make here is so much fun that such a diverse art culture tradition can be seen in the paintings.⁶

Receiving Awards:

- 1995 Kalamkari south zone Award, all trade craft Mela , Thanjavur ,Tamilnadu.
- 1991Mahathma Gandhi birth Century Memorial award, Kalakari painting “Mahabharata “Victoria Technical institute madras, Tamilnadu.
- 1982 certified Kalmkari art training centre sri kalahasti, Department of Andhra Pradesh.

M. Lakshmi Devi, Senior artisan: Some artist societies here are passionate about these paintings and I went so far as to say that if the government co-operates with poor artists feelings on providing material, form and form, we will show more skill and further expand this art.⁹

Sai Prasad, young artisan: kalamkari drawing being done with parents, previous generation is provided by the technique of how they do it, More than 150 families are doing kalamkari art work. Making designs, pictures traditional, Cultural, Hindu mythology art works. To begin with has a unique identity. kalamkari drawing being done with along parents, previous generation is provided by the technique of learned, seniors trained me . How they techniques, process will do it, More than 150 families are doing kalamkari art work. Making designs, pictures traditional, Cultural, Hindu mythology art works. To begin with has a unique identity.¹⁰



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Cheriyal , Kalmkari art studios route map

Ancient Cheriyal painting artisan art studios Details	Bus, Train Distance, time duration, Kilometres.
Shri. Dhanalokota Rakesh (garu) s/o Vaiknautam. Address: H.No:1-75/5/109/1, Street no: 5, Sri Sairamnagar colony, Boduppall Municipality, Mandal: Medipally, Dist: Medchal, Hyderabad, Telangana. Pin: 500092, India. MGBS TO Boduppall koti to Boduppall 115B	MGBS to Boduppall 16km. 71B 252/D , BUS NO, 40 Mints distance. Koti to Boduppall 115B, 252D Secunderabad to Boduppall bus number 18B, 50B Bus route operates every day. Hours: 10:30 AM - 7:45 PM Secunderabad Railway Station to Boduppall 10.5 km
Kalamkari painting details Shri. Musturu Nagaraj garu Kalamkari Master craft man , D.No: 15/812 Brahmana Periya Agrharam, Srikalahasti, Tirupathi District, Andhra Pradesh, pin: 517644	Hyderabad to Vijayawada (Narayanadri express superfast express ,Padmavathi, Krishna express)628 km.11 hrs24 mints. Hyderabad to Srikalahasti 424 km, 11 hrs.

Table –1: kalankari and cheriyal artworks Details.¹⁵

Recommendations:

Connected to geometrical CAD (Computer Aided Design) innovatively:

If digitization of Kalamkari and Cheriyaal paintings and designs works as shown above, future generations will have an opportunity to save the designs they made. How to save them: if the designs from the 19th to the 20th centuries can be computer-edited and designed on Modi, then they can be stored and preserved. Design has a lot of potential to be useful in the 21st century. Painters like the ones shown above only follow the traditional way. In today's modern age, if you can afford a phone to digitize them, most companies can provide them through computer-aided design. The outcome of my research is to preserve the old practises on Modify. Few thousands of designs are made by many artists for days and years. Suitable digital studio set-up equipment includes computers.

They were very well-versed in CAM modifications of various products manufactured using techniques they were familiar with, so my strong suggestions are Kalamkari, Cheriyal,leather puppetries, kondapalli tots, Etikoppaka, Madhubani, gond art, and et cetera for any artisans from the modern period of the twentieth century who want to learn to be CAD (computer-aided design) professionals who can modify art products. FDDI, NIFT, and NID have many product design experts who can serve as project artisans beside; they also have good industrial knowledge and are good at research areas.



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Image 6: The author designed CAD (Computer Aided Design). Kalmkari and Cheriya painting borders mixing with saree print. This is an example of creating a design pattern on the computer based on a painting. ²¹

The government will provide assistance, and we can collaborate on international projects. Scholars and artisans, professional faculty, and research and development designers will also undertake and carry out good governance.

Conclusion: To develop the ideology of students who are pre-educated as if they have too much knowledge from books and, when it comes to the yoke of knowledge, there is very little in them. After all, if you conduct workshops in colleges for cheriyal painting, kalamkari painting, etc., they will get employment. When I went to them as part of the tour, only one or two of them had cards, and the cards were not found with the rest of them. That is, my request is to arrange for them. Through the new education system, the efforts of the teachers to send the student from the school admission level to the field level will also help a lot, where the colour combinations of the educational institutes will give students the opportunity to implement more designs, products, or projects.

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8. Dhanalokota Rakesh, senior artisan, Date 17.09.2022
9. Musturu Nag raj, Kalamkari, Senior Artisan, Srikalahasti, Date 05.12.2022.
10. M. Lakshmi Devi, Senior artisan, Srikalahasti, Date 05.12.2022.
11. Sai Prasad, young artisan, Srikalahasti, Date 05.12.2022.

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