

Profile of artisans of Rajasthani miniature paintings

■ MEENU SRIVASTAVA AND RUPALI RAJVANSHI

Received: 10.01.2013; Accepted: 25.05.2013

See end of the paper for authors' affiliations

Correspondence to :
MEENU SRIVASTAVA
Department of Textiles and
Apparel Designing, College of
Home Science, Maharana
Pratap University of
Agriculture and Technology,
UDAIPUR (RAJASTHAN) INDIA
Email:meenucl@yahoo.com

■ **ABSTRACT** : The present exploratory study was carried out in Rajasthan as the origin of miniature paintings is rooted in the history of Rajasthan, a land known for its artistry. Miniature paintings have very essence of Rajasthan. Relaying the folklores through its art work, it is instrumental in uploading the Rajasthani culture to the outside world. The numerous invasions in Rajasthan have left a mark on its history and culture which is reflected in its miniature paintings. Miniature paintings, as a result, have been divided into various forms of school *i.e.* Mewar, Marwar, Bundi, Kota, Jaipur, Kishangarh and Bikaner. The tradition of miniature paintings was carried forward by the painters of different Rajasthani schools of painting. The present study was purposively conducted in Rajasthan to study the profile of artisans of miniature paintings. Thirty artisans taking five from each of seven schools of miniature painting were selected.

■ **KEY WORDS** : Miniature, Paintings, Artisans

■ **HOW TO CITE THIS PAPER** : Srivastava, Meenu and Rajvanshi, Rupali (2013). Profile of artisans of Rajasthani miniature paintings. *Asian J. Home Sci.*, 8 (1): 338-342.

Rajasthan has covered a niche for itself in the arena of paintings. Rajasthan's fascinating miniature paintings are renowned the world over. Rajasthan is the main centre of this art. Rajasthani painting flourished from 16th century A.D to 19th century A.D. This painting style matured during 17th century A.D. Its popularity spread all over Rajasthan and attained the appreciation of the common man and the royal court equally. Though the technique and style remained basically the same as that of mural of the classical period, but it borrowed few things from Mughal paintings in the later period.

The tradition of miniature paintings was carried forward by the painters of different Rajasthani schools of painting like the Mewar, Marwar, Kota, Bundi, Kishangarh, Jaipur and Bikaner. The present study was purposively conducted in Rajasthan to cover Rajasthani miniature paintings from famous school of Mewar, Marwar, Kota, Bundi, Jaipur, Kishangarh and Bikaner. In order to study the profile of artisans of miniature paintings, a total of thirty artisans taking five from each of seven schools of miniature painting were selected. The data collected on profile of artisans have been presented below :

Socio-personal traits of the respondents :

The information pertaining to the socio-personal profile of the respondents included age, sex, education status, type of family, caste, occupation and monthly income of the family. The artists engaged in painting are referred to as "Chitrakars". Traditionally miniatures are not strictly caste or religion based. Both Hindu and Muslim artists have been found to be engaged with this art. The artists in most cases belonged to upper castes. The details of the information related to this have been furnished in Table 1.

Data given in Table 1 indicate that the majority of the respondents (60%) belonged to the age group as 30-35 years and remaining 40 per cent respondents belonged to 50-70 years age group. Hundred per cent of the men were involved in miniature paintings.

The educational status of the respondents was categorized into Senior Secondary, Graduation and Post graduation. It was found that 11.40 per cent of the respondents were having education upto Senior Secondary 51.4 per cent had education upto Graduation and 37.1 per cent, were post graduate.

It was observed that the majority of the respondents (60%) belonged to joint families while the rest (40%) came

from nuclear families.

The monthly income of the respondents was categorized into three groups. The finding of the study revealed that 51.40 per cent of the respondents had monthly income of Rs. 10,000 - 20,000, whereas the monthly income of 28.5 per cent of the respondents' ranged between Rs. 20,000-30,000 followed by 20 per cent respondents whose monthly income was found above Rs.30,000 per month.

Association with craft :

The researchers also tried to collect the information about miniature painting and its size and the duration the respondents associated with the miniature craft, the data gathered have been presented below-

Miniature painting and its size :

It was described by them as small enough to carry in a person's hand, pocket or bag. Its size should not exceed more than 25 square inches.

Association with craft :

It is apparent from Fig. 1 that 57.14 per cent respondents were found to be associated with this craft for more than 30 years, and 28.57per cent respondents from last 20-30 years. Remaining 14.28 per cent respondents were associated with this craft from last 10-20 year. It showed that all the respondents were practicing this craft from more than one decade.

Mode of learning :

All the respondents said that art of miniature painting is

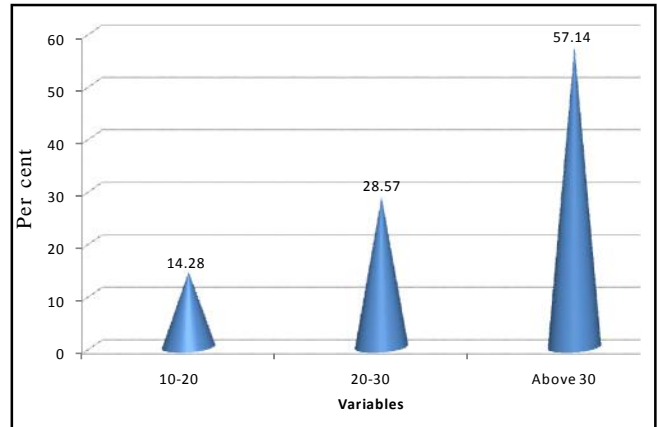


Fig. 1: Association of respondents with craft

their ancestral work. While interviewing the respondents, it was found that they had not undergone any special training to learn this art and all the skills of profession had been acquired from their family members like father, elder brothers and each artist trained himself by the method of learning by doing.

Time spent :

Data regarding exploring the approximate time spent per day for creating miniature painting have been presented in Fig. 2. It was found that majority of the respondents (68.57 %) spent 8-10 hours in a day, followed by 31.42 per cent respondents who worked 7-8 hours per day for developing beautiful miniature paintings.

Table 1 : Socio-personal traits of the respondents (n = 35)		
Socio-personal traits	Number of respondents	Percentage
Age (in years)		
30-35	21	60
50-70	14	40
Sex		
Men	35	100
Women	-	-
Education		
Senior Secondary	04	11.4
Graduation	18	51.4
Post Graduation	13	37.1
Type of family		
Nuclear	14	40
Joint	21	60
Monthly family income (Rs.)		
10,000-20,000	18	51.40
20,000-30,000	10	28.50
30,000-40,000	07	20

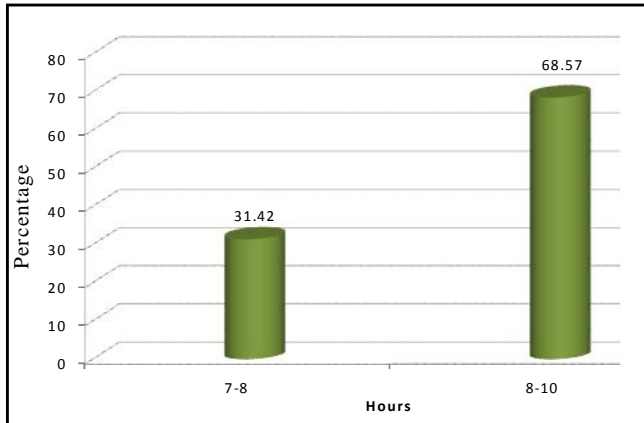


Fig. 2: Time spent per day for creating miniature painting

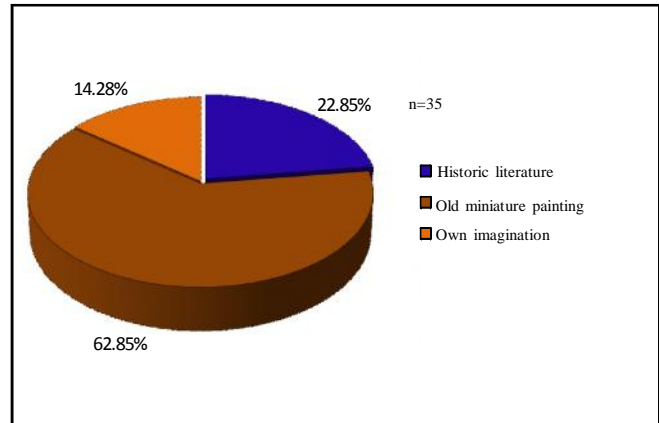


Fig. 3: Source of inspiration

Tools used in miniature painting :

Pencil, eraser, a copy of the picture being painted, tracing paper, wooden rod were used for drawing straight lines, shell with smooth surface for burnishing, tray, shell plates and bowls for mixing colours, iron tool for drilling holes etc. which the major tools used by all the miniature artists of various places as observed by the researchers during data collection process.

Material used in miniature painting :

Rajasthan miniature paintings are renowned for their beauty, fineness and impeccable detailed. The theme of the Rajasthani miniature paintings are traced by the miniature artists. In this whole process, different type of materials are used by artists which are listed below:

- Canvas cloth or handmade sheet paper to paint on water colour gold colour powder, gold leaf called work.
- Brushes, squirrel hair brushes
- Water proof ply board
- Starch /arrowroot powder
- Plastic emulsion called duraplast
- Potassium permagnate
- Charcoal powder, sequins etc.

With all these materials the artisans resulted in creation of attractive and colourful miniature paintings.

Design source :

Information collected about source of inspiration for creating miniature painting have been presented in Fig. 3.

It was found by the researchers that a good number of respondents (62.85%) were inspired from old miniature paintings or other miniature painting as design source followed by historic literature (22.85 %), very few respondents (14.28%) also used their own imagination to create miniature paintings.

Themes commonly used in miniature painting :

Themes commonly used in miniature painting are court scenes, gardens, forests, palaces, hills, valleys, life of lord

Krishna, love scenes, hunting scenes, animals fights etc. Miniature painting are mostly inspired from *Ragmala, Geeta Govinda, Ramanayana and Bhagwat purana*.

Fabric/ paper used in miniature painting :

Miniature painting is the most visible and widely prevalent type of painting, colourful pictures painted in glowing mineral and vegetable colours on hand-made papers. Miniature paintings are made both on paper and on large pieces of cloth.

Fig. 4 reveals that respondents mainly used the handmade sheet, canvas cloth as per requirement. Near about 41.42 per cent respondents used the handmade sheet and 34.28 per cent used canvas cloth and the rest 14.28 per cent used glass, velvet, marble and silk as base material for developing miniature painting.

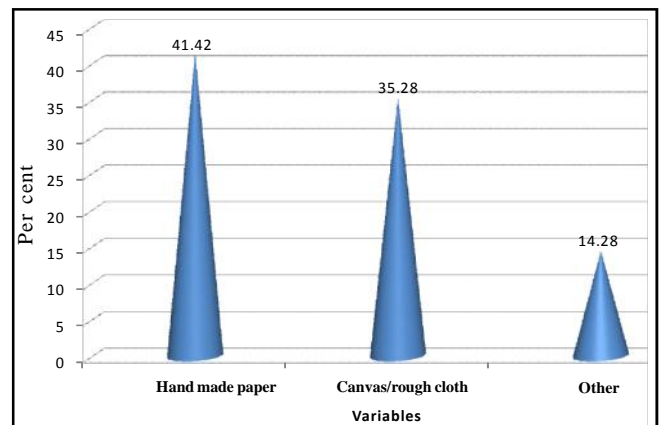


Fig. 4: Materials used for developing miniature paintings

Marketing practices :

Information related to basic investment, mode of procurement of fabric, quantity purchased and marketing of the products has been dealt with in this section.

Basic investment in miniature painting :

It was found that miniature paintings are being created by the miniature artists but its cost depends on the size. Cent per cent respondents revealed that basic investment in miniature painting is for tools and materials used and it costs them Rs. 500/- per painting, if real gold and silver are used.

Mode of procurement of fabric :

The data regarding mode of procurement of fabric have been depicted in Table 2.

It was found that more than half of the respondents procured fabric from local market, while 28.57 per cent respondents got these fabrics from merchant, middle man and 14.28 per cent respondents got these fabrics along with order (Table 2).

Quantity of cloth purchased :

It was found that majority of respondents (51.42%) brought these clothes as per requirement followed by 34.28 per cent respondents who brought these clothes in bulk and then used as per requirement. Only few respondents (14.28 %) were found in category of both.(Fig. 5).

Mode of procurement of order :

It is evident from Table 3 that half of the respondents reported that they got orders from dealer and rest 48.57 per cent had direct contact with customers.

Marketing of products :

Table 4 shows that 62.85 per cent respondents marketed

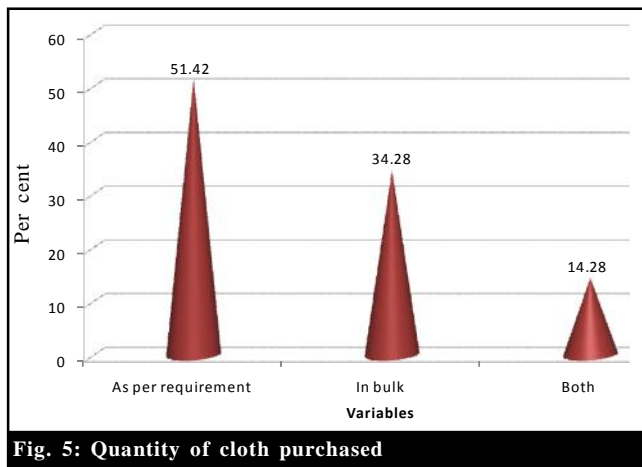


Fig. 5: Quantity of cloth purchased

the products at their own shop and rest 37.14 per cents sold product through retailers.

Physical problems faced by the respondents in making the products :

The views of respondents regarding the problems while making the products have been elicited in Fig. 6. Cent per cent respondents revealed that problem of eye irritation persists while repeatedly working in dim light when there is more work pressure, 51.42 per cent faced wrist pain and other common problems were headache, back pain and finger pain etc.

Future prospectus :

Majority of respondents revealed their dissatisfaction

Sr.No.	Mode	Respondents	
		Frequency	Percentage
1.	Local market	20	57.14
2.	From merchant, middle man	10	28.57
3.	Along with order	5	14.28

Sr.No.	Order	Respondents	
		Frequency	Percentage
1.	Dealers	18	51.42
2.	Organization	-	-
3.	Direct contact with consumers	17	48.57

Sr.No.	Marketing	Respondents	
		Frequency	Percentage
1.	Retailers	13	37.14
2.	Wholesalers	-	-
3.	At your own shop	22	62.85

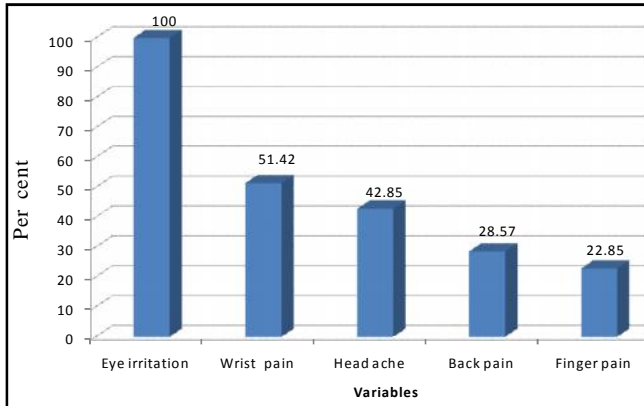


Fig. 6: Physical problems faced by the respondents in making the products

with the market demand of miniature painting. Miniature work, like many forms of art, gradually losing its grace and demands. Most of the miniature painting are made on order and demand of the customers for export purpose. The domestic requirement of these paintings is limited to a particular strata of the society. Hence, there is need to revive this beautiful craft before it loses its glory.

Conclusion :

It can be concluded that at the time of present investigation , most of the artisans were in age group of 30-35 years, as far as caste is concerned of them, belonged to Hindu and Muslim castes. Regarding family structure and education, most of the artisans were graduate and living as joint family,

their monthly income ranged between Rs. 10,000- 20,000. Majority of the respondents were found to be associated with this craft from more than 30 years. As far as mode of learning, all the respondents accepted that miniature painting is their ancestral work. They spent for work 8-10 hours per day for painting. The major physical problems reported were eye irritation, wrist pain and headache and back pain. The respondents were found dissatisfied with the marketing demand of the miniature paintings and felt that this art needs to be popularized in order to preserve its reminiscent beauty by adapting it for versatile uses in apparel and textiles.

Authors’ affiliations:

RUPALI RAJVANSHI, Department of Textiles and Apparel Designing, College of Home Science, Maharana Pratap University of Agriculture and Technology, UDAIPUR (RAJASTHAN) INDIA

■ WEBLIOGRAPHY

Rajasthani Heritage. <http://www.rajasthanheritage.com>
 Rajasthani Miniature Painting. http://www.wiki.indianfolklore.org/images/8/87/Rajasthan_miniaature.pdf
 Rajasthani paintings. <http://www.tourtravelguide.com/rajasthan/rajasthani-paintings>. Html
 Rajasthani Schools of Painting. http://www.indianetzone.com/39/rajasthani_schools_painting.htm

8th
 Year
 ★★★★★ of Excellence ★★★★★