

The Relationship of Leather Puppet Art and Folk Art Usage of Computer Aided Process for Rural Livelihoods

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Abstract

This Paper work on development of Leather puppet Art aims to provide support and address the challenges currently faced by enterprises that seek to improve rural livelihoods in the rural youth and puppetry sectors for the sake of smart village application. We proposed to execute focused programs that will enable capacity-building through knowledge inputs and resources, networking support. Therefore, youth empowerment, livelihood improvement and this leather Puppet Art in Handicrafts is possible through, enhance their knowledge in their fields of Computer Aided Process. The proposed aim of the paper work of results carried out by performing of Leather Puppet Art based on traditional knowledge in Computer Aided Process of software steps are prepared the expected resultant art, which shows the performance of Leather Puppet Art for the application of Smart village. Current research reveals how computer technology designing has contributed to the development of folk arts. It is essential to take out research on folk art and tribal art as the result of cultural expression of industrial management process. Three modified motifs were created from each image taken from different folk arts using computer technology and these motifs were developed from images taken from different Indian folk arts provide the combined both the traditional and contemporary designs for modern home interior, Various sources of obtaining dyes for use have

also been identified. Folk art forms in the modern age have preserved the lives of artists and given them a new lease of life as they have been redesigned for open spaces, roadside walls. Moreover, this style of art has attracted the attention of art enthusiasts both domestic and foreign by having ancient origins. Therefore, youth empowerment, livelihood improvement and this Folk Art in Handicrafts is possible through; enhance their knowledge in their fields of Computer Technology.

Keywords: Folk Art based computer Technology, Folk art motifs, Art and Industrial management process. Handicrafts, Puppet Art, Livelihood, Smart village.

1. INTRODUCTION

Folk art is derived from people and their diverse cultural traditions, which include a wide range of visual and performing arts. The term 'folk' refers to the culture of the descendants living in a particular area. Their heritage has a common sense of common culture and heritage and has some lasting characteristics of their language and religion. These arts are also inspired by public utility, ritual attributes and entertainment impulses. Although some artists are highly skilled, folk art is more about a group or community than an individual or an artist.[2][9]

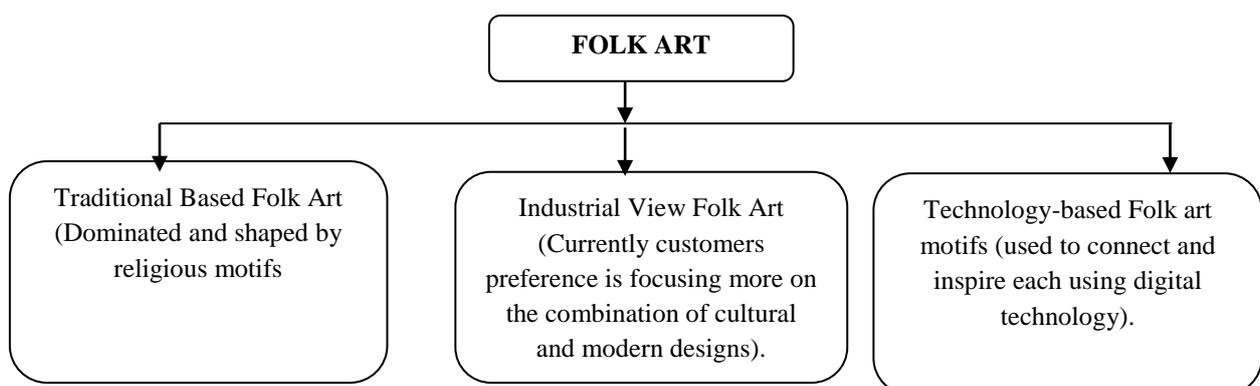


Fig.1. Overview block diagram of Technology based Folk art motifs

Technology has become a pervasive influence in our society. It has especially influenced the way that we create and appreciate art. More Artisans are using Photoshop, digital cameras to computers to connect and edit pieces than ever before gain inspiration from each other. Fig.1.Folk art is deeply connected to the community. Presently consumer preference is focusing more on the incorporation of ethnic and modern design outfit .New innovative folk art products will have good and wider scope in the position market division of fashion and interior product development and wear retail space. Its impact on the folk industry and folk art. Technology has played a major role in bringing art to light, as mentioned past, but finally kept the art alive. They emerge from the daily life of a community and are shaped by the environment in which the community lives. A key underlying proposition of the smart village’s concept is that technological advances, if effectively integrated with other rural development initiatives, can create new possibilities to increase incomes, provide services, and empower communities that substantially enhance the quality of village life. This will shift the balance of

opportunities in between villages and a cities new technology provides sustainable and affordable power.

India is the only heavenly land to be blessed with all forms of puppetry like “unity in diversity” Primarily these craft items are made with goat leather. The main reason behind it is that the process of this Art is done traditionally using naturally available material [1], natural dye colours as well as iron frames. In contemporary times the eye- catching leather puppets are wall decorations. The designs used are contemporary as well as traditional in its origin yet modified for utility. The designs used in their craft are heavenly decorative as shown in fig1. Some of the products developed by the artisans for the utility purpose are: puppets, lampshades, wall hangings, mirrors, book marks, key holders, tissue holders, coasters, room partitions, tables, table-top decorations, candle stands, clock etc[2].The Products are reasonably priced for which happy products are worth. The price more often than not, includes the transportation charges as well-as it a tedious task to carry these huge products around.



Fig.2: Present Leather puppet art products

2.Manufactures of the puppet factors

The Tolubommalata, performers themselves prepare almost all their equipment. The main part of their equipment is of course the collection of leather puppet figures itself. The leather figures are prepared as follows as shown in fig4.

The basic raw material is wet skin of a goat or deer. The wet skin is dipped in warm water and cleaned with the help of a sharp knife to remove the hair and all sticky matter. No salt is applied and no process of tanning is involved. The skin is merely made into a uniformly thin and clean membrane. This process takes about a day. The cleaned skin is then allowed to

dry for a day. The dried skin looks clean, white, thin but stiff about 1/32" in thickness and translucent. The skin will also be devoid of any smell the skin is now ready for being cut into the shape of the required figure. Each wet skin costs about Rs. 5/-. Oftentimes the skins are presented to the performers by the patrons. Normally, three skins are needed to make a complete figure with moving parts, namely, the head, trunk and the limbs[10].

The traditional Tolubommalata, performer is a consummate artist, proceeds to draw the outline of the figure he has to cut on the dried skin. Sometimes the figure is merely traced from older figures. The cleaned and dried skin which is almost

transparent is placed over an old figures and the main lines are traced either by pencil or charcoal and sometimes by a sharp instrument which when run on the skin marks a groove. When old figures are not available or some original type of figure in completed, then the outline of the figure is merely drawn free hand on the skin. The inner design of the figure to represent the jewelry and clothing is then marked in delicate outline by means of a sharp instrument. The figure is then cut out along the outer line of the drawing with an ordinary pair of scissors. The sizes of these puppet figures vary from about 3'-6/1 to 5'-6". They are generally made to conform to the actual size of human beings, if possible. Much smaller figures

as also larger sized figures are not unknown.

The next operation is the punching of holes in the skin in accordance with the designs to represent jewelry. This is a delicate operation done very deftly by cutting out holes of different shapes according to a set design. Some holes are round, some oblong, some triangular and some in the shape of a cross. These holes are made with the help of a circular punch and small sharp fine delicate chisels. The chains or the patterns of holes when finished present a striking appearance particularly when the figures are silhouetted against a lighted screen, as they are intended to be done, giving the illusion of shining jewellery that these holes represent[11].

Development of Leather Puppetry Art

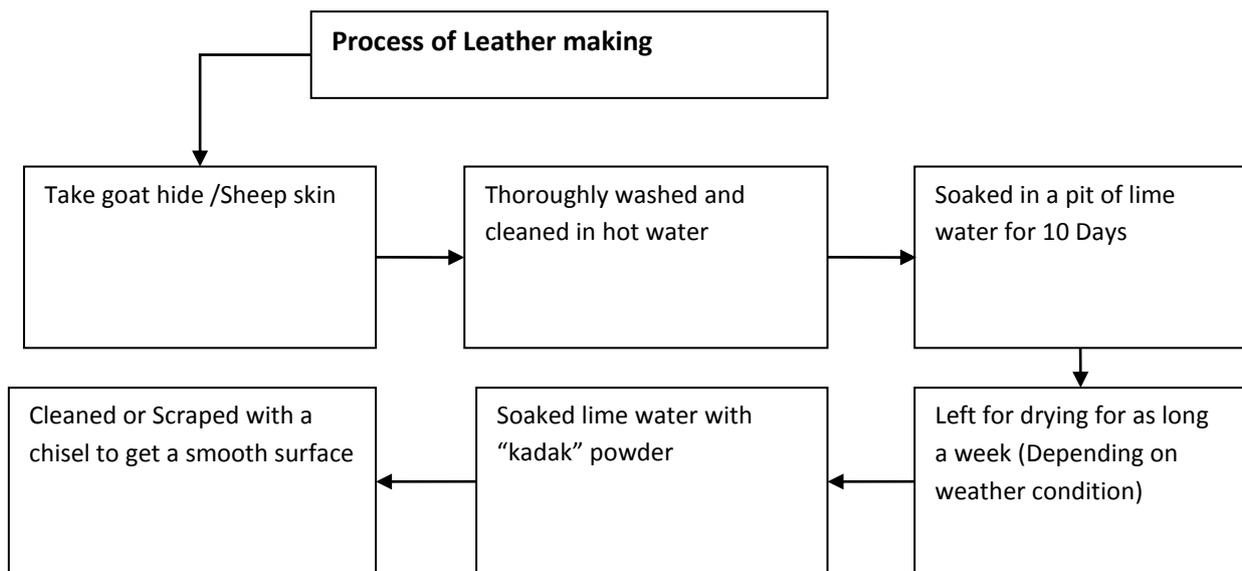


FIGURE 5. The block diagram of leather puppet art-Development

The final step, is to colour the leather figure. Chemical dyes are used for the purpose. Different colours are used to give the picture a colourful appearance, with the availability of larger variety of dyes and apparently in order to make the pictures more. The older pictures had only two or three colours, mostly red and black. The basic raw Material i.e. the goat hides or the sheep skin is bought from the nearest. It is thoroughly washed and cleaned in hot water.

The dried sheets of leather are smoothened on which the artisans draw. They use a bamboo stick known as lekhnī for drawing the basic outlines of the design. The black color used for outline is made from the gum of neem tree mixed with soot. The drawing is done on both the sides of the leather. This ink dries instantly. The holes then paired in the leather to ornament and let the light pass through. After this process is over, they use brushes and colours to colour the drawings of the puppets' parts. The parts are cut out and attached to the other parts with threads to facilitate movement [12]. The entire structure is finally attached to thin stick, which help them to showcase the puppet shows? In this process, the

leather is first cut into shapes required by the product. Then they are mounted on an iron frame tightly. The two ends of the leather are attached with the help of Feviquick or sewn together using a thread made of leather. After this, the artisans start working on the basic drawing on the outer surface of the product. They use the same bamboo sticks and the same black ink to make the drawings. When the drawings are over, they make the holes on the surface. After punching the holes with the help of chisels, the products are colored. Once the colouring is done, they can achieve the required utilities (e.g. lamp holder in a lampshade; cock machines to the wall clocks. With this the product is ready.

2.1. Tools and Components

The Artisans at Nimmalakunta and sainagar colony use the same tools for the making of the puppets and other products. Goat hide and the sheepskin are the common materials used in this process. Sometimes buffalo hide and deerskin is also used in this exclusive craft work other materials used are

waterproof natural and artificial colours, hammer, chisel, needle, scissors, paint brush and mould. Raw Materials and tools are easily available in Dhamavaram, Ananthapur, Narasaraopet and Hyderabad[13]. The main tools and their uses as shown in fig4.

2.2. Basics Iron Structures or Molds to Give Shape To The Lampshades and Other Products

Needle and leather thread to sew two pieces of leather. Bamboo stick and a mixture of soot with gum of neem

tree to make the basic drawings on leather.3&4. Chisels namely, Gundupogu and Chiranum are used to punch the holes onto the leather to make it more attractive as it enhances the passage of light through the glowing leather surface. Paint brushes and natural colours or synthetic colours from the Dharmavaram silk weavers, for the colouring of the designs. Hammer use to punch the holes on leather with chisels Scissors to the leather into required shapes Feviquick to attach two pieces of leather.

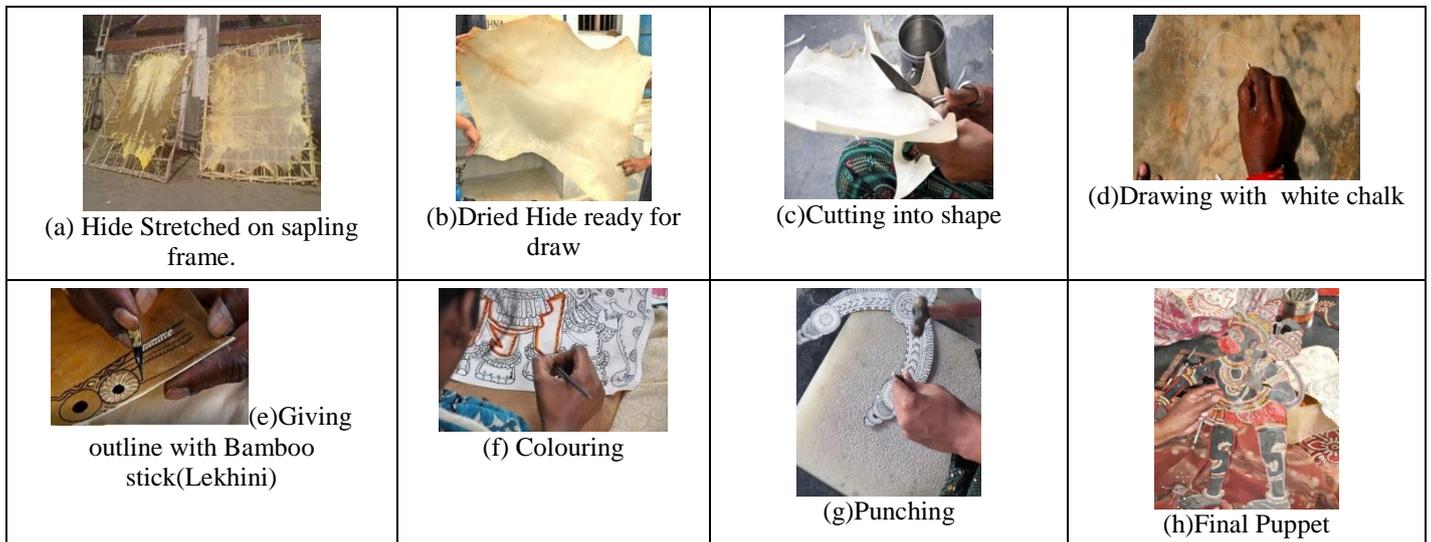


Figure7. The Photos of the tanner, Craftsman and artificer

The Traditional Knowledge Based Making Process of Leather Puppet Art

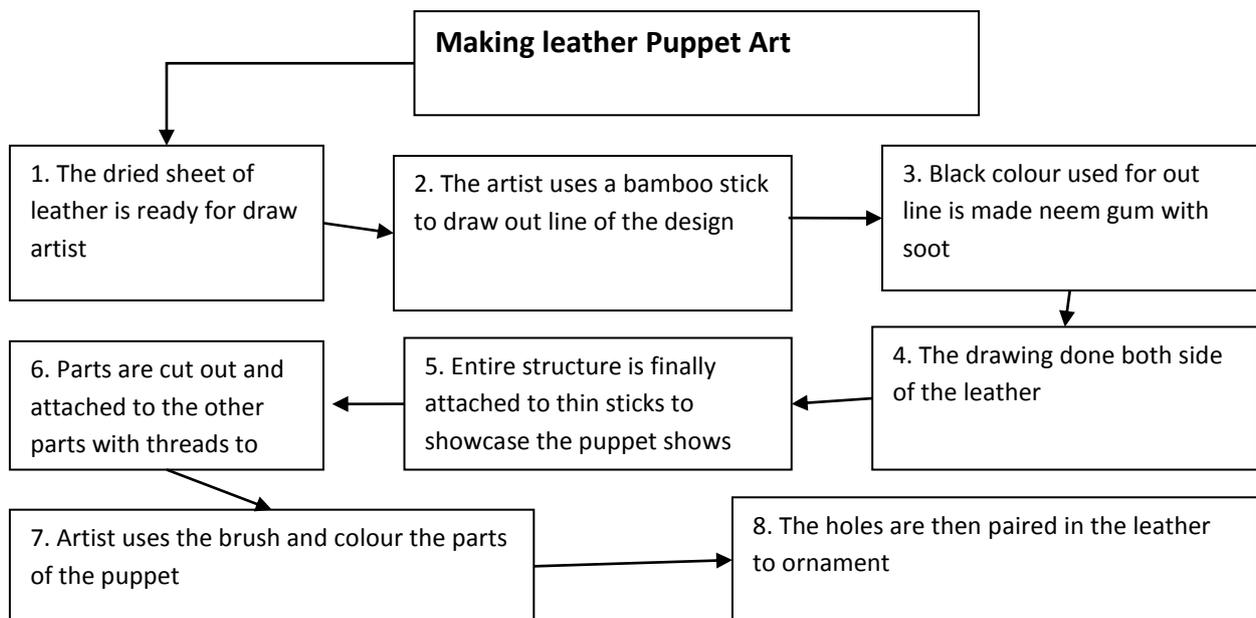


Figure 6. Design show diagram of Leather puppet Art.

3. INDUSTRIAL MANAGEMENT FOLK ART

Most Indians are unaware of the wide range of art forms in our country. Indian art has survived from the 3rd millennium to modern times. Numerous art traditions are endangered. Some, however, do not exist. Every art form has its own beauty and elegance. There are very few people who are concerned about the arts, and some of them are moving forward with good plans. There are very few people who are concerned about art, and they come up with great plans, very few of which are thrilling. This study focuses on the folk industry, the development of their art forms, and their impact. Technology is not the only force in bringing art to light and ultimately the key to keeping art alive is not supernatural. Folk art, their industry, their traditions, and the contemporary life of the artist are all described in detail in their development. There are collectors who support and promote the vernacular arts in a big way, even organizing major exhibitions representative of such art forms from across the country.

With folk and tribal art now becoming a part of the

mainstream art market, though in a small way, there is a probability that in the future they will create more interest among art connoisseurs.

4. PREPARATION OF INDUSTRIAL FOLK ART

Folk art expresses cultural identity by conveying shared community values and aesthetics. It encompasses a range of utilitarian and decorative media including cloth, wood, paper, clay, metal and more.

Modern communication media blends with folk and tribal traditional arts. These folk and tribal arts vary from one region to another. Folk arts are mixed with regionalism. Folk or tribal arts have played a key role in structuring destructive forces and resolving emotional issues as traditional median. Moreover feathers have always played a major role in the proclamation of social immortality. Indian folklore is a fine example of the powerful medium of entertainment and public education.

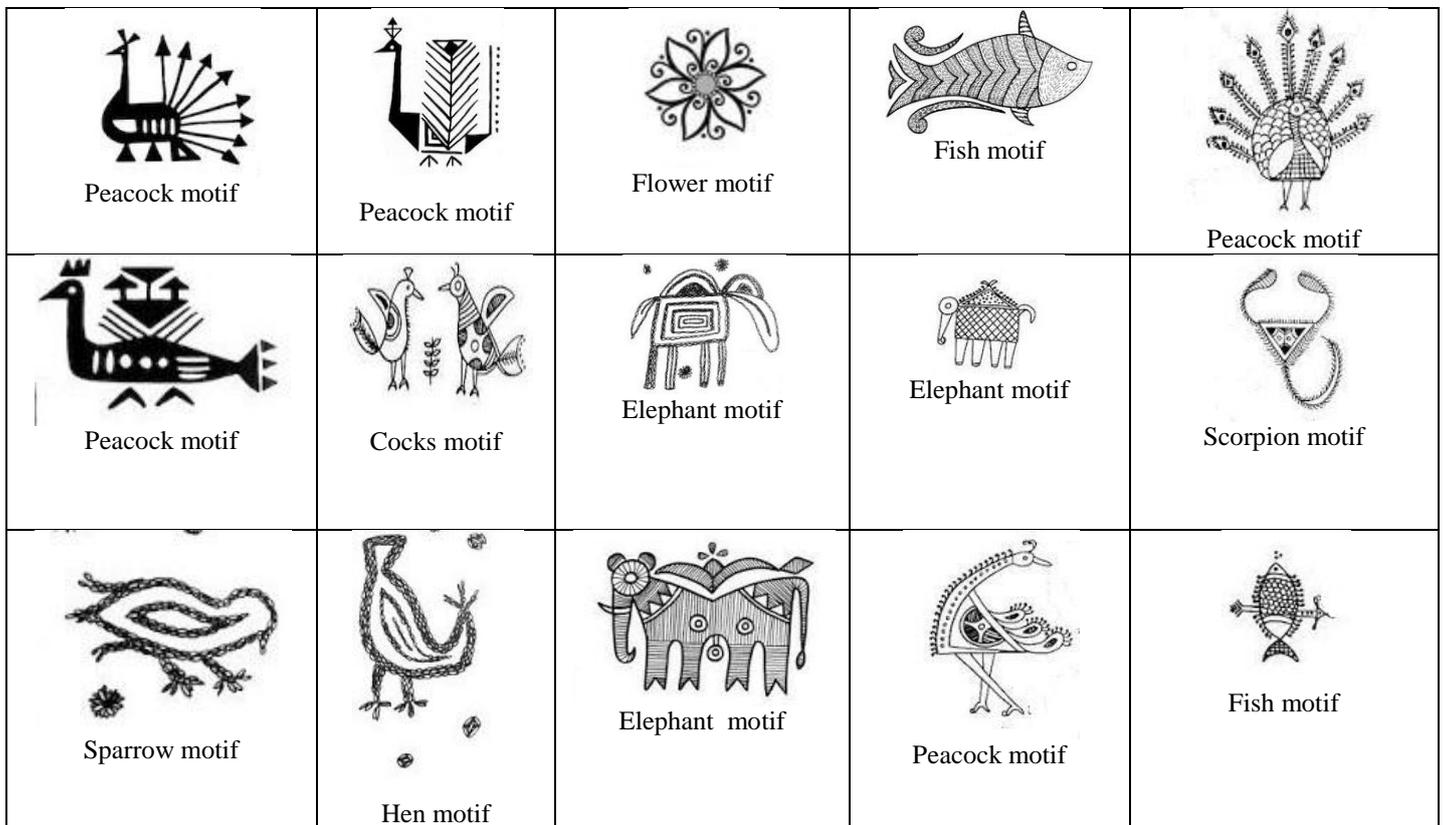


Figure 8: Traditional Folk Motifs

The present study incorporates the shaping of traditional art with the modern day needs of the world in order to preserve the ethnic values. The traditional folk art represents the rich culture of Andhra Pradesh and is the sparkle of our heritage; therefore, it can be adapted on textiles for commercial aspect. With the above facts in mind, the researcher conducted the present investigation on “Development of Andhra Pradesh folk motifs and its variations with computer aided

designing”.[15]In the present paper, the focus is on experimental work where, traditional folk motifs and its various forms were developed with the help of suitable software. *i.e.* Corel draw and Adobe Photoshop. Fifteen folk motifs and its various forms inspired from Andhra Pradesh folk art were developed.

5. TRADITIONAL MOTIFS CONVERTED BY USING TECHNOLOGY

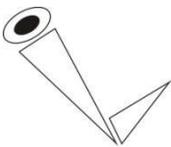
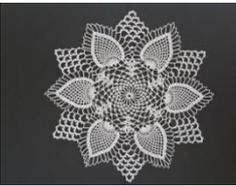
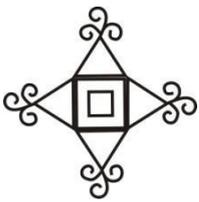
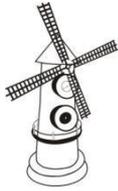
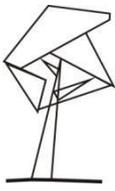
Source	Original motif	Stylized	Abstract	Geometrical
				
				
				
				

Fig.9: Technology developed Motifs

6. EXPERIMENTAL RESULT:

The carrying out of the focused on networking support, in youth empowerment, livelihood improvement and this leather Puppet Art in Handicrafts is enhanced their knowledge in their fields. This shows the performance of Leather Puppet Art for the application of Smart villages rely on new technology to empower communities that significantly increase their income and livelihoods. installation of puppetry making Infrastructure design including all required raw materials.[12] By making crafts and culture education more effective, we will be able to

preserve the arts and crafts of our culture in smart villages. The target group will gain certain advantages and benefits during this on leather Puppet Art in Handicrafts for Unemployed with following performance evolution as shown in fig8 and fig7.

The carrying out by performing of Leather Puppet Art based on traditional knowledge in Computer Aided Process of software steps are prepared the expected resultant art of the focused on networking support, in youth empowerment, livelihood improvement and this leather Puppet Art in

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 <p>Hanuman-Leather Puppet</p>	 <p>Leather Puppet Art- Ramayanam</p>	 <p>Leather Puppet Wall Hanging</p>
 <p>Leather Puppet-Partition</p>	 <p>Leather Puppet-Ear rings</p>	 <p>Leather Puppet-Pouch</p>
 <p>Artisan Making lamp</p>	 <p>Leather Puppet Art-Hand Bag</p>	 <p>Leather Puppet Art-Ornament</p>
 <p>Leather Puppet Art-Wall hanging-2</p>	 <p>Leather Puppet Art-Wall clock</p>	 <p>Leather Puppet Art-Maha Vishnuvu</p>
 <p>Artisan Family at stall</p>	 <p>Senior Artisan</p>	 <p>Artisan Family explaining about the products</p>

Figure10: Leather puppet art products and artisans

Table 1: LFPR, WPR and UR under UPS & UPSS approaches for persons aged 15-29 years in%

UPS							
Parameters							
Rural			Urban	Total	Rural	Urban	Total
LFPR	5.7		52.0	43.5	59.2	45.0	54.9
WPR	50.9		46.6	36.7	55.0	38.7	50.1
UR	8.6		15.6	10.4	7.1	13.9	8.8

Table 2: Unemployment Rate (per 1000) for persons aged 15 years & above according to Usual Principal Status Approach (ps) for each district

Sl.No	Name of the district	Rural			Urban			Rural + Urban		
		Male	Female	Person	Male	Female	Person	Male	Female	Person
1	2	3	4	5	6	7	8	9	10	11
1	Ananthapur	21	22	21	38	111	62	25	39	31

CONCLUSION

The execution of the focused area that was enables capacited by knowledge inputs and resources, networking support, this leather Puppet Art in Handicrafts is enhanced their knowledge in their fields. Hence, the paper work of results are shown in fig. 9,10 of folk Art, which shows the performance of Folk Art for the application of Smart villages rely on new technology to empower communities that significantly increase their income and livelihoods. The execution of the focused area that was enables capacited by knowledge inputs and resources, networking support, in youth empowerment, livelihood improvement and this leather Puppet Art in Handicrafts is enhanced their knowledge in their fields. Hence, the paper work of results are shown in fig. 9,10 and table1,2 of Leather Puppet Art, which shows the performance of Leather Puppet Art for the application of Smart villages based on new possibilities to increase incomes, provide services, and empower communities that substantially enhance the quality of village life.

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