



(REVIEW ARTICLE)



Review on pattachitra

Vedha S*, Swetha S, K. M. Pachiyappan, R. Divya Sathyam and Sharmila M

Department of Costume Design and Fashion, PSG Collage of Arts and Science, coimbatore.

World Journal of Advanced Research and Reviews, 2024, 24(01), 686–692

Publication history: Received on 25 August 2024; revised on 02 October 2024; accepted on 05 October 2024

Article DOI: <https://doi.org/10.30574/wjarr.2024.24.1.3047>

Abstract

Kalamkari is a highly esteemed traditional art form that has long drawn admirers due to its intricate hand-painted designs on fabrics. This article explores the complex world of Kalamkari, a classic Indian art form that is well-known for its intricately painted textile pieces. Through a multifaceted investigation, the study seeks to understand Kalamkari's historical development, cultural value, and current relevance. The process includes a comprehensive reading of the material, a field investigation, a visual analysis of the artwork, and a comparison analysis between different locations and eras of history. While the field study entails interacting with artists and documenting their methods and processes, the literature review offers insights into the history, methods, and sociocultural aspects of Kalamkari. Visual analysis examines the narrative components, colours, and motifs in Kalamkari textiles to shed light on their artistic and symbolic meanings.

Keywords: Kalamkari; Indian Textile Art; Hand-Painted; Cultural Heritage; Traditional

1. Introduction

Kalamkari can be explained as Kalam means pen&kari means work, that is pen based art [1] To colour the designs on cloth, natural vegetable dye are utilized although it was common on several Indian regions, the skill of painting cloth with organic dye known as kalamkari[2]. The kalamkari temple cloths had strong symbolism and bold colours which did not appeal to the taste of the europeans[3]. It was always done on hand woven cotton, but today it was adopted by variety of materials it also combined with other crafts such as embroidery ,badla ,zardosi work and so on[4]. It has more than three millennium old history it become more and more demand from the Mughal ,Persian ,Dutch ,English and French[5]. Printing was done by hand from wooden blocks in repetitive pattern. The study was on the traditional hand painted kalamkari to design a set of new age prints and bring awareness about them among youngsters [6].

*Corresponding author: Vedha S



Figure 1 Kalamkari painting

2. Methodology for Kalamkari Painting

2.1. Fabric Selection

Kalamkari is typically made with cotton or silk materials as the foundation. Cotton's absorbency makes it a popular choice. Pre-Treatment: The selected fabric is soaked for one to two hours in a solution of water and cow dung or myrobalan, a natural mordant made from the fruit of the terminalia plant. By removing any starch or oils, this procedure improves the fabric's ability to absorb dyes.



Figure 2 Fabric selection

2.2. Bleaching

Soaking, the cloth is carefully cleaned and allowed to dry in the sun to produce a uniformly white surface suitable for colouring and sketching on fabrics. After bleaching the fabric with cow or goat dung, it is allowed to dry in the sun for a few days. A Myrobalan solution is applied to the material once more to solidify the colors and prevent them from leaking. Alum mordant is used to print the sections in red, and an iron solution is utilized to print the black outlines.



Figure 3 Bleaching

2.3. Creating the Outline:

A kalam (a bamboo or date palm twig pen) soaked in black ink is usually used to create the pattern freehand. Usually, a mixture of jaggery, water, and iron filings is used to make the ink, which is then fermented over time to produce a deep, long-lasting hue. Block printing: Rather of drawing the design by hand, the contour of the design is sometimes stamped using carved wooden blocks, especially for textile patterns. This is typical of Kalamkari textiles that are mass-produced.



Figure 4 Outline for kalamkari painting

2.4. Purchasing Natural Ingredients

Natural materials are the source of the colours utilized in Kalamkari. Typical sources include the following Black: From a mixture of iron filings and jaggery. Red: From the bark of the madder tree or alizarin. Yellow: From pomegranate peels or turmeric. Blue: From indigo leaves. Mordant Application: Alum is commonly used as a mordant (a substance that helps fix the dye to the fabric) to ensure colourfastness and vibrancy. It is applied to the areas that will be coloured.



Figure 5 Dye

2.5. Colour Application & Dyeing Process

The cloth is dyed in steps, beginning with the lightest colours (usually yellow) and progressing to the darker shades. The artist applies the colours on the design using a brush or kalam, being careful to apply them in layers and to wait for each colour to dry completely before adding the next. After each dye application, the fabric is dried in the sun and then washed to remove excess dye. By doing this, you can be confident that the colours will stay put and won't bleed through later applications. Boiling and Fixing: To guarantee that the colour reaches the fibers, fabric dyed in particular colours, such as indigo, is boiled in dye baths. This process intensifies the colour's richness and depth.



Figure 6 Painting



Figure 7 Dyeing

2.6. Repeated Washing and Sun Drying Repeated Washing:

To ensure that the colours stay vivid and clear, the cloth is washed multiple times to get rid of extra dye and contaminants. Sun Drying: The cloth is laid out and dried in the sun following each wash to help set the colours and bring out the brightness.



Figure 8 Washing and Drying

2.7. The finishing touches and details Fine Detailing

To further improve the design, the artist applies subtle shading and fine details after applying the primary colours. This could entail highlighting particular design components, adding patterns, or creating fine lines. Final Finishing: To make sure all the colours are set, the painting is given a final wash, and the cloth is examined for any imperfections or spots that might require touch-ups.



Figure 9 Finishing process

2.8. Polishing and Ironing

To remove wrinkles and get the finished product ready for sale or display, the fabric is ironed. The Kalamkari painting can be used as fabric for clothing, upholstery, or other ornamental uses, or it can be framed for exhibition.



Figure 10 Polishing

3. Problems in kalamkari

3.1. Material sourcing

- **Fabric:** Cotton is the most popular option because of its softness and absorbency. For an even more opulent look, try using silk.
- **Dyes:** Plants, minerals, and insects are the traditional sources of natural dyes. Madder, turmeric, and indigo are common sources.

3.2. Labour intensity

- **Sketching:** Detailed sketches of the designs are frequently the first step taken by artists.
- **Planning:** It's crucial to carefully consider color schemes and patterns.

3.3. Market competition

- **Local Artists:** A large number of talented craftspeople create traditional kalamkari, which they frequently sell at fairs or neighborhood markets.
- **Cooperatives:** To increase awareness and market reach, artisan cooperatives collaborate to market and sell kalamkari.

4. Potential Solutions

Skill development

- **Workshops:** Arrange practical classes taught by seasoned craftspeople to cover skills including painting, dyeing, and block printing.
- **Formal Courses:** Organizations may provide classes that address the background, methods, and commercial elements of kalamkari.

4.1. Innovation

- **Modern Themes:** Including themes that are in line with current fashions, abstract patterns, and modern motifs.
- **Fusion Styles:** Combining modern textiles or digital designs with other artistic mediums, such as kalamkari.

4.2. Government support

- **Grants and subsidies:** Giving money to cooperatives and artists to support them in maintaining their craft and growing their output.
- **Loans:** Making low-interest loans available for the acquisition of supplies and machinery.

5. Result and discussion

Kalamkari painting serves as a vehicle for maintaining cultural narratives in addition to being a form of artistic expression. The painstaking procedure demonstrates the artists' commitment and the value of traditional crafts in a world that is industrializing quickly. Its resurgence in contemporary settings points to a rising demand for handcrafted art as customers look for one-of-a-kind, environmentally friendly goods. The paintings of Kalamkari bear witness to India's rich creative legacy. Its elaborate patterns and cultural tales shed light on the history and ideals of the country. It will be essential to this art form's survival and development in the modern period to promote it through education and environmentally friendly techniques.

6. Conclusion

The process of making Kalamkari paintings combines artistic ability with meticulous attention to detail and natural dyeing methods. Achieving the distinctive beauty and elaborate motifs of this traditional Indian art form requires careful attention to every detail, from fabric preparation to the final touches. India's cultural legacy, which is deeply ingrained in the country's history and customs, is vividly expressed via the art form of kalamkari painting. This art form connects people to the past while preserving ancient narratives through its distinctive techniques and rich storytelling. Innovation and sustainability practices are crucial in light of the modern difficulties posed by industrialization and shifting customer preferences. We can guarantee that Kalamkari thrives and inspires future generations, celebrating its beauty and cultural relevance in the contemporary world, by raising awareness and providing support to artists.

Compliance with ethical standards

Disclosure of conflict of interest

No conflict of interest to be disclosed.

References

- [1] Purohit, Pooja. The Study of Traditional Hand Painted Kalamkari to Design a set of New age Prints, Institutional Repository National Institute of Fashion Technology, 2015.
- [2] Pal, H.B (1984). Handicrafts Of Rajasthan : Publication Division Ministry Of Information And Broadcasting Government Of India. & Senapati, Ravindra
- [3] DOI: <https://dx.doi.org/10.26808/rs.ca.i8v2.03> International Journal of Computer Application (2250-1797) Issue 8 Volume 2, March-April 2018
- [4] <https://www.thehindu.com/news/national/andhra-pradesh/Klamkari>
- [5] Chandra, S. (2015, December 18). Kalamkari, the Art of Painting with Natural Dyes. The Chitrolekha Journal on Art and Design.
- [6] Murthy, K.S.R (1971) Kalahasti Kalamkari temple cloth painting, Hyderabad : Salar Jung Museum Bian.
- [7] Young, J. O., & Brunk, C. G. (Eds.). The ethics of cultural appropriation. John Wiley & Sons, 2012. Abhishek Publication, Chandigarh, 2004, 84-87.
- [8] Chatterjee, A. Tiwari, A., Misra, M., and Dhande, S.G. (2008). Designing handicraft using Information communication technology. Indian Journal of Exports, 12(1), 102-107
- [9] Bhatnagar P. Traditional Indian Costumes and Textiles. Abhishek Publication, Chandigarh, 2004, 84-87.