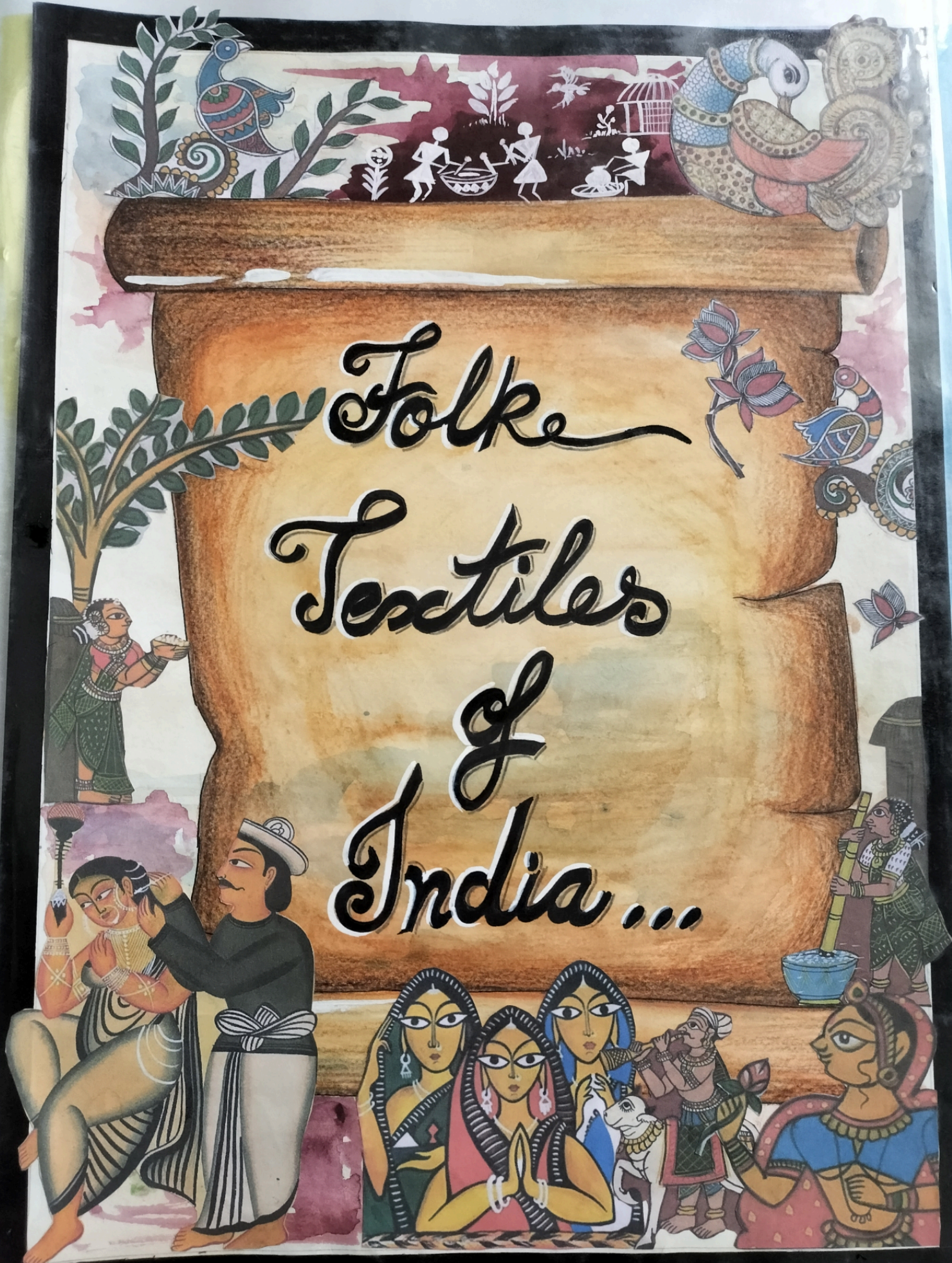


# Folk Textiles of India...





**international school of design**

PUNE

## Certificate of Completion

This is to certify that Mr./Ms. Gayatri Vasulkar  
Student of ..... first year , ..... Sem - 2 .....

In the department of 'Textile Design'.

Year ..... 2022 ..... Has Successfully Completed

the Subject ..... Folk Textiles of India .....

Under the guidance of .. ms. Shweta More .....

Date: 20/6/22

Shweta ..  
Signature of Faculty

Murugan  
Signature of HOD

## Introduction to Folk Textiles of India

The story of textiles in India is one of the oldest in the world. The earliest surviving Indian cotton threads date to around 4000 BC and dyed fabrics from the region are documented as far back as 2500 BC.

The Indian diaspora of textiles is as vast as an ocean featuring more than 30 fabric crafts spread across 29 states & 7 union territories. With each state nurturing their own textile craft for countless years, these crafts are no less than the breezy, sparkling and majestic rivers merging to form the most diverse and prolific heritage and culture of all times.

With textiles like Cotton, Jute, and Silk reigning the trade game between India and the rest of the world since ancient times, our history with fabrics and crafts is as bright as the fierce morning sun. Right from the Mughal Era to Swadeshi Movement, British Raj & even after independence, artisans and weavers across the country have been experimenting and adding new flavors to the home-grown textile crafts.

Folk art in India apparently has a great potential in the international market because of its traditional aesthetic sensibility and authenticity. The rural folk paintings of India bear distinctive colorful designs, which are treated with religious and mystical motifs.

## History of folk Art

Folk art covers all forms of visual art made in the context of folk culture. Definitions vary, but generally the objects have practical utility of some kind, rather than being exclusively decorative. The makers of folk art are normally trained within a popular tradition, rather than in the fine art tradition of the culture. There is often overlap, or contested ground, with naive art, but in traditional societies where ethnographic art is still made, that term is normally used instead of "folk art".

The types of object covered by the term vary considerably and in particular "divergent categories of cultural production are comprehended by its usage in Europe, where the term originated, and in the United States, where it developed for the most part along very different lines." American sampler, 1831 Folk arts are rooted in and reflective of the cultural life of a community. They encompass the body of expressive culture associated with the fields of folklore and cultural heritage. Tangible folk art includes objects which historically are crafted and used within a traditional community. Intangible folk arts include such forms as music, dance and narrative structures. Each of these arts, both tangible and intangible, was originally developed to address a practical purpose. Once this purpose has been lost or forgotten, there is no reason for further transmission unless the object or action has been imbued with meaning beyond its initial practicality. These vital and constantly reinvigorated artistic traditions are shaped by values and standards of excellence that are passed from generation to generation, most often within family and community, through demonstration, conversation, and practice.

## Characteristics of Folk Art

The world's audience might have certain familiarity with Indian tribal and folk art motifs which often get reproduced through the medium of print on various commodities. However, you might not know the origin of those images that connote and represent an aura of India. Indian art motifs are as diverse as Indian culture itself, but one may still be acquainted with the reappearing symbols of deities, flora and fauna, courtly life and customs among other images which have often been produced by folk artists.

### ➤ Symbolism

Since Hindu deities and Buddhist figures all have idealized human bodies making each indistinguishable from all the others, a set of easily recognizable symbols is necessary to identify the deities and describe their natures. These symbols include:

### ➤ Their Attributes—

Specific symbols used to identify the deities. For example, Vishnu is dressed like a king, with a crown, and royal jewelry. He holds his weapons—the discus and the mace—and the conch he uses to call his troops to battle. Shiva often wears the animal skin of an ascetic and has stylized, piled-up matted hair with a crescent moon in it. As the lord of the beasts, he sometimes has cobras wrapped around him or a tiny antelope rising from one of his hands. His weapon is a trident, and as lord of the dance, he holds the flame of destruction and the drum of creation. In Shiva temples, he is represented by the cylindrical *linga* in the inner sanctum. Durga, the goddess who defeats the buffalo demon, usually has at least eight arms to show her superior power and holds the weapons given to her by all the other deities.

She is frequently shown in the act of killing the buffalo demon or standing on his corpse. Ganesha, the jolly elephant-headed god, holds his bowl of sweets in one hand, an axe in another, his broken tusk in another. The Buddha is identified by attributes including his long earlobes, the tuft of hair between his eyebrows, the bump on his cranium, the wheels inscribed on his palms and the soles of his feet, and the lions found on his throne.

- **Their Vehicles or Mounts**— The deities are identified by the animals they ride. The animal's nature also can reveal their nature, as the mighty Durga rides her tiger and Shiva rides his devoted bull, Nandi. The non-threatening Ganesha, on the other hand, has a rat for his vehicle. On a more symbolic level, each deity's vehicle represents the ideal devotee, always focused on the object of their love and devotion, always ready to serve.
- **Their Stories**— The art frequently depicts stories of the deities, such as the victory of Durga over the buffalo demon, or Vishnu's dreaming the creation of the world while he is sleeping on the great cosmic serpent and getting a foot massage from his consort, Lakshmi. As in other religions in which large numbers of the devotees have been illiterate, the art is used to both to teach the stories and to remind the devotees of stories they are already familiar with. Images of the Buddha illustrate moments in his life, such as his birth, when he left the palace he'd grown up in, when he was a severely emaciated ascetic, meditation, the moment of his calling on the earth to witness his

Other symbols are found in Indian art that are used commonly, not associated with just one particular deity:

- **Multiple arms:** indicate that the figure is a deity, representing their superhuman powers.
- **Mudras:** are hand gestures through which the deities communicate with their worshippers. These gestures include the "do not fear" mudra, the granting of wishes mudra, the worshipful mudra, the mudra of meditation, and the mudra of teaching, among many others.
- **Asanas:** are the postures used to reflect the *mood* of the deity – Hindu deities' asanas reveal them in moments of fierceness, relaxation, or the iconic stance showing their willingness to be at one with the devotee. The Buddha is usually seen in either a meditative lotus position or standing.
- **Half-closed eyes:** symbolize meditation, emphasizing looking inward and cultivating spiritual control.
- **A third eye in the middle of the forehead:** signifies the deity's divine wisdom and power. Most frequently it appears on Shiva, but it will also be seen on Durga and other deities.

- The lotus: represents transcendence and purity, since it grows from the muck at the bottom of a pond, rises up through the water, and blooms above the surface.
- Fire: represents destructive, purifying power.
- Drums: since they make sound that travels through the air, represent ether, the prime substance from which all creation was derived.
- Snakes: symbols of regeneration and fertility, are positive symbols, having none of the association with evil they have in Western art.

1. Fire - Power , Heat , Nature, Anger, Excitement, Revenge , Dedication , purity, energy.
2. Half moon – Shadow , about to complete , peace ,
3. Flower – Blossom, gentle , purity , beauty , best wishes , design , freshness, enthusiasm , adorable
4. Money – Richness, Worth, wealth ,
5. Jewelry – Royal , Beauty , glamor , tradition , Rich , classic
6. Animal - Vehicles , pet, functional use, friendliness , wild , danger , power , nature ,
7. Bird- freedom , peace , beauty , dignity
  - Eagle – fearless , sharp , power , eye , vision , strength
8. Roots – family tree , beginning , strength , birth , depth , origin ,
9. Water- calm, purity , life ,
  - Waterfall
10. Horse -





Good!  
Shukla  
7/4/22



Good!  
Shukla  
7/4/22





ADHUBANI

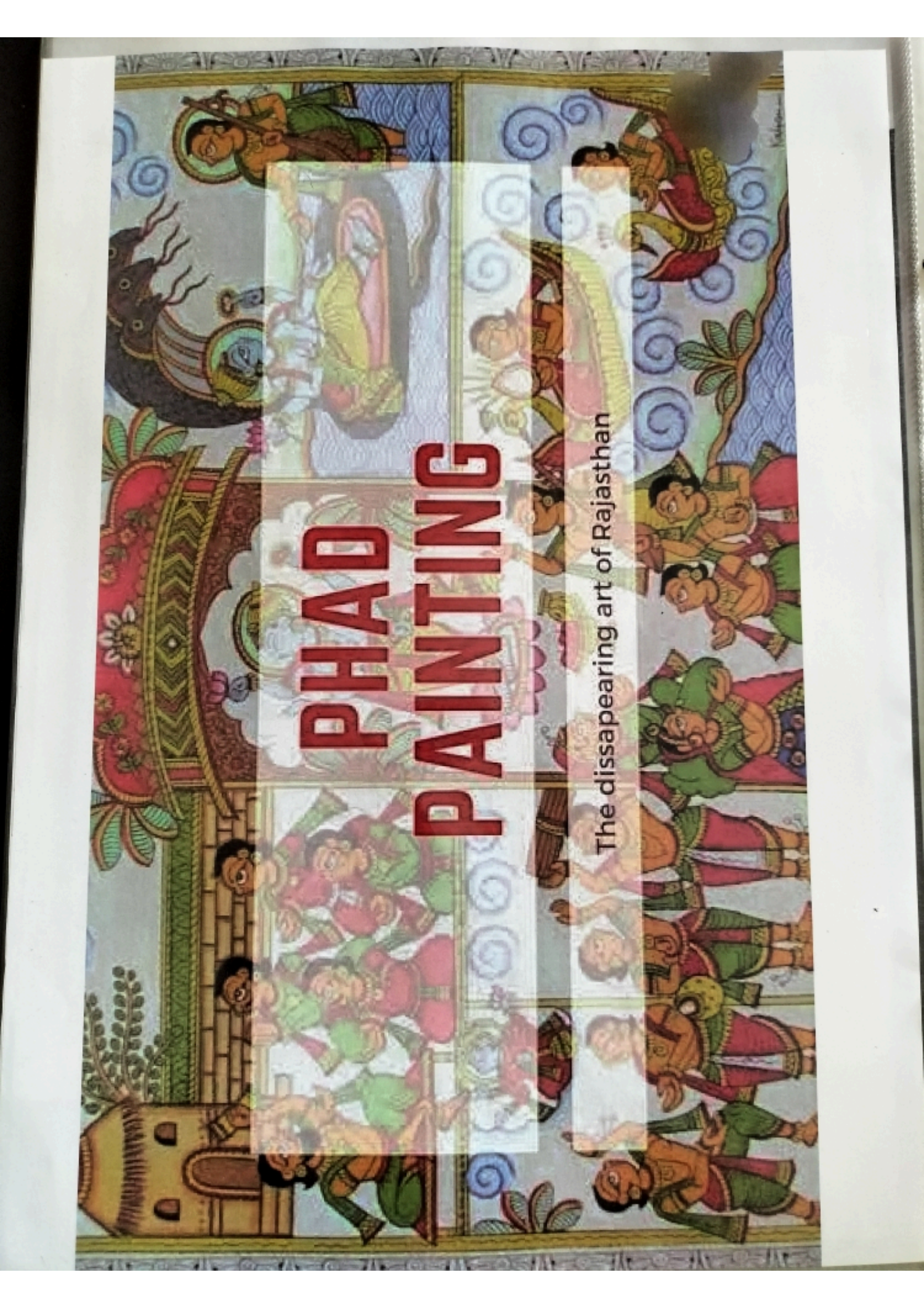


Motifs of madhubani art



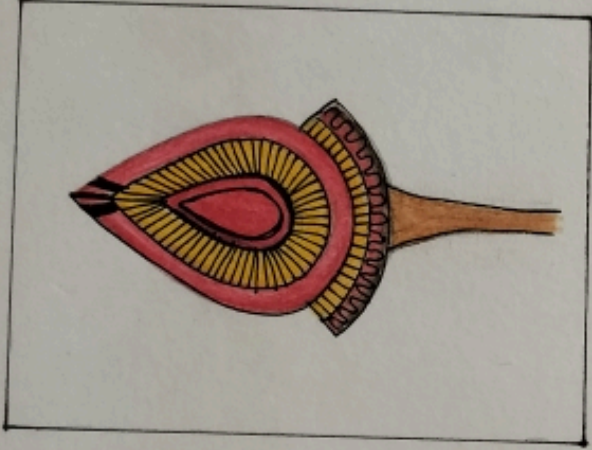
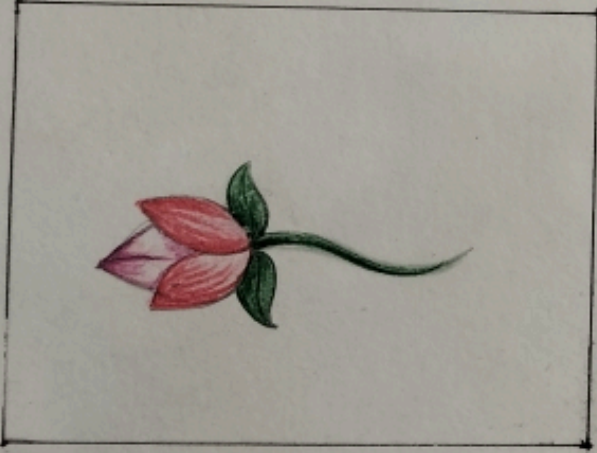
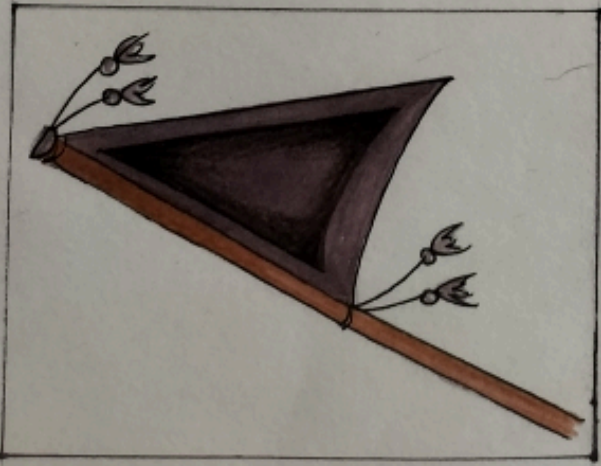
Complete!





# PHAD PAINTING

The disappearing art of Rajasthan



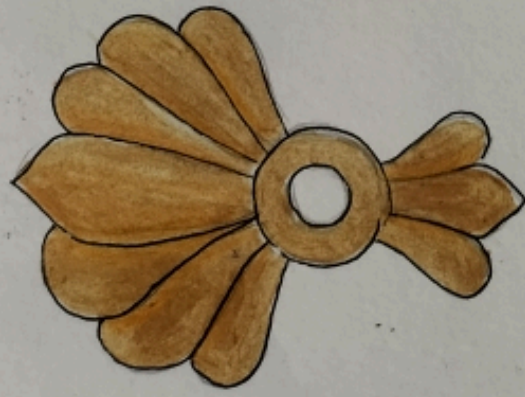
## PHAD PAINTING

- Origin: Shahpura, near Bhilwara, Rajasthan.
- Speciality: Phad painting narrates religious stories of local kings.
- Motifs: Deities, local heroes, king and animals etc.
- Colours: Typical colours are seen in phad painting like, yellow, orange, green, brown, blue and black with all natural dyes.
- Base of painting: Phad paintings are created on hand-woven cotton clothes.
- Story behind painting: Phad painting is invented by Shree Lal Joshi and Pradeep Mukharji.



*Tanjore  
painting*





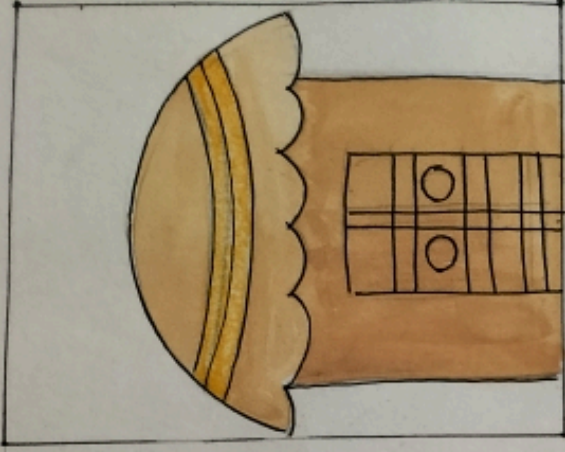
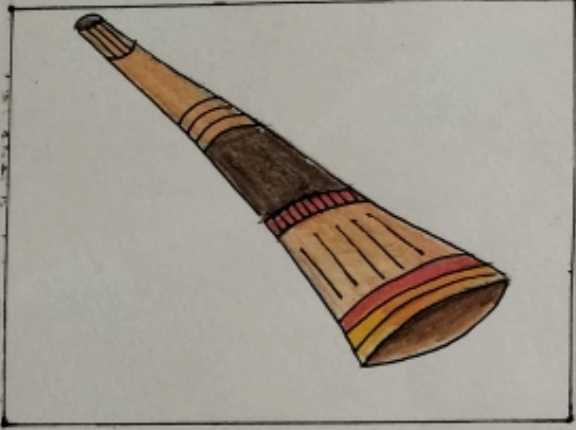
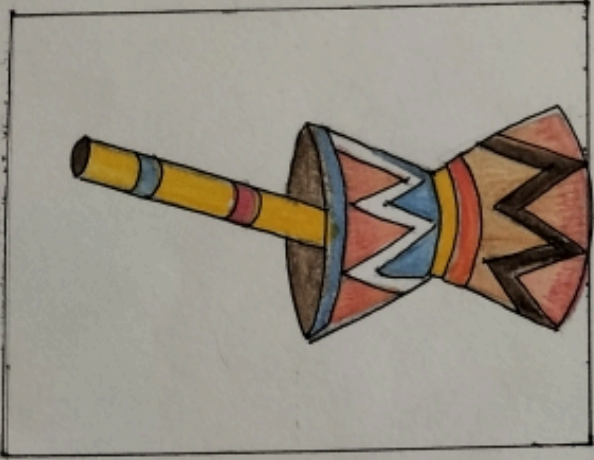
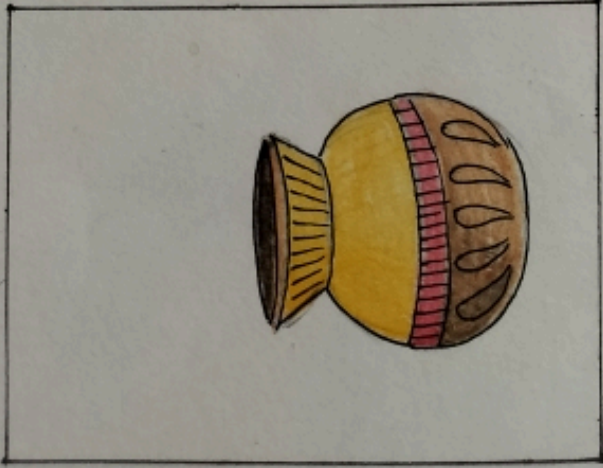
## TANJORE PAINTING

- Origin: Tanjore, Tamil Nadu.
- Speciality: It is the only painting which is embossed, 21 carat gold is been used, has surface richness and vibrant colours.
- Motifs: Diaries, designs etc.
- Colours: Vivid red, blue and green with gold foil.
- Base of painting: It is made of wood and cloth canvas.



... Sri Vasulka

*Cheriyal scroll*



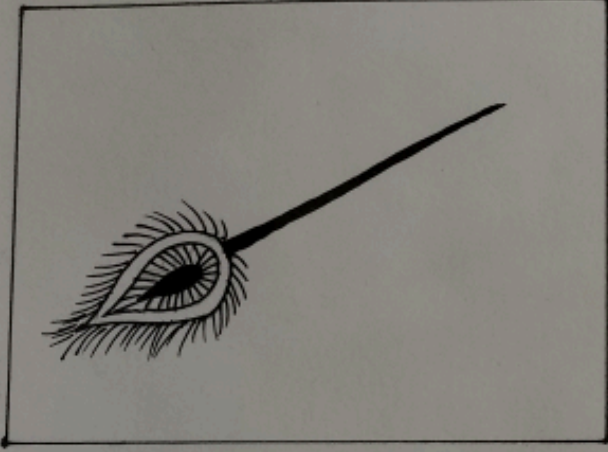
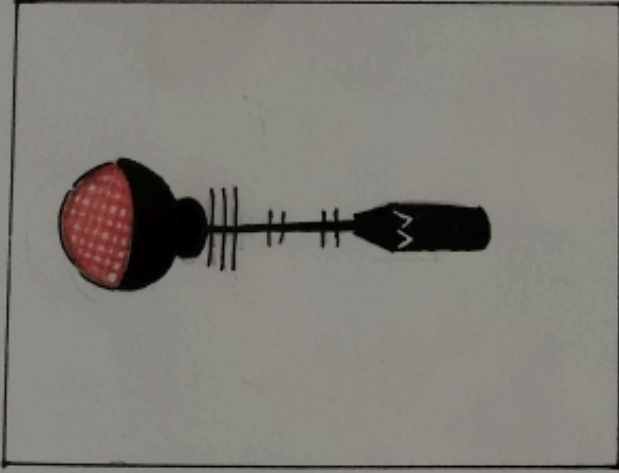
## CHERIAL SCROLL

- Origin - Telangana, Cherial village
- Speciality: The cherial painting represents a district or local inventions, based on local tradition.
- Motifs: The scrolls earlier depicted the adventures and the exploits of local folk heroes wherein each community had its popular hero like, Krishna.
- Colours: Vivid hues with mostly primary colours, showing the predominance of red colour in the background.
- Base of painting: It is made on khadi, cotton with starch, white mud and paste of tamarind seeds with gum water.
- Story behind painting: Cherial paintings were brought to India by Mughals in 16th century.



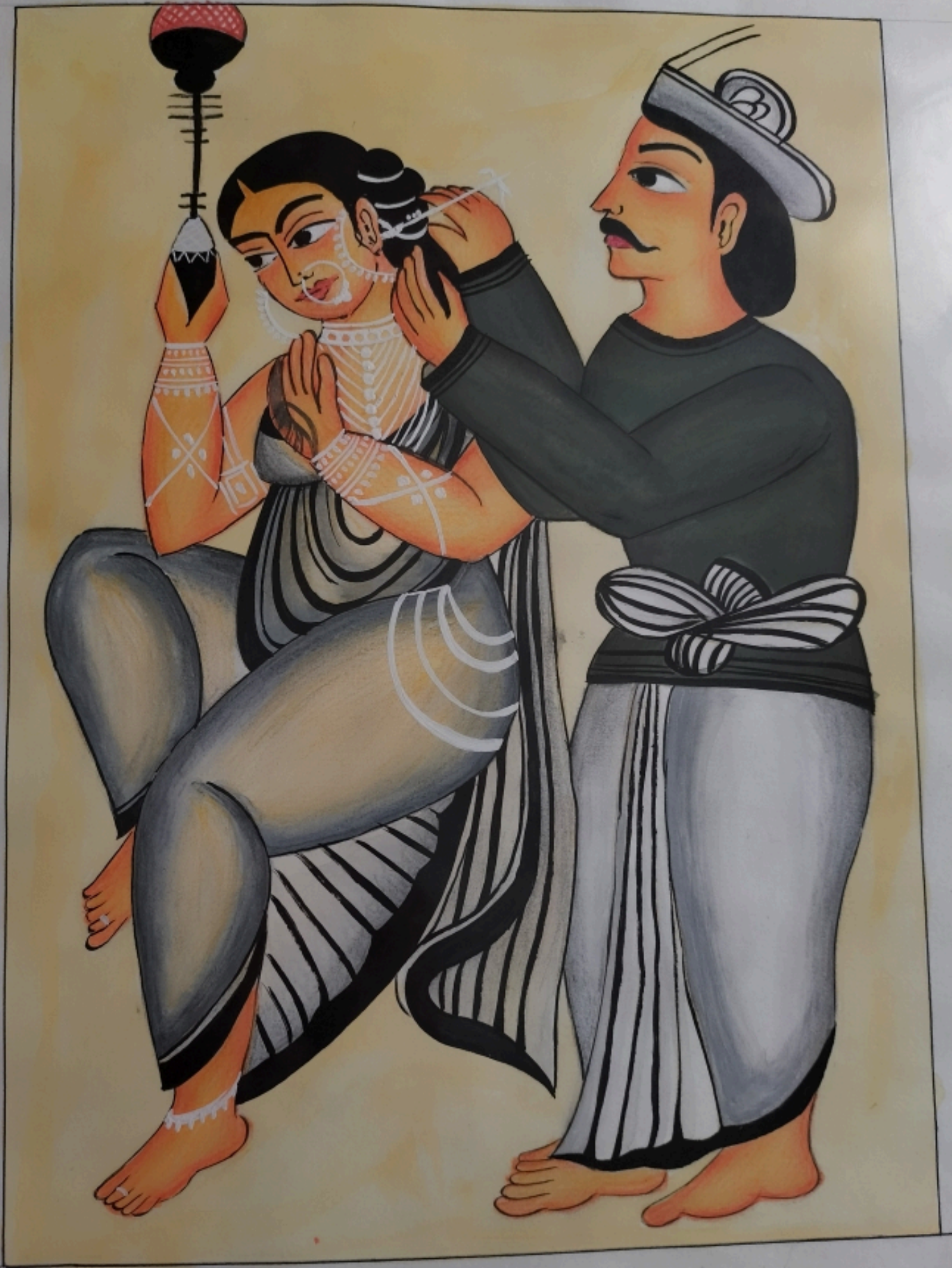


**kalighat** \_\_\_\_\_



## KALIGHAT PAINTINGS.

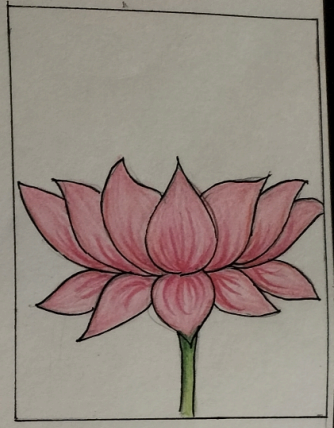
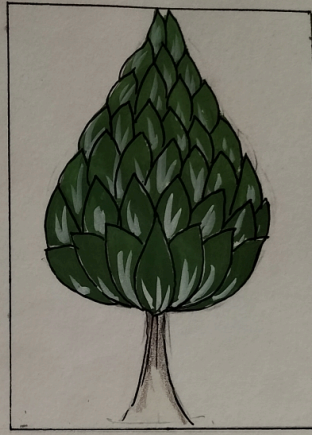
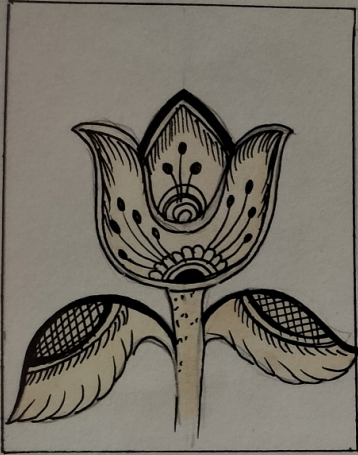
- Origin : Calcutta
- Speciality : They have bright colours and bold outlines, the painting depicts god and other mythological characters, simple forms.
- Motifs : Animals and religious figures, jewellery etc.
- Colours : Bold colours.
- Base of painting : The painting usually is of 17 by 11 inches, done on blank sheet with no attempts made to fill the background







Pattachitra  
Paintings



## PATTACHITRA ART

- Origin: Odisha (Orissa), India
- Speciality: Their traditional clothes, minute details and also known for mythological Narratives
- Motifs: Mythological characters, Temple activities
- Colours: The glue mixed with chalk, and then given paint with only four limited colours of red, yellow, white and black.
- Base of painting: Cotton cloth, soaked in glue mixed with Chalk powder.
- Story behind painting: Lord Jagannath in the present form being taken as the patta style.

