Chitra

PARAMPARYAM



Volume 7

Teaching Modules



STUDIO
PARAMPARYAM

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Title page: A part of a painting highlighting the procession of Namperumal for *Uriyadi Utsavam* in Srirangam (A festival during Krishna Jayanthi, wherein cowherds try to break pots hung on a rope anchored with pillars symbolic of Krishna stealing butter.

The picture above is the whole painting to understand the visual narrative presentation.

List of Chapters

Prologue

Chapter I: Design

Chapter II: Human Figures

Chapter III: Techniques on Varthanas (renderings) and Varnika Bhangas (science of Colour)

Chapter IV: Drawing and Painting guidelines

Chapter V: Textiles

Chapter VI: Pan India

Chapter VII: Vision and Visuals

Epilogue



Volume VII

Teaching Modules

(This whole exercise is entirely author's vision.
All the line drawings and paintings are by author but for the historical ones, the references for which has already been mentioned in earlier volumes and included in Book Tapestry).

Prologue



Enrolling as a student to any subject does not end with the time frame, but is a lifelong yearning to keep the fire burning. As you start teaching analytical observation gets fuelled with creative fantasies and the outcome is consolidation. Newer thought patterns emerge with different interpretation from students and colleagues alike. Nature is the best guru befitting the Guru Brahma concept. Observe more, absorb more, assimilate more and let the vision explode both in depth and expanse.

"In learning you will teach, and in teaching you will learn" Phil Collins, seem to echo my sentiments.

Knowledge is for sharing I feel and the outcome is this volume, to open up the steps, not to cripple your wings, but to help climb higher and wider into realms of your own inquisitive journey with humility and perception.

Blessed with designing from childhood, enrolling for Visual Arts in Kalakshetra has been the first step to make me realise that I am only a clean slate. The legends are being added continuously.

I would like divine blessings to let my fingers dance till death do us part.

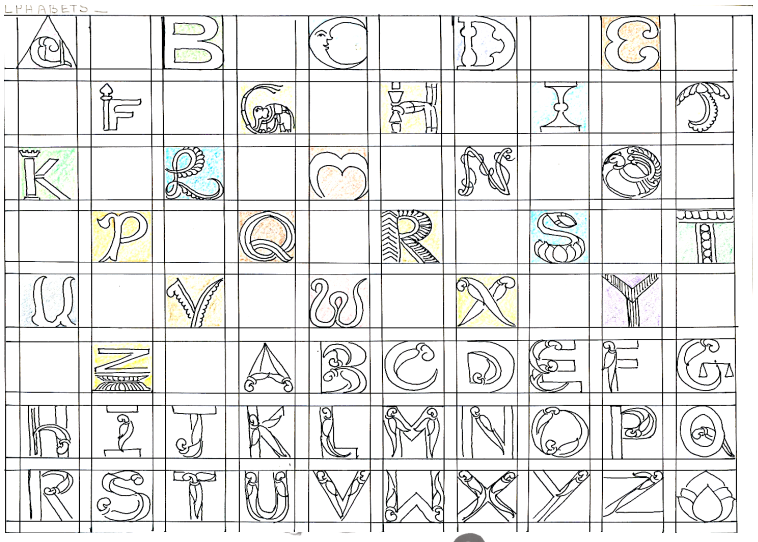


"Dance my Fingers Dance.....

Your purpose is to Draw!'



Om Ganeshaya Namaha





‘The artist is the confidante of nature.’ Auguste Rodin. When a pencil or a brush or the fingers begin their dance on any canvas, the same experience starts to blossom. Perceiving a little more of the lines weaving in and out to create the geometrical forms hidden in the tapestry, imagery unfolds. Once this secrecy is unfolded, the entire cosmos can be visualised at your pace. Lavanya Yojanam (Compositional excellence) can be achieved through rhythm, balance and colour. Ratios 3:1,1:3 or the Golden proportion1:1.6 can be the guidelines for composition.

Play of lines through gradation, mirror image, formal and informal balance, rhythm to bring about focus common to all designing modules:



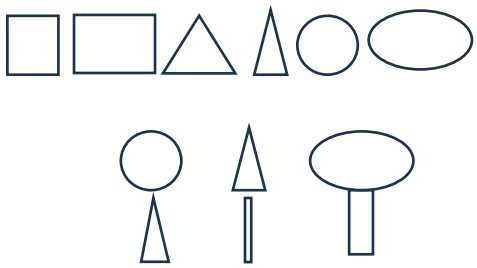


Chapter I

Designs

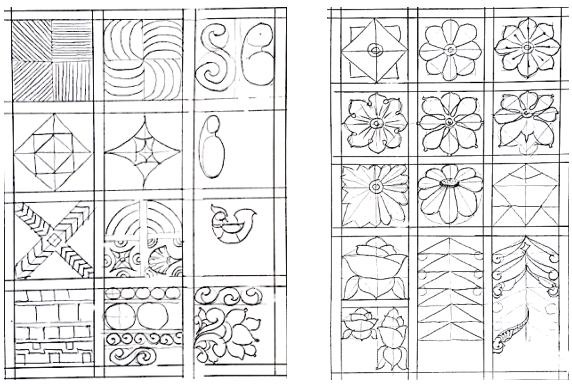
Journey to create from Straight lines and curved lines in different directions and Lines to Forms are the alphabets.

- The lines are used to create basic geometrical forms which helps shaping the blocks to decipher the structures of all the living and non-living things facilitating artistry.



- Rhythm is movement enhancing the focus, which has to be contained within the frame in traditional art.
- Balance could be formal (where the visual impact is almost equal on either side) or informal as in peacock - heavier towards the centre and lighter away

A few exercises are given to understand the path with both the blocks and the finished drawings to facilitate understanding

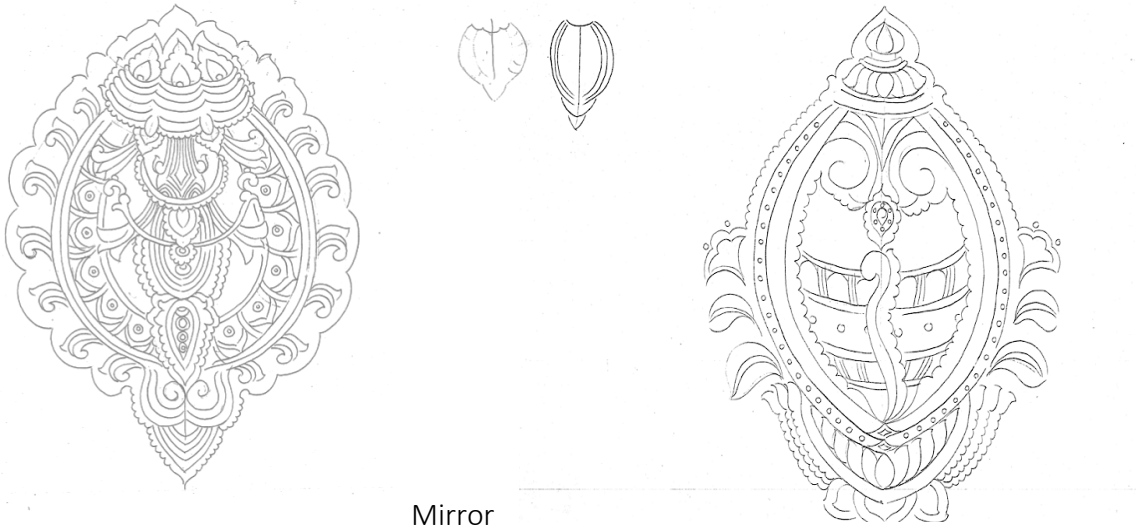


Form – Triangle & Formal

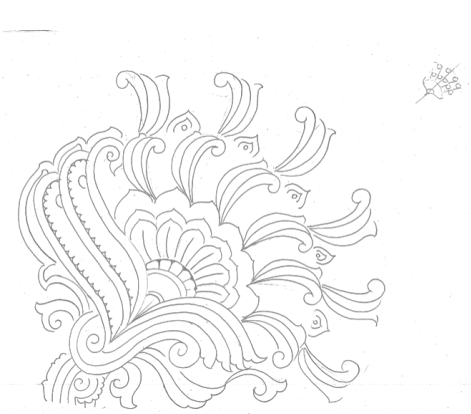


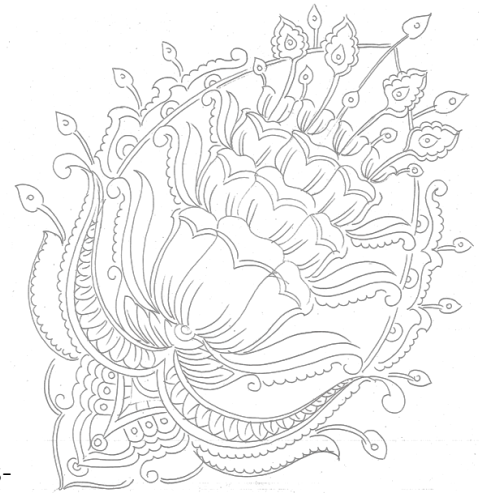
Free Flow – Not to wither away

Inner line connects to the next and the second one to the third giving it an informal design

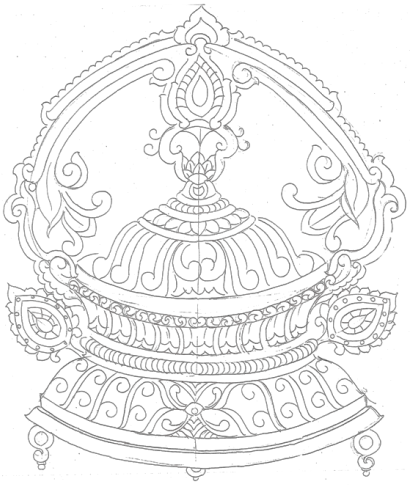


Mirror

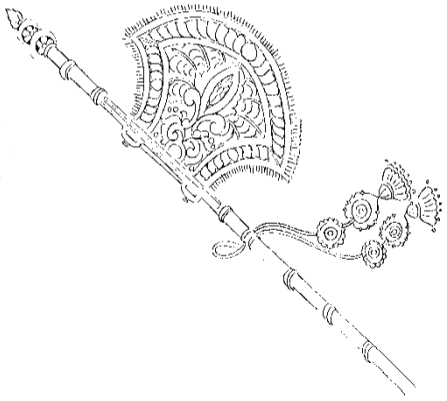




Similar blocks-
Opening up
Closing in

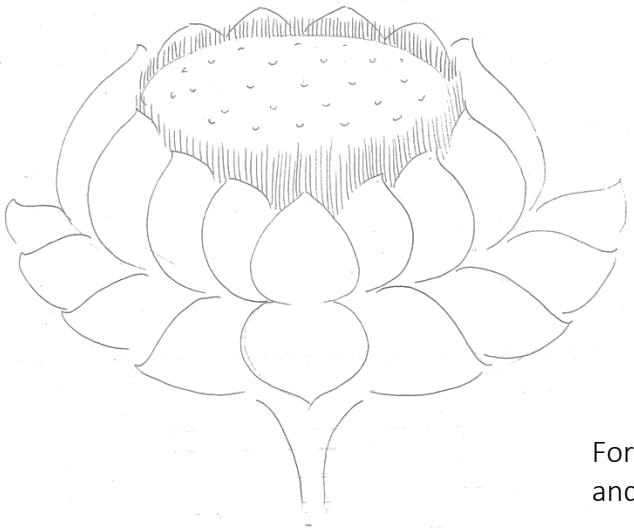


Lamp-Woman's Chest, Waist and Hip

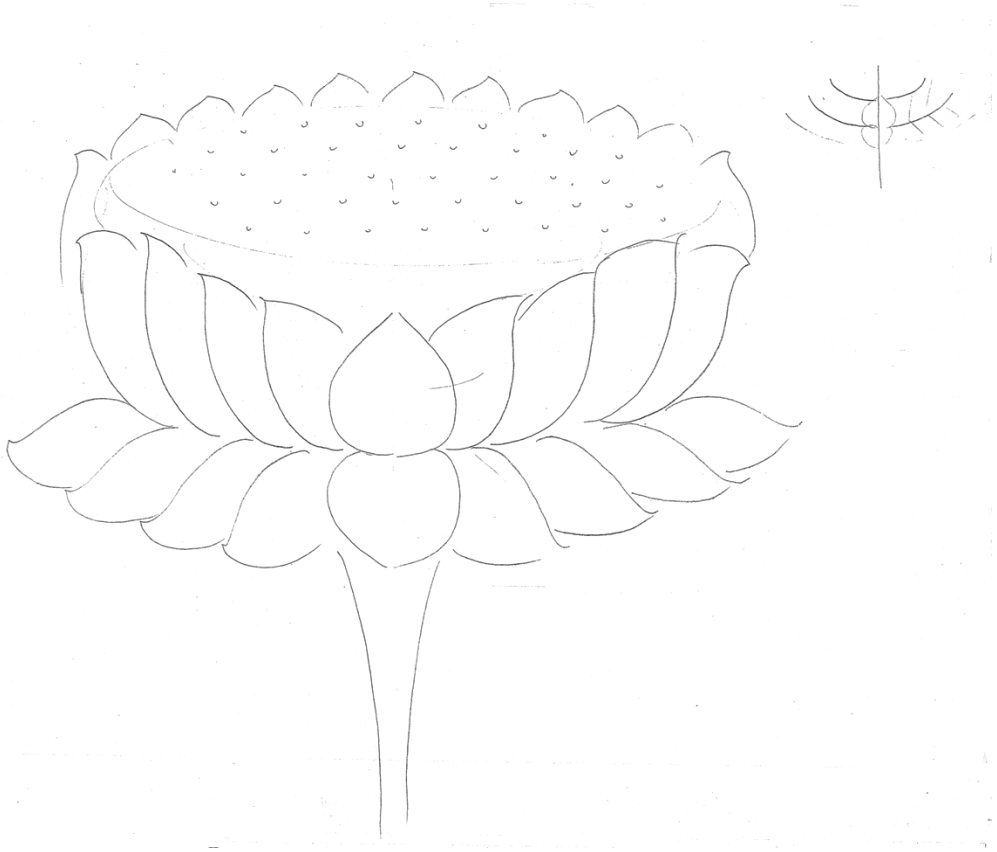


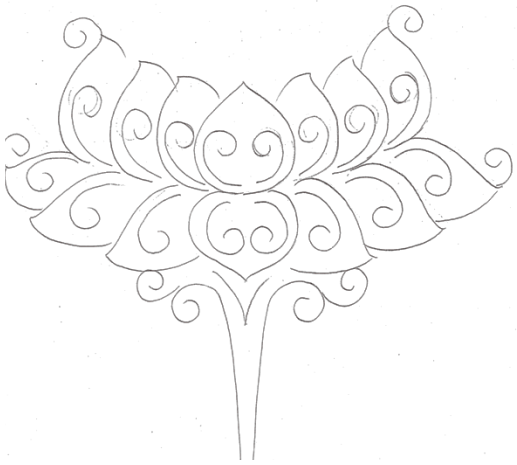
Fan - Form – from half a circle



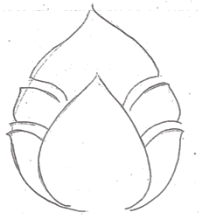


Form - Cup
and basin

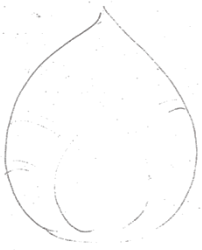


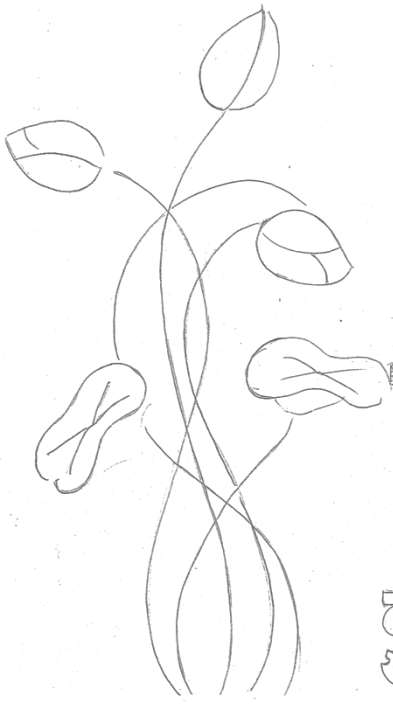


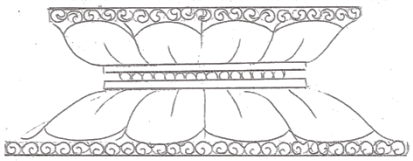


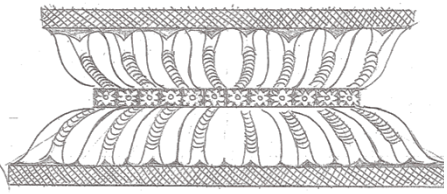


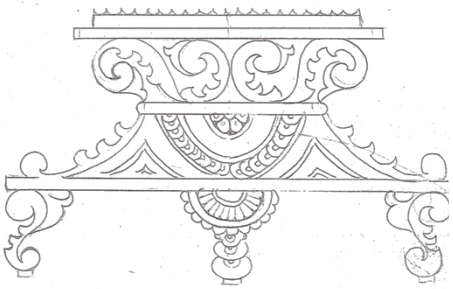




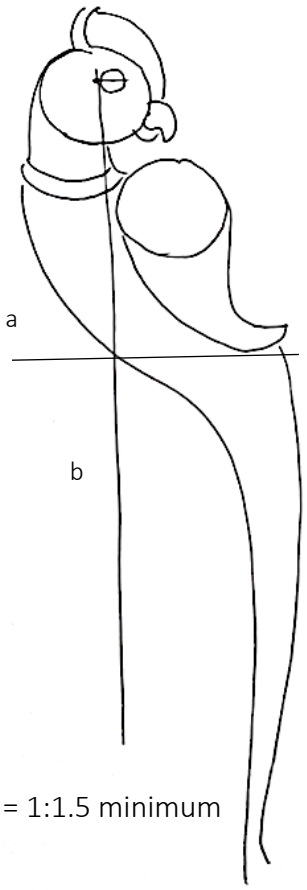








Parrots



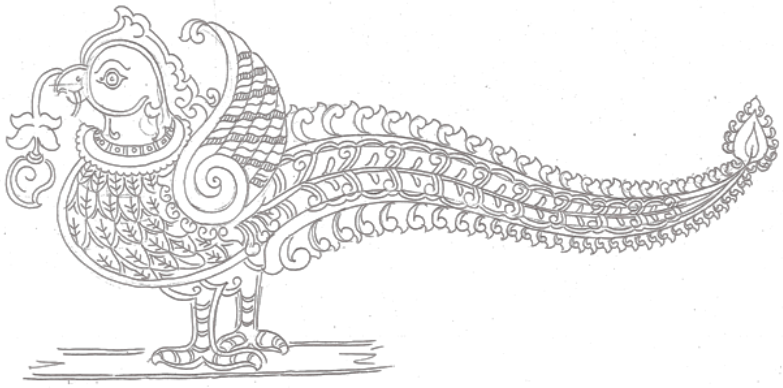
a:b = 1:1.5 minimum

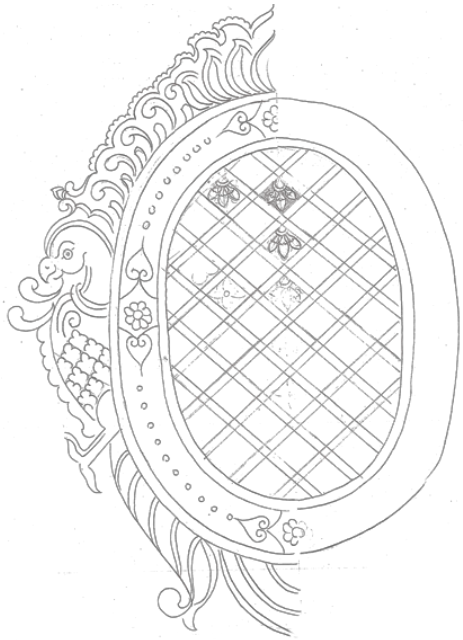










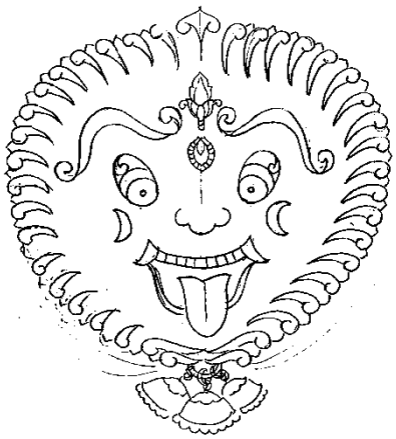






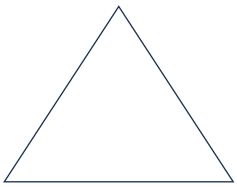


Simha - Lion



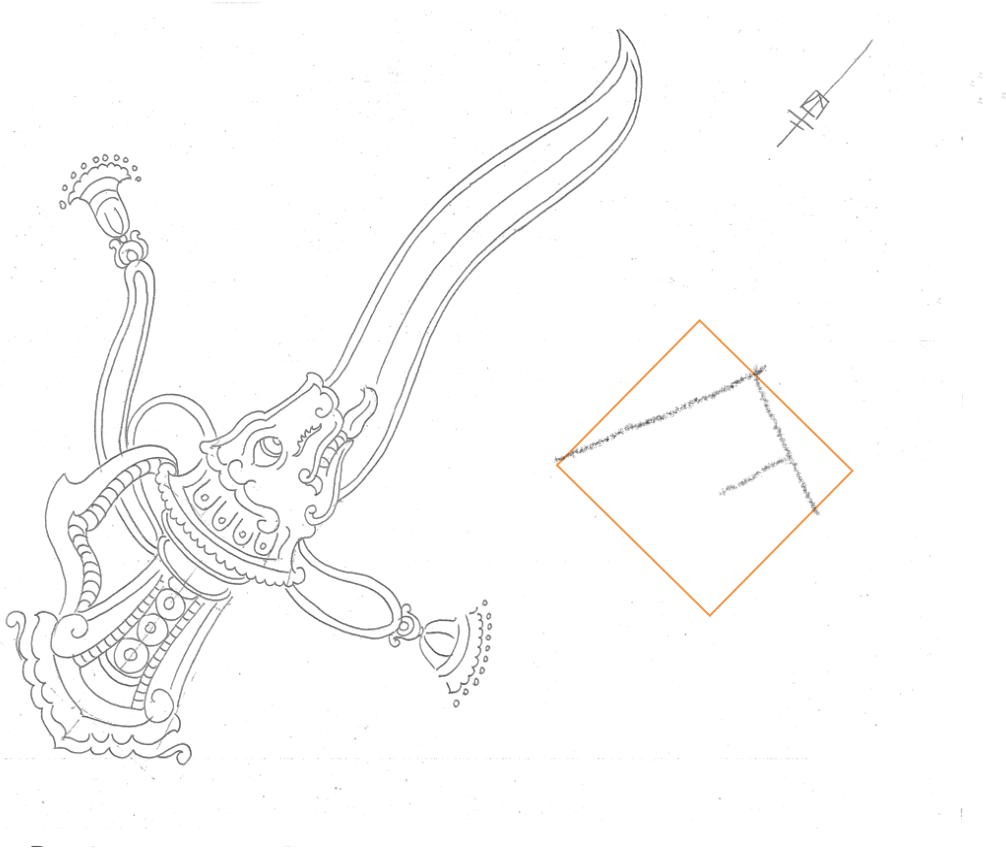
Form - Apple

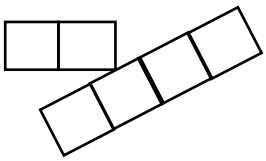




Form Triangle



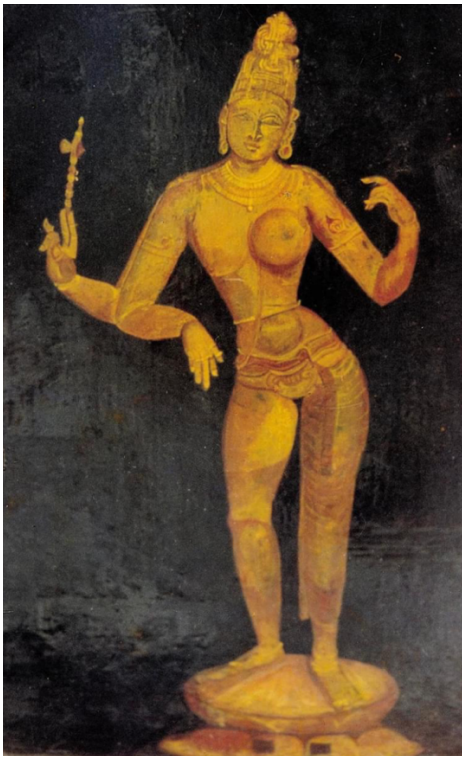






Chapter II

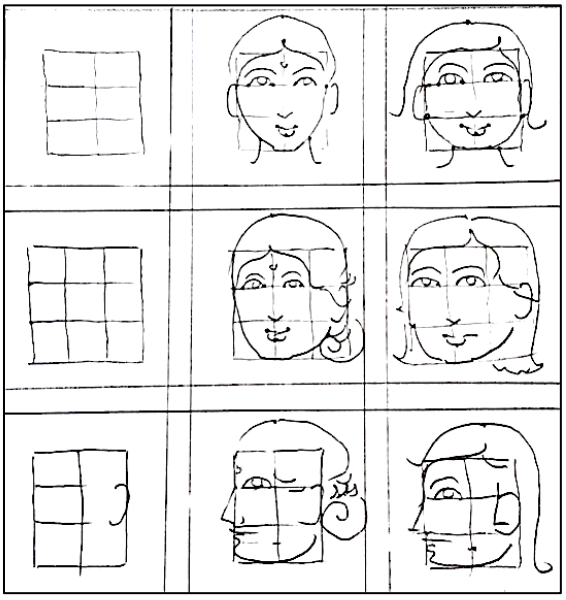
Human Figures



A synthesis of observation and analysis of both Western and Indian *Sthapathys'* (Temple architects) configuration has helped in presenting these teaching modules.

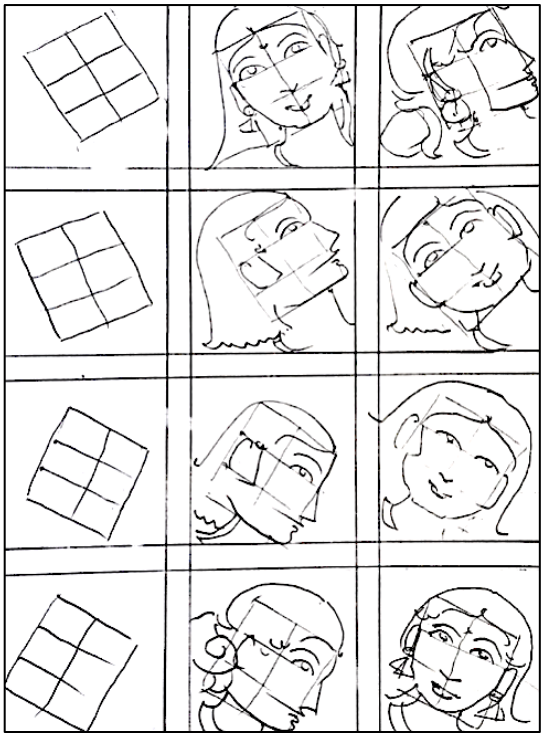
A few interpretations-

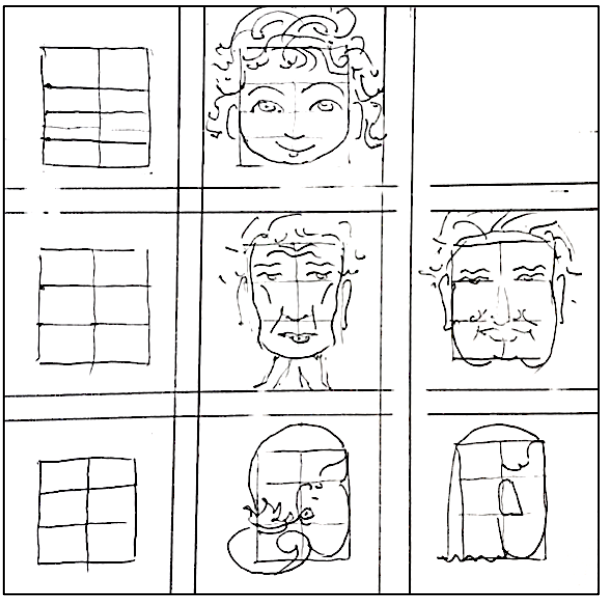
- palms - half face.
- Vertical rectangle for face - ideal.
- Width of the face guides the entire frame work.
- Elbow touches the waist and length is guided.
- Half the distance between the eyes is on either side of the eyes in frontal position.
- Width of the nose - equal to the distance between the eyes.
- When head is tilted the neck stretch has to be considered.



Diagrammatical expressions:

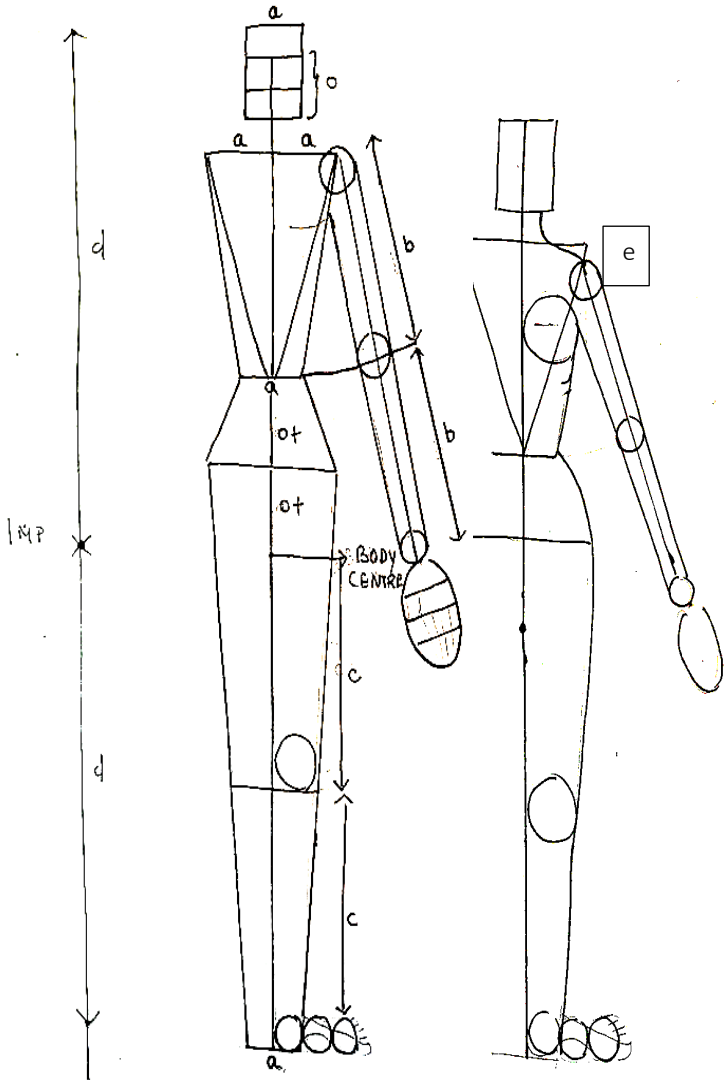
Lines are always parallel and perpendicular.





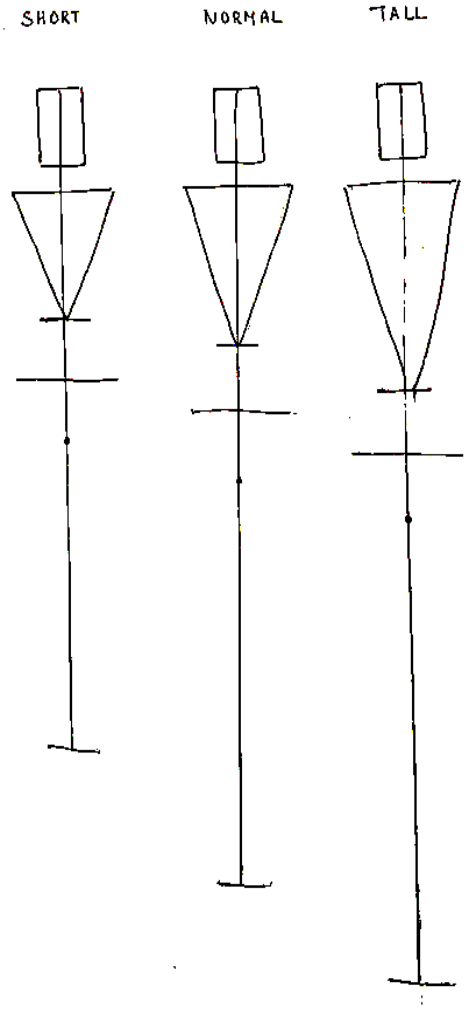
Child's face – Bottom 2/3 are divided into 3.

Old age only the muscles alter but not the bone structure.



Man and woman

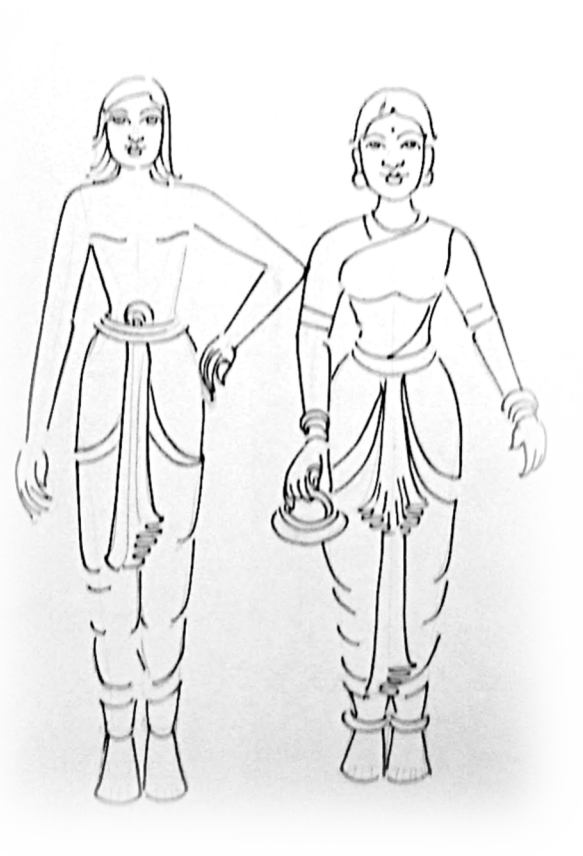
a. width of the face
b. Length from shoulder to elbow
c. Body centre to knee and Knee to ankle
d. Body centre to head and same to heel
e. For woman Shoulder curve

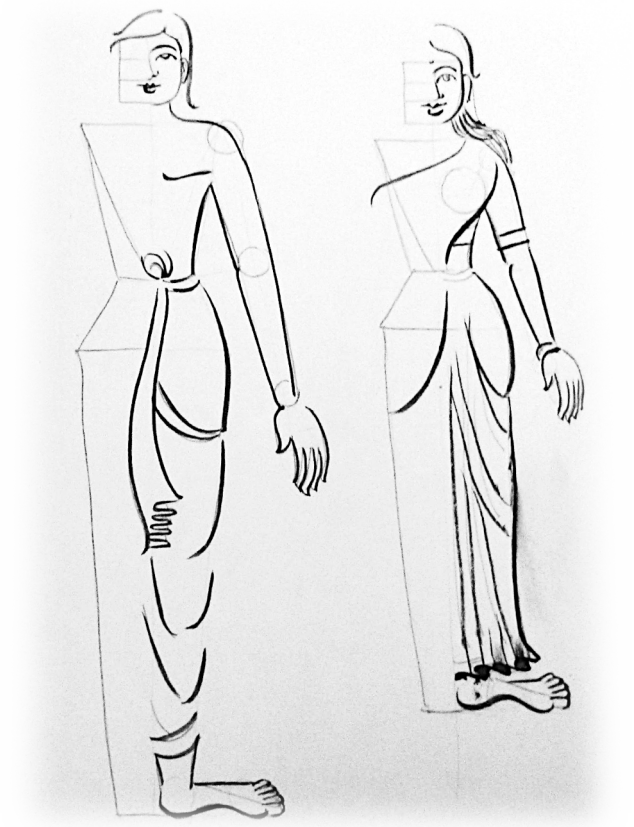


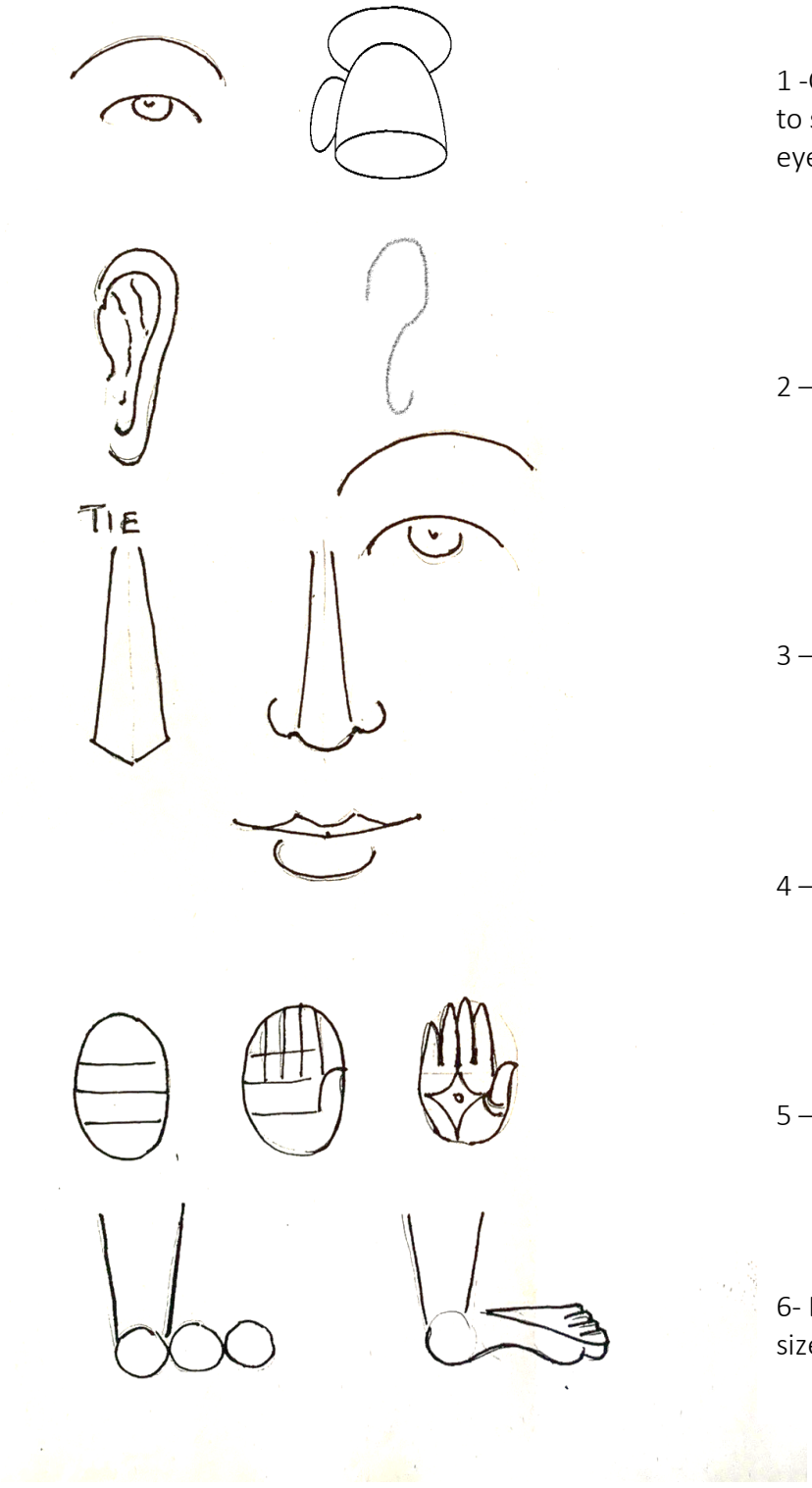
Short – Equilateral Triangle

Normal – Slightly longer sides

Tall – Length is increased on both sides







1 -Cup and saucer – Eyes to show the angle of eyebrow

2 – Question mark – Ears

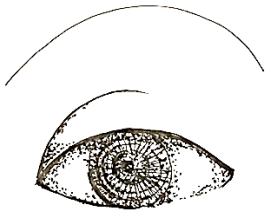
3 – Tie – Nose

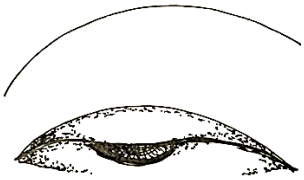
4 – Bow – lips

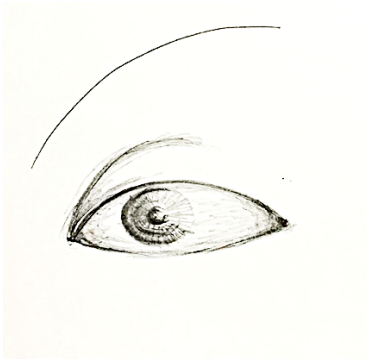
5 – Oval – Palm

6- Diameter of heels – size of the feet

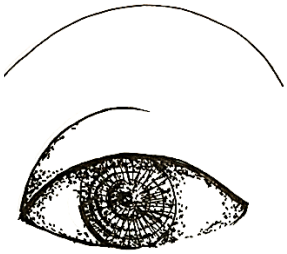
Bhavas based on the Soundaryalahari by Adi Sankara Sloka – 49

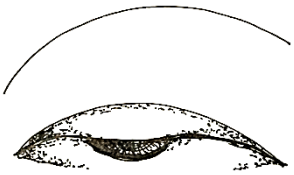








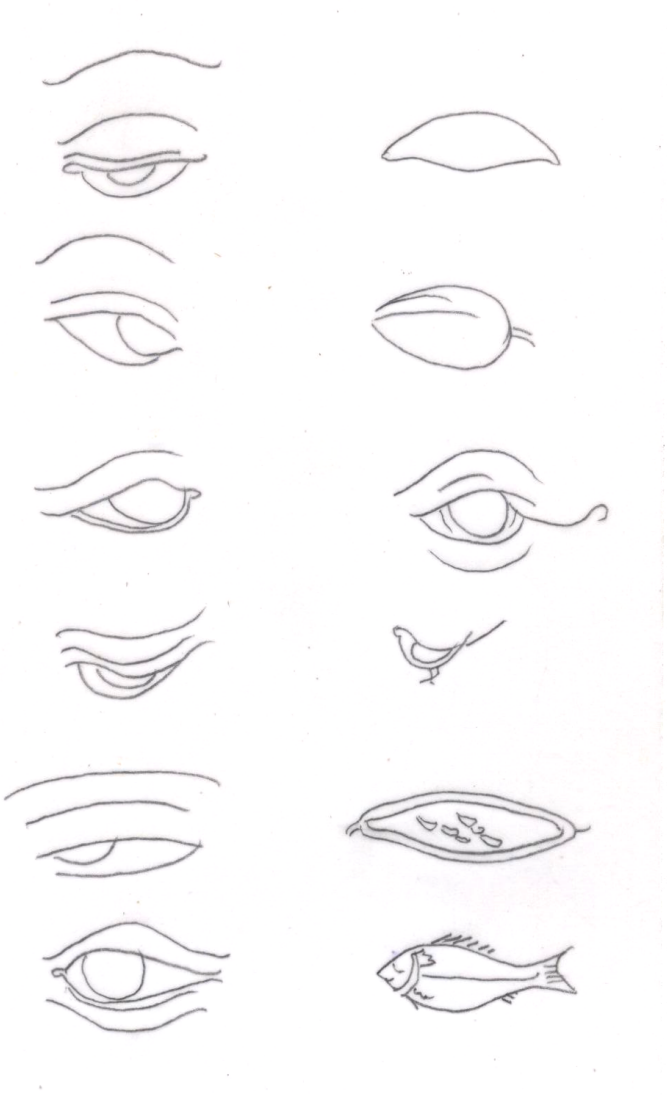




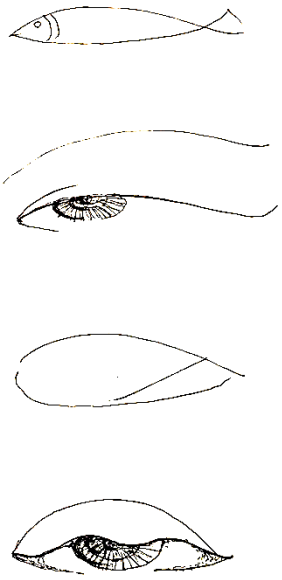


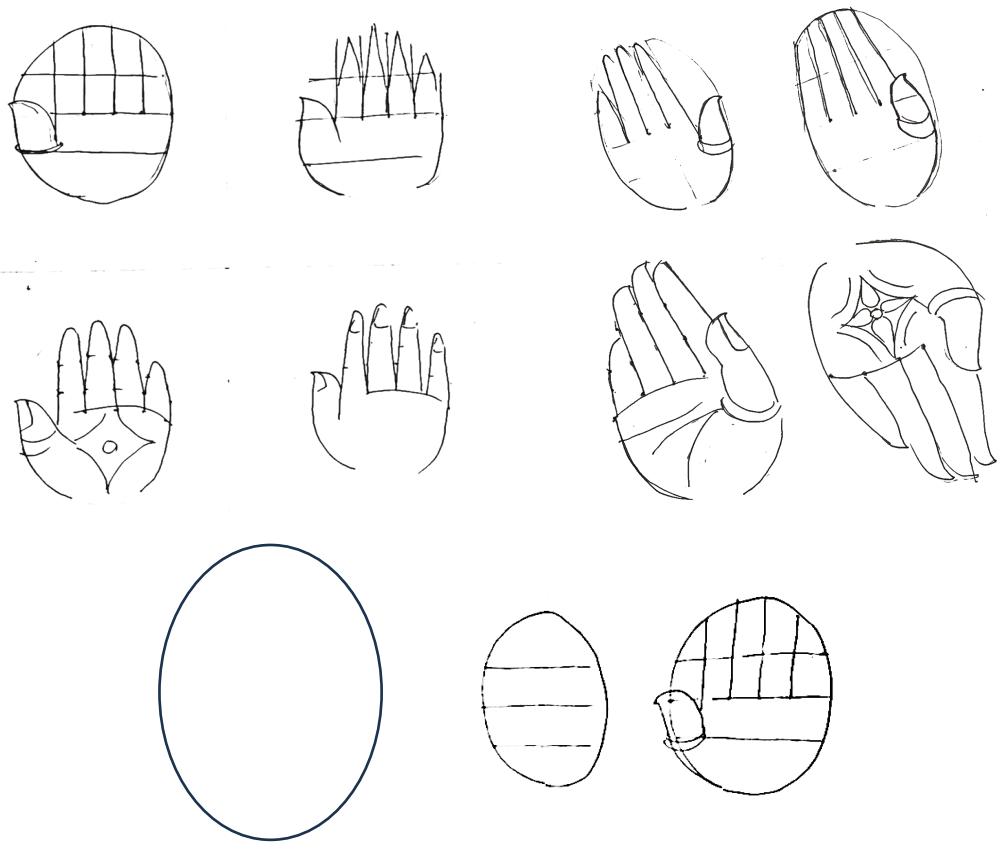


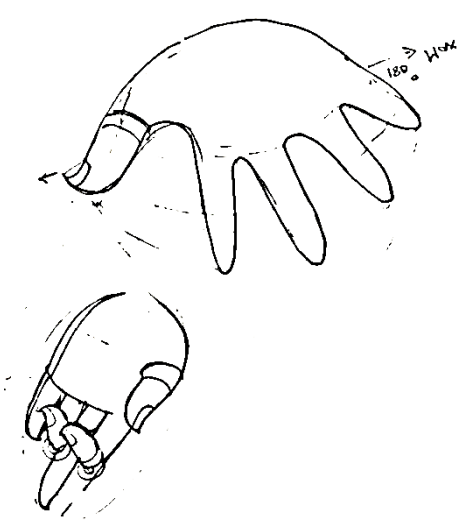
Venkatappa's Sketches

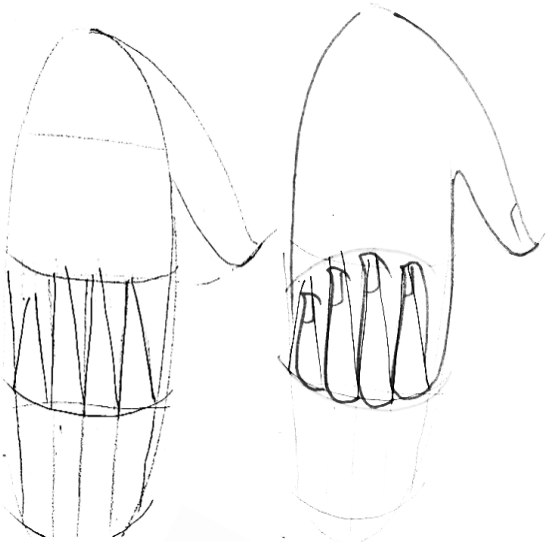


Author's

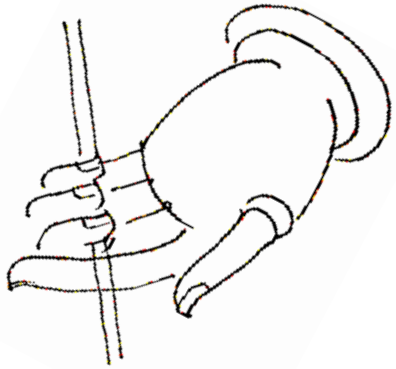


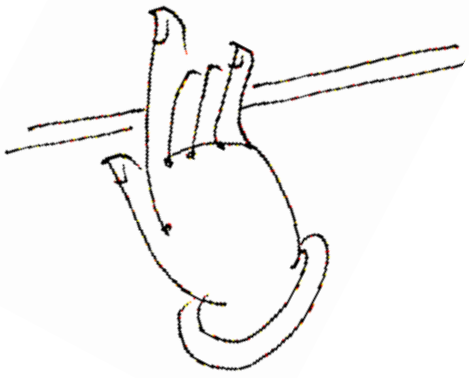


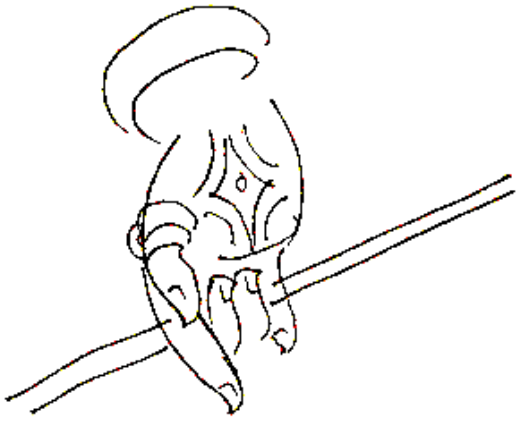


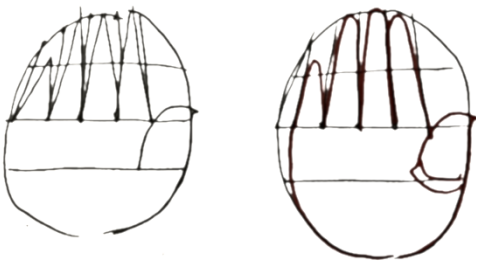


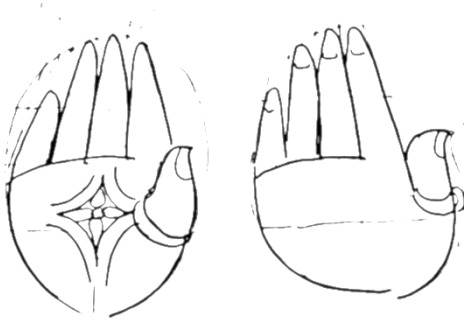




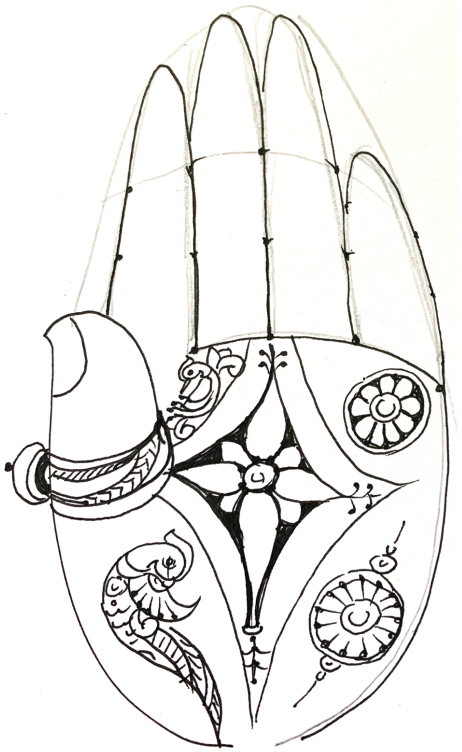




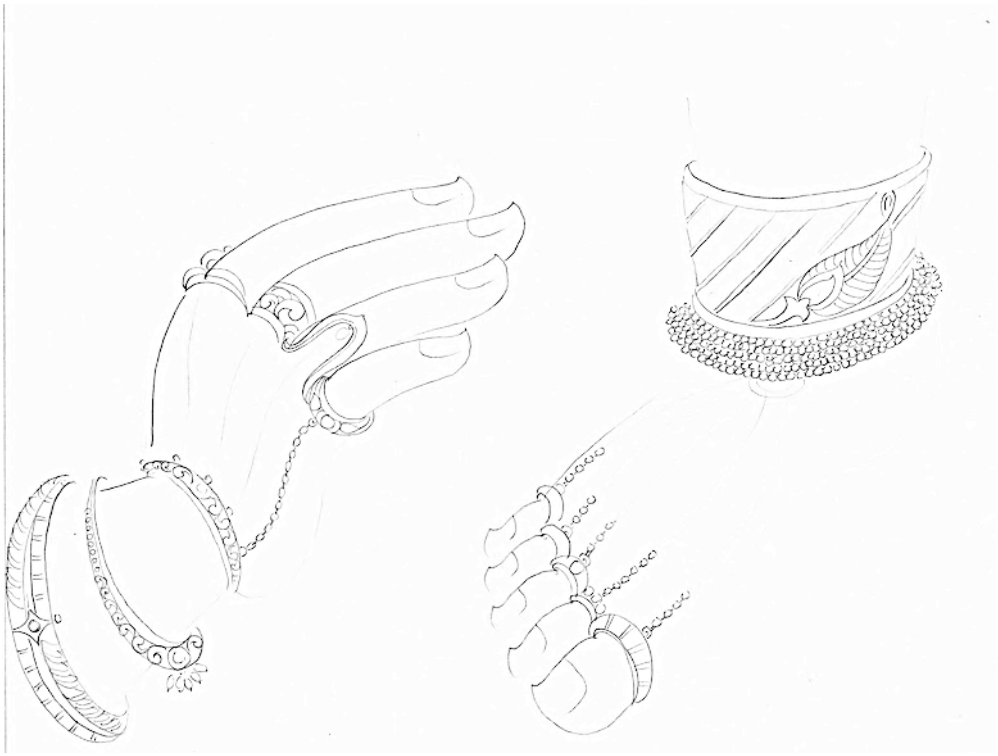


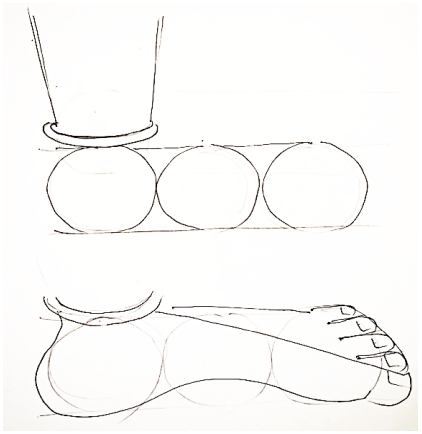


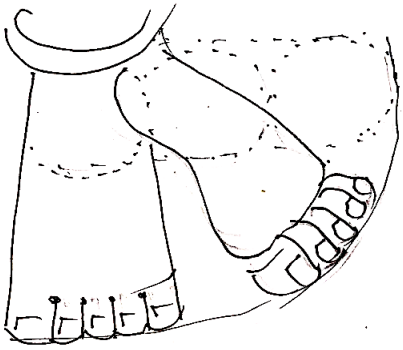


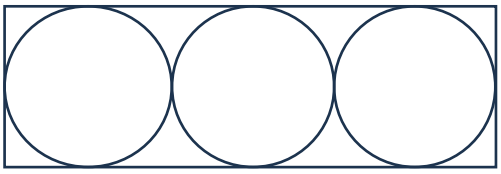


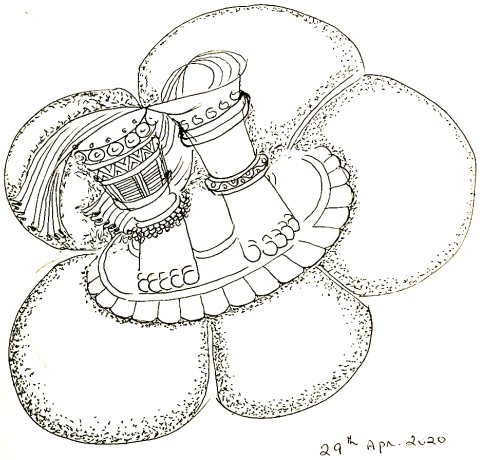








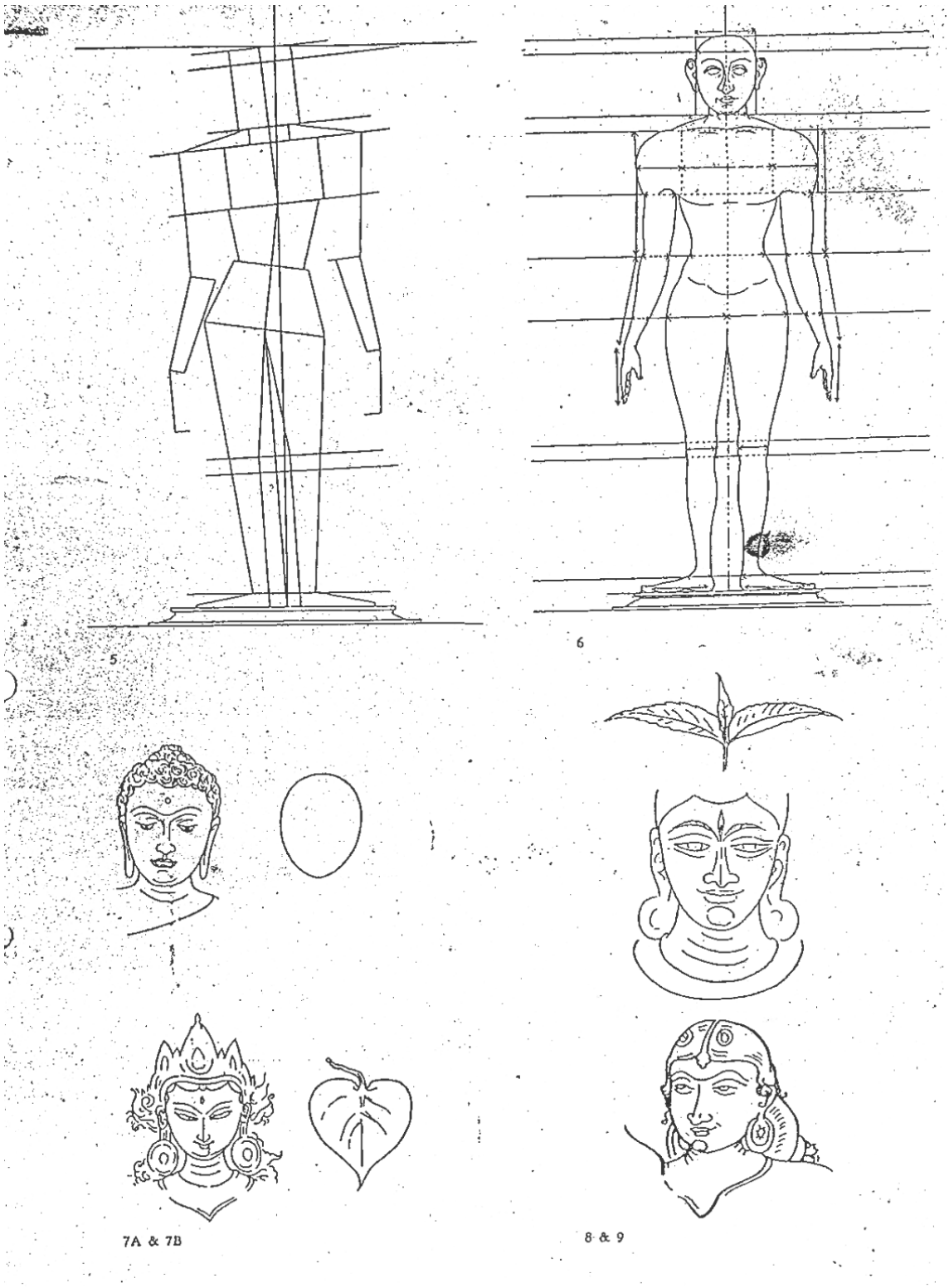


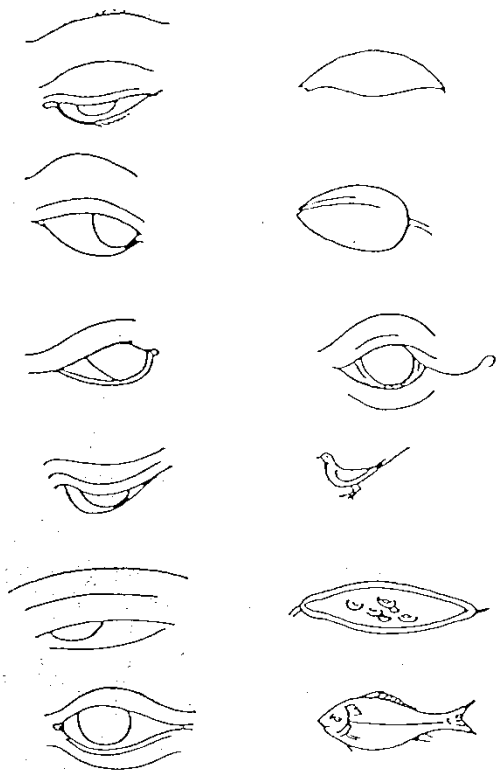

29th Apr. 2020


7th Apr. 2020

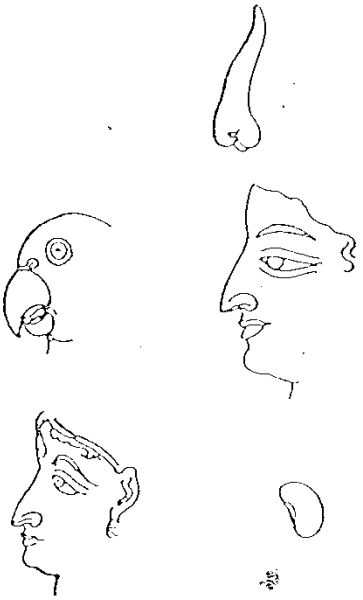

27.3.2020

Sri Vekatappa's Sketches: A poetry through similitudes to nature.

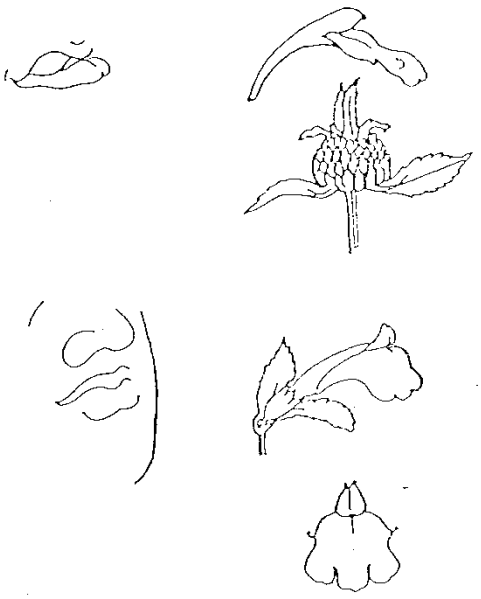




10



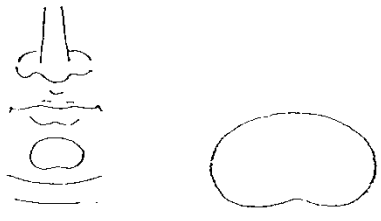
12



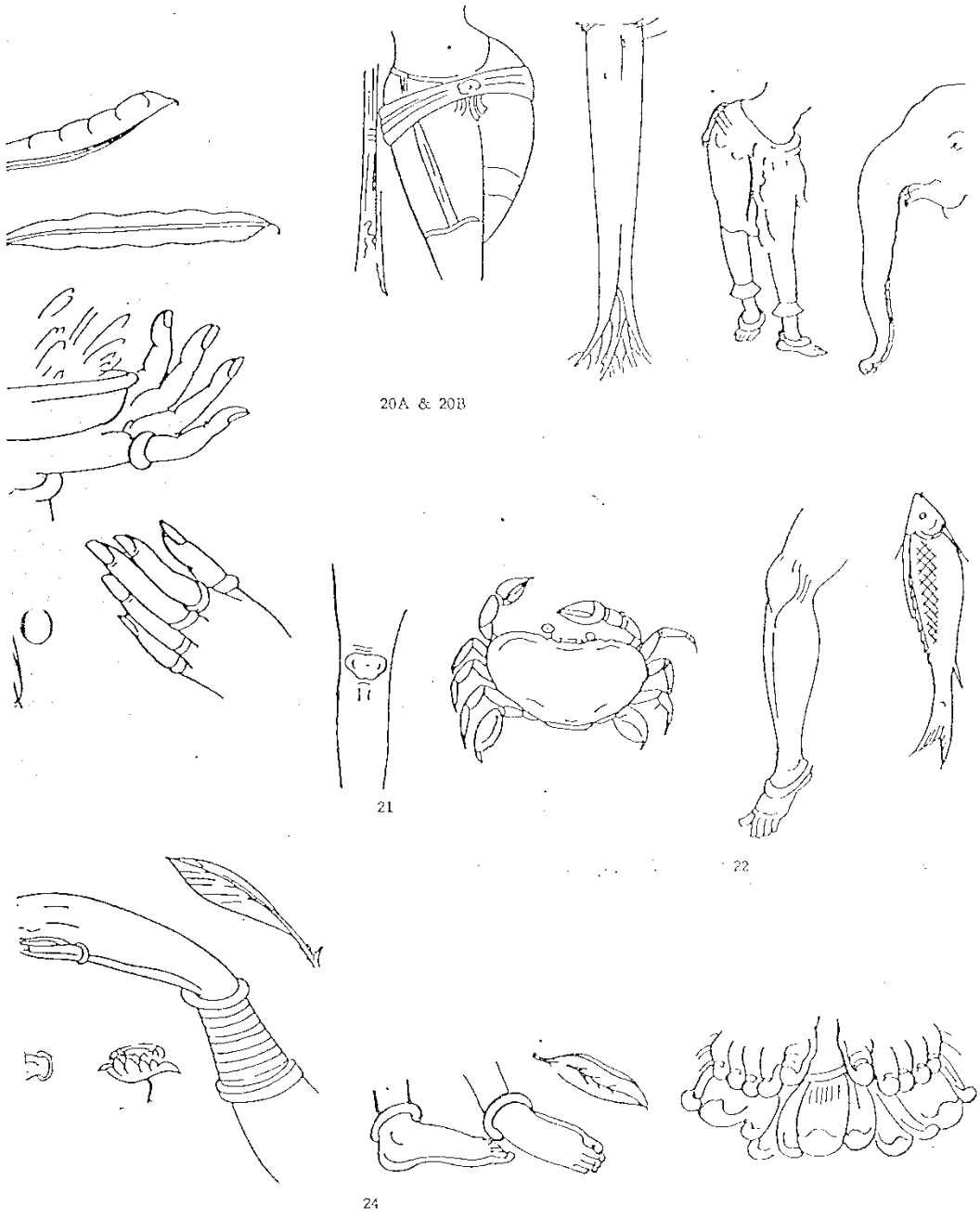
13A & 13B



11A & 11B



14



Saraswathi Mahal Library in Thanjavur has similar expressions but based on animal study.

Summary

Absorbing, analysing and assimilating nature and human forms open up innumerable rhythms to explore and precipitate.



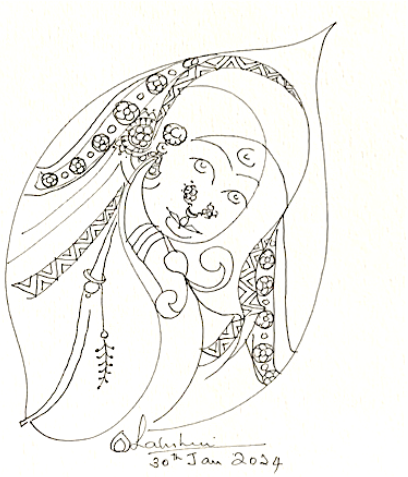
From a random design



From a creeper



From a tree branch



From a leaf

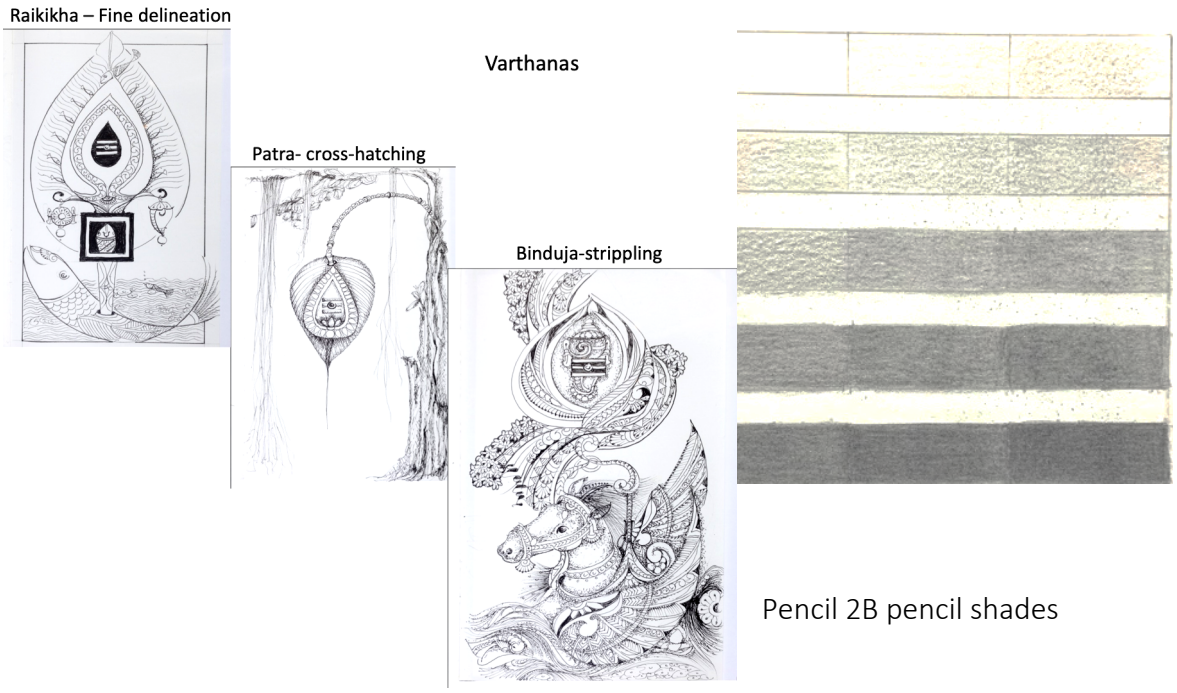
Chapter III

Techniques on Varthanas (renderings) and Varnika Bhangas (science of Colour)

Chitra Sutra -three types painting:

- Two dimensional painting -*Chithra,*
- Paintings in low relief -*Ardha-Chithra*
- Resembling sculptures -*Chithra- Bhasa.*

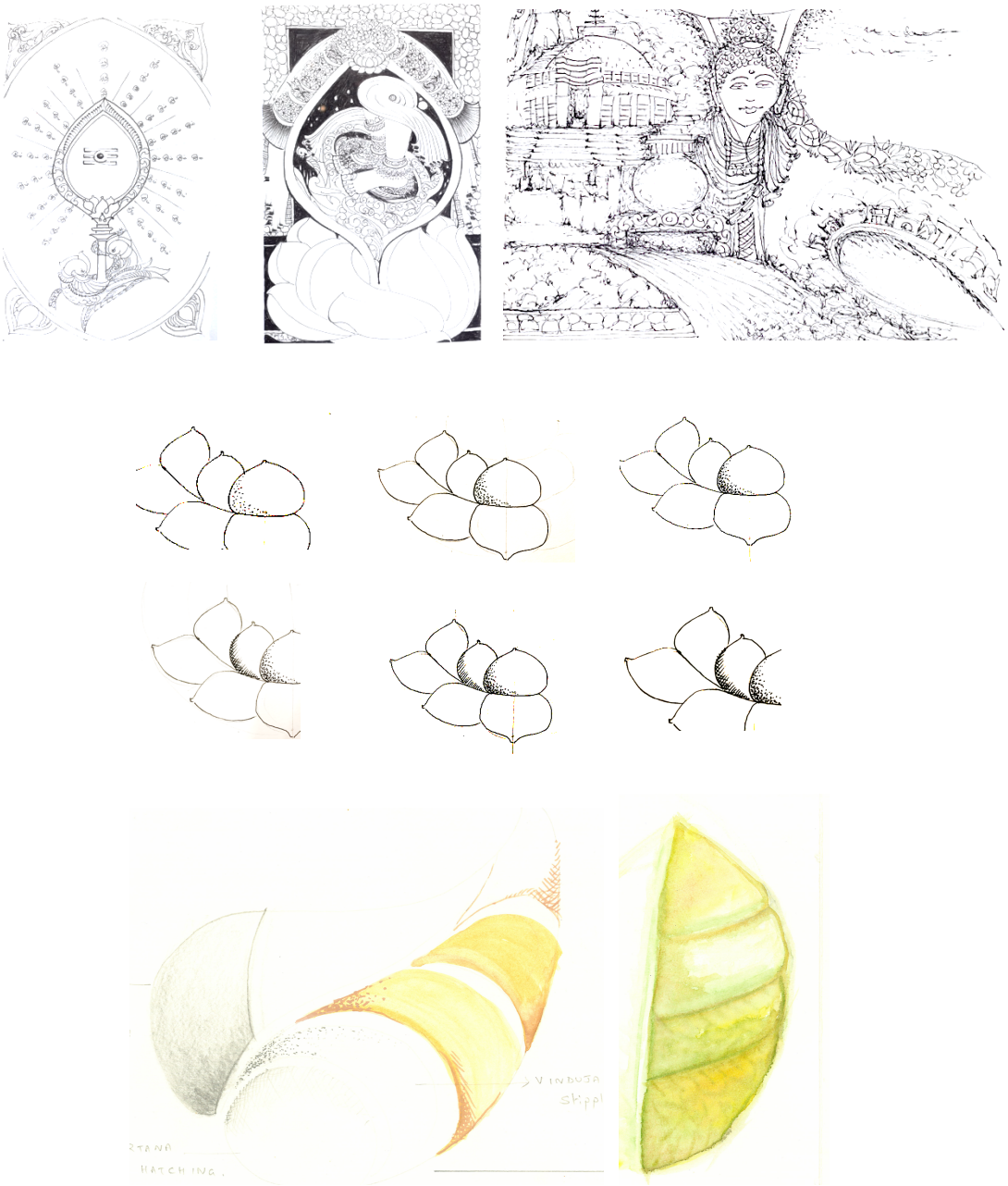
Varthanas are classified into three styles



Pencil 2B pencil shades

- no colour to jet black in min 10,
- optimum 30 shades

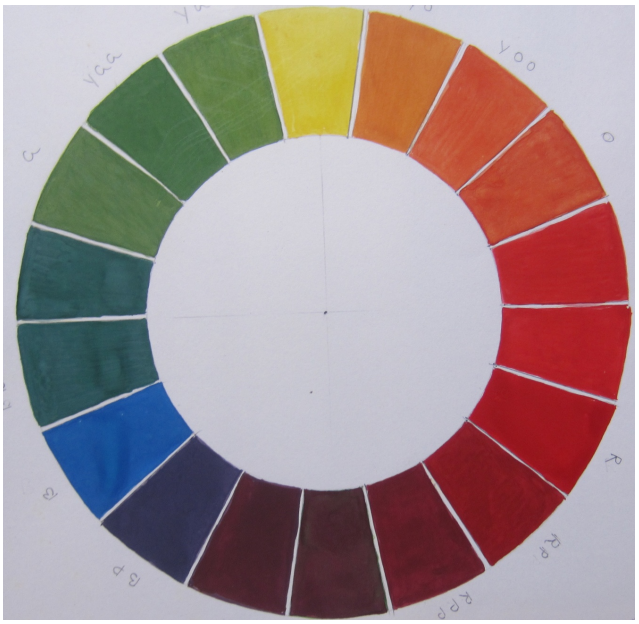
A simple line drawing can become two dimensional or three dimensional with the efficient use of *Varthanas* or colour washes or by mixing both.



Drawing and Painting guidelines: (Sub-Chapters 1-14)

The knowledge of *Varnika Bhanga* cannot be obtained without practicing with brush and colours.

1 Wheel



Prang Colour Chart

Primary Colours – Red, Yellow and Blue

Secondary colours – Orange, Green and Purple

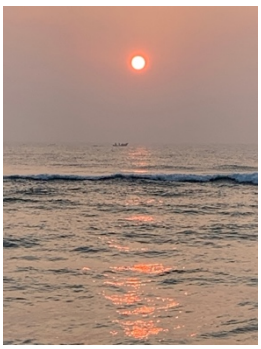
Complimentary Colours –

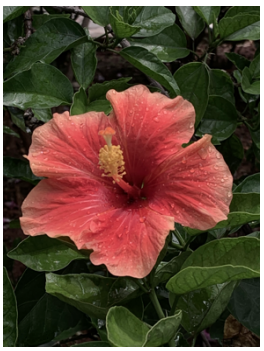
- Red- Green
- Yellow – Purple
- Blue – Orange
- Old Traditional Saree Colour Schemes

Analogous- Between two primary colours.

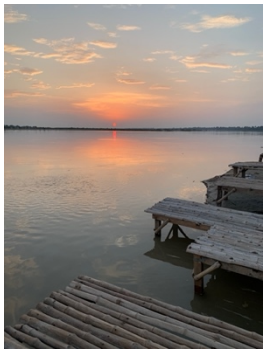
2 Hue is name of a colour

Nature has all the guidelines for colour chart: Sunrise, sunset, blue and orange, Hibiscus red and green Leaves and shrubs with purple flowers and chrome yellow fruits (Golden Dew Drop) to name a few





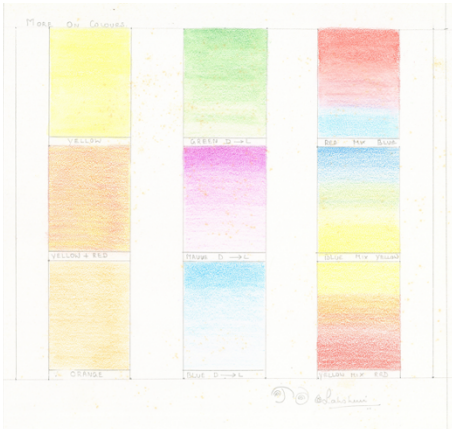




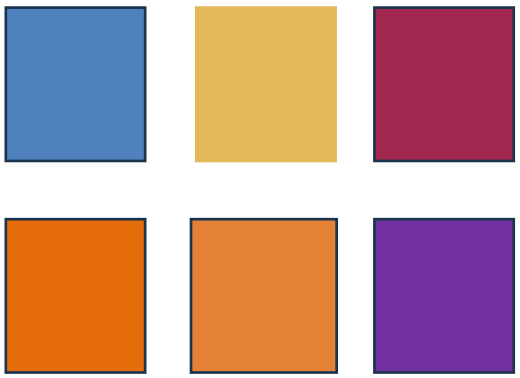
3 Tints by adding white and Shades by black



Blending of colours



4 Flat/Opaque

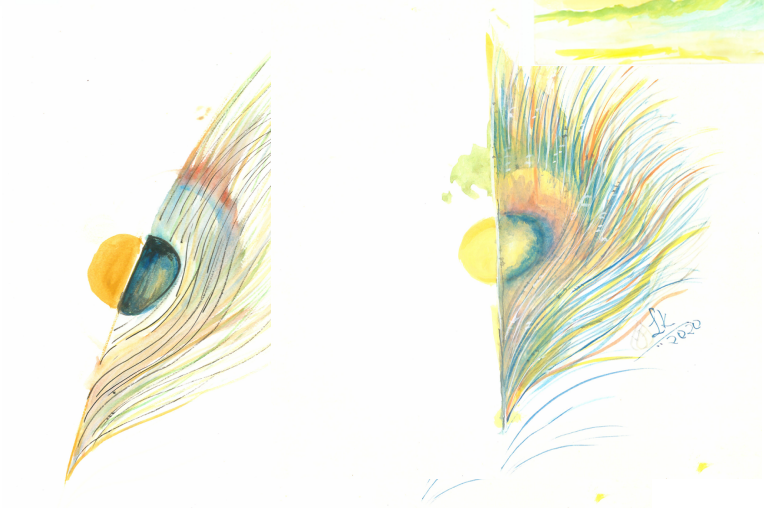


5 Different Brush Strokes

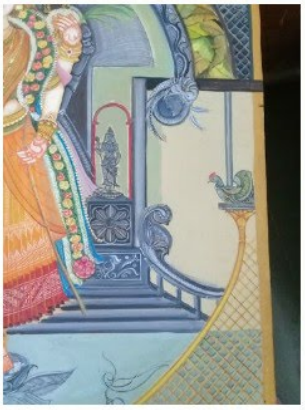


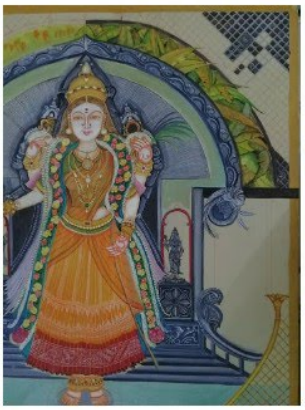


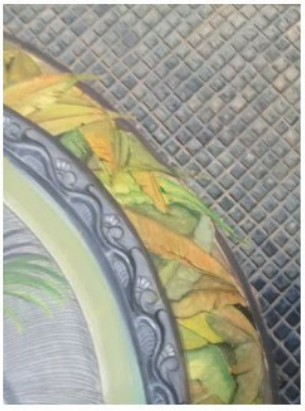











6 Wash Technique











7 Design in poster and water colour







Poster colours
With white
basecoat

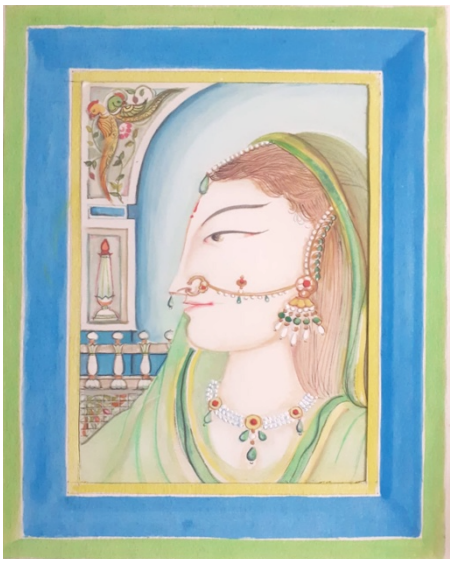
Water colours

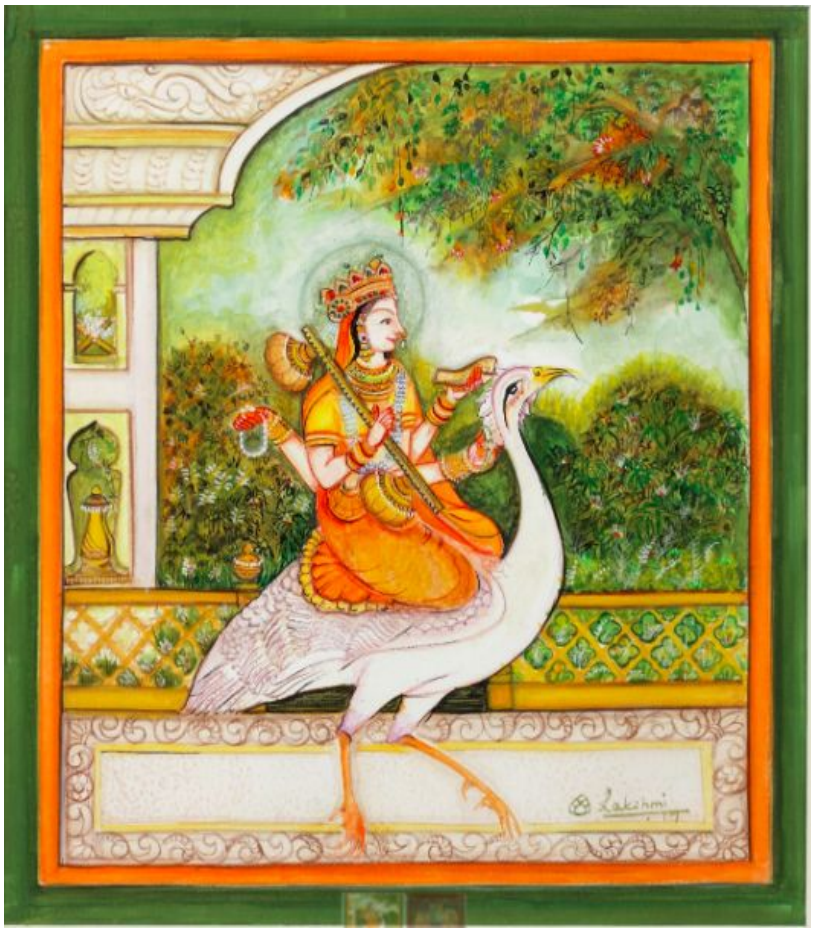


8 Face frontal and sideways, Painting eyes, ears, nose, lips hands and feet



9 Stages of a miniature painting to understand both free flow and controlled brush strokes, building up transparent layers etc.





10 Natural Colours-Earth, Mineral and Vegetable Colours

Frescoes and Tempera

All the colours used from these sources till the advent of synthetic pigments

Kerala murals used vegetable and earth colours, while Rajasthan earth and mineral Colours. Ajanta enjoyed both streams. With the corridors open all sources are used in all schools. Proportion is the same-Pigment to gum ratio - 3:1 (lighter tones) or 6:1(for stronger tones)
Courtesy-Ajithan Puthumanna

1. Red Ochre	Laterite (VettuKallu)
2. Yellow Ochre	Laterite (VettuKallu)
3. Tomato Red	Chayilyam (Hingloo from Rajasthan,Mineral (Sulphate of Mercury)
4. Lemon Yellow	Maniyola (Red Arsenic)
5. Dark Green	Neelamri (Indigo Ferra)
6. Greenish Black	Anjanakkal used for Kathakali make up (Antimony Sulphate)
7. Golden Yellow	Eruvikkara
8. Brown	Padimuham barks are boiled to a kashayam and dried
9. Black	Enna Kari (Lamp Black)
10. Yellow	Adakya (Betel Nut)
11. Blue from Indonesia, China	Pooneelam
12. Copper Sulphate blue	Copper Sulphate Blue-(Chemical)

Colours 1&2 are earth Colours.

3– Mineral. Blue from Indigo or Lapis Lazuli and rest from vegetable colours





Sampler of colours

- All earth and mineral colours have to be soaked overnight in fresh water
- Topwater to be removed and the process repeated thrice
- Pigments are ground with gum for temperas and alkali friendly colours for frescoes without additives.












Frescoes -5’x8”

Using fresh lime curated for minimum 6 months and marble powder and Natural alkaline friendly colours with no adhesives -Wet on Wet



Egg Tempera on silk

The use of water colour interspersed with freshly mixed gum and egg white (1:1), an emulsion helped arresting water colour layers to work on maintaining the transparency and translucency. before the advent of synthetic alternates. Canvas could be mounted on board or stretched. Using a coarse black woollen blanket washed as a base help absorb extra moisture.





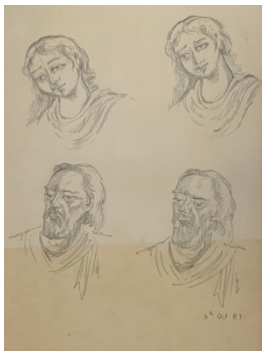
11 Portraits

Having explained the subtilities of human figures based more or less on idyllic concepts,

to create the awareness for portrait studies-

Emphasis is on to look out for

- Changes noticeable in photographs and then sculptures, live models etc.
- Main highlight noticeable like a twinkle in the eye,
- Guidance to introduce these observations to the sketching
- Working on the basic sketches for painting.



5th Oct 87, First introduction to portraiture by Sri.K.Sreenivasulu



Water colour on Sandalwood with Silver embossed frames -Mono colour - colours – with miniature treatment for embellishment -1987

After painting portraits using poster colours-water colours-oil on canvas

Oil on canvas 1990



Lots of suggestions are available especially for oil on canvas such

- as to coat with a primer/base colour
- to work from dark to light etc.
- I prefer to treat it like water colour by working when wet, blending and adding layers to get the finish I liked.

Creating/ copying portraits from Thanjavur, Mysore and miniatures help to add newer dimensions.

12 Tanjore and Mysore Cross references in Volumes 5 and 8

Tanjore Private Collection, Mysore Courtesy- Chitra Kala Parishad, Bangalore, Karnataka





Evolving during Vijayanagar -Nayak period as traveling temples to cater to the need for portable icons came to fruition under Serfoji II – Maratha -rule in Thanjavur and Mummudi Krishnaraja Wodeyar III in Mysore.

- The humid climate of Thanjavur precipitated the use of gold *varaks* pasted to a base while in Mysore *varaks* as foils used in sweets directly.
- For Thanjavur paper to give body and a cotton cloth were pasted using natural starch and gum from vegetable origin on wood while Mysore used a water colour paper stuck on board with *vajram* animal glue
- The paste "makku" used for relief work differed-Chalk powder and gum for Thanjavur and zinc oxide, gamboge and *vajram* for Mysore.
- Mysore paintings were almost always in *adibhanga* and designs like intricate tapestry embroidery.
- Stone embellishing and foiling were done at the beginning in Thanjavur and at the end of painting in Mysore without stones.
- Maratha architecture, costumes influenced the former while influences of Wodeyar's and Tipu Sultan's reflected in the latter.

13 Oil on Canvas and Silk, Reverse glass Painting and Mica

Oil painting was introduced by the European artists during 17th century and Ravi Varma acclaimed as "National Treasure" took it to different level with his background scholarliness in knowledge in Traditional systems and access to Royalty. The humid and temperate climate might have been the reason for not focusing on this medium.

The pigments were ground in linseed oil initially but we have access to even Cobra oil colours, which allows water to be mixed to enhance artists with allergies to use the medium apart from whole plethora of oil colours.

The concept is to use linseed oil and distilled turpentine in equal amounts as and when needed to facilitate easy handling – Matt finish

More linseed oil would give glossy feel.

'Sri' from 1st sloka of Sri Suktam-Oil on canvas -3x4'



'Intelligence' Oil on Silk -10"x 24"



14 Reverse glass Paintings

Only natural colours were used initially ground in gum. Parallel to the introduction of Thanjavur and Mysore Paintings, reverse glass paintings evolved as less expensive alternates. Introduction of oil colours has expanded visions and visuals. After drawing outline in Indian ink, the painting would be done as a mirror image at the back of the glass.

Stages:

1. Gold work
2. High lights such as eyes, lips, ornaments etc.
3. Areas not overlapping like a dress etc.
4. Finish all the areas and finally the background.
5. Mica is treated similarly.



Original and mirror image







Nuances possible with oils





Tanjore
Courtesy,Chennai
Museum

Mysore
Courtesy Chitra
Kala Parishad



Mica Paintings

The transparency, translucency and opaqueness of mica sheets helped create painting similar to reverse glass paintings



Tanjore
Courtesy,Chennai
Museum

Mysore
Courtesy Chitra
Kala Parishad



Chapters **IV**

Jewellery and Textile designing



The wonderful cobwebs of nature

…. many more surprises abounding in nature through her flora and fauna

all with their basic mitochondrial precision open the door to understanding the creative expressions.

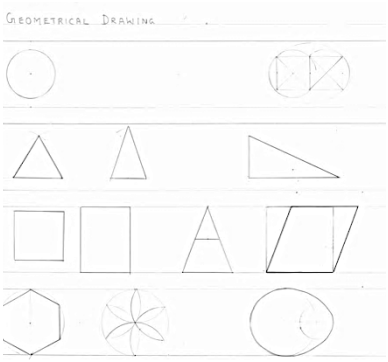
The concept can be analysed through a common format for both Jewellery and Textile designs- Geometrical, Positive, Negative, Mirror, Gradation and other spaces.

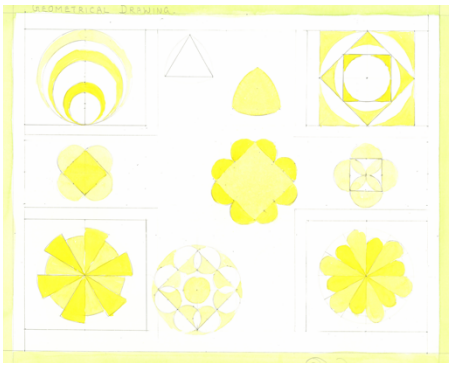
An archival record of chosen pictures from Indus Valley to 17th Century are copied as an introductory exercise and made into line drawings to create

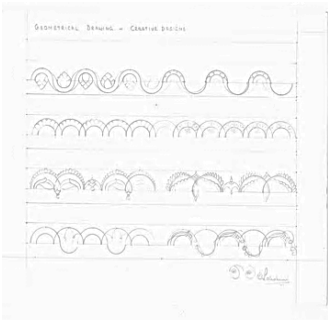
- analytical sensitivity,
- awareness to specific highlights of the different dynastic periods,
- and evolution.

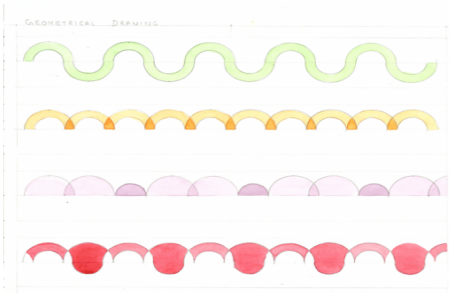
(Highlighting only the textile, costume and jewellery)

Geometrical





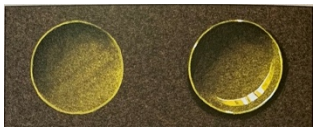


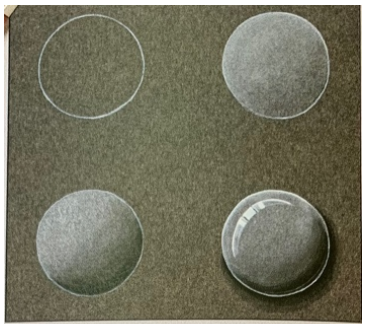


Painting of Gold - Layering with lemon yellow, chrome, yellow ochre, burnt sienna, green, blue and Black,

For silver: primary colours mixed together in different percentages with black and toned down with white will produce myriads of tonal values.

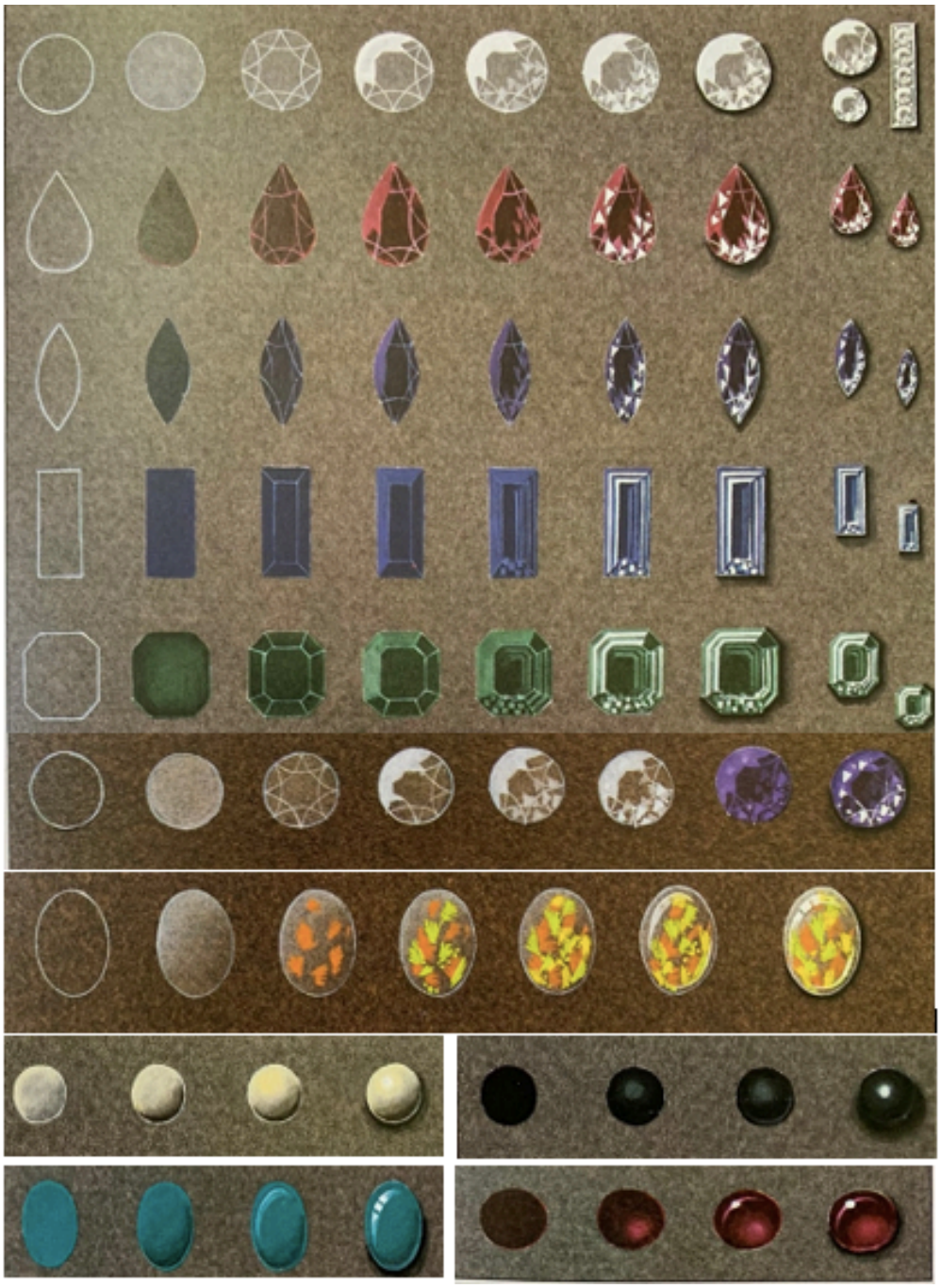






Painting Gemstones

Reference from 'Jewellery Making Manual, by Wicks,Sylvia,Macdonald Publication,1985





Details for jewellery design



Mirror



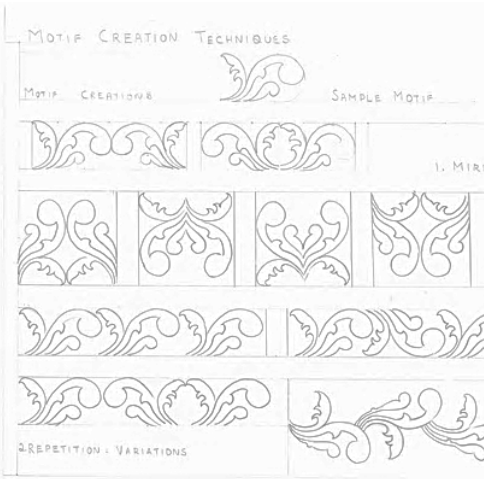




Repetition,Permutation and combination

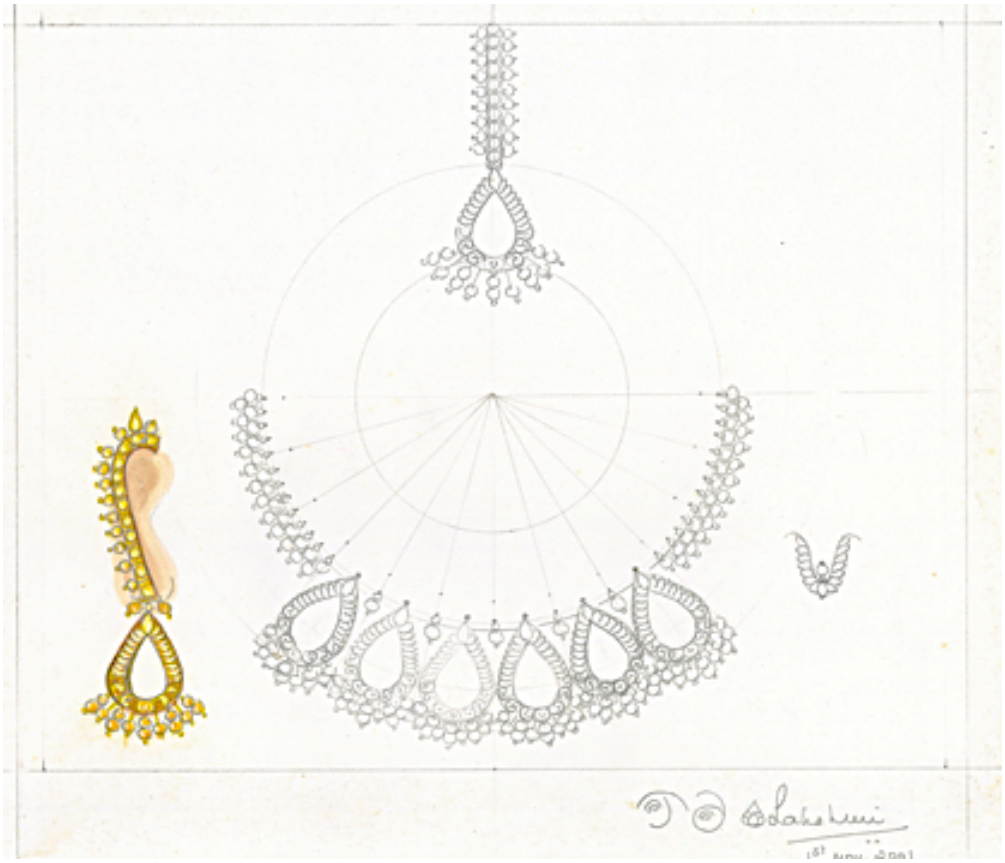






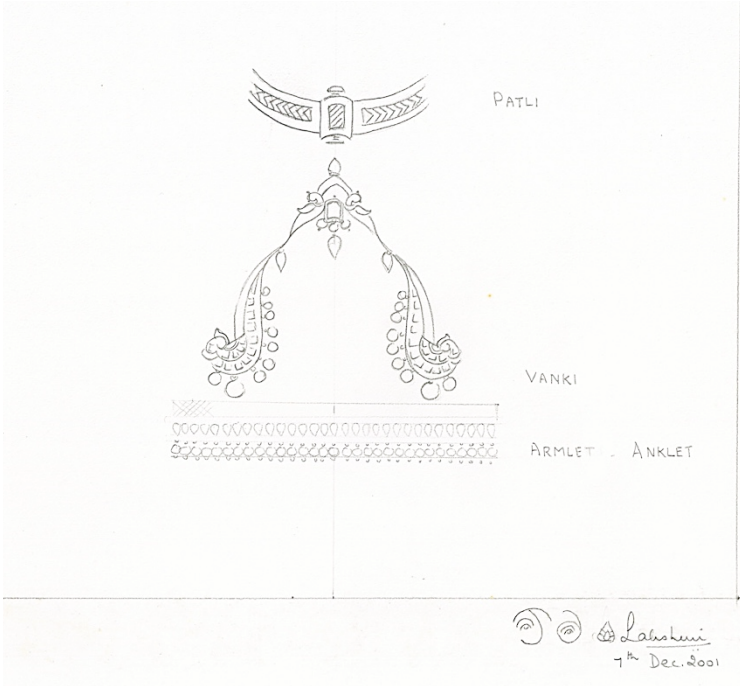


Emerging motifs



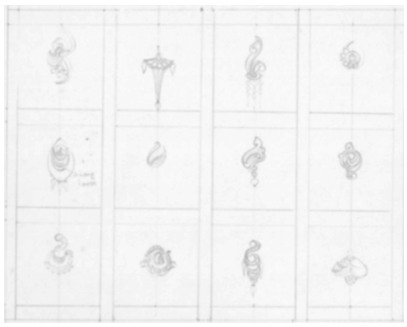






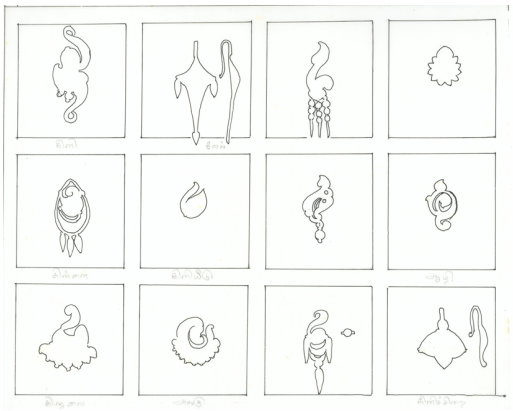


Using parrot and wings as a concept



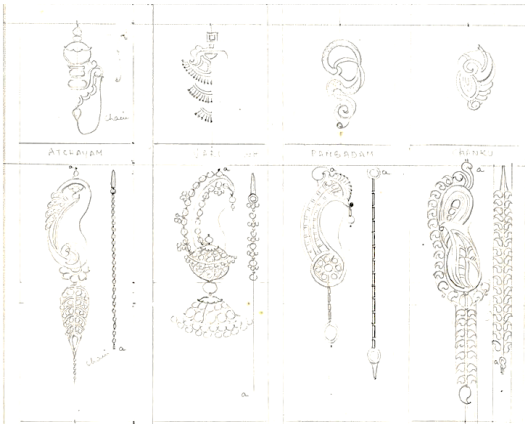
Ear Rings, Pendants, Elaborate Ear Rings















Using Panchabhutas (elements) as concept



Designing for inclusivitv









- Designing a new earring to match an antique piece
- Combination of Gold and Silver

Chapter V

Textiles

To adorn has been a human desire from time immemorial as could be seen from the continuous archaeological discoveries with their exquisite craftsmanship they are perpetual wonders of joy.











Probably initiated-

- From Facebook by Stephen T Eckerd 15th Mar 2024
- Ajanta Paintings-Tie and Dye
- Panamalai-Pallava -Block printing
- Dancers -Chola-Transparency
- Devi- Vijayanagar-Nayak
- Kalamkari

Scraps of tie and dye cloth from Gujarat has been identified in Egypt by archaeologists. Peacock with its different colours on each strand of the feathers could even be termed the source of tie and die technique. The different patterns on the tortoise shell for example are continuous source of inspiration. So much out there for a discerning mind.

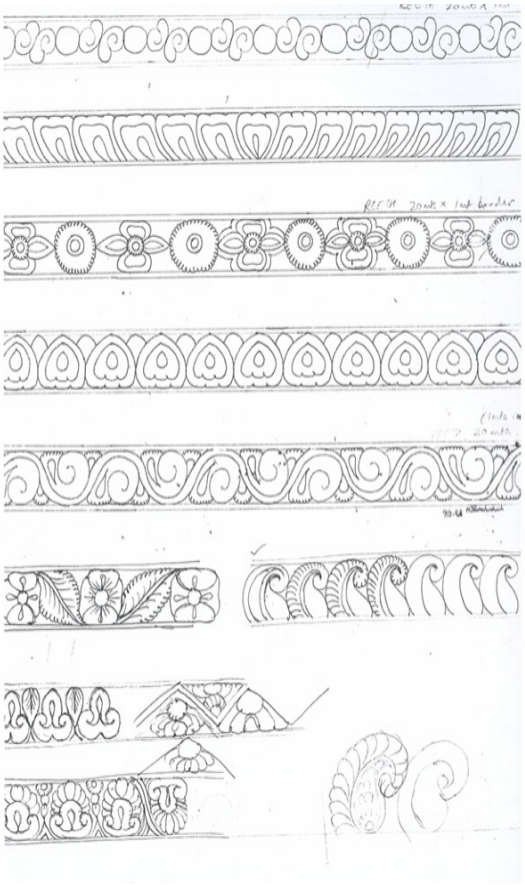
To adorn has been the motivating force continuously from barks and hides to silks and more. Shall highlight the Kalamkari as using vegetable colours and resist dying has been prevalent from time immemorial. (*Sanganeer / Ikat /Pochampali* and a whole list across the world has continuously been evolving.)

Kalamkari



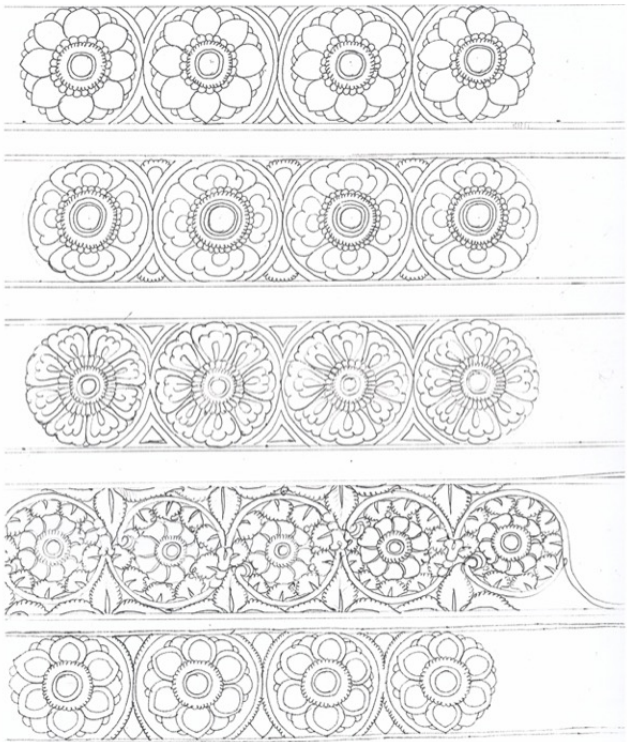
Line drawings Courtesy Sri.C.Prabhakar, Master Crafts Person, Kalamkari, Kalakshetra Foundation, Chennai unless otherwise mentioned.

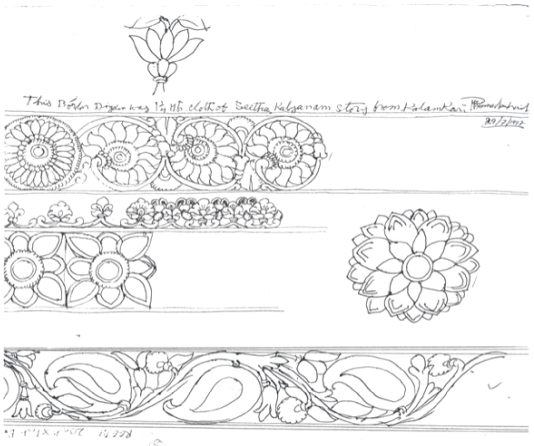




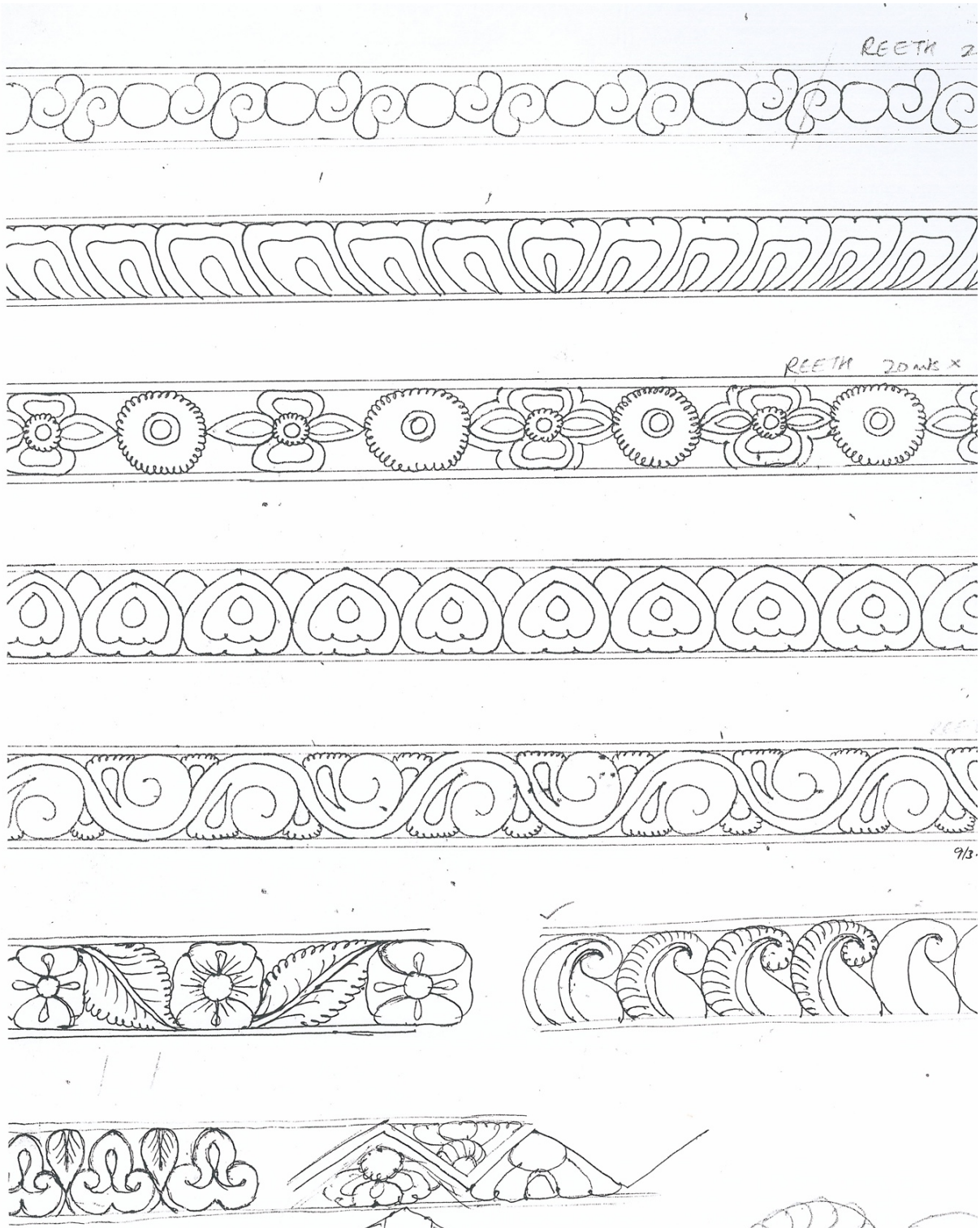
Probably the inspiration came from the popular Indian Traditional sweet J*hangri*

The basic design starts from here and gets developed into very creative, complicated swirls!



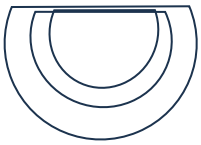


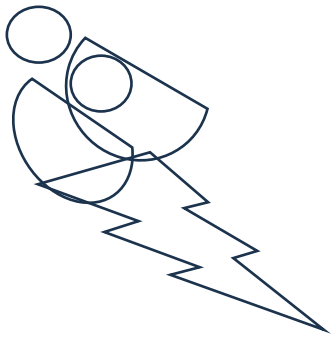
Positive and negative spaces gives rise to newer patterns.



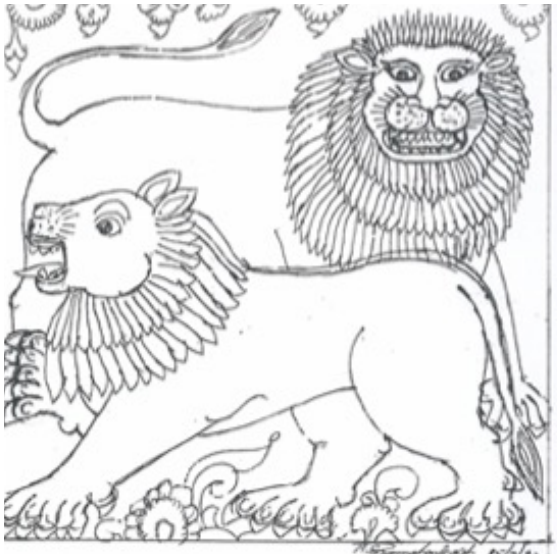
The basic geometrical forms find expressions in this school but with a difference. The lyricism of the earlier schools has been replaced with simple stylised forms probably to cope up with the volumes of work produced during Vijaya nagara - Nayak period.

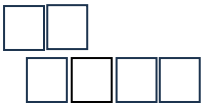




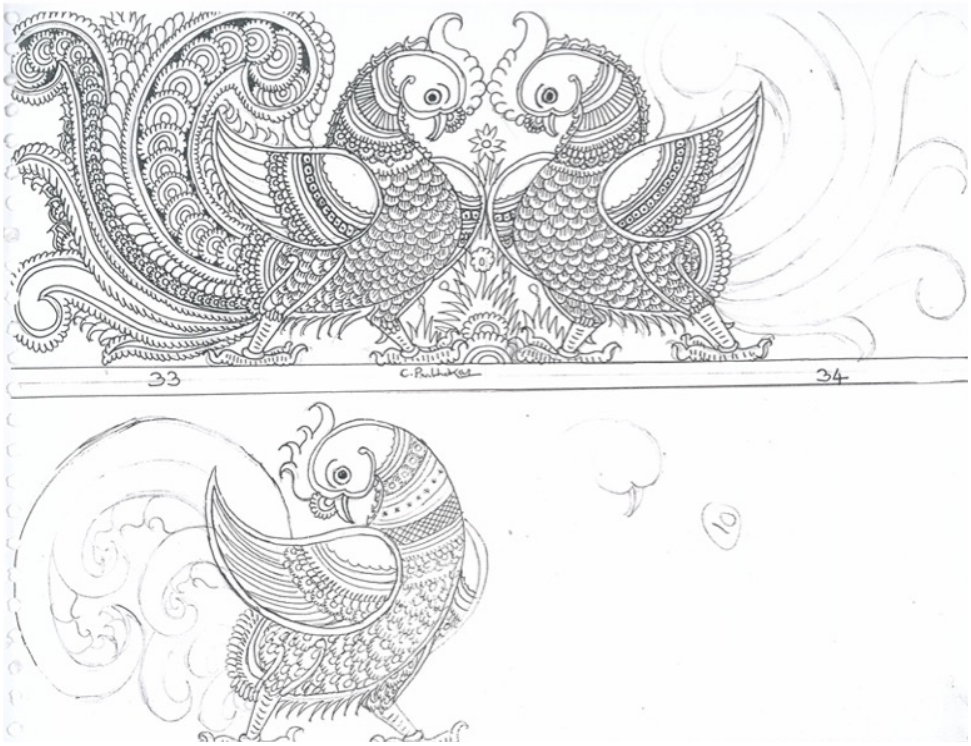


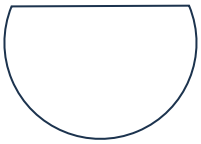


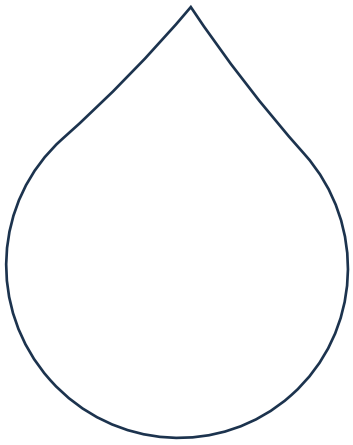




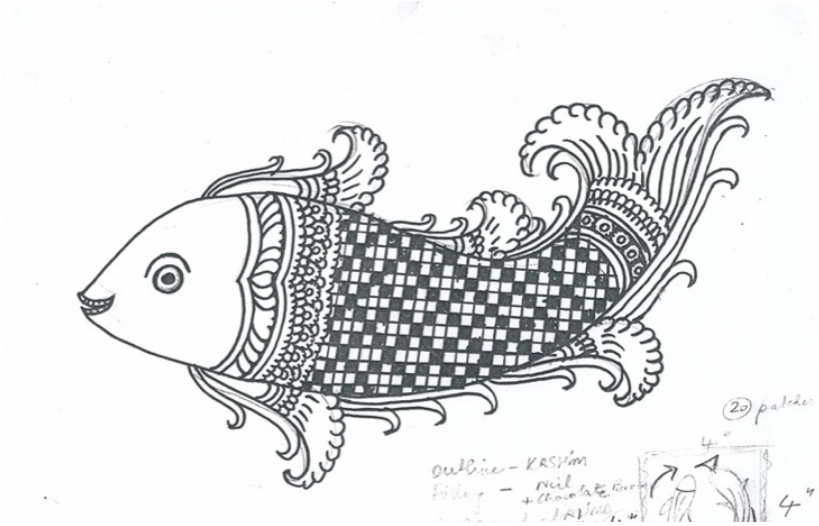



33
34

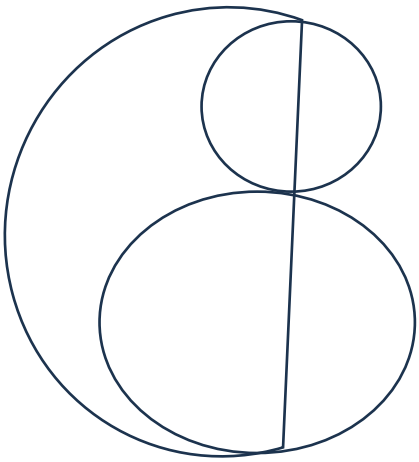


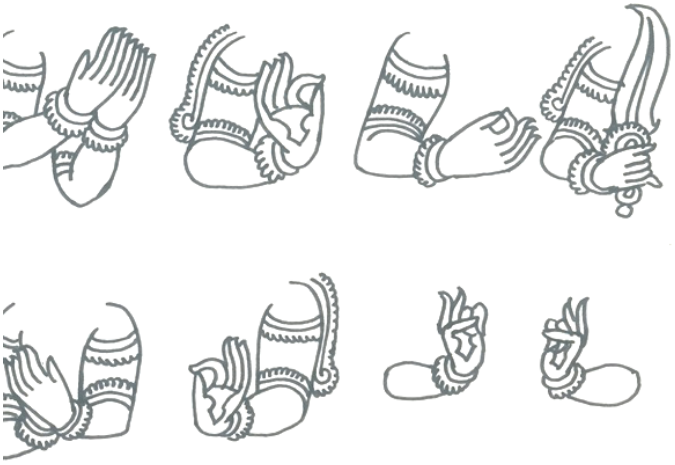



36


4"
4"



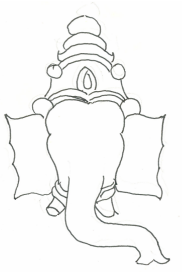








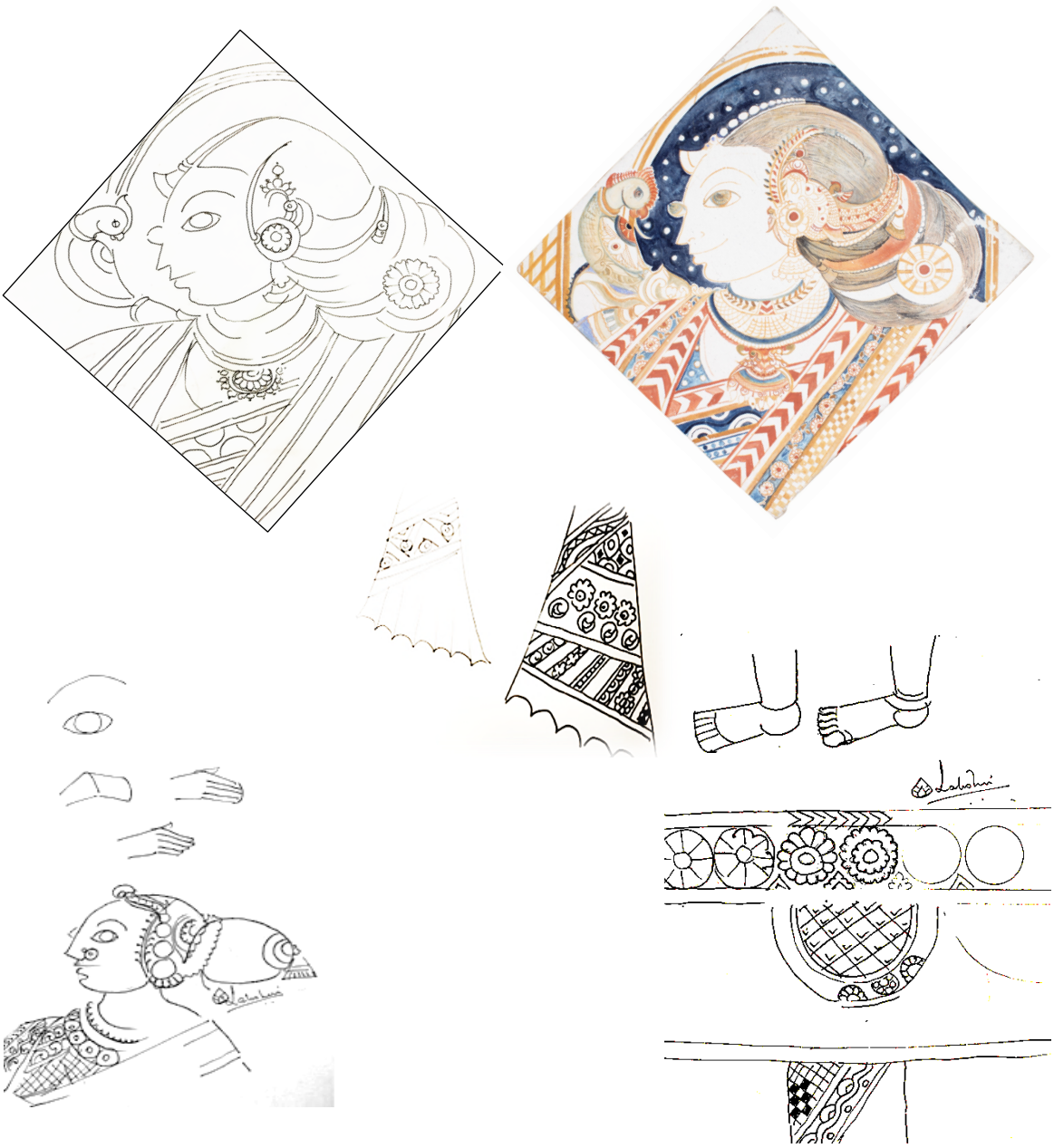








Vijayanagar-Nayak (with all their narrative illustrations akin to Kalamkari by Author).



Chapter VI

Pan Indian

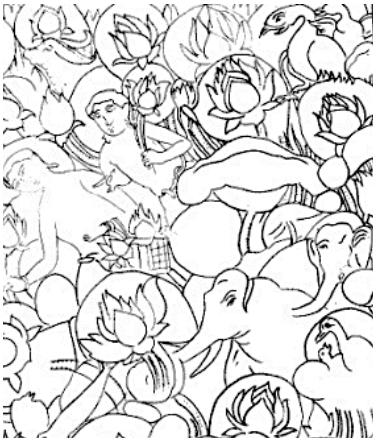
The lyricism in the Ajanta paintings continue till the Chola frescoes in Brahadeeswarar temple. Painting scenario came back in highly stylised form during Vijayanagara-Nayak period, to transform with the focus on the main subject being portrayed bigger than the other during Maratha Period.

Ajantha – Badami – Chola – Vjayanagar-Nayak -Maratha







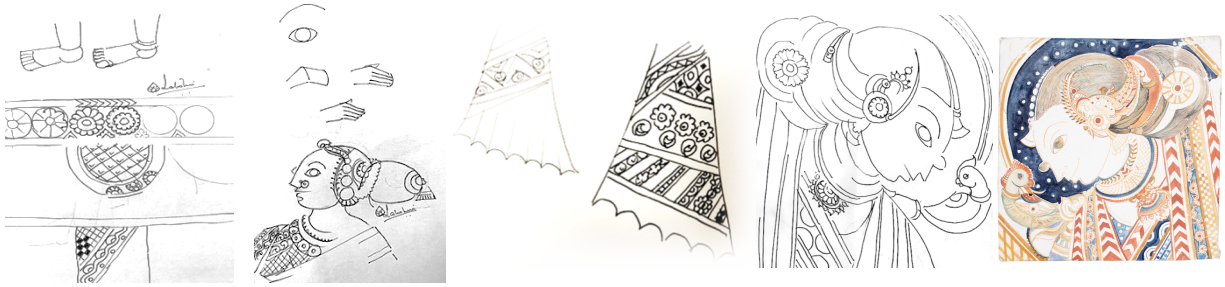


- Vishnu Kailasanathar Temple – Kanchipuram
- Pandya Prince – Chiitannavasal
- Lotus Pond -Chittannavasal
- Close up of Lotus
- Panamalai Parvati

Lepakshi Styles

The use of paintings as a visual medium to explain the ethical nuances of religious philosophy has been developed to a quintessential quality by the Jain Monks.

Line drawing and painting to highlight the renderings in Lepakshi Murals.



Subramanya Shrine, Big Temple, Thanjavur-Maratha-Tanjore mural



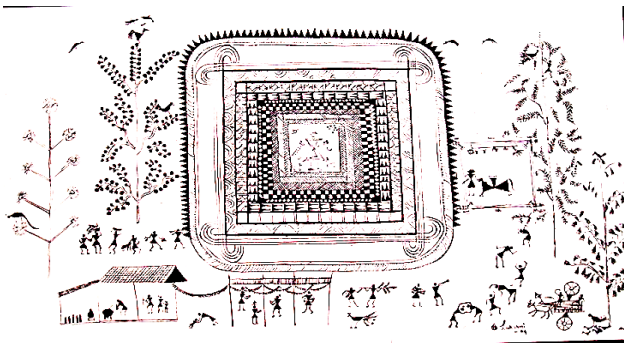
Some samplers of Folk Art- Pan Indian





Unity and diversity





Madhubani, Patachitra .

Pithori Goddess in horse-mount - Warli Palaghatta with her horse-

(Despite the settlements are located near Maharashtra and Gujarat border and having similar faith)

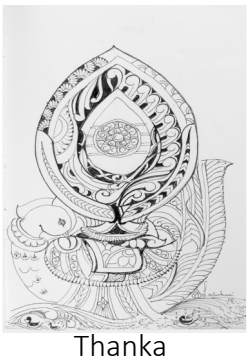


Al Buraq - originating from the word 'Barq' in Arabic meaning lightning., is the mount of Prophet, a composite bird of several creatures.



Navakunjara of Orissan Patachitra, a combination of nine animals/birds symbolising Vishnu is comparable to this concept

Creative designs influenced by Pan-Indian concepts-Spears



Thanka



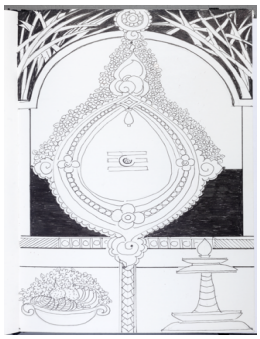
Gond



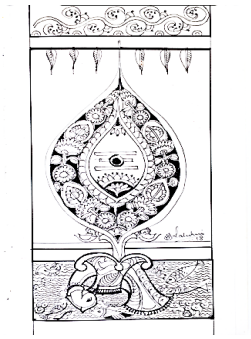
Warli



Miniatur



Kerala Mural



Patachitra



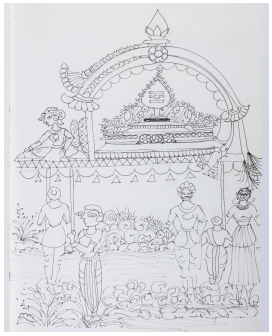
Hoysala



Chola



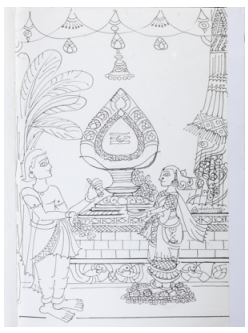
Madhubani



Chitrakathi



Moghul



Lepaksh

Chapter **VII**

Vision and Visuals

Creative designs influenced by Pan-Indian concepts

Tanjore using real gems and natural colours, Reverse Glass using Real Gold Foil for the glass paintings also (cut to size and pasted carefully after finishing the painting) use of smoked mirror and mirror for accentuating the pillars and the ripples in water and interspersed sheen in the clouds.

Vision and Visual



Epilogue

ஆல்போல் தழைத்து, அருகுபோல் வேரோடி,

தினம்தினம் புத்துயிருடன் மலர்ந்து, காயாகி, கனிந்து சிலிர்க்க வைக்கும் இயற்கையுடன்

இயைந்தஎண்ணங்களும், வண்ணங்களும் உருவாக,

வானமே எல்லையாக சிறகடித்து பறக்க, இந்த ஆவணம் உதவட்டும்.

Translated

Spread your wings far and wide like the big banyan,

Anchoring well in the cobweb roots of the scutch grass,

Arise, like a spring awakening the earth,

With fresh thoughts tinged with expectancy

To sprout and blossom in hues of rainbow

All across the sky so high

To collect the mystical ‘Pot of Gold’

