

## Contemporising Tadipatri Temple Sculptural Designs Suitable for Weaving and Painting

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### ABSTRACT

Tadipatri, a town in Anantapur district of Andhra Pradesh was well known for ancient temples with marvellous stone sculpture, built during Vijayanagara Empire. The present study was directed to contemporise some among the plethora of traditional stone sculptural designs on textiles and to add new gamut of designs for use by textile designers. From the total 200 photographed designs from the temples, 50 motifs and borders were developed. The developed 50 designs were assessed critically for their suitability to weaving and painting designs on sarees and stoles. On the preference of 50 member expert's group, 5 designs for weaving sarees and 5 designs for painting sarees and stoles were selected. All the designs were developed using Corel DRAW 12 version. The study was an attempt to preserve the Indian sculptural designs by contemporising them on textiles.

**Keywords:** *Sculptural Designsm Painting and Weaving.*

India is a country of temples. The living evidences of the Indian skills in craft and sculpture is seen in temples as they are the ones that stood against forces of nature. Architecture in India go hand in hand with sculpture and both are generally inseparable. The stone sculpture of ancient Hindu temples is famous for its delicate and attractive yet elaborate small details. It can be said that temple is the external expression of the religious devotion and its construction is considered as one of the activities of the land that speaks of its culture. Indian sculptures not only reflect contemporary social life but most often abstracted human forms were used to instruct people about the religion. These detailed sculptures of temples can be a source of inspiration to textile designers. One of the strengths of Indian textile industry is its traditional, diverse designs which are favoured globally. Contemporising sculptural art on textiles is a

way of creating a new range of designs besides protecting the traditional artistic details of the age-old sculpture.

Arya *et al.* (2017) made an attempt for adaptation of Aipan (floor art of uttarakhand) designs on sarees through weaving, screen printing, block printing or digital printing techniques It helped in creating a new definition for the value addition of Aipan and provided new range of designs for saree besides making Aipan art a place in fashion. Danladi (2016) conducted a study on adaptation of traditional designs used by Ham people of Kaduna state as inspirational sources of motifs for fabric and apparel embellishment using batik.

Khan and Swami (2016) made an attempt to incorporate the rich motifs and designs of the various Mughal monuments of Agra into contemporary forms on textile products and were applied on items like

cushion covers, shawls and Kurtis using the Adobe Photoshop software. To simulate textile designs from Mewar paintings using embroidery, Dave and Babel (2013) conducted a study on Computer Aided Designing of sarees. Amita and Joymati (2010) studied about hand woven textiles of Manipur towards the preservation of textiles through documentation before they are completely extinct and found that they are rapidly changing in terms of designs, motifs, yarns and processes.

In this context, the temples of Tadipatri are one of the architectural wonders in Anantapur district of Andhra Pradesh.

One of the temples that lies in the heart of the town of is Chintala Venkataramana Swami temple dedicated to Lord Shiva and another temple seen near Penna river is Bugga Ramalingeswara Swamy temple dedicated to Lord Vishnu. These temples were built during the golden period of Vijayanagara Empire and they date back to 15<sup>th</sup> century as per archaeological records.

These two temples have beautiful and graceful architecture and numerous designs carved in stone. They also depicts the famous tales of Ramayana, Mahabharata and Bhagavatha carved on them. These floral and other patterns can form a basis for design development in creation of new motifs/ designs suitable for textiles. Modifications of motif and patterns available from these temple carvings was focussed upon, using appropriate software for adopting them to meet the ever growing demand of customers.

Adoption of designs on textiles can be done by various techniques to the finished goods as dyeing, printing, painting, applique, embroidery, weaving etc. Design development was done with attention towards adopting the stone sculptures into weaving and painting designs. Weaving is supposed to be a great combination of creativity, focus, patience and

concentration. Painting, which is also a surface design techniques used in embellishing the surface of the fabric to make design realistic using different techniques.

## **MATERIAL AND METHODS**

The study was undertaken to contemporize the stone carving designs of Tadipatri temple into motifs and borders to implement on sarees and stoles during the year 2019.

### **Selection of Location**

Two temples which are architecturally rich temples of a bygone era - Bugga Ramalingeswara Swamy and Chintala Venkataramana Swamy temple of Tadipatri village were chosen for their important stone sculptures and carvings. Designs from these sculptures were collected and later developed as woven and painted designs suitable for sarees and stoles. Designs were developed in College of Home Science, Guntur.

### **Selection of Motifs**

#### **Collection of motifs**

Both the temples in Tadipatri were visited and nearly 200 stone carvings were photographed for selection and adoption of suitable designs. Designs were collected from various areas of the temples like walls, ceilings, gopurams, stupas, upapithas and mandapa. They consisted of animal, birds, floral, geometric god and goddesses and other human forms. The delicate carvings of the temple show animals, birds, flowers, geometric forms apart from dancers and other Gods and Goddess images along with wrestlers, warriors, shepherds and hunting scenes of contemporary life.

### **Adaption of motifs**

The collected designs were imported in Corel DRAW 12 software and the designs were redrawn

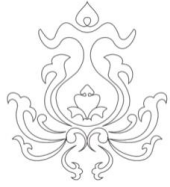






















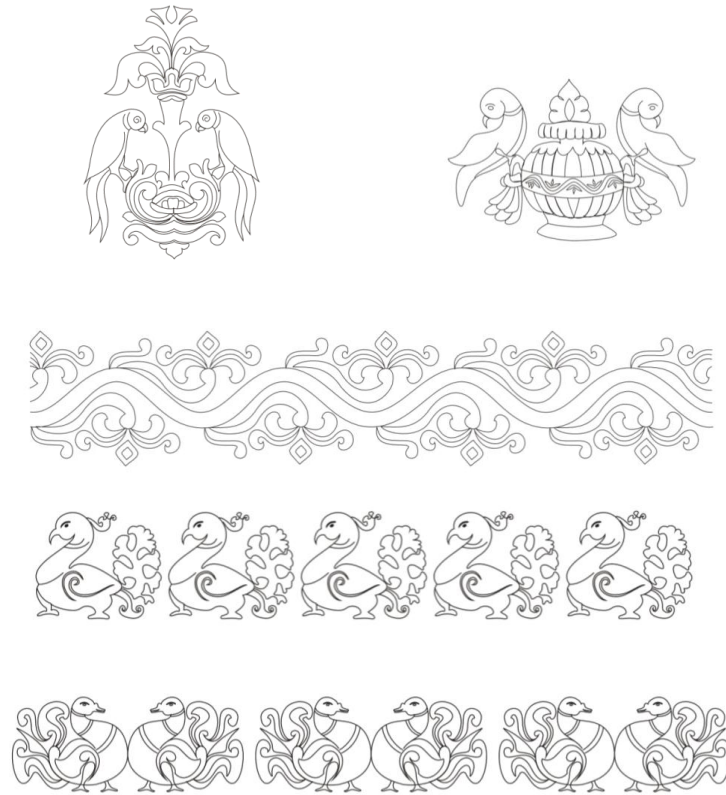
1.		7.		13.		19.	
2.		8.		14.		20.	
3.		9.		15.		21.	
4.		10.		16.		22.	
5.		11.		17.		23.	
6.		12.		18.		24.	

Figure 1. Developed motifs from sculptures of Tadipatri

1.		10.	
2.		11.	
3.		12.	
4.		13.	
5.		14.	
6.		15.	
7.		16.	
8.		17.	
9.		18.	
19.		24.	
20.		25.	
21.		26.	
22.		27.	
23.			

**Figure 2. Developed border designs from sculptures of Tadipatri**



**Figure 3. Selected Weaving designs**



**Figure 4. Selected Painting designs**

**Table 1** Ranking of motifs developed, N=50

S.No.	Motif Number	Average	Rank
1	M1	3.82	XI
2	M2	3.28	XIX
3	M3	3.72	XII
4	M4	3.88	IX
5	M5	4.32	II
6	M6	3.70	XIII
7	M7	3.72	XII
8	M8	3.36	XVII
9	M9	4.00	VII
10	M10	4.30	III
11	M11	3.44	XV
12	M12	3.40	XVI
13	M13	3.34	XVIII
14	M14	3.26	XX
15	M15	4.18	VI
16	M16	3.84	X
17	M17	3.92	VIII
18	M18	4.28	IV
19	M19	3.50	XIV
20	M20	4.22	V
21	M21	3.50	XIV
22	M22	4.38	I
23	M23	3.70	XIII

bringing out small changes in the elements of the design suitable to the present trend but keeping the overall appearance of the design intact. Among all the collected designs, a total of 50 designs for both weaving and painting techniques were selected keeping in mind their suitability to the end product and the technique to be used in rendering on textiles. Of the selected 50 stone carvings, 23 motifs and 27 borders designs to be suitable for painting/weaving were modified suitably.

All motifs and borders were assessed by a panel of experts through a questionnaire on a five point scale for the top preferred designs. Preferences of the experts for segregation of designs for weaving and painting was also taken. Among the fifty motifs/

**Table 2.** Ranking of borders developed, N=50

S.No.	Motif Number	Average	Rank
1	B1	3.70	X
2	B2	3.64	XIII
3	B3	4.16	IV
4	B4	3.78	VI
5	B5	3.72	IX
6	B6	3.58	XV
7	B7	4.34	I
8	B8	3.78	VI
9	B9	3.46	XIX
10	B10	3.66	XII
11	B11	3.42	XXI
12	B12	3.80	V
13	B13	4.24	III
14	B14	3.80	V
15	B15	3.62	XIV
16	B16	3.46	XIX
17	B17	3.44	XX
18	B18	3.68	XI
19	B19	3.78	VI
20	B20	3.48	XVIII
21	B21	3.80	V
22	B22	3.76	VII
23	B23	3.72	IX
24	B24	3.74	VIII
25	B25	3.52	XVII
26	B26	3.54	XVI
27	B27	4.26	II

borders, suitability of each of them for woven saree/ woven stole; painting saree/painting stole were assessed based on the preference of the experts.

The mean score of each of the motif and border patterns was calculated and ranks were allotted for highest scores in two categories. The top ranked from both categories of motifs and border patterns were considered. The choice of respondents in terms of suitability of motif and borders to either weaving or painting technique of saree and stole was also accounted for the top ranked ones from both the categories.

**Table 3. Preferences of motifs for their suitability to weaving/painting, N=50**

Motif Number	Weaving				Painting				Suitability of selected designs
	Saree		Stole		Saree		Stole		
	N	%	N	%	N	%	N	%	
M1	14	28	13	26	11	22	14	28	Weaving saree & painting stole
M2	12	24	12	24	12	24	14	28	Painting stole
M3	16	32	14	28	9	18	11	22	Weaving saree
M4	15	30	10	20	12	24	13	26	Weaving saree
M5	19	38	8	16	12	24	11	22	Weaving saree
M6	14	28	11	22	13	26	12	24	Weaving saree
M7	16	32	15	30	11	22	8	16	Weaving saree
M8	14	28	12	24	14	28	10	20	Weaving saree & painting saree
M9	17	34	9	18	13	26	11	22	Weaving saree
M10	18	36	9	18	11	22	12	24	Weaving saree
M11	13	26	18	36	15	30	14	28	Weaving stole
M12	14	28	12	24	16	32	8	16	Painting saree
M13	13	26	10	20	14	28	13	26	Painting saree
M14	14	28	11	22	12	24	13	26	Painting stole
M15	9	18	8	16	18	36	15	30	Painting saree
M16	13	26	9	18	18	36	11	22	Painting saree
M17	10	20	15	30	13	26	12	24	Weaving stole
M18	8	16	7	14	17	34	18	36	Painting saree & stole
M19	14	28	9	18	16	32	11	22	Painting saree
M20	9	18	9	18	16	32	16	32	Painting saree & Painting stole
M21	12	24	11	22	15	30	12	24	painting saree
M22	9	18	8	16	15	30	16	32	Painting stole
M23	14	28	12	24	14	28	10	20	Weaving saree & painting saree

## RESULTS AND DISCUSSION

A panel consisting of 50 members assessed the developed designs through their opinion and preferences.

### Selection of motifs

A total of 200 designs were photographed from different parts of the temples. After discussions with the weavers and faculty of Apparel and Textiles, 50 sculptural designs were shortlisted for further use. From the 50 sculptural designs, portions of the design was identified for developing suitable textile designs. These 50 designs were made into two categories as

motifs and borders. Segregation of 50 sculptural designs resulted in 23 motifs and 27 borders.

Photographs were imported into Corel DRAW 12 software. Motifs and borders were redrawn in software using various tools. In the process of drawing, modifications were done by adding few elements and applying geometrical transformations like rotating, positioning, reflection and shaping to make required design. The developed motifs and borders were evaluated by panel of 50 members for the top preference in both motifs and borders. The mean score of each of the motif/border was calculated and the results were given in Table 1, which shows the

**Table 4. Preferences of borders for their suitability to weaving/painting, N=50**

Border Number	Weaving				Painting				Suitability of selected designs
	Saree		Stole		Saree		Stole		
	N	%	N	%	N	%	N	%	
B1	18	36	10	20	13	26	9	18	Weaving saree
B2	11	22	10	20	16	32	13	26	Painting saree
B3	19	38	8	16	11	22	12	24	Weaving saree
B4	9	18	10	20	16	32	15	30	Painting saree
B5	16	32	10	20	12	24	11	22	Weaving saree
B6	14	28	14	28	11	22	11	22	Weaving saree & stole
B7	18	36	9	18	13	26	10	20	Weaving saree
B8	18	36	13	26	8	16	11	22	Weaving saree
B9	12	24	11	22	10	20	17	34	Painting stole
B10	17	34	13	26	11	22	9	18	Weaving saree
B11	14	28	12	24	10	20	14	28	Weaving saree & painting stole
B12	16	32	11	22	12	24	11	22	Weaving saree
B13	17	36	13	26	9	18	11	22	Weaving saree
B14	12	24	15	30	13	26	10	20	Weaving stole
B15	12	24	13	26	10	20	15	30	Painting stole
B16	15	30	9	18	16	32	10	20	Painting saree
B17	15	30	11	22	15	30	9	18	Weaving & painting saree
B18	13	26	14	28	13	26	10	20	Weaving stole
B19	16	32	10	20	10	20	14	28	Weaving saree
B20	13	26	12	24	13	26	12	24	Weaving & painting saree
B21	9	18	14	28	16	32	11	22	Painting saree
B22	15	30	9	18	15	30	11	22	Weaving & painting saree
B23	13	26	11	22	17	34	9	18	Painting saree
B24	12	24	12	24	16	32	10	20	Painting saree
B25	17	34	11	22	9	18	13	26	Weaving saree
B26	15	30	10	20	13	26	12	24	Weaving saree
B27	11	22	9	18	15	30	15	30	Painting saree & stole

averages and ranks of the motifs and Table 2 which shows the averages and ranks of borders.

The results from Table 1 shows that the motif no. 22 ranked with the highest average value 4.38. The next average values were obtained by motif no. 5,10,18,20 and 15 respectively. The top 6 ranked motifs with averages of 4 and above were further evaluated for suitability of weaving/ painting techniques.

Motif no. 14 was ranked the least among 23 motifs with an average of 3.26 indicating that all the

motifs selected had more than 65 per cent acceptance.

The first ranked motif had 87.6 per cent acceptance from the judges. Two motifs 23 and 6, 19 and 21 received similar rankings as their averages were same while motifs M8, M6, M7 and M11 & M12 received almost similar averages. As the trend in ranking is seen, it is found that there is hardly 0.4 to 0.6 per cent difference among the motif ranking.

Among the 27 border designs evaluated for their ranking by the panel, border no. 7 received the highest average value of 4.34 and ranked I. Two sets



of three motifs each ranked the same. They are B4, B18, B19 and B12, B14, B28 with ranks 6 and 5 respectively. The difference in percentages between the first ranked borders and the last is less than 20 per cent. The average of first ranked border design was slightly less than the average of first ranked motif. The least average value in borders was designated as rank XXI for border no.11 with an average value of 3.42. The least ranked border B11, had higher average than the least ranked motif M14. Though there were 23 motifs and 27 borders, results indicated that motifs were more accepted than border designs by the experts.

In this group of borders, only 4 borders received average 4 and above. Apart from B7, the other 3 borders design numbers with average values of 4 and above are B27, B13 and B3. The remaining borders followed these four with the least average values. So, based on this only 4 borders and 6 motifs having highest average values of 4 and above were considered.

### **Suitability of motifs for weaving and painting techniques**

Though 6 motifs and 4 borders were selected by experts in the first place of 50 sculptural designs, to understand the trend of motifs and designs developed in the present scenario, all motifs and border designs were shown for experts comments for their suitability for weaving and painting.

All the 23 motifs were shown for expert's preferences for their suitability on textiles through techniques of weaving/painting. Among motifs suitable for weaving saree, M5 received highest acceptance followed by M10, M9, M7 & M3 and M4. Though M3, M7 were preferred as motif for weaving both saree and stole, judge's preference was higher for weaving saree than stole. Motifs M2, M8, M12 and M23 received fourth position in their preference as

weaving motif on stoles. Table 3 clearly indicated that preference of motif was given to weave motifs on sarees than on stoles.

In consolidation of results regarding motif suitability, it is obvious that of 6 motifs chosen by the experts. M5 and M10 were utilized as woven motifs on sarees, M22, M18, M20 and M15 as painting motif on both sarees and stoles.

### **Suitability of border designs for weaving and painting techniques**

Of the 27 border designs, 13 were preferred for woven designs while 8 were for painting. The rest 6 borders were preferred for both the techniques. Highest per cent of preference was given to border B3, B7, B8 and B13 for weaving sarees.

Almost 14 border designs were selected among 27 for weaving while slightly lower number was preferred for painting techniques.

Top ranked borders (Table 2) B7, B27, B13, and B3 by experts were found to receive higher preferences, when suitability of border design on sarees and stoles were considered. B3 was rated with highest preference for woven design on saree, B7 also had 36 per cent preference as woven border on saree, B13 followed the first two with higher preference as woven design on saree while B27 was preferred as painted border on saree and stole.

### **CONCLUSION**

The selected motif numbers among all the developed designs were 5, 10, 15, 18, 20, 22 and were ranked as I to VI. The border numbers selected were 3, 7, 13, 27 and were ranked as I to IV. From among the selected 10, the technique of weaving suitable for M5, M10, B3, B7, B13 and painting was suitable for M15, M18, M20, M22, B27. The study will be helpful to the designers working in the field of textiles which adds new designs and also helps to

depict culture, tradition and values of India in ethnic wear, suitable for international market.

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